



THE MUSICIAN'S GAZETTE



No. 9

WALKING BOXES PRODUCTIONS

OPEN THE CABINET IF YOU DARE

The cabinet of Dr. Caligari that is... Turn to Page 2 for a listing of the cast and their reflections on their all-time favorite film sets and settings. Turn to Page 3 for some contemplations from the director on the history and modern-day relevance of this film classic.

THE WALKING BOXES CREDO

This Gazette and Flyhard's program feature ads from various businesses. Does it make you despair that there is no escape from capitalist marketing? Well, let it be known that Walking Boxes strives to remain neither sponsored nor supported by any businesses that are corporate-type national or international chains. Priority in business interactions is always given to those businesses which support a world view that is congruent with that of Walking Boxes. A world view which prioritizes the importance of: sustainability/respect for the natural environment; peaceful goodwill toward foreign nations and their peoples; and diversified, educated, healthy local communities.

UPCOMING SHOWS FROM WALKING BOXES

Have any friends or family in southwestern Wisconsin? The Flyhard Jenkins Show is hitting the road to do a show down in Viroqua, Wisconsin on Saturday, May 20th. Horace Greeley the Lesser and J Roth will be two of the musicians appearing in that event. www.walkingboxes.com/events has more info.

THANKS

In addition to all our great sponsors (please support them with your business), Walking Boxes wishes to publicly thank: Mike Murphy, Paul Cameron, Steve Roth, John Knauss, Dave Polanski, Jillian Odland, Jess Kelnhofer, Ted & the Acadia Crew, and all the performers.

VISIT WALKING BOXES ONLINE

To keep up with all the happenings at Walking Boxes Productions, log on to www.walkingboxes.com You can check there for upcoming shows, get on the emailing list, browse through the show & CD archives, and listen to music samples.



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THE CAST OF CALIGARI

Alex West.....	Francis
Jeffry Nordin.....	Dr. Caligari
Christine Nordin.....	Jane various others
John Knauss.....	Alan Dr. Olsen various others
J Roth.....	Head Clerk Cesare various others piano
Paul Cameron.....	theremin sound effects

Original script and score by J Roth

GREAT FILM SETTINGS

The Cabinet of Dr. Caligari must be considered to have some of the greatest (or at least, most unique) set designs in film history. The sets are often what viewers most remember and appreciate from the film. Having polled the cast of Walking Boxes's current Caligari production during their past shows about their favorite cinematic villains (Gazette No. 7), we next asked them to list some of their favorite film settings/set designs.

John Knauss: The Royal Tenenbaums (the house), The Life Aquatic with Steve Zissou (the boat), Punch-Drunk Love (the warehouse), Boogie Nights (the backyard pool), Beetlejuice (the house, specifically the upstairs), The Crow (everything about it)

J Roth: Brazil (is it retro-future?), Blade Runner (perhaps my favorite), The Wizard of Oz (especially the distant backdrops), The Pianist (recreation of doomed Warsaw), Alien (the dark confines of the spaceship), Metropolis (especially the city seen from the distance), Jaws (on Quint's boat), The Third Man (especially the underground scenes), Orson Welles's The Trial (amazing settings throughout), Kurosawa's Ran (the burning castle scene), Mad Max (desolate open road and dilapidated police headquarters)

Paul Cameron: Delicatessen (the house with all the pipes that allow everyone to hear what the rest of the house is doing), A Clockwork Orange (especially the bar), Blade Runner (the city scenes), Empire Strikes Back (the scenes with the Millennium Falcon and of Bespin, the Cloud City), Brazil (the different variety of offices)

Chris Nordin: The Sound of Music (how beautiful the scenery was), Sinbad movies (always had interesting places), Star Wars Episodes IV, V, VI (both the actual location shots and the imagined places). More recently, Lord of the Rings, Harry Potter and King Kong have been favorites in regard to settings.

Jeff Nordin: The films of Ray Harryhausen with their stop action animation and matte paintings. How like magic the combination was of live action and painting! The boundaries separating fantasy and reality merged to grand effect in Jason and Argonauts or any of the Sinbad films.

Alex West: Dr. Strangelove (the war room), The Good, the Bad, and the Ugly (the cemetery at the end), Who Framed Roger Rabbit (Toontown), Lawrence of Arabia (the desert vistas)



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LOOK OUT! HERE COMES CALIGARI!
(Notes from the Director's Mousehole)

****Spoiler Alert : Film's ending revealed here.****

In the historical lore regarding the making of *The Cabinet of Dr. Caligari*, it's been written that screenwriters Carl Mayer and Hans Janowitz were angry that the people of their country (Germany) had been dragged into a horrific war (WWI) by their leaders and wrote the *Caligari* script immediately after the war (with *Caligari*, representing the leaders, and Cesare as the hypnotized populace doing misdeeds for them.) In the writers' view, post-war Germany was also being misled by their leaders and they intended their film to be a warning to beware of those currently in government authority.

Director Robert Weine decided to give Mayer and Janowitz's story a "framing" sequence in which the main character, Francis, is seen telling the story to an old man in an asylum. (These opening and closing sequences were originally conceived of by legendary film director Fritz Lang.) It's told that the screenwriters were furious about the additions of these framing sequences, feeling that the sequences twisted the whole meaning and intention of their story. Instead of damning *Caligari* (a.k.a. government leaders) it made the asylum director (a.k.a. *Caligari*) look kindly, benevolent and misunderstood.

But did these framing sequences really confound the screenwriters' original intent? Arguably not, thanks to the brilliance of actor Werner Krauss (who plays *Caligari*.) In the very last frame of the film we are looking into his eyes after he's told that he believes he can cure Francis of the delusion that he, the kindly

asylum director, is actually the murderous, mythical *Caligari*. Though subtle, the look Werner Krauss has in his eyes just before the screen goes black is unmistakable; it is a look that seems to say that he will not stand for any more of Francis's accusations. The look implies that he'll fix Francis (and fix him good this time.) It is a look that portends to the same kind of "cure" they found for Jack Nicholson's *McMurphy* character in *One Flew Over the Cuckoo's Nest*.

Though *Caligari*/Asylum Director's guilt is by no means conclusive at the film's close, (as it would have been without the framing sequences), he still is highly suspect.

Perhaps with that final look in *Caligari*'s eyes, the warning to be taken from the film is as the writers intended: be on guard of those in authority who would manipulate you into doing their wicked intent for them. But also perhaps is the added warning: beware of being convinced that fears and suspicions of Authority's malevolence is all just deluded paranoia.

Should we in peaceful, 21st Century Midwestern America pay any heed to these warnings issued seventy-seven years earlier from a distant land? A rhetorical question indeed...

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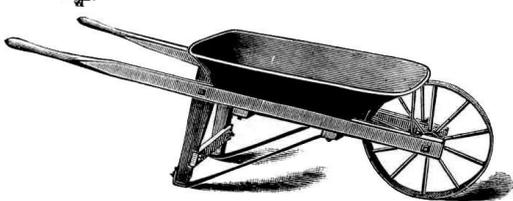


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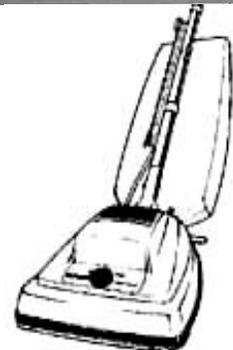
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LANCE CONRAD & WHITE ELEPHANT

Lance Conrad, lead man for WHITE ELEPHANT, is a producer, engineer, composer, and performer here in Minneapolis. Over the past years, he has had the opportunity to engineer and attend over three hundred musical performances, thus his influences are many (musical, technical, social, and/or political) and have played an integral part in shaping the nature of his musical expressions. In addition to Lance, the band WHITE ELEPHANT consists of a rotating lineup including John Knauss, Justin Blaire, Luke Anderson, Andy Hertel, Tyler Erickson, Varun Kataria, and Evan Beaumont. Lance would like to thank those who have attended a WHITE ELEPHANT show, as well as the musicians that he's worked with. WhiteElephantMusic.org

GEORGE BRISSE

George Brisse is a singer/songwriter who grew up on a lake in central Minnesota. Influenced by the likes of Simon & Garfunkel and Radiohead, his music is a blend of acoustic and electric guitars with synthesizers and strings. His set on Flyhard's show will include songs featured on his upcoming album entitled: The Expansion of Happiness. The project began several years ago in Los Angeles where George lived and composed for three years. Having had enough of the fast-paced lifestyle of L.A., he returned to Minnesota to complete the album with the help of band mates Grant Kluempke (drums), Jason Underwood (bass & vocals), and John Knauss (guitar & vocals). The album is scheduled for release next summer.

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SRAZHALYS & THE MUSICKER

Dmitri Andreyev of the ensemble Srazhalys appeared as a Russian-Roma(Gypsy) man swept up into the fighting on the Eastern Front during WWII in the production: The Musicker's Tribunal, back in 2004. We did not see him in episode two: The Musicker's Lantern, but rumor has it that the third installment of the Musicker series is slated to premier this fall and that the episode is to be completely devoted to further telling the story of the character Dmitri portrayed in The Musicker's Tribunal. Dmitri says he's been hard at work creating the soundtrack for the new show with his domra, balalaika, guitar and clarinet, so if you enjoy the music of Srazhalys, watch for upcoming information about that next installment of the Musicker's misadventures.

CALIGARI'S GANG: THE ERSTWHILISTS

The acting troupe that brought you the retro-style stage shows Donovan's Brain and Caligari have been newly named: The Erstwhilists. Rumor has it that these purveyors of nostalgic and novel dramatic forms are at work creating a new radio play in the fashion of a 1950s detective drama with a sci-fi twist. From the age when the "Sputnik crisis" had many Americans frightened that the Soviets had technologically surpassed the U.S. and were conquering space, what kind of tales were heard on the radio? The Erstwhilists plan to tell such a story which may not seem as naive and outdated today as one might think. Watch for this show's premier in the Fall.

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