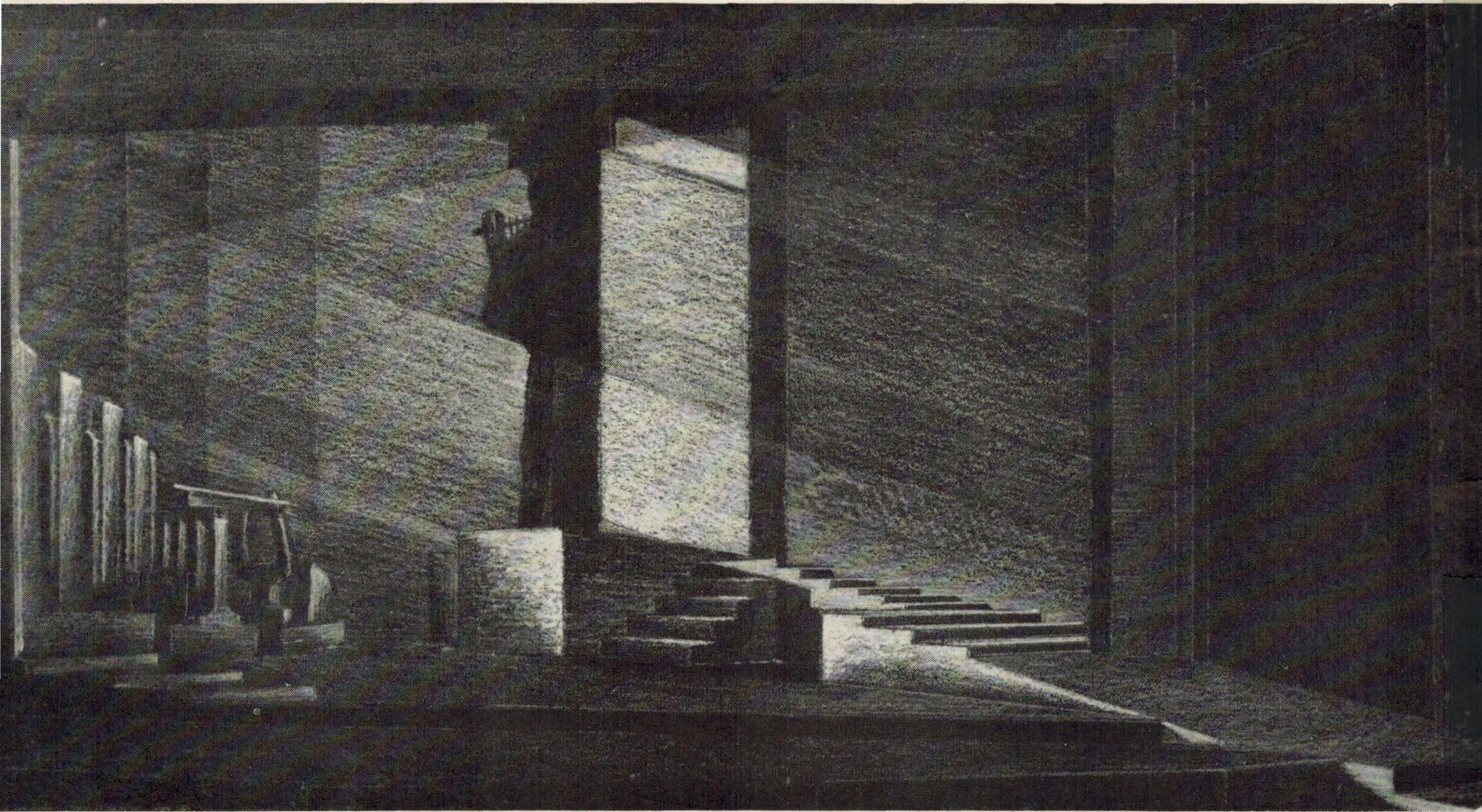


George

Farmer

COMPOSER AND MUSICAL DIRECTOR
HARRY PARTCH



STAGE DIRECTOR AND DESIGNER
ARCH LAUTERER

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The Great Moulinié Hoax

The musty old basilica of St.-Denis, burial place of French kings, had seldom seen such polite excitement. As part of Paris' celebration of its 2,000th birthday last year, diplomats, dignitaries and celebrities turned out to hear a performance of old French music which was also being broadcast across Europe and to the U.S. Highlight: a recently discovered coronation mass billed as the work of 17th century Composer Etienne Moulinié.

The distinguished audience sat entranced as trumpets sounded from the heights of the basilica and Father Emile Martin's crack St.-Eustache choir gave full throat to the music. With the final rousing chorus of *Vivat Rex in Aeternum*, the critics were aglow with Gallic pride.

The Honor of France. Marcel Schneider of Paris' highbrow daily *Combat*, who had already heard the mass in Paris' church of St.-Roch, where Father Martin's choir first performed it, found it "even more beautiful and imposing . . . Perhaps the foreign visitors . . . were able to feel what the Kingdom of France once meant." The *Nouvelles Littéraires'* Jean Wenger found the mass "marked with the seal of the 17th century, so fertile in its greatness." All in all, France felt proud of a glorious relic of its past—until the bubble burst, two weeks later. The mass, Musicologist Felix Raugel harumphed to his astounded colleagues, was a fraud and a hoax.

Grey mustache abristle, Scholar Raugel hauled out his proofs. Composer Moulinié, he declared, had never written a mass, much less one for a French king. Moulinié was court composer to Gaston-Jean-Baptiste d'Orléans, Louis XIII's brother and enemy, and was *persona non grata* at

Louis' court. Moreover, trumpets were not used as musical instruments until the 18th century, and *Vivat Rex* was never sung at the end of a mass; it was shouted three times before the mass began. Raugel had suspected Father Martin's "discovery," but had not been stirred to investigate until the spectacle at St.-Denis. That, he said, "was too much. The whole world was listening. The honor of France was at stake."

The Same Initials. Last week, after a performance of the mass at the Théâtre des Champs-Élysées which Paris' red-faced critics conspired to ignore, chubby, red-cheeked Father Martin, 37, chewed on a cigar and told his story.

Except for one 14th century theme, the mass was his own invention. He had composed it in his spare time, and, partly in playfulness and partly for fear he would never get it performed otherwise, had decided to give it at least a nominal touch of antiquity. He had come across a manuscript by Etienne Moulinié and liked the name—and after all, Moulinié's initials were the same as his own. After the first performance in the fall of 1950, the critics had jumped for joy, and he was stuck. Said he: "What could I do? I was a prisoner of success."

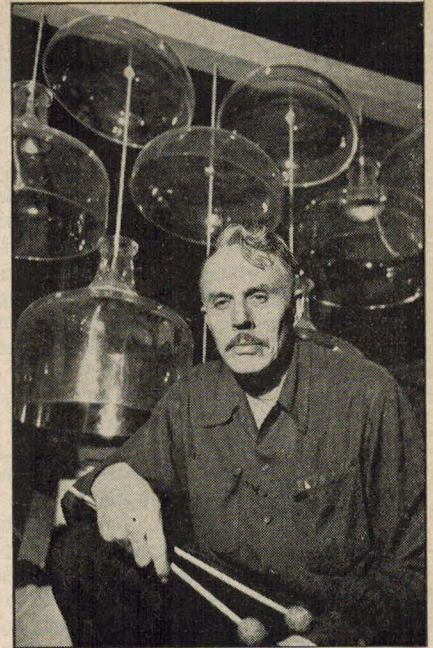
One critic lamented for all: "Our emotions, our patriotic feelings, our attachment to those who made France great, have been abused." Musicologist Raugel and friends consoled themselves with plans for a possible concert of genuine music by Moulinié. Did they expect to hear a masterpiece? "My God, no," said one critic, "[Moulinié's] music has no pretensions." But, he promised, "it is . . . loyal and sincere."

Goblin Music?

Harry Partch is a composer who has most of his critics completely flummoxed: Does he write goblin music, or is he an advance-guard genius? Now 50, California-born Composer Partch decided some 30 years ago that twelve tones to the octave were just not enough for his purposes. He constructed a mathematically more perfect scale of 43 tones; working mostly under University of Wisconsin and Guggenheim grants and fellowships, he also invented instruments capable of playing his 43-tone music. Partch pieces, such as *Barstow—Hitchhiker Inscriptions on a California Highway Railing*, left the pundits bewildered.

Last week Composer Partch brought out his latest 43-tone work. An audience of 700 braved a California storm to hear his *King Oedipus*, based on a William Butler Yeats translation of Sophocles' play. Explained Partch: "The tone of the spoken word and the tone of an instrument are intended to combine in a compact emotional and dramatic expression, each providing its singular ingredient."

In Mills College's Lisser Hall Auditorium, the audience gaped at the Partch instruments onstage. Among them: a "har-



Carl Mydans—LIFE

COMPOSER PARTCH
A complex Oedipus.

monic canon," which looked like a Ouija board with 44 strings and movable bridges, and a "marimba eroica," with keys as large as ironing boards. From a gallows-like frame hung "cloud-chamber bowls"; Partch had salvaged them from the discards of the University of California radiation laboratory. He added an ordinary clarinet and saxophone (Partch has not yet learned how to adapt wind instruments to his scale), and a special cello and bass. An added dash of unconventionality: the student musicians (abetted by some professionals from Oakland) wore black robes and hoods.

When *Oedipus* got under way, however, most found it surprisingly easy to take. It was mostly what Hollywood calls "Mickey Mouse music," *i.e.*, the tempo coinciding with movement and speech. The Partch orchestra produced cacophonous sounds sometimes reminiscent of a Hollywood sound track for a Chinese street scene, sometimes like a symphony orchestra tuning up, occasionally like a Hawaiian string trio, and once during the argument between the seer and Oedipus, the rat-a-tat-tat of one of the percussions over a loudspeaker sounded like mice in the attic. The best thing about Partch's music was that it seldom got in the way of the actors, who half-spoke, half-sang the lines. After four curtain calls for the actors, Composer Partch, in deep purple shirt and tweed jacket, came onstage to a roar of bravos.

Of three critics, one was a bit bewitched, one bothered and one bewildered. Wrote the San Francisco *Chronicle's* Alfred Frankenstein: "[Partch's] score—fragmentary, subdued, elusive—vastly enhanced the . . . ominous tension of the tragedy." The Oakland *Tribune* man found it all "rather horrendous, and Sophocles came out low man on the totem pole." Wrote the San Francisco *Call-Bulletin's* critic: "There is both solid merit and miscalculation . . . judge it for yourself."



Pat English

COMPOSER MARTIN
A mass conspiracy.

PERSONALITY

BEN HOGAN, the professional golfer, is a man of tremendous composure and no small talk. He has been known to go an entire 18 holes without once speaking to his caddy. A golfer playing with him just about has to hole out with a brassie from several hundred yards away before Hogan is moved to say, "Good shot." Other pros, the kind who get sick at their stomachs and take to Benzadrine during big tournaments, are not anxious to play in his threesome. His presence, silent and austere, makes them tense up and miss shots. The thing few people suspect is that Ben Hogan is twice as tense as any of them.

He is like a man plugged in on a busy switchboard. Lights keep blinking and flashing in Hogan's brain, carrying danger signals from his nerves and muscles. When the switchboard is really busy—as it will be on April 3 when Hogan plays in the Masters Tournament at Augusta, Ga.—he deliberately shifts himself into a state in which people blend into the landscape like so many trees or blades of grass. Opponents actually believe that he has learned how to control his heartbeat and regulate the flow of juices from his thyroid and adrenal glands.

It is this physical domination over himself—or his belief in it—that enables Hogan to do things on a golf course that baffle human understanding. At 39, he needs no warm-up tournaments to toughen his nerves and sharpen his game. He just shows up for the big ones, sets the machinery in motion—and wins. Then he drops out of sight again, leaving behind another "miracle" for the Hogan legend.

In the interims Hogan can be found playing the grass-roots circuit, making one-day stands in small towns against local hot-shots. Wherever he stops he draws a crowd. His poise on such occasions is perfect. He urges folks to edge in closer, and when everything has become intimate and relaxed he begins telling them how to play golf in one easy lesson. "There's not much to playing this game," he lies genially. After splicing off a few tips about grip and stance, he belts out a few balls. "See how easy it is?" he asks finally, and all the onlookers nod. Then, after playing an exhibition match against local pros, he takes a bow, signs some autographs and departs. His fee for the afternoon's work is a flat \$1,500.

THE ingredients that Hogan uses are not available to everybody. Some of them are hereditary, handed down from his Irish father, who plied his trade as a blacksmith in Dublin, Texas. Some of them come from his early environment. After his father died (when Ben was nine), he had to fight for everything—including his job as a caddy—and he got used to fighting. The mechanics of his golf came hard. Hogan had little natural talent for the game and was left-handed to boot; in overcoming these handicaps he built up patience and self-discipline.

When Hogan became the game's most successful player—topping all comers in prize money for five seasons—he still lacked some ingredients. He could not leave his work on the golf course, but let his passion for perfection rule his whole existence. His keen eyes noted such minute details as the fact that one knob on a hotel bureau drawer did not match the other. His finicky palate rebelled at restaurant food from Kalamazoo to California; unless a steak was cooked just so, back it would go to the kitchen. Only in his treatment of Valerie, his wife, did he show a gentle side.

The last and perhaps the most important ingredient in Hogan's stew was one the fates added. It happened when he was 36, on a lonely stretch of road in Texas, the night a Greyhound bus crashed head-on into his Cadillac. As he lay in Hotel Dieu hospital in El Paso, down to about 105 lbs., he had plenty of time to meditate—about the past, the present and the hereafter. When

Valerie talked with him during visiting hours, the subject of golf was never mentioned. Asked by a newspaperman if he would ever play again, Hogan answered vaguely, "I just don't know. I don't know what it's done to my nerves."

What had happened to his legs was worse. He had suffered two embolisms, and to prevent a third and perhaps fatal clot from reaching his lungs, the doctors permanently tied off the large veins in his legs. Whether he would be able to walk again depended on whether he could stand the excruciating pain when the smaller veins began to carry the extra load.

For the first time in his life, Ben Hogan's remarkable will power was beamed at something less tangible than hitting a golf ball. Back home in Fort Worth, bandaged from hip to ankle, he began the prescribed exercises. He insisted on removing and replacing the bandages himself because, after a little practice, he felt he could do it better than the doctors. He embarked on his first few toddling steps, painstakingly worked up to a complete circuit of the living room. After several months, when he had managed 15 times around the room, Valerie would ask him jokingly, "How many laps today?" It was better to laugh about it, they decided, than hang out a wreath.



Boris Chaliapin
BEN HOGAN

HIS accident was ten months old the day he announced casually that he was going over to the club to hit a few golf balls—and would Valerie like to go along? She watched while Ben swung and shanked one off to the right like a Sunday duffer. "Look, I've shanked," cried Hogan, and his wife exclaimed, "Well, you've learned something new." That night they celebrated with a steak dinner.

It was miracle enough that Hogan ever came back to tournament golf. But it was stranger still that he came back a more polished performer than before. He had his old game plus a new frame of mind. Winning tournaments did not seem so important any more, and were therefore easier to win. But it took guts to do

it on legs that ached while he was on the fairway and hurt even worse at night.

They had never ached so badly as one day in Philadelphia in June 1950. He stumbled into his hotel room and sank into a chair. That day he had gone 36 holes at Merion to tie for first place in the U.S. Open, and now his legs were swelling and tightening with cramps.

Hogan tried to sleep that night but it was no use. Since he is allergic to painkilling drugs, his only recourse was to draw a hot tub of water and sit in it. He drew one tub, sat in it awhile, then drew another tub. He got no sleep that night. At the club next day he put elastic bandages on his legs and walked purposefully to the practice tee. He hit a couple of balls with each club in his bag. Then he went out and beat Lloyd Mangrum and George Fazio to become U.S. Open champion.

BEN HOGAN is not likely to worry about where his next meal is coming from for some time. A good businessman, he has money coming in from tournaments and exhibitions. Over & above that, he collects an annual levy from the Greyhound Bus Corp. (an estimated \$25,000 a year for ten years) as a result of his accident. He is getting paid by a sporting goods company for the use of his name on golf equipment, and money for endorsing Chesterfield cigarettes (which he chain-smokes on the golf course but seldom smokes off it). He owns a couple of oil wells, a one-sixth interest in the new \$2,000,000 ranch-type Western Hills Hotel near Fort Worth, and next winter he will run the posh new Tamarisk Country Club at Palm Springs, Calif., where he is building a home overlooking the third tee.

Other golfers find themselves dreaming of the day Hogan will find a nice green pasture for himself. It seems to be their only hope of getting a real shot at one of the big tournaments. Like a mulligan stew, Ben Hogan just seems to get better & better the longer he simmers.

THE MILLS COLLEGE ARTS COMMISSION PRESENTS

SOPHOCLES'
KING OEDIPUS

BASED ON THE VERSION BY WILLIAM BUTLER YEATS

WITH NEW MUSIC
BY HARRY PARTCH

LISSER HALL

MARCH 14 · 15 · 16 · 1952 · 8:30 P.M.

THE MUSIC

The scale basis of the instruments is a 43-tone-to-the-octave system of acoustic, not equal, intonation, introduced by Harry Partch and explained in his book, *Genesis of a Music* (University of Wisconsin Press, 1949). A new range of melodic resources, an expanded basis of tonality, a new series of both common and subtle tonality relationships, and a new perspective on consonance and dissonance, are all implicit in the system.

Intoners Allan Louw William Derrell Bond
 Bruce Cook Rudolphine Radil

Solo Soprano Berniece Fredrickson

Solo Tenor Earl King

Instruments

In the curve of the stage from front to back

Marimba Eroica Jane Van Rysselberghe
Bass Marimba Darlene Mahnke
Kithara Barbara Browning
Harmonic Canon Ute Miessner

To the left of the Kithara

Chromelodeon Sub-bass Patricia Carey
Chromelodeon Angela Thorpe, Nancy Wiebenson
Diamond Marimba Sheila Bates
Cloud-Chamber Bowls . . . Elizabeth Brunswick, Jackie Fox

At stage rear, from right to left

Microtonal String Bass Dante Zaro
Microtonal Cello Ellen Ohdner
Clarinet and Soprano Saxophone George Probert
Adapted Guitars Marjorie Sweazey, Harry Partch

COMPOSER'S STATEMENT OF INTENTION

I became interested in the Yeats' version of the Sophocles *Oedipus* in 1933, and immediately produced a rough musical plan for the work. This I took to Yeats in Dublin, in 1934, between research on unusual musical instruments in England. Yeats' interest was easily won. In numerous writings over a period of years he had expounded, and hoped for, a union of words and music in which "no word shall have an intonation or an accentuation it could not have in passionate speech." Lack of the tonal means that seemed to be necessary to the mood, character, and length of the Sophocles tragedy caused seemingly endless postponements in the fulfilling of the rough dynamic sketch. The day came in the spring of 1951—seventeen years after my consultations with Yeats and twelve years after the poet's death.

The composition of the music for *King Oedipus* was begun in March and finished in July. In July, also, I moved my instruments into Lisser Hall. Arch Lauterer, Professor of Speech and Drama at Mills College, had agreed to include this production in the year's program. Soon after the opening of the fall semester I began training Mills students to play the instruments and to read my musical notation. Others, outside the college, volunteered to play their own instruments in unusual ways, and professional singers undertook to adapt their talents to a new manner of word delivery. Rehearsals for *King Oedipus* started in October.

I have not consciously linked the ancient Greece of Sophocles and this conception of his drama—twenty-four hundred years later. The work is presented as a human value, necessarily pinned to a time and place, necessarily involving the oracular

gods and Greek proper and place names, but, nevertheless, not necessarily Greek. So viewed, the question as to whether the present work is consonant with what is generally taken to be the "Greek spirit" is somewhat irrelevant. Yet, from the standpoint of dramatic technique, it is a historical fact that the Greeks used some kind of "tone declamation" in their dramatic works, and that it was common practice among them to present language, music, and dance as a dramatic unity. In this conception of *King Oedipus* I am striving for such a synthesis, not because it might lead me to the "Greek spirit," but because I believe in it.

The music is conceived as emotional saturation, or transcendence, that it is the particular province of dramatic music to achieve. My idea has been to present the drama expressed by language, not to obscure it, either by operatic aria or symphonic instrumentation. Hence, in critical dialogue, music enters almost insidiously, as tensions enter. The words of the players continue as before, spoken, not sung, but are a *harmonic part* of the music. In these settings the inflected words are little or no different from ordinary speech, except as emotional tensions make them different. Assertive words and assertive music do not collide. Tone of spoken word and tone of instrument are intended to combine in a compact emotional or dramatic expression, each providing its singular ingredient. My intention is to bring human drama, made of words, movement, and music, to a level that a mind with average capacity for sensitivity and logic can understand and therefore evaluate.

Harry Partch



—Photograph by Dave Meyers

THE COMPOSER

HARRY PARTCH turned in his present musical direction nearly thirty years ago. His choice involved an almost complete about-face from the scale, instruments, attitudes, and usages current in so-called serious music. He pursued his research largely in public libraries and made his experiments on those instruments available and easily adaptable. His first practical step was the adaptation of a viola to produce music based upon a many-toned system of true intonation, not upon quarter or eighth tones. Among the other musical advantages he found a basis for a more subtle and thorough integration of spoken tones with music. Thereafter, when he used words, natural inflections and patterns of speech conceivable under dramatic stresses became a part of the rhythmic and harmonic structure of his music.

Aid from the Carnegie Corporation of New York (1934-35), the John Simon Guggenheim Memorial Foundation (1943-45 and 1950-52), and research grants from the University of Wisconsin (1944-47) enabled Partch to experiment further, to produce new instruments, and to continue composing. Texts he has used cover a wide range: Lyrics by the eighth-century Chinese, Li Po, other ancient poetry, Biblical passages, Shakespearean scenes, contemporary American, Irish, and Italian poetry; hitchhikers' inscriptions copied from a highway railing (*Barstow*), newsboy cries (*San Francisco*), a letter from a vagrant friend (*The Letter*), and a musical account of a trans-continental freight train ride (*U.S. Highball*). In 1951 he used his instruments in collaborating with Ben Johnston on music for *The Wooden Bird*, by Wilford Leach. The play was produced at the University of Virginia, using recorded music.

ANTECEDENT TO THE DRAMA

The time is the legendary period some generations prior to the Trojan War. Laius, father of Oedipus, is directly descended from Cadmus, founder of Thebes and giver of the Greek alphabet. Laius' queen is Jocasta, and her brother is Creon, who retains especial respect if not actual power through the still lingering institution of matriarchy. The birth of a son to Laius and Jocasta causes Laius to seek out the oracle at Delphi—a materialization of his unconscious fear of his son (that the son will take his place). He is told by the oracle that this son is destined to murder his father and marry his mother. The horrified parents, determining to thwart prophecy, bind the infant's feet and give the child to a herdsman to be left on a mountainside (Cythæron) to die of exposure. But the pitying herdsman, without revealing the boy's identity, gives him to another herdsman (the Messenger in the Yeats drama).

Adopted by the childless king of Corinth and given the name Oedipus—"swollen feet," from the effects of the binding inflicted by his parents—the child grows to manhood. Hearing that he is really only an adopted son, he himself goes to the oracle—the unconscious wish for his father's removal—and receives the same dreadful answer that his parents had received. Like his parents, Oedipus seeks to avert fate, determining never to return to Corinth and the man and woman he still believes to be his true parents. At a crossroads he encounters Laius, his true father, not recognizable as a king. Laius attacks him (the second assault of father upon son) in a quarrel over right-of-way, and is killed by him.

Proceeding to Thebes, Oedipus finds the city plagued by the Sphinx, a half-lion half-woman monster who exacts death from any passerby who fails to guess her riddle: "What is it that walks on all fours in the morning, on two legs at noon, and on three at night?" Oedipus answers "Man". The Sphinx throws herself to death from a cliff in mortification. Laius having been presumed killed by robbers, the citizens of Thebes proclaim Oedipus king. The final fulfillment of prophecy comes when Oedipus takes Jocasta, his true mother, as his queen. This union results in four children, sons Eteocles and Polynices, and daughters Antigone and Ismene (subjects of continuing legend and other lyric tragedies).

As the play opens, another famine and plague has descended on Thebes. Seeking some relief, the populace first turns to Oedipus, who had shown his power effectively against the Sphinx-made blight, and later to the blind seer Tiresias, last of the Sophocles characters to be introduced here. Tiresias, in legend, was blinded by the goddess Athena for having chanced upon her naked, bathing in a stream. As a compensation, she endowed him with "second sight". In the psychic realm, Tiresias is a projected part of Oedipus himself, his own internal necessity. The harsh, brutal words between them are an exhibition of self against self. The prophetic self, blind only to the outward world, is actually the force and determining voice of the unconscious desire. The Sophocles play revolves around Oedipus' relentless questioning into his identity—the supreme irony. Seeking to prove to himself and to others that he is not what and who he is,

he succeeds only in demonstrating the irrevocable facts. The Sphinx, half lion (or man), half woman, represents the mystery of the child's creation. For the child to solve the riddle of the Sphinx is to regress, to go back into the womb, or darkness. The result of Oedipus' solving of the riddle, figuratively—with the Sphinx, and actually—with Jocasta, is his own blindness, self-inflicted, by means of his mother's brooch. Blindness—part of the unconscious wish—completes the oracular fulfillment.

There have been many psychoanalytic interpretations of the Oedipus myth, and the one presented here may differ from the reader's own interpretation. Although it is impossible to discuss the Sophocles drama without some awareness of the Freudian concept based upon the Oedipus myth, this production concerns itself more with the psychological content of the tragedy—the motivation and emotions of the individual characters.

CAST (IN THE C

Oedipus, King of Thebes
Priest
Chorus Spokesman
Creon, Brother-in-law of Oedipus
Tiresias, A Seer
Jocasta, Wife of Oedipus
Messenger
Herdsman
Second Messenger
Antigone
Ismene
Attendants
Singing Chorus
Dance Chorus
Suppliants

SCENE: Thebes, before the palace

MUSICAL SYNOPSIS OF THE DRAMA

. Allan Louw
 Ian Zellick
 William Derrell Bond
 Robert Hood
 Bruce Cook
 Rudolphine Radil
 Gregory Millar
 Bruce Cook
 Ian Zellick
 Elvena Green
 Margaret Calhoun

{ Ian Zellick, Allison Berry,
 James Allen Leland,
 Flora Lynn Kirschner

{ Ann Arness, Gina Brown,
 Gertrude Feather,
 Peggy Parlour,
 B. J. Ross, Jean Sundstrom,
 Berniece Fredrickson

{ Joan Dubrow, Judith Hodge,
 Patricia Cooper, Emily Platt,
 Patricia Hagglund

{ Jeanne White,
 Pat Christopher,
 Natalie Samper

the palace of Oedipus.

The Fifth Chorus commiserates with Oedipus on this denouement, and is interrupted by the Second Messenger, who announces that Jocasta has hanged herself. Immediately, in *Instrumental Commentary*, the various instruments become dominant, replacing words, and conversing. The vigorous scherzo-like section which ensues suddenly is, in a sense, a recreation of the palace madness and is probably the most violent music of the work. This dissolves with the re-entrance of Oedipus. Blind, he introduces *The Antiphony*, in which the voices echo his personal agony.

Music and dance take complete command in *Exit Oedipus: Dance-Pantomime*, which contains a co-existent contradiction—exultation because power has been broken and destiny fulfilled, and inconsolable guilt because of the fallen individual.

The story of *King Oedipus* and the musical form are one. Briefly, it is as follows: *The Introduction*; singing of chorus (not on words), accompanied by most of the instruments, expresses the desperation of Thebes, in famine and plague. The recurrent theme of the harmonic canon introduces *The Opening Scene* in which Oedipus, distressed and anxious for his people, cries, "Why have you come before me?" *The First Chorus* completes the story of the affliction of Thebes, where "death is all the fashion now." In all the choruses, the Spokesman intones on various planes of the prevailing harmony, complemented by voices, combinations of cello or guitar, clarinet, chromelodeon, and the marimbas. Cello (instrument of portent), bass marimba, and the seer-priest begin dramatic action in *The Tiresias Scene*, telling Oedipus that he is himself the "defiling thing" that must be purged before the misfortune of Thebes ends, and prophesying of Oedipus' fall and self-inflicted blindness, to an insistent marimba eroica beat.

The Second Chorus praises the oracular powers, and an angry, arrogant Oedipus and bass viol accuse Creon of conspiracy with Tiresias in *The Creon Scene*. In *The Jocasta Scene*, the queen, clarinet, guitar, and chromelodeon calm ruffled tempers, but Oedipus' persistent questioning (bass viol and marimbas) as to his origin, goaded by Tiresias' prophecies and Jocasta's answers, brings him to mental "tumult." This questioning continues, and for the first time, Oedipus tells the story of his early life and misgivings in *Incidental Music* (kithara, harmonic canon, and bowls), and leads to *The Third Chorus*, with a melodically bizarre waltz theme (clarinet, voices, cello, and marimbas).

Pursuing the question of his birth, Oedipus, with Jocasta and the same instruments as in the previous scene, reaches a heart-break climax in *The Messenger Scene*, when Jocasta guesses Oedipus' real identity; again, the insistent marimba eroica beat. *The Fourth Chorus* repeats the single tonality theme of the second. *The Herdsman Scene*, with cello (instrument of portent) and harmonic canon and voices underlining the Herdsman's answers to Oedipus' questions, brings the climax, *The Oedipus Scene*, and full realization (all instruments) to Oedipus that he has murdered his father, Laius, and married his mother Jocasta.

The prelude to the opening scene is re-introduced—the desperation of Thebes is now transferred to a single victim—and, with the dance, renders what is left for dramatic completion. In the pantomime Oedipus asks the Spokesman to touch him, "Condescend to lay your hands upon a wretched man"; Creon, now king, enters, and tells Oedipus that he has ordered Oedipus' daughters, Ismene and Antigone, to appear. They enter haltingly and briefly take the center of attention. When emotions are exhausted Creon exercises his authority and orders Oedipus into the palace. Solo kithara, then clarinet melody, accomplish the exit of the procession: Creon, Oedipus, his daughters, and attendants. *The Final Chorus*—"Call no man fortunate that is not dead"—repeats the three-quarter theme of the Third Chorus, more slowly, and the drama ends with a brief coda of resolution.

ENT TO MA

... generations prior to the Trojan War. Laius, father of Cadmus, founder of Thebes and giver of the Greek alphabet, is Creon, who retains especial respect if not actual substitution of matriarchy. The birth of a son to Laius and Creon at Delphi—a materialization of his unconscious fear of the oracle (Cythaeron). He is told by the oracle that this son is destined to die. The horrified parents, determining to thwart prophecy, send him to a herdsman to be left on a mountainside (Cythaeron). The herdsman, without revealing the boy's identity, gives him to the Yeats drama).

... birth and given the name Oedipus—"swollen feet," from his parents—the child grows to manhood. Hearing that he has killed his father, he goes to the oracle—the unconscious wish for his father's death. The oracle gives him the answer that his parents had received. Like his parents, he never returns to Corinth and the man and woman he encounters Laius, his true father, not Creon (the second assault of father upon son) in a quarrel over the throne.

... the city plagued by the Sphinx, a half-lion half-woman who fails to guess her riddle: "What is it that walks on four legs at noon, and on three at night?" Oedipus answers the riddle and is spared death from a cliff in mortification. Laius having been killed, the people of Thebes proclaim Oedipus king. The final fulfillment of the prophecy comes when Jocasta, his true mother, as his queen. This union results in the birth of two daughters, Antigone and Ismene (subjects of the Greek tragedies).

... and plague has descended upon the city. The populace first turns to Oedipus, who accuses the Sphinx-tyrant Tiresias, last of the seers here. Tiresias, in legend, having chanced upon her

... he succeeds only in demonstrating the irrevocable facts. The Sphinx, half lion (or man), half woman, represents the mystery of the child's creation. For the child to solve the riddle of the Sphinx is to regress, to go back into the womb, or darkness. The result of Oedipus' solving of the riddle, figuratively—with the Sphinx, and actually—with Jocasta, is his own blindness, self-

CAST (IN THE ORDER OF APPEARANCE)

Oedipus, King of Thebes	Allan Louw
Priest	Ian Zellick
Chorus Spokesman	William Derrell Bond
Creon, Brother-in-law of Oedipus	Robert Hood
Tiresias, A Seer	Bruce Cook
Jocasta, Wife of Oedipus	Rudolphine Radil
Messenger	Gregory Millar
Herdsman	Bruce Cook
Second Messenger	Ian Zellick
Antigone	Elvena Green
Ismene	Margaret Calhoun
Attendants	{ Ian Zellick, Allison Berry, James Allen Leland, Flora Lynn Kirschner
Singing Chorus	{ Ann Arness, Gina Brown, Gerrude Feather, Peggy Parlour, B. J. Ross, Jean Sundstrom, Berniece Fredrickson
Dance Chorus	{ Joan Dubrow, Judith Hodge, Patricia Cooper, Emily Platt, Patricia Hagglund
Suppliants	{ Jeanne White, Pat Christopher, Natalie Samper

SCENE: Thebes, before the palace of Oedipus.

MUSICAL S

The story of *King Oedipus* and the musical for *duction*; singing of chorus (not on words), accents the desperation of Thebes, in famine and plague, introduces *The Opening Scene* in which Oedipus asks, "Why have you come before me?" *The First Chorus* of Thebes, where "death is all the fashion now." In various planes of the prevailing harmony, composed of guitar, clarinet, chromelodeon, and the marimba, and the seer-priest begin dramatic action. Oedipus is himself the "defiling thing" that must be purged through prophesying of Oedipus' fall and self-inflicted blindness.

The *Second Chorus* praises the oracular power of the seer-priest, who accuses Creon of conspiracy with Tiresias in *The Second Chorus*. The clarinet, guitar, and chromelodeon calm ruffled waters (bass viol and marimbas) as to his origin, goaded by the seer-priest, brings him to mental "tumult." This questioning of the story of his early life and misgivings in *The Second Chorus* (bass viol and marimbas), and leads to *The Third Chorus*, with a marimba, cello, and marimbas).

Pursuing the question of his birth, Oedipus, in the previous scene, reaches a heart-break climax in *The Fourth Chorus* as Oedipus' real identity; again, the insistent marimba and harmonic canon and voices underlining the single tonality theme of the second. *The Herdsman* and harmonic canon and voices underlining the story brings the climax, *The Oedipus Scene*, and full realization that he has murdered his father, Laius, and married his

The Fifth Chorus commiserates with Oedipus on this denouement, and is interrupted by the Second Messenger, who announces that Jocasta has hanged herself. Immediately, in *Instrumental Commentary*, the various instruments become dominant, replacing words, and conversing. The vigorous scherzo-like section which ensues suddenly is, in a sense, a recreation of the pal-

The prelude to the creation of Thebes is the dance, rendered in pantomime. Oedipus descends to lay waste to the city, enters, and

COMMENTS ON STAGE DIRECTION & DESIGN

There are two important reasons for producing the world premiere of the Yeats' "King Oedipus" with musical score by Harry Partch at Mills College. The first aim of this full-fledged experiment in theatre is the creation of a work of theatre art for an audience of Mills students and San Francisco and East Bay theatre goers. At the same time, the production has served as a core of study for theatre techniques, performance experience, observation and critical evaluation for the students of the performing arts at the college.

The creative efforts employed in this production aim to create theatre that is akin to opera in the sense that the music controls the *manner* of showing the drama. It is in the most contemporary trend of theatre in its kinship with the modern musical comedy where music and dance are employed continuously throughout the performance. The unique aspect of this theatre experiment lies in its search for a theatricality equal to that of the opera and modern musical comedy, but proper to the serving of the highest form of dramatic art—the tragedy.

I first met Harry Partch at Bennington College in 1942. Hearing his music I was moved by the effective theatre potential of his compositions. I was then working with Martha Graham as artistic collaborator and designer on productions of "Letter to the World" and "Punch and the Judy." I tried to interest her in the possibilities of having Partch compose the music for the next piece she would make. She was interested, but questioned the wisdom of joining an unfamiliar musical idiom with the dance, which was unfamiliar enough in itself to the audiences of that time.

During the interval between that time and the present I have designed eight productions of Greek drama and directed five. None of the musical scores for these productions were completely successful in serving the drama and theatre. Each lacked in some way the color or theatrical magnitude required in the performance of Greek tragedy. When Harry Partch inquired if I would be interested in a production of "King Oedipus" for which he would compose the score, I couldn't imagine anything better.

Mills music students were cast in the orchestral roles and eagerly began their training under composer Partch. They learned to read the cryptic musical notation and to play the strange new instruments. For the principal characters of the drama it was agreed to go outside the student body for talent of sufficient experience for the experimental work. The cast, some from the college, others from Oakland and Berkeley, have all enthusiastically volunteered their services. The dance and singing choruses are entirely composed of Mills students.

Within the Department of Drama all the early participation in the project has been in the realm of study and theory. In the courses of both History of Drama and Theatre and Production the first semester of this year was devoted to the study of Greek drama, with specific emphasis upon "Oedipus" in several translations. The stage design was prepared in class during a month of special study so that all of the directing students could see the

relation of the stage problem to that of the drama and music. All of the students were, by January, fully prepared to devote an informed interest to the entire production.

THE PRODUCTION PLAN

The production of any Greek drama on the stage of today's theatres presents several difficult problems. First, there is the factor of the great amount of actual space required for sufficient distance between all acting areas on stage to justify the consistently forceful speech of one actor to another. The space must also be dramatically organized so as to make possible the separation of the chorus area from that used by the principals. The form of Greek *drama* demands this convention. It is in no way a mannerism of copying the Greek *stage* form.

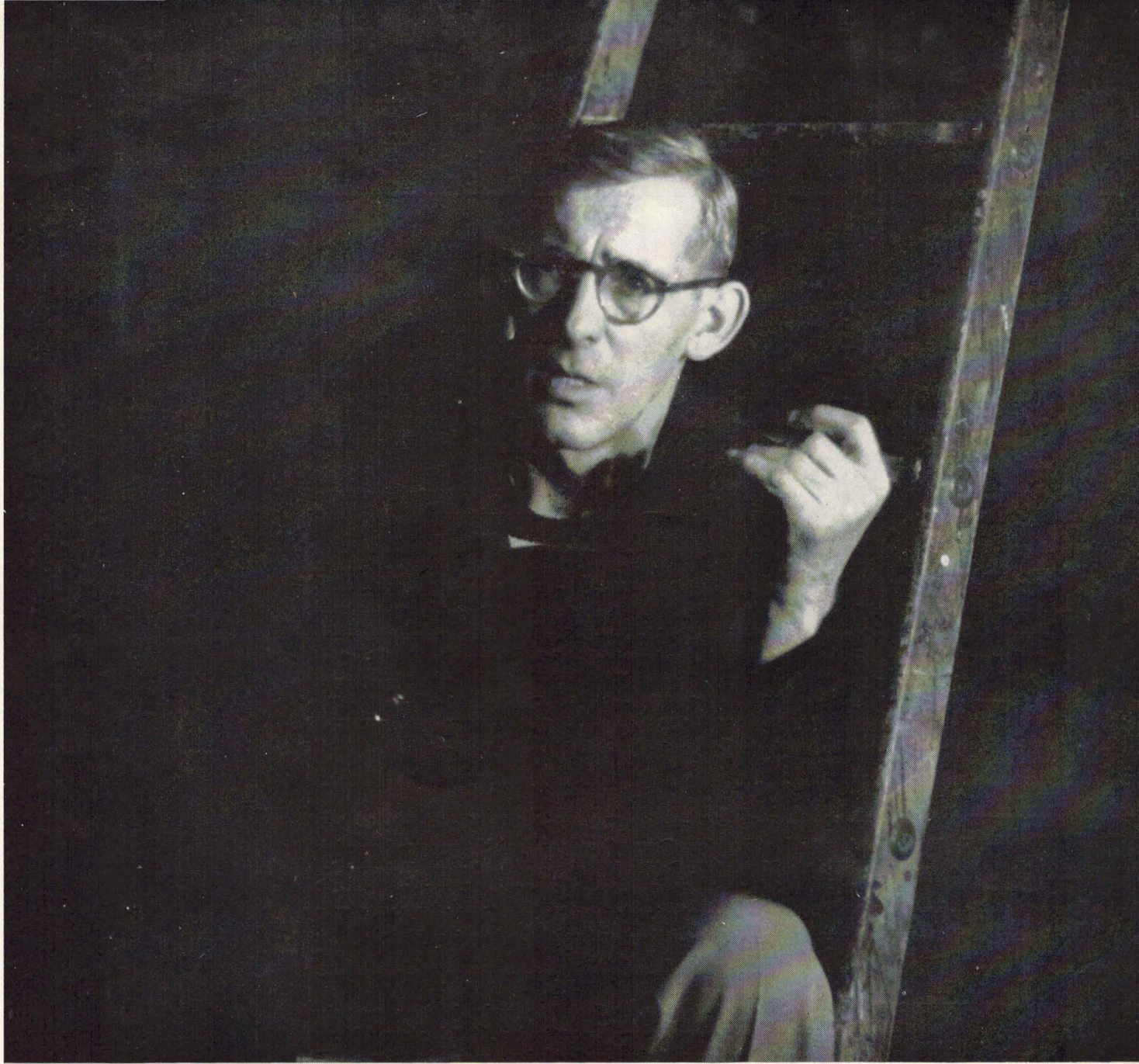
Secondly, the design must create a sense of elemental vastness of sky and sunlight. The plot and characters appear most true when so revealed. A third problem is that of creating a stage design which gives the *time* of the action of the drama precedence over the *place* of the action.

The greatest specific problem in this production of "Oedipus" arises from the special use of music. It is the music that determines the *manner* of showing every aspect of the dramatic action. The music is not only the expression of the emotional climate of the tragedy, but is the style and measure that orders every movement and line of the drama. It is so significantly related to the dramatic action that it must be seen with it on the stage. The instruments, massive in their arrangement in the stage space and archaic in their separate appearance, set the visual style for the production. Even the single color note derives from the tawny red of the instruments. This reddish glow develops and intensifies through other stage shapes, reaching its ultimate in the blood-drenched face and beard of Oedipus at the close of the tragedy.

The drama and the music are related most properly when the setting of "King Oedipus" is conceived as Doomsday, a tragic time. The enigmatic Apollo, to whom the prayers of all the characters are addressed, looms dark and silent above that elevated area from which Oedipus proudly rules, and from which he is cast down in humility at the tragedy's end.

The lighting of this production must also be conceived primarily as time—as movement rather than static. It must contribute to the general sense of magnitude. There can be no little shiftings of light and dark; shadow, when it comes, must come with the large enveloping dusk of a cloud. When light returns, it must be with that penetrating sharpness of sun after storm. The lighting design seeks to create for us that tragic day that Oedipus sought so proudly to discover his birth and wrought his own doom.

Arch Lanferer



—Photograph by Imogen Cunningham

THE DESIGNER-DIRECTOR

ARCH LAUTERER, Professor of Speech and Drama at Mills, is a theatrical designer of international renown. He has served as Chairman of the National Committee on Architecture for the Educational Theatre, represented the United States at the UNESCO International Theatre Institute in Paris in 1950, and the same year, directed the American University Theatre Summer School at Dartington Hall in Devon, England. He studied theatre production and architecture in Western Europe and Russia. His work has been exhibited at the UNESCO conference in Paris, the Museum of Modern Art, New York, and at the San Francisco Museum Art Gallery.

Mr. Lauterer was artistic collaborator and designer with Martha Graham at the Bennington School of the Dance from

1938 to 1943. His career includes six years as Art Director of the Cleveland Playhouse, 1926-1932; and eight as teacher of Stage Design and Direction at Bennington College, 1933-1941. He has also taught and directed drama at Colorado College, directed the Theatre Arts Department of Sarah Lawrence College, and spent one year at Western Reserve University on a Creative Research Fellowship.

As theatre consultant for the city of Pittsburgh, Mr. Lauterer designed a new civic theatre for that city. He is a member of the National Theatre Conference, and contributes regularly to *American Magazine of Art*, *Dance Observer*, *National Theatre Conference Quarterly*, *Theatre Arts Monthly*. He has taught drama at Mills College since 1946.

BIOGRAPHICAL NOTES

ALLAN LOUW, when asked for biographical data, replied with some asperity that he was trying to memorize a role, "written by some maniac, which shrinks that of Hamlet to the rank of a three-dollar-a-night walk-on." He is a native San Franciscan, and has been soloist with the San Francisco Opera Company and the San Francisco Municipal Chorus. He sang with the Pacific Coast Glee Club under Robert Shaw, played leading Gilbert and Sullivan roles at Stern Grove and the Bush Street Theater for the late Reginald Travers, who was a close friend. Last year he did an English translation of *Aida*, singing the role of Ramfis when it was presented by the Berkeley Opera Workshop. He is at present bass soloist at Old Saint Mary's in San Francisco, and department manager for Sherman Clay and Company. He is also a composer, has played straight dramatic roles and comedy, both "planned and unplanned," in little theaters and for radio, studied color and design with Rudolph Schaeffer and stage and costume design with Norman Edwards, and has been—at various times or simultaneously—cartoonist, illustrator, writer, reporter, newspaper editor, and free lance commercial artist.

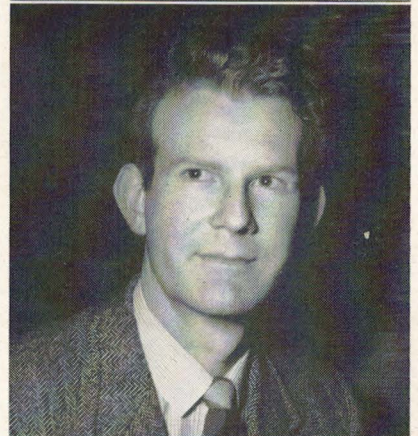
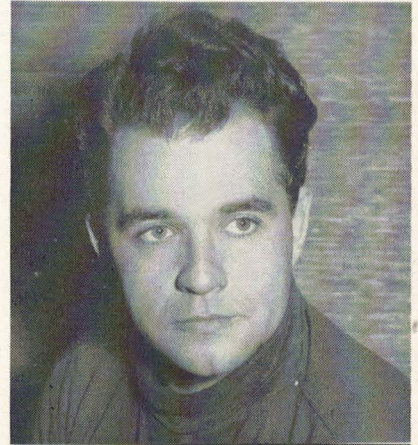
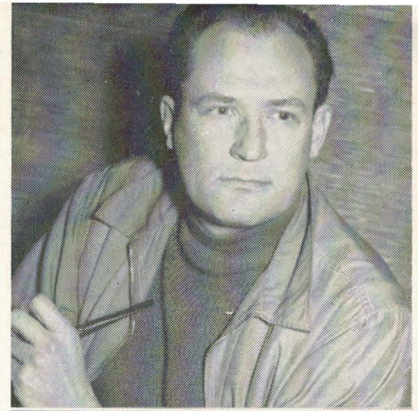
WILLIAM DERRELL BOND is a graduate of San Jose State College, and has his master's degree from Stanford University. He has been a member of the San Francisco Opera Company, in chorus and minor parts, and of the Pacific Opera Company. He was a director and performer in the Stern Grove Summer Series, and worked with Jan Popper, head of the Stanford Opera Workshop, as singer and stage director. He was theater manager and performer in overseas special service shows with the United States Marine Corps, and has played leading roles in *Die Fledermous*, *Robin Hood*, *Good News*, and in numerous Gilbert and Sullivan operas. At present he teaches music and dramatics in an Oakland high school.

BRUCE COOK received his musical training at the University of California and with local teachers. He has sung with the San Francisco Opera Company, and has appeared as soloist with the University of California Chorus, the Oakland Orpheus, and other musical organizations, and churches. In February he did the Sir Joseph part in Gilbert and Sullivan's opera *Pinafore*, for a group in Berkeley. At present he is soloist at Temple Sinai in Oakland. He is leaving for New York in the near future for specialized study with the American Theater Wing.

RUDOLPHINE RADIL, a native of Connecticut, has long been active in the presentation of contemporary music. She did the exacting solo voice part in Arnold Schonberg's *Pierrot Lunaire* in San Francisco, under the composer's direction, and she was the first singer sufficiently intrepid to tackle the 43-tone-to-the-octave vocal music of Harry Partch, when he first began giving lecture-recitals. In her early musical training she concentrated on lied and oratorio, in Vienna and Berlin, on the advice of Gustav Mahler. Concerts in this country, on both the east and west coasts, were followed by six years of training for opera under Eduardo Vitale, in Rome. Thereafter she sang leading roles in Rome and Milan, and in London she appeared on a program with Ellen Terry, in one of the actress' final performances. She sang leading roles in Gilbert and Sullivan and other light operas for Reginald Travers, and more recently with the Pacific Opera Company, created the boy role of Walter in Catalani's opera *La Wally*, a work seldom performed outside of Italy.

THE CHOREOGRAPHER

EDITH WIENER came to the Mills College dance faculty this spring. She is a Mills graduate with a Masters degree in dance and taught at the college for three years prior to going to New York in 1948 as a fellow at the Neighborhood Playhouse School of the Theatre. There she studied with Martha Graham. Of the task of choreography and direction of the dance chorus for "King Oedipus," she said, "The music is quite different, and very exciting to work with." She has conceived the dance movement in an archaic style to blend with the music and the voices in expressing the emotional experience of the city of Thebes.



NOTES ON THE INSTRUMENTS

The MARIMBA EROICA was built at Mills College in 1952. It has three large redwood blocks and resonators. The largest gives the lowest C on the piano and requires a resonator more than eight feet long. A separate pernambuco block, with vertical resonator, gives the A above. The BASS MARIMBA has eleven spruce blocks with redwood resonators. The lowest tone corresponds to the low cello C. It was completed at Gualala, California, in 1950.

The KITHARA was suggested by a reproduction patterned after a drawing from an ancient Grecian vase. It has seventy-two strings of equal length, arranged chordally in groups of six. Each group represents a tonality. Sliding glass rods produce higher chords. It was completed at Ithaca, New York, in 1943.

The HARMONIC CANON was completed at the University of Wisconsin in 1945. An elaboration of the Greek Monochord, it has forty-four strings and movable bridges. The bridges are pre-set for planned usages and desired effects. It can be set for simple scales or for highly intricate patterns. The CHROME-LODEON, rebuilt and adapted at Madison, Wisconsin, in 1946, is a reed organ with a continuous 43-tone scale in certain registers. The DIAMOND MARIMBA is a chordal marimba with thirty-six Brazilian rosewood and pernambuco blocks and bam-

boo resonators. The blocks are arranged in a diamond pattern, giving major tonalities in one direction, minor tonalities in the other. It was also built at Madison in 1946.

The CLOUD-CHAMBER BOWLS are the tops and bottoms of Pyrex carboys from which the centers had been cut for use in cloud-chamber experiments at the University of California. They were collected in 1951. The MICROTONAL STRING BASS and MICRONTONAL CELLO are adapted instruments having paper and plastic fingerboard coverings with blocks of color which are correlated with notes on the score. A red C is extremely sharp, a purple C extremely flat. The half-sized cello was loaned by Luther Marchant, chairman of the Mills College Music Department. It is tuned from low to high.

Two adapted GUITARS are used. One has ten strings ranging from a cello C to the G above middle C. The other has six strings tuned in unison. Both are stopped with plastic rods. The first was adapted in 1945 and the other in 1950. Also included in the orchestra are a CLARINET (Bb) and a SOPRANO SAXOPHONE (Eb). These instruments have not been modified. Deviations from the current scale are obtained through the skill of the performer by embouchure and air pressure. The aforementioned color correlation is followed in the notation.

NOTES ON THE INSTRUMENTALISTS

GEORGE PROBERT (clarinet and saxophone), proficient in "blue" tones through Dixieland jazz, and DANTE ZARO (string bass player), adept at "progressive jazz" (formerly bebop), have found that Greek tragedy in this guise is no great strain on their aural and rhythmic imaginations. George plays in a night club, and Dante, in addition to band jobs, plays bass in the Oakland Symphony Orchestra.

MARJORIE SWEAZEY (conducting and guitar) plays French horn with the Little Symphony of San Francisco, and was for five years with the Youth Symphony Orchestra of the Pacific Northwest.

DARLENE MAHNKE (bass marimba) is a pianist and composer, and studies with Egon Petri.

BARBARA BROWING (kithara) graduated from Juilliard and is at Mills College on a fellowship, studying piano under Petri.

SHEILA BATES (diamond marimba), a pianist, is from Victoria, B.C., and is also a Petri pupil.

UTE MIESSNER (harmonic canon), an exchange student from Germany, is in music education.

ELLEN OHDNER (microtonal cello), played cello in the Young Peoples Symphony, Berkeley, and in the Berkeley String Ensemble.

NANCY WIEBENSON is a pianist, and ANGELA THORPE (chromelodeon) is a graduate student of composition.

JANE VAN RYSELBERGHE (marimba eroica) plays the cello. She is a French major with music as her minor study.

ELIZABETH BRUNSWICK (bowls) is a drama major. She designs sets and works on the stage crew for Mills productions.

JACKIE FOX (bowls) is a singer. She is majoring in Foreign Languages.

SPECIAL ANNOUNCEMENT — The entire performance of **King Oedipus** will be recorded and the records made available to the public at cost. Those interested in obtaining recordings please leave name and address in the box provided in the lobby. Further information will be mailed to you. Sound service for both the performance and the recording is provided by SWANSON SOUND SERVICE, Oakland.

