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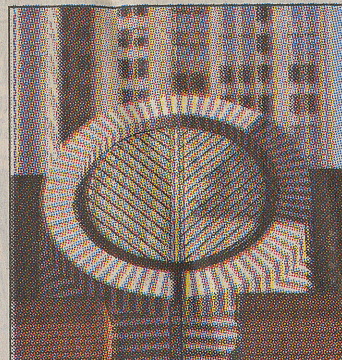
## Singles

Title	Artist
1. "Livin' La Vida Loca"	Ricky Martin
2. "No Scrubs"	TLC
3. "Kiss Me"	Sixpence None the Richer
4. "Every Morning"	Sugar Ray
5. "Believe"	Cher
6. "What's It Gonna Be?!"	Busta Rhymes
7. "Heartbreak Hotel"	Whitney Houston
8. "Who Dat"	JT Money
9. "Fortunate"	Maxwell
10. "Give It to You"	Jordan Knight

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## STYLE

SFMOMA has purchased 22 works by Ellsworth Kelly, one of the most esteemed American abstract artists. [B-10]



COMICS

B-9 ANN LANDERS

B-11

# 'the first PICTURE show'

The little-known history of early female filmmakers comes alive, with music, in a play that struggles to hit all its marks



EXAMINER PHOTOS BY CHRIS HARDY

Below, Ellen Greene, left, and Anne Gee Byrd are the young and old Anne First in ACT's "The First Picture Show." Harry Waters Jr., left above, and Evan Pappas play multiple roles.

By Robert Hurwitt  
EXAMINER THEATER CRITIC

THESE'S A terrific essay in the program for ACT's "The First Picture Show" about the women who helped create the film industry during the first three decades of the century. No, not the stars of the silents, but the women screenwriters, directors, producers and those who ran their own studios, until driven out by the consolidation of the industry in the late '20s and early '30s.

There's a pretty good essay on the same subject in the show that opened Wednesday at the Geary Theater as well. But that's only part of the story of the new musical by the father-son team of David and Ain Gordon, with music by Jeanine Tesori. "The First Picture Show" aims to combine some little-known cultural history with the fictional travails of a modern woman documentary maker and a moral lesson on the evils of censorship.

The parts don't always mix well. "First" is pleasant and generally entertaining. It's smart and funny for much of its 2½ hours, and almost always engaging in its earnestness. But its principal story — of the modern filmmaker and her great-aunt movie pioneer — feels trite and schematic compared to the riches of the historical material that forms its background.

Seen here in the first stage of a two-part world premiere, "First" may yet develop some much-needed dramatic focus and energy be-

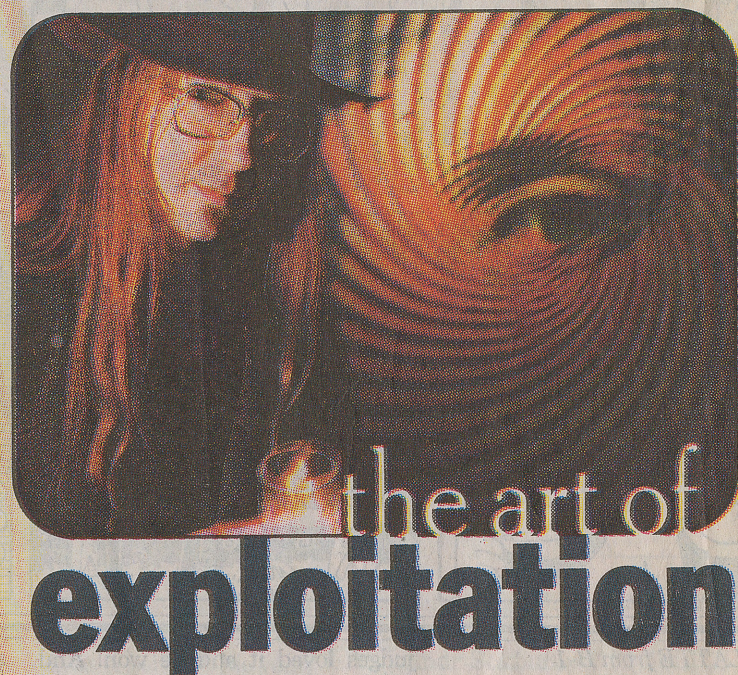
[See PICTURE, B-5]

## THEATER REVIEW 'The First Picture Show'

- ▶ **PLAYWRIGHTS** Ain Gordon, David Gordon
- ▶ **COMPOSER** Jeanine Tesori
- ▶ **DIRECTOR** David Gordon
- ▶ **CAST** Dinah Lenney, Anne Gee Byrd, Ellen Greene, Evan Pappas, Harry Waters Jr., Norma Fire
- ▶ **THEATER ACT**, through June 6 (415-749-2228)



Neel N. Kizmaz  
is a DJ for  
multimedia salon  
parties at  
Werepad on  
Potrero Hill.



EXAMINER PHOTOS BY JOHN STOREY

## Underground films find a home in S.F.'s Werepad, descendant of Andy Warhol's Factory

SNUG AT the edge of the industrial section of Potrero Hill, an "art warehouse" is thriving. Think of Andy Warhol's Factory — the New York loft where art and history were made — updated as a casual, cyber-hip movie house. That's the Werepad, haven of the artistic trio Jacques Boyreau, Vikki Vaden and Scott Moffett. "It's not just a warehouse," says Moffett. "It's a Werepad." You dig?

Werepad decor is where Pink Floyd meets Barbarella, a glamour acid trip (how's that for an oxymoron?), a chill palace exploding with cosmic-psychedelic *objet d'art* embellishments of past, present and future... somehow with geometric order. "I am motivated by the need to keep myself visually and intellectually diddled," says Boyreau. "It's a self-entertaining prophecy." And diddle it do; there's not a barren spot in this space.

A chandelier made of four tangerine-colored safety cones serves as the room's centerpiece. Rows of neatly arranged vintage chairs, well-worn sofas and under-lit white plexiglass tables furnish it. Portions of the ceiling are aluminum foil-wrapped (à la The Factory).

The room is dimly aglow with inner-lit prism cubes suspended from the ceiling and a mirrored disco cylinder that throws sprays of azure and crimson light around the room. The walls and fixed white screens display interstellar projections, random hypnotic spirals of color and other rotating pop-culture items such as advertisements for toys. A stage holds a drum set and other instruments — that's where a chunky rock-n-roll band called Sutra V will clash after the movie. (The cinematic

[See MARTINE, B-4]



Organizers of  
Werepad's "art  
warehouse," left to  
right: Jacques  
Boyreau, Vikki  
Vaden, Scott  
Moffett.

## LORD MARTINE TEARING UP THE TOWN



## At race's end, we laugh



EXAMINER / PENNI GLADSTONE

Bob Sarlatte hosts only the biggest and splashiest events — like "Footstock."

## Comic Bob Sarlatte will again emcee the post-race show

By Jane Ganahl  
OF THE EXAMINER STAFF

IN THE PAST 25 years, Bob Sarlatte has become such a familiar face in Bay Area comedy, music and sports venues — not to mention on national television and in films — that his auspicious jump-start down the road to show-biz success



EXAMINER BAY TO BREAKERS

bears retelling.

"In my very first San Francisco Comedy Competition, in 1976, I came in third," says Sarlatte, who Sunday will emcee the Examiner Bay to Breakers post-race megaparty. "And guess who came in second? Robin Williams. By a tenth of a point."

And who came in first?

"Some guy named Bill Farley. The lights [See SARLATTE, B-2]



## Arts &amp; Entertainment

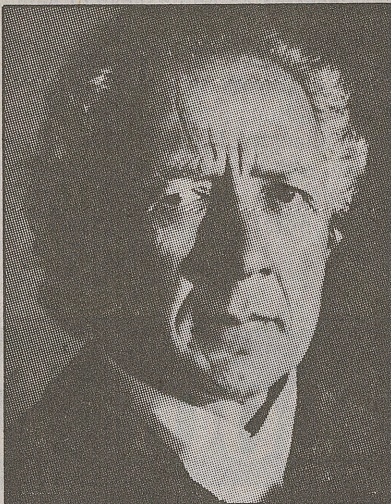
## Journey through Lloyd's musical forest

## Woodwind improvisationist mesmerizes Yoshi's

By Philip Elwood  
EXAMINER MUSIC CRITIC

**L**ISTENING TO saxophonist-flutist Charles Lloyd and his quartet improvising their way through a 90-minute uninterrupted set of a half-dozen melodically and/or harmonically based structures is akin to an audio stroll through a musical forest.

With Lloyd at Yoshi's this week are guitarist John Abercrombie, contrabassist Marc Johnson and drummer Billy Higgins. The four of them, with Lloyd usually in the lead, act as listeners' guides through the musical woods. Abercrombie's working and reworking of alternate harmonic changes



Charles Lloyd: Musical naturalist

within the ensemble creates a loosely cohesive harmonic undercurrent, which Johnson takes further by both plucking and bowing his bass.

Higgins is a percussion magi-

cian, using his sticks or timpani mallets like wands as he flows from snare to tom-tom, cymbals to rim shots to bass drum head. In the context of this quartet, no bombs are dropped on the bass drum pedal, and Higgins' few solo segments are more subtle than explosive.

Many of Lloyd's 20-some album (and tune) titles suggest that his mind set is that of a philosophical musical naturalist — "Forest Flower," "Autumn Sequence," "Love-In," "Meditation," "Notes from Big Sur," "Little Peace," "Pilgrimage to the Mountain" and others.

It's often not easy to plunge into the main current of the Lloyd quartet's instrumental flow although, as some old-timers will recall, his 1966 performance of "Forest Flower" (in two parts) at the Monterey Jazz Festival quieted the sun-drenched audience and had it in a meditational mood for nearly

20 minutes, after which Lloyd and his quartet (Keith Jarrett, Jack DeJohnette, Cecil McBee) received one of the most tumultuous ovations in Monterey Jazz history.

During the 1970s and '80s Lloyd's performances, live and on discs, were uneven in musical quality, often notably uninspired — although Lloyd is inspirational by nature. But to his credit, and the delight of his longtime supporters, recently he seems comfortable with himself, his musical surroundings and his ensemble colleagues.

And he is playing very, very well.

Tuesday, the musical journey began with a droning bowed bass, overlaid by the guitar. On top was Lloyd's tenor sax, crying out like Coltrane, and underneath it all were the rumblings of a restless Higgins, mallets rolling on various drum heads.

The longer the quartet played, with Lloyd's shifting from sax to flute, Johnson from fingers to bow, the deeper a listener was drawn into the music and the mood it

creates. Latin rhythms, calypso (Lloyd called some of it "Tex-Mex"), pop melodies, the blues; loose, modal structures and gorgeous ballads — Billy Strayhorn's "A Flower Is Lovable Thing" ended the set, and segments of dissonance came, went, then reappeared.

Hearing and observing this sort of performance, one realizes the difficulty an improvising instrumentalist like Lloyd has in drawing listeners into his musical mind set, his spiritual world.

◆ PICTURE from B-1

## Women who helped create the movies

fore any decisions are made about its future (musical-starved Broadway must always be a gleam in any producer's eye). "First" is a co-production of ACT and Los Angeles' Center Theatre Group/Mark Taper Forum, which commissioned and developed the work — where it opens in August — in association with the Gordons' Pick Up Performance Company of New York.

Even at this point in its development, it's a brightly staged piece, performed with engaging energy and versatility by an ensemble of 14, most associated with one or another of the three companies. Director David Gordon, who staged last season's boisterous klezmer musical "Shlemiel the First" at ACT, utilizes a variety of silent-movie physical elements with playful inventiveness.

Robert Brill's set is a vast soundstage, hung about with lighting equipment and watched over by the cloudy blown-up image of wide-eyed, cupid's-bow-lipped silent movie vamp. A screen is wheeled out for old and replica-style film clips that tell the story of the fictional movie pioneer Anne First. Frames isolate characters at key moments and silent movie-style title cards announce each scene and identify the players in a clever credits sequence.

Jan Hartley's projections maintain the old-time movie artifice. Judith Anne Dolan's apt period costumes help keep the time frames clear as the action shifts between the last turn of the century, the teens and '20s and the present. Gordon's use of tableaux and dynamic, intricately choreographed action for the ensemble, and Jennifer Tipton's sharp black-and-white lighting scheme, make the occasional solo spots register as intimately as close-ups.

The book and the score, however, are less impressive than the production and the performances. Ain (who also served as associate director) and David Gordon open with the image of 99-year-old Anne First (a flinty, lovably crotchety and sharp-as-a-tack Anne Gee Byrd) in a wheelchair in a Motion Pictures Retirement Home.

Byrd looks pained and aggravated — on the verge of saying something but thinking better of it — as projected stills tell the story of her impressive film career, backwards from the 1932 opus that bankrupted her to her beginnings in 1913. Then she speaks — or sings, rather — of her current static dilemma, "I'm just an old, old lady who don't know how to die."

Cross-cut to Anne's great-niece Jane Furstmann (a driven, magnetically focused Dinah Lenney), a

documentary filmmaker in search of a new project. She finds it when she picks up a trunk from a storage company, in the form of her great grandfather's diaries, recounting his career pioneering movie houses in Ohio and the remarkable story of his younger sister Anne.

As Jane reads — and, later, as she starts interviewing Anne and other denizens of the retirement home — the ensemble comes to life portraying the early days of Hollywood. A bright, determined Ellen Greene plays young Anne in her growth from gangly, rebellious teen to increasingly self-assured director and improvisational innovator. The rest of the large ensemble, each actor playing many parts, depicts a mix of historical and fictional characters.

Evan Pappas is achingly loyal to his sister, even after she turns her back on him, as Anne's ever-optimistic brother Louis Furstmann, and engagingly conceived as early film star Monty Latour. Norma Fire is a sharp-tongued delight as his sardonic wife May, and brightly eager as Anne's leading character actress, among other parts.

Valda Setterfield (mother of Ain Gordon and wife of David) is a noble Alice Guy Blaché (the first person to make a narrative film) and delightfully hateful Rev. Wilbur Crafts, leader of the campaign to get a national movie censorship act passed ("Pictures unleash ungodly impulses of the mind"). John Apicella is particularly pleasing as Goldwynism-spouting producer Carl Laemmle, while Ken Marks, Jeanne Sakata and Kathleen Conry stand out in a variety of roles.

Besides Blaché, real female film pioneers Lois Weber, Cleo Madison, Marion E. Wong, Margery Wilson and others put in appearances, their contributions duly noted in the Gordons' script. Harry Waters Jr. — who also plays Jane's insightful, indulgent husband Ben — delivers the show's dramatic highlight as aged African American producer-director Percy Waters (partly modeled on black filmmaker Oscar Micheaux), quietly and forcefully explaining the economics

that closed the small black-, Asian- or female-run studios.

Some of this historical material verges on didactic, especially when the Gordons strain to draw the obvious link between film and Internet censorship. But most of it is considerably more intriguing than Jane's and the older Anne's banal personal dilemmas and conflicts over the documentary in progress — or the sketchy parallels between the strains in Louis and May's marriage and in Jane and Ben's.

You can hear the problems of trying to dramatize some of this material in the strained attempts of the music to encompass some of the lyrics' impossibly long sentences. Tesori, nominated for a Tony this year for her score for Lincoln Center's "Twelfth Night," has written a pleasant but unremarkable set of period silent film accompaniments for two pianos — one a bit out of tune, and both brightly played by Peter Maleitzke (with occasional assistance from members of the cast).

The score nicely frames the historical material with appropriate sentimental and action-style tunes and noodling, but bogs down in the more touchy-feely psychological modern material. But then, that's true of "First" as a whole. As Ben says, "History doesn't happen. A lot of things happen and someone decides which ones will be history." It's in the excitement of exploring what got left out that "First" draws its most engaging picture.

## Lambert to star in 'Druids' drama

VARIETY

CANNES — Christopher Lambert is set to star in the historical action drama "Druids," playing Gallic chieftain Vercingetorix, who waged a bloody and ultimately unsuccessful military campaign against Julius Caesar.

Also lined up for the English-language picture are Max von Sydow and Klaus Maria Brandauer.

## Surprise gift from Stevie Wonder

TRIBUNE MEDIA SERVICES

Stevie Wonder is a sly one. The soul legend recently walked into the Sam Ash music store and heard keyboardist Philippe Pierre doing an impression of him.

Pierre — who, like Wonder, is blind — was cranking out "Superstition" and "Ribbon in the Sky" on one of the store's keyboards. Impressed, Wonder slipped over to another keyboard and started jamming along.

When they took a break, Wonder asked Pierre how he liked the keyboard he was playing — a

\$4,000 Korg Trinity.

"It's nice," said the shy, Haitian-born Pierre, who divides his time between session work and playing for his Queens church.

"Are you getting it?" Wonder asked him.

"Not really," said Pierre. "It's an expensive keyboard."

After whispering something to one of his handlers, Wonder put Pierre's hand on the Trinity and said, "This is for you."

Sam Ash salesman Ian Fisher Jr. recalls: "Philippe couldn't believe it. The tears just started rolling down his face."

## TRIPS, TOURS AND TRAVELS

SPECIAL ADVERTISING SUPPLEMENT PREPARED BY THE SAN FRANCISCO NEWSPAPER AGENCY

## Travel Around the World for the Millennium.

Due to the sell-out success of its first tour, TCS Expeditions in Seattle, Washington, is offering a second around-the-world millennium expedition to the South Pacific, Asia, the Near East, and Africa. The 25-day journey, limited to 88 travelers aboard a specially outfitted, all first-class Boeing 757, departs from Los Angeles on December 9, 1999, and returns to New York on January 2, 2000.

Participants will spend Christmas Eve celebrating in Oman, the ancient land of frankincense; Christmas Day in the heart of the African bush watching the great migration on the Serengeti Plain in Tanzania; and New Year's Eve in Istanbul, enjoying a lavish dinner and entertainment at the historic Ciragan Palace, one of the world's most elegant hotels, followed by fireworks over the Bosphorus. On New Year's Day, the celebration continues at a private dinner in a restored 15th-century building featuring performances by fire eaters, belly dancers and musicians, and fortune telling by local soothsayers.

Other highlights include visits to Easter Island, where resident archeologists explain the island's mysterious stone figures and birdman cult; Papua New Guinea, where expedition members visit tribal villages in the Highlands or Sepik River Basin; Cambodia, where a day is spent amid the towering 1,000-year-old temples and monuments of Angkor, the ancient capital of the Khmers; India, where the group visits the Taj Mahal; Jordan, where the lost desert city of Petra is located; Mali, where the expedition explores the ancient caravan stop of Timbuktu; and Kathmandu Valley, where the group will explore the age-old cities of Bhaktapur, Patan and Kathmandu, ride elephants in Nepal's Royal Chitwan National Park, and spend the night in the tree houses of the Tiger Tops Jungle Lodge. A team of world-class lecturers will accompany the expedition.

Following the millennium festi-

ties in Istanbul, tour members will fly to London, where they will board the Concorde to New York. Members may also choose an optional post-trip extension in London before flying home on the Concorde.

The 25-day trip is priced at \$44,950 per person, based on double occupancy, including transportation by private jet, hotels, special events, excursions, meals, and return flight from London to New York aboard the Concorde. Reservations and information are available through TCS Expeditions, tel. (800) 727-7477.



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Cleveland .....	\$166	Toronto, CAN .....	\$159
Philadelphia .....	\$179	Tampa .....	\$116
Boston .....	\$149	Detroit .....	\$106
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## INTERNATIONAL

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Rome .....	\$311	Tel Aviv .....	\$375

\*TICKET BY MIDNITE (EST) MAY 14

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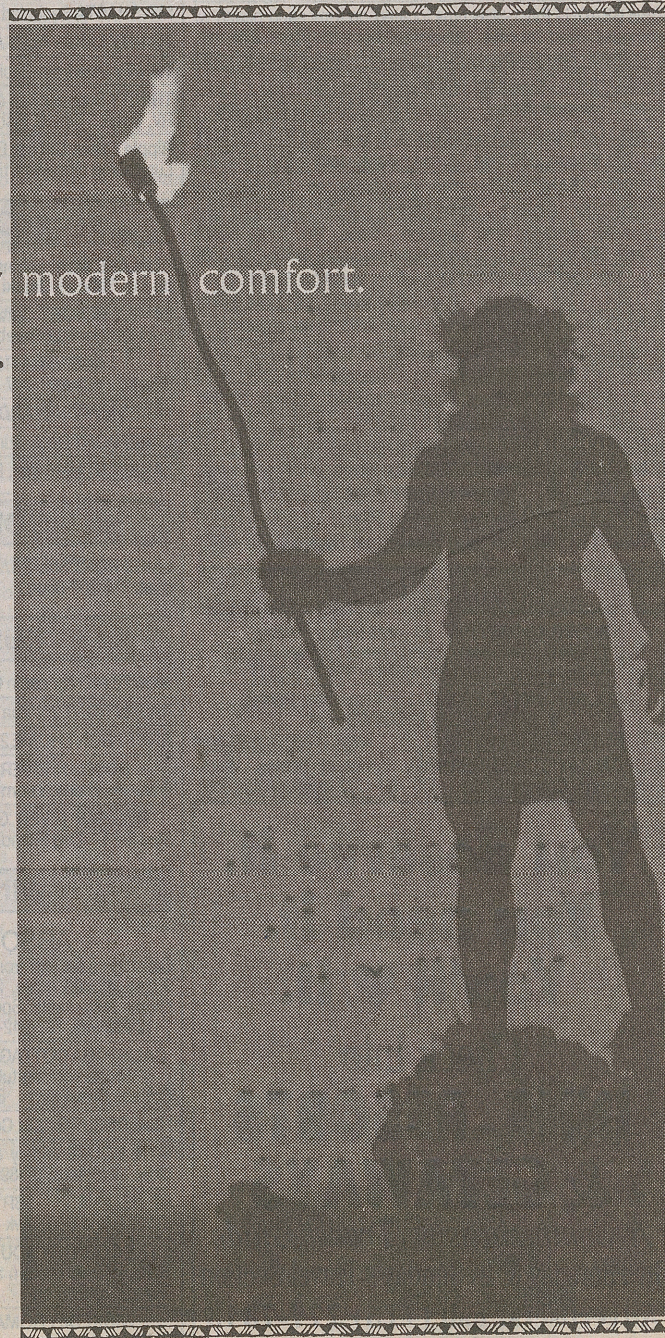
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