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SPEAKERS

Diane Williams, Jimmy Carper



00:02

seething with Donna Barr, the author and artist of comic books stands in the desert peach and desert peach is now being turned or has been turned into a musical you're doing this evening, Donna.



00:15

Oh, what am I doing? Well tonight, because our stage manager wants to see the show, I'm gonna be stage manager or attempt to be anyway. Okay, let's not drop company bottles and helmet backstage? Well, I'm



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not I'm not all that familiar with how plays and musicals are produced, but we can get into that in a minute. How about just giving them a listener so brief but the squaring of



00:43

his comic books that is? Well, mine is called an MS historical fantasy. While it is heavily researched for details of especially the German campaign in North Africa during World War Two. It is based on a character who did not exist. Rommel never had a gay brother. As far as we know, it's about the Desert Fox, and it's actually about his brother. And while supposedly about World War Two, of course, we all write in our own time, and I'm actually dealing with today's problems as seen through the eyes of these characters.



01:18

Okay. And it's doing it's doing fairly well, a comic book anyway, you've, you've gained some

acclaim with it, too.



01:27

It's moving up there it is an independent, quote unquote, which is, I think one rung above, above and underground. I'm not quite sure. It's a slow mover, but then again, so was Disney years of his business he was in receivership.



01:45

Well, one thing I'm curious about is how does it ever become a play?



01:50

How did it become a play? Well, in the course of advertising it and science fiction, fantasy conventions, a good way to do it is to go to the masquerade in costume and the costumes are easy to put together. And we were doing these skits and people thought they were very funny. And of course, we're using really marks brothers humor, and some downright Brechtian stage techniques. And breaking the fourth wall, you're talking to the audience, all kinds of nonsense. And somebody I do not know who he is, but I would like to get my hands on he walked up and said, well, when's the musical? And Brian and I for the hell of it, because we live like around the corner from each other, started writing the musical.



02:30

Well, this is Brian Wagner. Brian Wagner. Yes, he



02:33

is presently our director. Okay. So it looks like the light man. He's up there every night trying to punch buttons and make sure that the 90 light cues and the 70 slides work every night. So far, it's been pretty good. One night, and that was just on one slide.



02:49

So that's the reason you start doing a musical that someone else



02:52

can basically just, you know, let's write a music. Let's see if we can do it. And we didn't really even intend it to go any place. We got really hairy with the lyrics and we put in all kinds of characters is like 50 characters in it. And there's 70 some props, and we didn't expect this thing

really to hit stage. We put Brian put on the BBS system. He was on the bulletin board computer bulletin board, a call for a composer, we figured we'd get somebody who liked to write little easy music. We didn't we got Michael ciphered, who is a graduate of Juilliard. And he said, Oh, yeah, I couldn't have liked these lines here. And I liked the complexity of the structure of what you've got. I want to write the music. Well, you spent something like the next year, hacking on what we shouldn't say hacking away, but he might as well have been, our lyrics are very complex, they were done as a challenge to getting the music done for this. And when he was done with it. We all danced around his apartment with his black cat one night, and very delighted that it was finished. And then we started sending it out to various producers, schools, etc. Kansas City University, which is known for a very good drama department said, Oh, we would love to put it on but Good God, there's so many props and 50 characters, oh, my God, we could never do it. We could do it on it, you know, it need a million dollars to put it on. So we decided, well, we'll help put it on ourselves. So basically, we're doing it with a handful of actors. I will not tell you how many because part of the fun is trying to count how many people are playing how many parts. It's a handful of actors. One actress who plays the one woman's role and has a great time doing it. And it is done with background slides, basically no money, a lot of volunteers, a lot of maniacs, people who want to get their resumes to get some information on their resumes and want to get into theater who are new in the Seattle area and want to get a background to start in the Seattle area. So all the people that are involved, they're getting something out of it for themselves. Nobody's getting any money. We're paying the middle row. And so we're probably going to, it's probably going to be like \$20,000 put it off but now we've proved we can put it on. We're going to have a CD. We're going to have a tape the tape effect was made Monday the speakers got together to think two weeks from now we will have a class. It's an advanced class of film students who as part of their resumes for their future work, we'll be filming the production, not during an actual production, but we will be doing a regular filming with I think something like six cameras and my sister God bless her financed the film, and but even then she we could not have afforded it if it had not been a bunch of students who were seeing this as their second very big project. And seeing that their future as filmmakers, etc, would depend on what this will look like. So again, it's people who are getting what they need out of it. And that's how we managed to put it on we hustled like crazy, we got a joke that we did everything but the casting couch. And that would have been the next step.



05:44

I'd been on an oppression you'd already done the you're doing filming or taping, we will be video or film,



05:52

I think, let me think let me think I think it's video I'm not sure, you'd have to talk to the technicians involved in that there's there's dozens of people involved in this project. And each of us understands our hunk of it. I'm the art director. So I understand the things about the slides, and I worked on the costumes I know about the costume design, things like that, you would have to talk to the people involved in filming, I think we're getting, we're getting three steady cameras and three moving cameras. So I think it's video. Okay, but either way, we're going to have a nice quality piece of work





06:24

that'll be available then what two institutions or



06:27

will be available as an archival tape, one for the historical reference and two for producers, each one of the people involved who actually need the material. In other words, all the students are actors. And US of course, the three members of quote unquote domestic fruitcake company, which is what me Mike and Brian color. So we'll all get a copy of it to be used to show other people to show what we've done basically as a resume and a cam. Or thing and we'll have all the credits on it and everything. Okay. And like a regular film.



07:00

Well, we can we can talk about where then get that stuff at the end here. But let's say for a while your, your the work that you do your as art director, is that what it is? Well, that's my title. Okay,



07:16

this particular company, well, it's actually not my title. I'm actually the secretary treasurer within mystic fruitcake, I'm one of the board of directors. And then within the play, I was the art director. But that didn't mean that I do do everything from like I say tonight I'm going to be stage manager I have been the dresser not a very good one because I didn't get trained at it. We did have a very good dresser April oh one. Which is important with the 50 costume changes and some of them extremely fast. We literally had to work costume so that they can be snapped on and off. couldn't use any velcro because they'll go reverberates backstage, Noises Off and but they call me the art director. But I have ended up sweeping the theater and own and cleaning up under the seat. Everybody does we fetch the tickets, everybody does everything. Which is the usual way you make a film or you make a play. There's no such thing as people who don't get their hands dirty.



08:05

Well, let's start talking about the individual sections or whatever. Like, for example, what is the plot the plot?



08:12

Well, now this is fun. The plot partially, I don't really want to give it away, but it wouldn't really hurt what the plot is. The first act is really based on issue number one of the comic book and issue number one of the comic was, while it looks light and fluffy and very farcical, it's got a lot of points to make. And it was very difficult to do. I mean, how do you explode a teapot? Well, we managed to get a technical help on that. And people have seen that people are going could cut How did you manage that? issue was really quite difficult. Thank God I already had

Schmeisser machine pistol. Not a real one. It was a fake one, but very good. I had to buy 10 Chinese mousers that had no boats. They were ancient, they've actually been used by Chiang Kai Shek. They were that old. I got him for \$15 piece so you know you wouldn't want to fire a rifle in that condition. So we had that we've the whole first the whole first act is really one of the comic book and how the peach meets rose and although it will be completely opposite from what what you will see in the comic book because the comic book and the play are two different things they developed. They started at the same time and they developed off at a 90 degree angle from each other. They are completely different Do not try to associate one with the other one is theater one is the comic book they have two different purposes. However, you see the peach meet rose and you also see the beginning of the plot to kill Hitler. That's an issue. That's the first act the second act which is far dark, darker and much more like an opera in that most of the goings on goes on while people are singing and it is not your regular opera recipe that is actually song lyrics. You see lovers can hear it or peach and roses continuing relationship. You see how that gets scrambled up by the war, you see the plot to kill Hitler fail, and the repercussions for the desert fox. Okay? And they have it gets the first act is very like fluffy and extremely Marx Brothers we love bad puns, we have the worst puns in the theater I think we do. And the second, but by the end of it, it begins to get dark. By the end of the second act, the audience has been wrenched literally to tears or they feel like they're on stage being dragged through this hideous situation. And then at the end, we basically lift them back up again, when we throw them back up again, up in the air practically. And it is true, old fashioned catharsis. Have a play, make them laugh, make them cry, and we do both literally have had people crying up in the up in the audience and they come back to have it again. In fact, several people come back three or four times to hear all the lyrics, because some of the ensemble pieces are done purposely as layered lyrics. This is not something we invented. It's an old it's an old operatic technique and you can enjoy the music you get the idea that they're gonna kill Hitler and they fail. But in order to hear all the little nonsense going on in the political jabs, you're going to either have to come back before nights or you're gonna have to buy the CD and get the libretto not uncommon, I mean, he had to do that when he died, you had to do that for you have to do that for Italian opera. Most people do that work down, you know, go to your basic opera and understand everything that's going on. You have to get the libretto you have to know the plot. I



11:25

know you had to do that for Philip Glass offers to do that. It's



11:28

nothing unusual. We don't really work the audience to this they can. One critic was unhappy because he didn't get it some said to him. I mean, he said that it's incomprehensible. But then again, he went nice as well. There was obviously a pot pot to kill Hitler, and it failed, was all you need to know. You watch the plot kill Hitler, you go, Oh my God, I've been in a horrible business meeting like this myself in which everybody is singing his own agenda and nobody's listening to anybody else. We've had people who work regularly in a meeting situation that are going oh, this is almost painful to watch, because I've had to deal with my boss like this.



12:04

Well, it sounds like the general public is receiving and quite well public



12:08

is understanding that they are getting some some of the most subtle points and we have got some very sarcastic and very subtle points. In fact, one, one critic who did not like it, compared it, and he compared it as an as degradation. He compared it to Bertolt Brecht and Kurt vile, and I'm wondering how he considered them bad. I'm not quite sure. He evidently didn't like their full braking curveball while I'm doing different stuff. But people are understanding what's going on. And even though the critics are saying was too long, it's more than two hours, three hours, God Wagner was 14, you need to bring it. Anyway, we've had people hop up to the hop up to us at the end and say that's it. Because the first act which was an hour and a half is gone. Before you know it is the second act, which it doesn't drag it just your wrenched through the whole thing. It's painful. Again, it's only an hour and a half and it's over with and all of a sudden, your hearts back where it belongs. And you've stopped gasping. But we have had people come up and say it was only it was only three hours. And I believe it. We tell people it is going to be long, because for one thing you paid \$18 Do you want your money's worth? Do you want us to give you a couple of little skits, I'm sorry, you're going to get something that you're gonna sit here and chew on. And I've tried their whole sequences in the in the audience's first rep setting to our actors. Because they were not applauding and the actors were going, why are they not applauding? I said, Are you kidding? They're trying. They're holding their breath. And I've made I've sat there and watched that audience that there were this mouth hanging open, not breathing, waiting to see what happens. And as I told one actor Well, after what happened to you on stage, do you want them to be happy? No. No, no. In fact, what, what happened after he walks off his tears. Okay, so they're not going to applaud on a lot of the second act. The second act is very, very dark.



13:59

Okay. Well, how did opening night go?



14:03

Opening Night was good, because we had well, we had a lot of people who had heard about it and wanted to come in. things slowed down a little bit after that. But then it started to build again, because we have got, well, word of mouth going. People have heard about it from friends. In fact, one guy came in with a neck brace literally had gotten out of a coma two or three days before because of an auto accident, and told his doctors that day he was on the operating tables that I'm out of here in time to see this play. Do you understand? They've gotten tickets about five weeks beforehand, it was a long time before it gotten them. And he really didn't want to see the play. And he felt like it helped him. It is a play about well, it's let's see. Brian thinks it's about heroes, about what their actual images are, whether good or bad and we can certainly talk about that now. My thinks it's about love in difficult times, whether homosexual or straight. It doesn't matter. It's still a difficult time and not everybody does well by each other. And there's all kinds of different kinds of Love Love between friends love between love, somebody who uses love to get their own way. Somebody else who just sees love as something to play with. And there's all kinds of things going on on stage. My idea is that

it is about the fact that your friendly little picnic can end up in murder and mayhem. Because nobody's watching, nobody's paying attention to the fact that these forces are beginning to work on people. And it's like a downward spiral, you can't get off it. It's like an avalanche. It's like your typical desert beach comic book, it starts very light, very easygoing, nothing's going on. But your first hands are there, that you're going to have an avalanche and everybody's going to get married by the end. It's quite like the comic book in that.



15:43

Okay. I noticed in the list of musical numbers in the program, something about the engagement mean the engagement, peach and his



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become engaged during the play. Yes. Okay. There is an engagement.



15:57

Now, another thing I remember, now I've read this and what I think and one of the other desert pages one of the previous ones was that desert peach is played by a straight man and Udo, who's normally a straight man, and there's a peach is played by gay, right?



16:15

Well, in the steps that was very common, we had different people playing I mean, I have played the page. Okay. We have we go with Elizabeth. And we're Kabuki idea that if you can manage the role, we don't care about your gender, sort of our attitude towards society to write the in the play, the peach is actually played by a gay man. And, well, most of the cast is gay. Okay, that's a large section of the theater population in Seattle is gay. Okay. We have well, this is a joke. We say anybody can spot the straight guys in this in this plague. It's Friday. We have getting over that and getting on beautifully backstage. There's all kinds of relationships going on. And we have a very tiny dressing room. So everybody's getting along beautifully, thank God. And nobody's embarrassed. I'm also happy about that. We were very lucky in the peach to actually find the desert page. The only way he does not match him is in height. Oh, but John Winston Howard really is the beach. That's crazy. He's, he's the only guy who really understands the sound system. And the pictures and engineer is extremely powerful for his size. I've seen him take a 16 foot ladder, flip it over and just carry it out the door. He's only five foot seven. I mean, he's like a miniature version of speech. It's what's funny is between the peach and the fox is in comic book, The Fox is five foot six as he was right, six foot two well in the play, because of the way voices work. I mean, a larger person has a deeper voice. Since our fox is a baritone, and the peach is a old fashioned coloratura, they're extremely rare. And we were looking for cholera to ride and we didn't think it would find what it would look like. And they are therefore exactly opposite the peaches, five foot seven and the foxes six foot three inches and three eighths of an inch. They were measuring themselves. So it was very funny to see them. We had to take our short jokes jokes out, okay,



18:05

I'm afraid I don't know what to call Arturia is a coloratura is



18:08

a very wide range of voice. It goes all the way up from a very, very silvery, almost the falsetto but it's a full voiced voice. It is not like a full settle. This guy's saying it for voice all the way down to something that almost sounds like like like a bass. Very wide range and to do a lot with his voice. And so we got a caller material we just were yes, they're hardly to be found. And he looks like the page, he acts like the page. In fact, I told him, John, he was trying to get into the role. He's trying to figure out what he could do with this role. The first he was doing a queen act in the old drag queen routine, right? It's very stereotyped. And I said, John, don't act like Queen act like yourself, acts like himself. Now we got a problem in the gay population, because they're very afraid of being seen as stereotype. Well, I happen to know a lot of feminine gay men, which is like, why not let them be what they want to be, what masculine women be the way they want to be, and I'll leave them alone. And so we have been slapped by the critics for saying for having what they call a stereotype. And I would like to walk up to him and say, Excuse me, are actors away acting the way they act on the street? I mean, you're basically hitting one of your own. And in fact, one of our people in the crew is delighted because the Sheikh is bisexual, and he's not bisexual in the sort of apologetic hide myself way that many bisexual have to be in our society because they're treated extremely badly by the homosexual Society, who sees them as opportunities. He's just happily cheerfully bisexual. He is what he is, and are one of our bisexual stage. Crew members came up and said, Oh, my God, oh model for us and I went out of that. He was just especially in the Muslim societies, certain forms of bisects qualities are accepted. Okay? If there is if you keep them in your own home, and it's it's complicated. It's complicated business among among the Muslim people, and especially in North Africa, which is where this takes place. But that is one thing we're trying to do is basically say that people, or people forget about the stereotypes. And another problem we have is everybody's saying, Oh, it's about Nazis. Well, you know, I'm sorry, but an awful lot of people, if you actually scratch their skins and get them off the Nazi idea, you realize that they had relatives in Germany during World War Two, and these are not these, these are the relatives. Three quarters of the American people have relatives in Germany. And this whole idea of labeling people, you know, you have your fashionable prejudice, you're allowed to hate somebody every century. Last century, you were allowed to hate the French, the center before that you were allowed to hate the British. Something like that, you know, if you have a fashionable prejudice, you're allowed to hate somebody. I don't know if it blows off steam or if it just builds us up for the next little group of hatred. In other words, once you learn to hate, you can turn it on anybody like a laser beam once you turn it on, it's available. For a long time, Middle Ages, it was fashionable to hate Jews and then it was fashionable to hate somebody else right now. It's fashionable hate the Germans during World War Two, even though they very complex little things going on there. Right? So gray life is gray. That's the problem when you actually start looking at it. It gets very messy and you can get very depressed until you figure it out. Which I don't know if I've done yet.



21:26

Well, excuse me, how many are all are all the actors that you have actors only you having

actresses or what?



21:35

We have one actress? Okay. Okay. She is a mezzo soprano. In fact, this last week we had to have an understudy the understudy with wonderful children the acted, Cynthia. Excuse me, I'm sorry. Cynthia Dario learn the role in a week. And she's another method soprano, but Giuliana Rambaldi, who is our regular method soprano for this part, for the last week has been down auditioning for the San Francisco Opera. We've all got our fingers crossed for hoping she gets it. And the actors are most of our singers. Most of our actors, we do have one operatic singer. Garin lead who is really learning musical acting, when we were doing operatic acting which is much more stylized, you standing sing, and now Garen is having to learn, especially in this place, stage crew is the singer, you will see them do long, complicated ensemble parts where they're moving the furniture. It's astounding. I mean, these guys are from beyond, and I can't believe the talent involved. These are not your little community theater singers. They are highly talented. One of our people who was a dancer is slowly becoming an actor. John, who is our lead singer, did not do a lot of acting. But he's really thrown himself into this part. In fact, he's getting very possessive about his role as the beach. And he's starting to ad lib and he's starting to work with it. Which is played by Richard has. He is the man is the time set up. Here's a knockout. He's hilarious. He constantly breaks the fourth wall walks right on the edge of the fourth wall. He is talking to the audience as though they are his friends or relatives or other members of the German army. He's constantly turning around, he's like every man in the medieval place. Honey, God that man, comic timing is astounding. And he can sing like an angel.



23:28

Was this stage like your normal stage where you have all the audience in front or is it actually come out into the audience some sort of it's an



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audience in front pages quite. It's a highly raked seating situation. In other words, the seats are about two feet above each one. So there's no way anybody can get in your way. You can actually look down on top of the stage and there's nothing in the way at any point. Some of the sights on the on the extreme corners might be a little bit blocked but not much you get to see everything



23:58

and it's a very good soundstage as well. Very



24:01

good. We do have a couple of dead spots we discovered where they were within the first week there was some trouble with the sound system there was some trouble with the spacing. This is

a premiere even though it has been treated as a professional musical and looks like one it is actually having to be a workshop at the same time. Because



24:18

Okay, yeah, it was put on before right



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we are learning what we have to cut what we have to keep there will be big fights over what gets cut what gets kept basically anything the audience laughed that I don't want to get rid of imagine there will be squabbles over that one.



24:34

Well, I hope you're not making like the musical portion of the singing portion too complex for other production companies around the country.



24:43

For amateur production companies, probably I mean when I say amateur, I mean one to do your very, I mean if you can do Sondheim you can do the desert beach. Okay. I mean, if you can do into the woods, if you can do Sweeney Todd, if you could do west side stuff. worry, you can do a desert pitch.



25:02

Okay, well, that helps a lot. No, it



25:04

does. It really does. It's a complex, the complex musical score but anybody with a decent amount of singers, and it can be done with this handful of players although we would like about twice as many people one guy does seven changes, as well as move the furniture and have to learn act at the same time. And it's, it's astounding to watch him he's our strongest singer that's Garen rate. He is our strongest male singer and that he is a he's a tenor. And he's a powerful tenor is the only Giuliana and he are the only ones that can really stand up to each other. Jonathan Frank who plays the plays, wasn't is also extremely powerful. And the guy who plays the fox fully, is very consistent. He plays the same part every night and never never blows the line. If he's constant, he is everlasting. He never changes his blocking the guy gets set on something and he stays very consistent. Very good thing. He's wonderful. But listen to Column C. Stewart, who plays a half a dozen different things, including Doberman, we have not written Doberman into the play. But Colin, since they all got a stack of comic book decided he

loved so much that all of a sudden as a surprise to all of us one night early in the play showed up here Silberman and the audience just about lasted. They went crazy, especially when they realized he was driving a car. The guy is popping endpoints pretending their pills on stage, and we're all of us going well, at this point. You can't tell them what to do and what not to do. It's their play. Right? So at one point, I bounced back stage and told the peach obey you call the page berbasis Get out of here. You're not the director. Or you call the Fox movie. I mean, he was he was in a wild loony adlibs every night. He's looser than some of the



26:49

other actors. Well, sounds like you're having a lot of fun. Anyway,



26:53

we're having a blast. We really are. I think I've mentioned I don't I don't think I've mentioned everybody that's in the cast, but they are astounding. They really are and they really work together. It is great. We've got our fights. I mean, this is this is fine in theater, but nobody has walked out. So that's a major accomplishment. A couple of people have come in taking a look and I can't deal with this and left and we've had a few people have had offers come up and go paying jobs. Who had to leave.



27:22

Did that? Well, you mentioned your your composure, what is his music? Like? How would you describe?



27:30

Oh my I hate to say if you like sometime you like him because he's not like Sondheim. Okay, but he has the same quality. Okay, it's whitely was like cipher. It's just not like anybody else is able to incorporate 1000s of little musical jokes in every line. And then if you just listen to it, if you know music, you can sit there all night long, just picking the pieces apart. He's got all kinds of amazing things going on.



27:58

He was able to work well. composing music for musical. Yeah,



28:03

he did wonderfully. In fact, I wrote certain lyrics in a certain way hoping he would give them a certain tune and he came damn close. That's great sounding I'm really even wrote this hideous German folk song for the play call on splintered and beyond bomber under the pear tree.



28:16

So um, the numbers



28:19

funny, on one level with just a nice little folk song. If you sing it on another, it's very dirty, sort of folk song. And we use it for a bar scene. A bunch of German soldiers are singing it, you know, the crew, the ensemble, Greek chorus, basically, it's very classical. I mean, we have we have old fashioned catharsis. We've got farce. We had the worst Marx Brothers humor we have. We've got panto routines almost going on. I mean, it's very classical that a lot of old things going on. And they're old because they work



28:48

right. Yeah, no, I still enjoy Marx Brothers. I still enjoy the Marx Brothers.



28:54

We tell the audience where they go and we say we warn you they're some of the worst puns you've ever heard and they go yes they grown at appropriate places.



29:03

Well how did you like your end of the the work which was doing costumes and you said something about your slide backgrounds?



29:11

My end of the work actually my end of the work ended up being all kinds of things I mean, you end up doing everything getting your hands and everybody else's work I ended up being the drama and line coach at one point because Brian couldn't do it cuz he was all balled up with blacking. I was everybody will tell you that alter the production. I went, I'm never doing another musical. I'm never doing another musical note. Anytime anything went right. I went oh, yeah, next time. So it was it's agony. My tarot reader said it was not the wrong thing to do. But at the same time, I don't know if I want to go into the musical extreme amount of work coming because it's going to look so easy. Really, no, and you know how much work a comic book is going to look like? Nothing. I mean, I was I was going 1518 hour days, seven days a week for months. I mean, I never get any time off literally would be throwing I'm tired and and get on my feet again and do it again.



30:03

... ..

Well how how'd you go about doing your costumes you just



30:08

very lucky because they are modern costumes and are based on the military. I simply went down to the Salvation Army and to the goodwill in the boutique style Vinay which is nice and found like if I wanted an Air Force a loose proper costume I found one of our Air Force costumes. I was very fortunate because after World War Two, we redesigned our American uniforms to look like World War Two German uniforms. Very easy to find them and only had to do with friendly plastic badges and, and, and hardware cord and glitter glue and things like that. I've got these wonderful world war two uniforms. And Hans Meyer formed a bunch of German helmets. And I had people always sending me German helmets. So we got rubber riding boots, which was great on stage because we put Vaseline on him. I mean, it was the garage sale from house, I put something like probably \$1,400 into the costume, and they look like they're about \$5,000 worth. That's why I had a friend. Let me see how she wants to be listed at this point Halloween morning, who did the who did the woman who did Angelica costumes because she does wonderful women's costumes. We had another person who knows how to sew who actually built an SS uniform from scratch. We had my brother and his friend make a full sheets outfit. So there was like seven people involved in costumes, doing bits and pieces, finding things hunting around, I have a great idea for taking junk and turning into anything I want. Right? Well what it was, it was insane. It went on for about two months.



31:39

Yeah. What about, I don't understand how you're doing the backgrounds, you said there are slight



31:45

rear projection slides, we have a screen in the back, we project from a slide from two per slide projectors, because they blend into each other, the slides one after another. Okay. So we've got and it looks like a movie because you're moving from one thing to another and you take some interim slides. So like if you want to go to Berlin from North Africa, you got to go over the Mediterranean, you got to go over the top of the world in order to get to Berlin. Or if you want to go downstairs, you showed several slides going down there, and you get to where you're going. So we have several things. Some of them are repeat. Same because I gotta go back to the same places. And so I did like 70 of them. It's like watching art gallery or a movie.



32:17

So you're actually using mostly photographs, my paintings, your



32:22

comic book, okay. And the horrible, nasty, rotten head. He's at one point I built. So it looks like one of my comic books rotten skulls. And it stunk for weeks until the paper mache dried out

one of my comic books, *Fallen Skins*. And it stunk for weeks until the paper machine dried out was horrible. I mean, the thing is ghastly. My husband was in Vietnam with dead and went yeah, looks about right. It looked like it had been dead for about a month or two out in the jungle, fitting into mud. Thing was hideous. And then caught at Wagner, who was our stage manager went and got some sheep's wool from some of her sheep, and there would have been sticking on the fence and glued it on the top for here the thing of gasped like it is we had we had lots of fun with it.



33:02

Well, how long is the play playing?



33:04

It's playing until the end of November. I mean, even if we were offered an extension by the theater owner, because we're getting more people in there than he's ever had in his little theater before. And but we said, Well, for one thing, we've got lives to live and jobs to do and another musical to do next year. And these actors have got other jobs coming up. So there was no way we could do an extension unless there was some other some other arrangement. It's huge. The thing is, the thing is, but now we've got something to show people. Yeah, you can do it on the cheap if you want to want to go to your mind while you're doing it. Possible. I mean, this is the impossible musical it shouldn't happen.



33:35

Okay. Yeah, you'd set some one wants to me about you were saying like institutions said they couldn't do it for less than



33:44

less than a million. It was impossible. But by being extremely clever, all of us I'm not getting a well, you know, I can't even say it about me. We came up with all kinds of neat ideas to make things work. And it looks like a good off Broadway show. Really does. I mean, there's a lot going on, you got to stay awake. You don't go to sleep. I mean, even Breyers Brian significant other stayed awake during the play, which is kind of amazing, because the guy always goes to sleep. You know. So we saw this as a major coup Redstate awake.



34:16

Well, what is your next venture after?



34:19

My next venture is getting comic books done? Because I was on hiatus for a while and there's a big 18 with the souvenir program books. Okay. But you can get, but it's basically the story of

how this thing got started. It's not a regular comic book, although it does have a few pages in it. A bunch of other artists contributed pictures of the beach. It was kind of cute. We call the nobodies baby, because nobody was in charge of it. Okay. I've been working on bronchitis for air throughout. Excuse me, it feels like to hear



34:45

that'd be what there's a PJ team. Yeah, that's their program.



34:49

And then I will have to get back into some comic books. I promised some other people I've got other projects in mind. I haven't drawn anything in six months. In fact for the New does for the amazing swimsuit collection issue. So why don't we take a draw a new one, he gets the money out of it. I went, Oh God, can I even draw still, I managed in the evening to sit down and draw my picture. And I was like, I can still, you're off for six months. I'm used to the fact that every five months, every five years or so I get well dries up. And I can draw nothing for about six months to a year. Okay, that's I'm out of it. I have and I should tell people not to panic when their talent dies on them temporarily like that they've simply scraped it dry. They have to wait for the world to fill up, or Twain would go through that. Kipling went through that. Like you get to the point where you've just you've burned your brain out, right? Yeah. And so the plan was a chance to get my material back. I think it's coming back. Now I'm starting to get ideas again.



35:46

Well, what I guess what I was really asking was other plays or music.



35:52

Supposedly, we want to do another one next year. But I don't like the dialogue. And I want that rewritten. Although the music, the songs, the songs are great.



36:01

So we'll be a musical



36:03

as a goal if I don't know what possessed us, but with something called like, fantastic. It's about sexual roles, actually. Which is basically really what mystic fruitcake was put together to put on with to ask questions about today's sexuality, and how it affects the people involved. Which is an important question for the human race. And now, am I gonna put this thing on? I don't know,

I keep pointing they're hiding in corners, but I know what's going to happen. They're gonna wait a month, and then they're gonna come back and say, We're gonna put a music launch gotta get crushed when she was a child. So she has no memory at all. And they count on that.



36:36

Oh, well, this okay, the desert peach musical was produced by the mystic fruitcake. Cake, which is me, Brian and Mike. Okay. Who's Mike? Mike cipher. Okay. And,



36:50

and Brian is Brian yp Brian Wagner, our director.



36:54

Thanks, Director. Okay. And if anyone would like to get in touch with you all, what's your address? Oh,



36:58

let me say well, to get in touch with mystic fruitcake. I mean, I've got mystic fruitcake. I've got me press, which takes care of the desert beach comic, but the are you looking for mystic fruitcake,



37:08

either one. I've gotten mystic fruitcake here. Okay, Mr. Crockett company. musical theater works. And let's see 1530 northeast liberty. Portland, Oregon. 97211. Phone number Area code 503-285-6788. Right.



37:36

That is the Portland office even though we're doing most of replays up in Seattle.



37:39

Okay, and I don't have moved press.



37:43

A second. I think it's 5014 D. Mu press M you press 5014 D is in Delta Roosevelt way. Ne, Seattle, Washington, 98105. And you can get just about anything you need from them right

now.



38:01

Okay. And now, Mr. fruitcake would be the company to ride to our call if you're an institution and want to do the play, right.



38:11

Okay. And we will have to request to see the video. It's also a possibility of buying the tapes right now. Before the plans. The tape Sorry.



38:21

Sorry. Sorry, sorry, can do the price. Public Radio anyway. You can you can write to what move for the CDs and tapes. Right. Okay. Now the video when do you expect the production



38:35

of CDs and tapes? You need to write to Mr. fruitcake. Okay,



38:37

Mr. fruitcake for the CDs and tapes of the music. The video for institutions when can they expect that out? I think by the end of December, end of December.



38:49

It would depend on how the cutting and editing that has to be done like I said there are six cameras involved. Okay, I think beyond December I would start to really ask you about the video. Okay.



39:00

This year okay, well, I want to thank you for talking with us tonight. Okay, well hope you great success on the musical because it sounds like you have it so far.



39:09

What it is in its purposes I don't think we're doing too badly.



39:13

Okay, well thanks again. okay goodnight



Jimmy Carper 39:41

Whoa, okay, you know, that means when you hear that music, Margie Adam doing we shall go forth that means we just got a couple of minutes left of after hours.



Diane Williams 39:53

And means we want to say thank you to all our lovely lovely visitors. Yeah,



Jimmy Carper 39:57

there are two things I want to hit on the Before we close out for the evening, the gay and lesbian switchboard Houston has their fourth annual benefit auction today, Sunday, Sunday, Sunday, Sunday, November 22. At 4pm at the Brazos River bottom 2400 brazo. Set bream and Raymond whatever that brands everybody



Diane Williams 40:24

expects new specs in the limousine place. That's



Jimmy Carper 40:30

right. I'll be there. I probably will too. As a matter of fact, cool.



Diane Williams 40:33

Actually, I might not but I would like to be Gay Men's Chorus of Houston featuring Heartsong Yes. A season for us all Saturday, December 12 7pm. And Hammond Hall at Rice University. That's \$10 Oh, excuse me. I'm probably not supposed to say that. Ignore that \$10 thing. It was talking about something else entirely. It was 10 o'clock. Wasn't 10 usual. Hammond Hall Rice University tickets at basic brothers Briarpatch Crossroads Inklings Lobo. And all singers. What the heck does this mean all



Jimmy Carper 41:07

the all the singers all the singers have the chorus hearthsong singers that oh, the

D

Diane Williams 41:12

singers? Yeah. And we know that they are. It says Please bring a gift wrap labeled non perishable food item for stone soup. Yeah,

J

Jimmy Carper 41:19

I'm not to the house to ask about that. If I didn't want a gift wrapped. I mean, you know, it's food. You're gonna gift wrapping Canada tomato soup, but I don't get that myself. Okay, now, hey, whatever. But that's going to be a great evening, and we're going to talk about that a lot. That's coming up December 12. Anyway, I'm gonna be listening to No, that's your law. You're supposed to do all of that.

D

Diane Williams 41:41

The half hour stuff? Yeah, let me let me do that. Oh, got it. I'm there except for the address. You do the address address. You've been listening to after hours on KPFT 90.1 FM, a continuing tradition. And I'm dying Williams.

J

Jimmy Carper 41:56

I know that please write us please write us at In fact, some of you have at 419 Lovett Boulevard, Houston 7706. And I want to lifestyle medicine because right. It's something that I forgot to say earlier. And I've got to say it real quick. Jerry from the prison program told me that the guys out there behind bars are asking and yes, we're here and we're for you. And I'm going to do a special queer music zone for you next week.

D

Diane Williams 42:23

And I want to say thanks to everybody that was on the show. And we love you keep tuned in and goodbye. You bet take care. And then our weekend will business