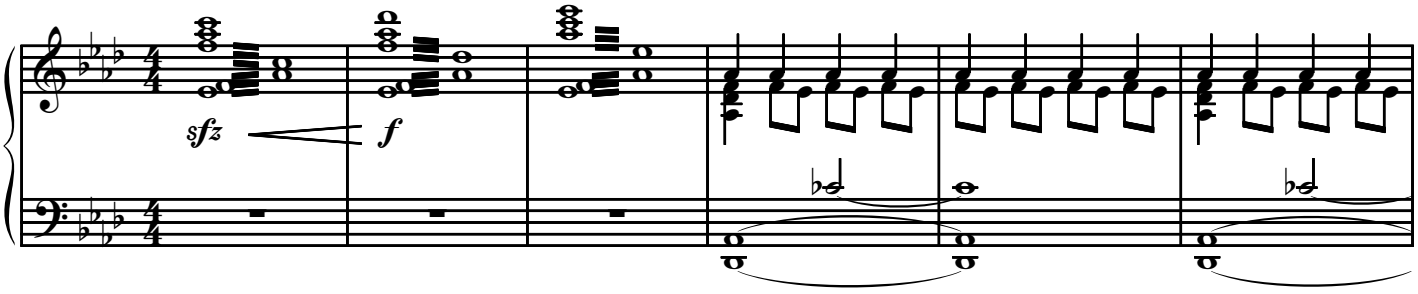
11. La Grande Tour

(Wright, Aline)

CUE: WRIGHT: I will show you, in three dimensions, your new home.

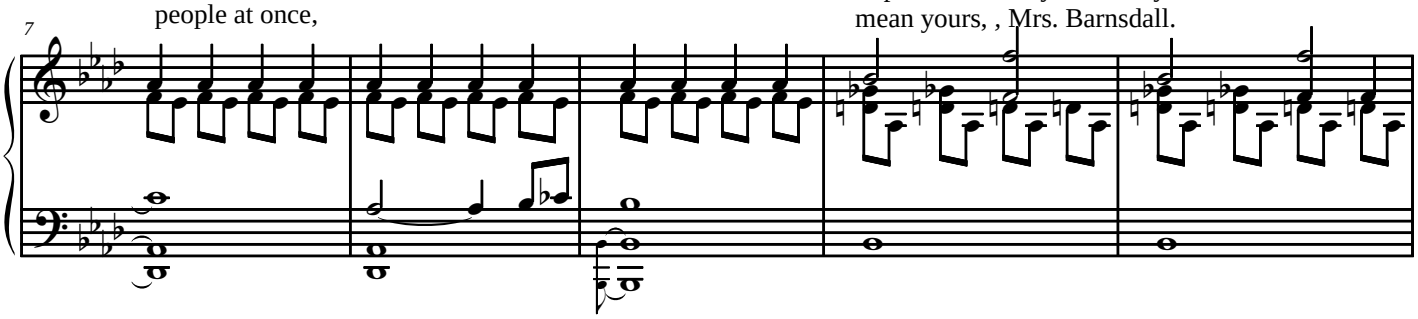
WRIGHT: Look, look, here's your room, built directly into the curve of the hill itself. A blend of what Nature made and what she had intended to make, had she half my skills.

Watery; Debussy ♩ = 78



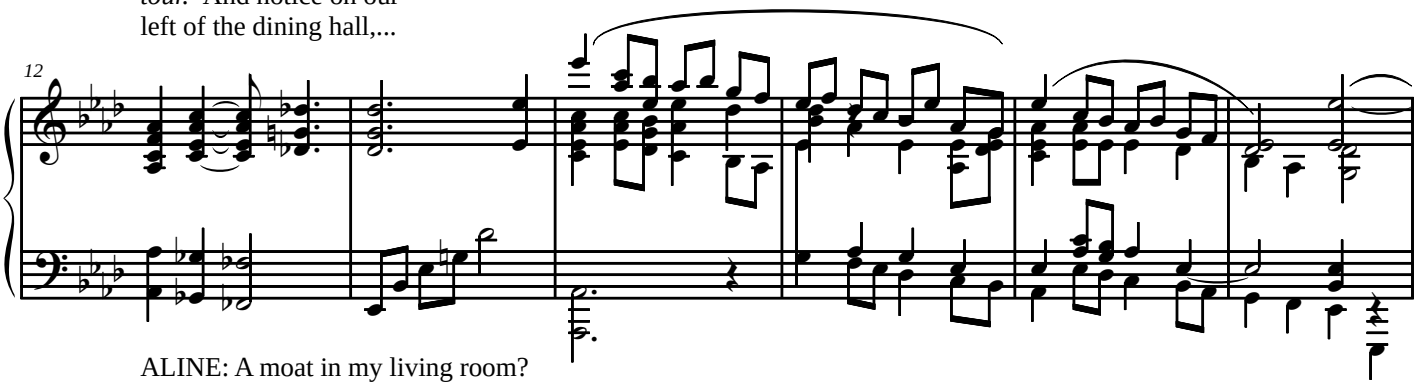
And down the hill and the steps into the dining room where there will be six chairs and only six, for I believe no dinner should be hosted for more than six people at once,

else conversation scatters and splinters into small groups most of whom therefore, are left out of the very conversation most important, namely mine. By which I mean yours, , Mrs. Barnsdall.

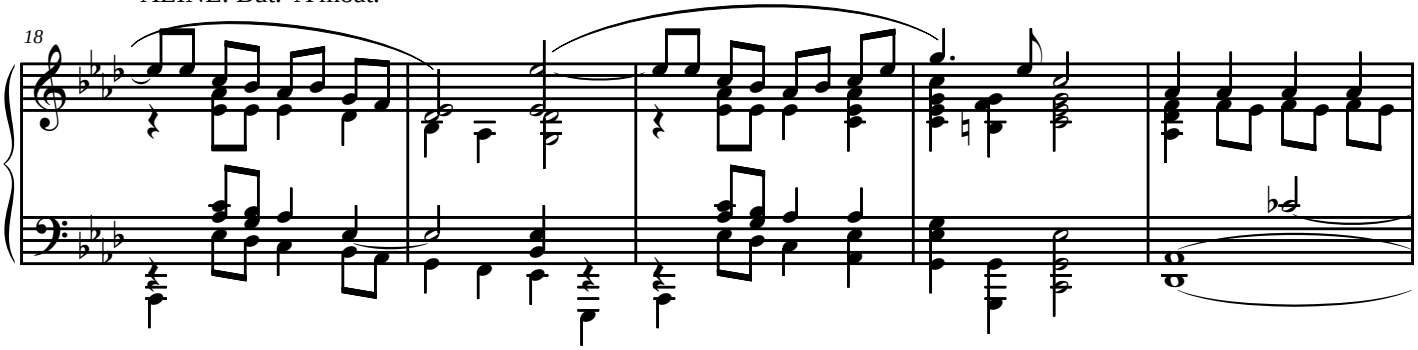


Don't interrupt *la grande tour.* And notice on our left of the dining hall,...

...the living room, facing west, with the calming restorative waters running directly through it in a moat.

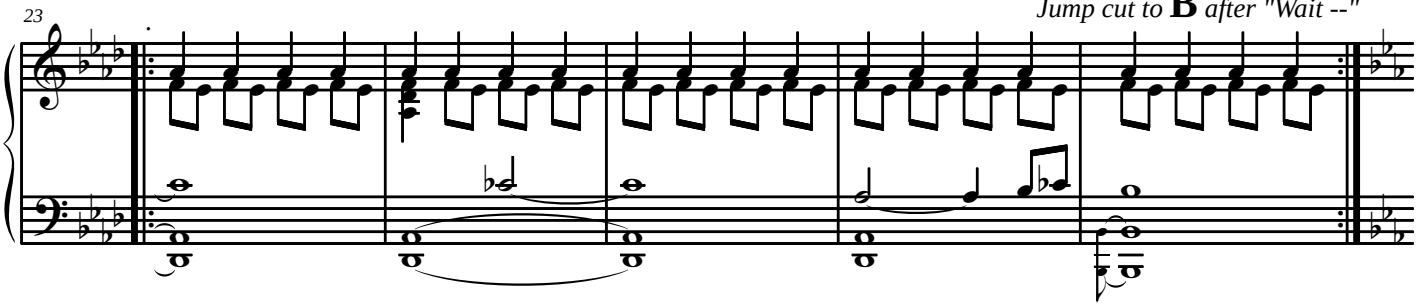


ALINE: A moat in my living room?
WRIGHT: A moat around the stone fireplace, under a skylight, representing water, earth, wind and fire all unified at the center of the universe, the family hearth, from which all elements flow.
ALINE: But. A moat.



WRIGHT: .Flowing from an outdoor reflecting pool through the home down the hill to a lake at the bottom of the hill to a pumphouse, to return the water, back to the reflecting pool, representing --
ALINE: A moat will attract frogs.
WRIGHT: What? No frogs.
ALINE: Coming in from the reflecting pool. Into my living room. There will be frogs
WRIGHT: The pumphouse will take care of that. It would churn any--
ALINE: Wait.

Jump cut to **B** *after "Wait --"*



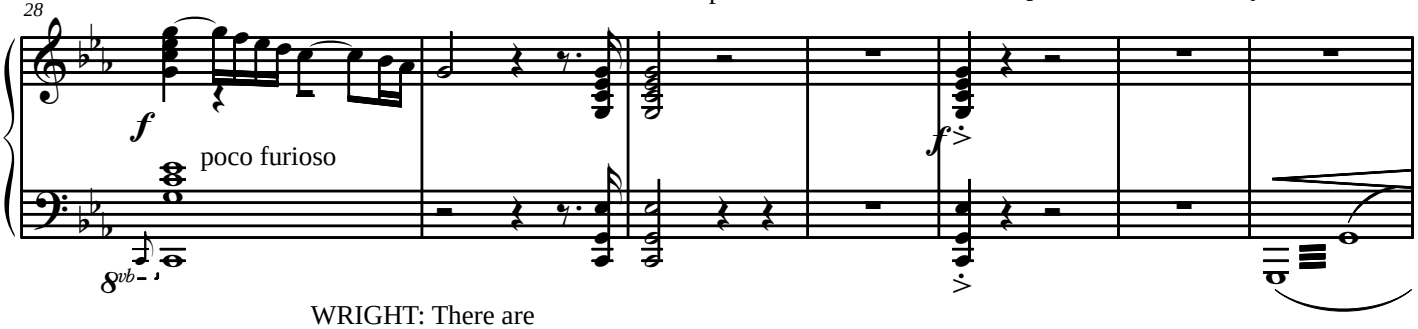
B

ALINE: These are the same plans you showed me five months ago.

ALINE: Aren't they?

WRIGHT: You are only just now beginning to see the symbolic implications of--

ALINE: After all this time, after all the money I have advanced you.
WRIGHT: Because, my dear, I've spent all that time on your theatre.



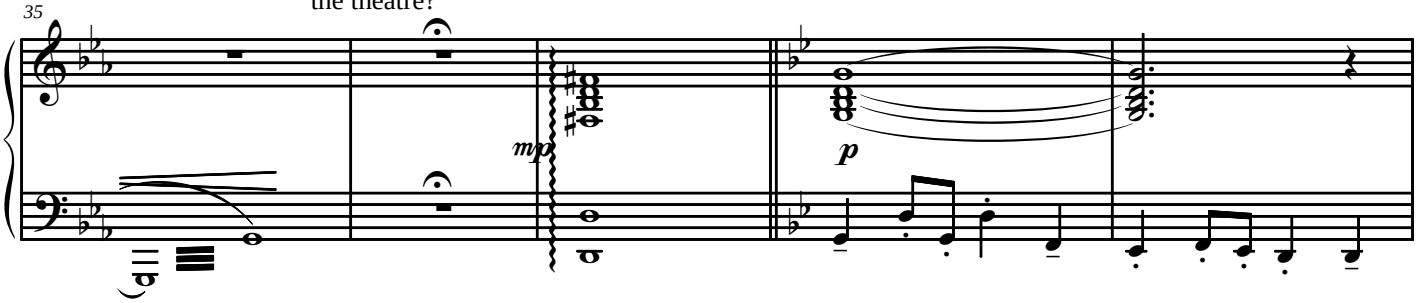
ALINE: Do you have a model?...I want to see a model!!

WRIGHT: There are the exclamation marks I've come to expect. Let me tell you about the theatre. Shall I tell you about the theatre?

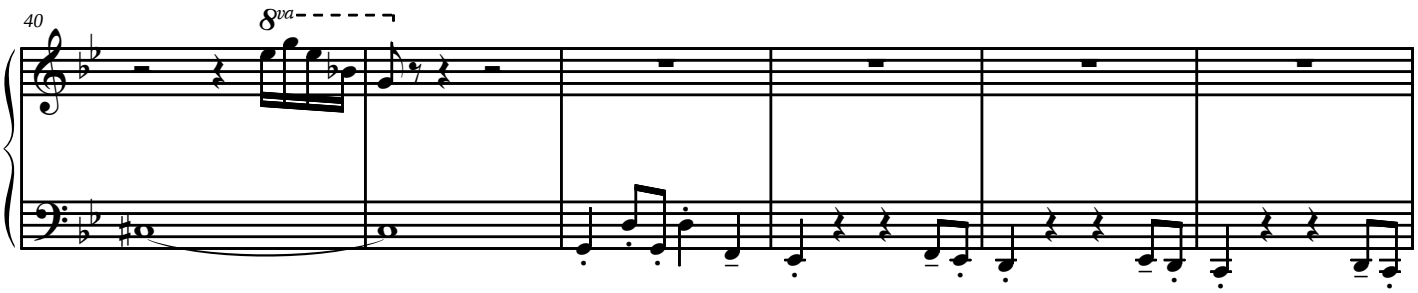
ALINE: Tell me about the theatre.

ALINE: Tell me all about the theatre. The. Theatre. Paint me the picture. Walk me down its aisles. Draw for me its curtain.

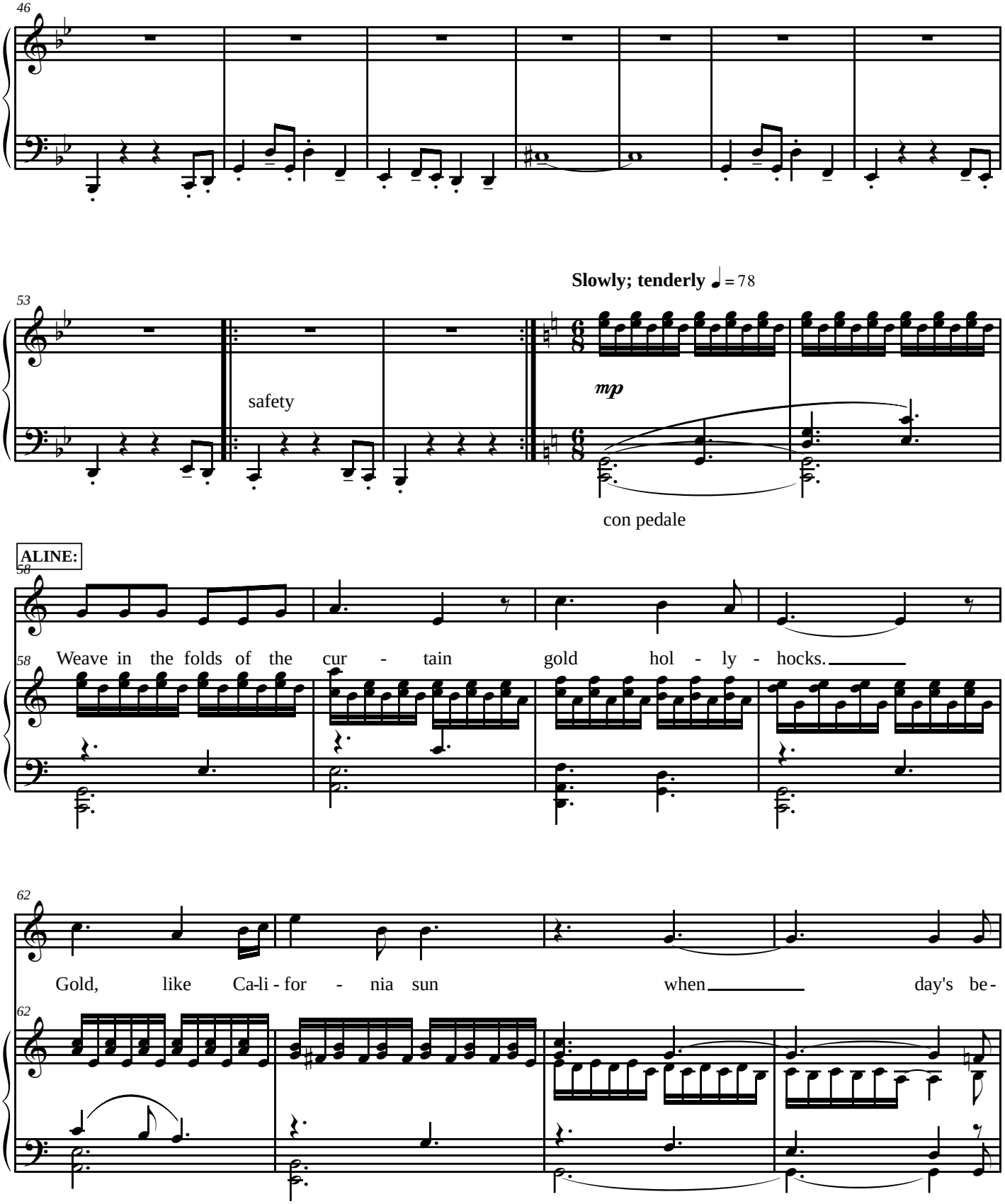
Hushed; the vision rising ♩ = 104

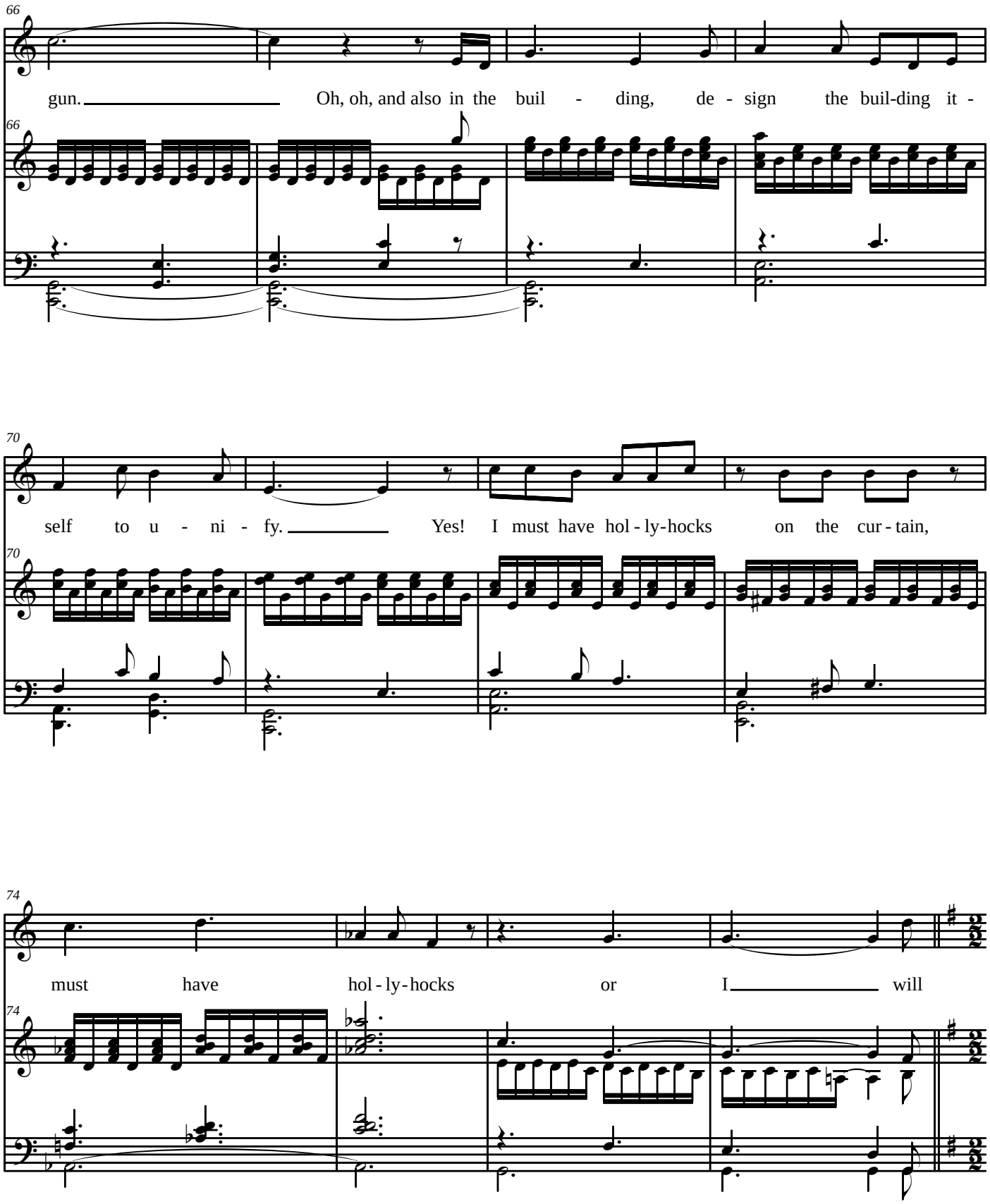


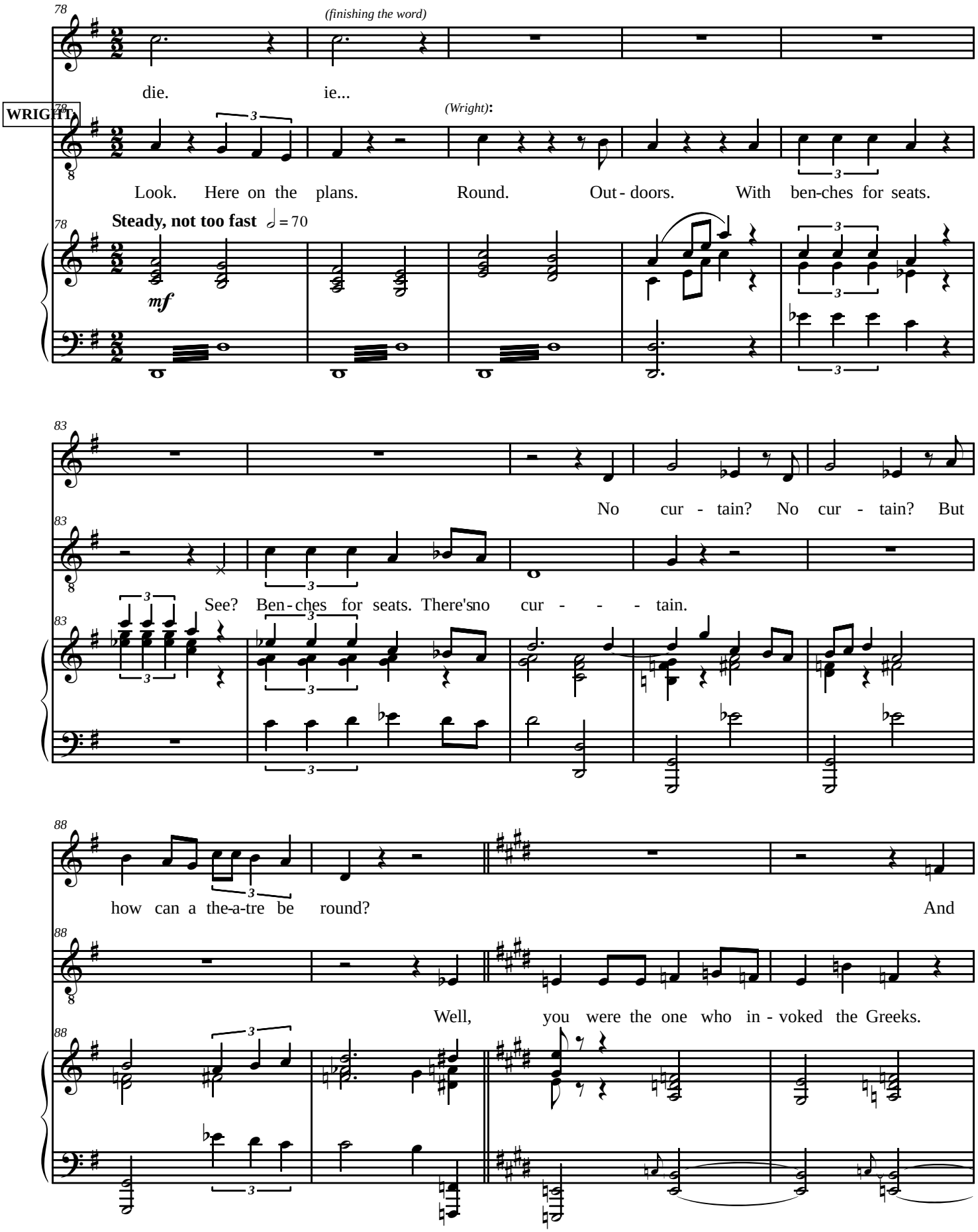
WRIGHT: Well, it doesn't have a curtain.
ALINE: Not yet, no. But what color will it be? For Sugartop's sake, can we fashion a white or a gold -- Hollyhocks! Hollyhocks, yes, my favorite flower.

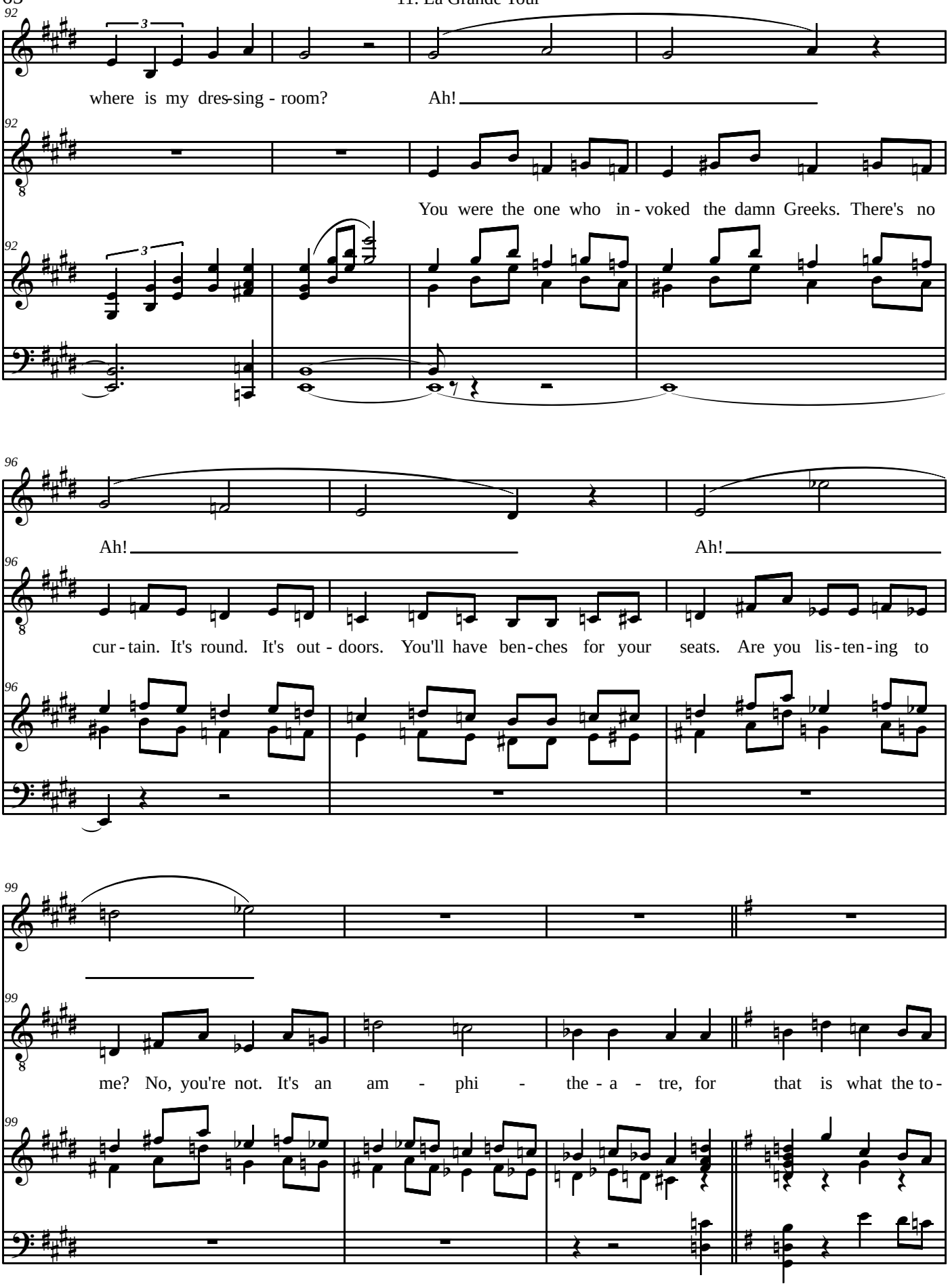


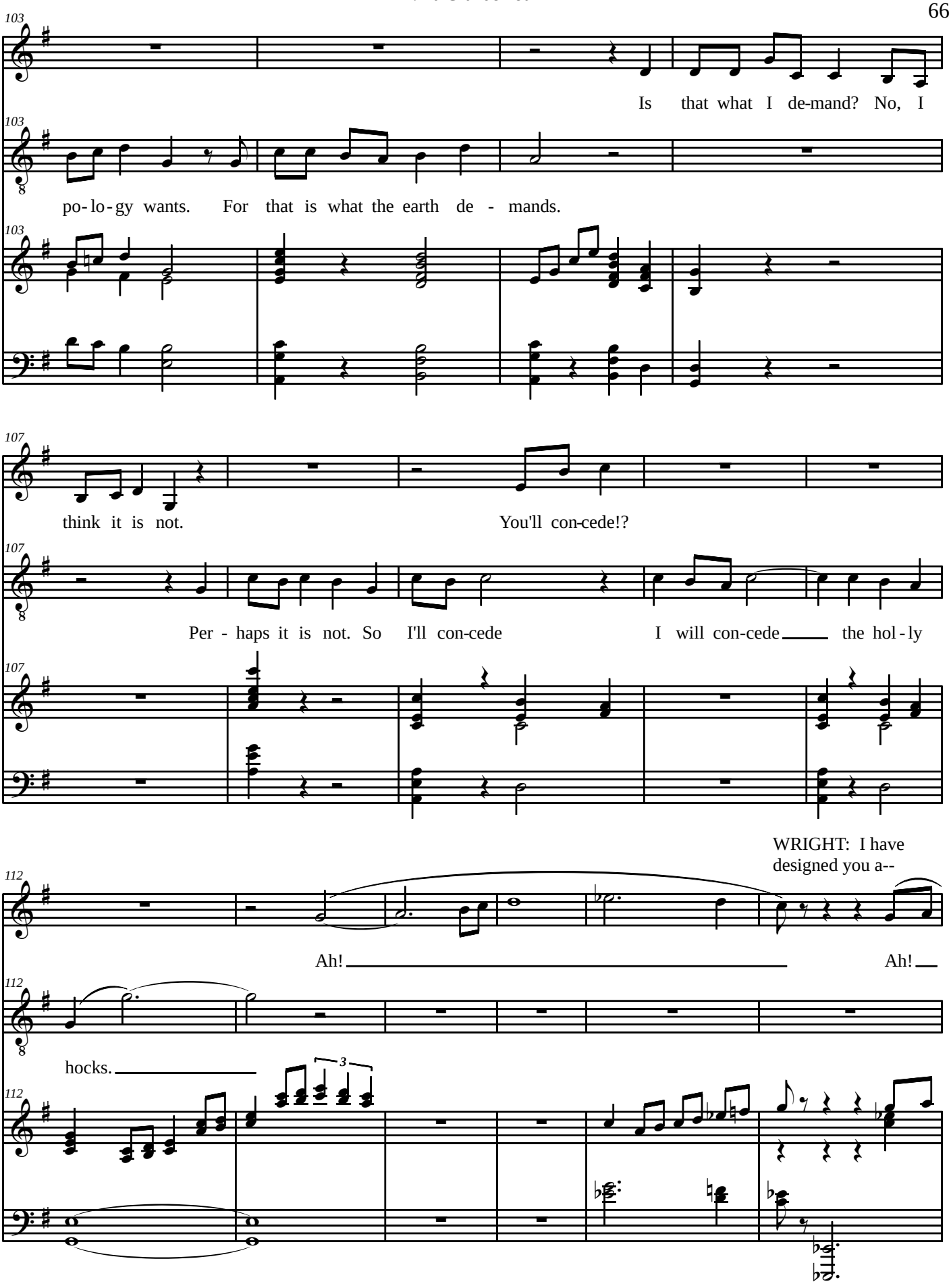
ALINE: Hollyhocks woven into the very fabric of the golden curtain, golden like the California sun. Yes. There shall be woven golden hollyhocks into the curtain and into the design of the building itself. I must have hollyhocks on the curtain, Mr. Wright, or I shall die.

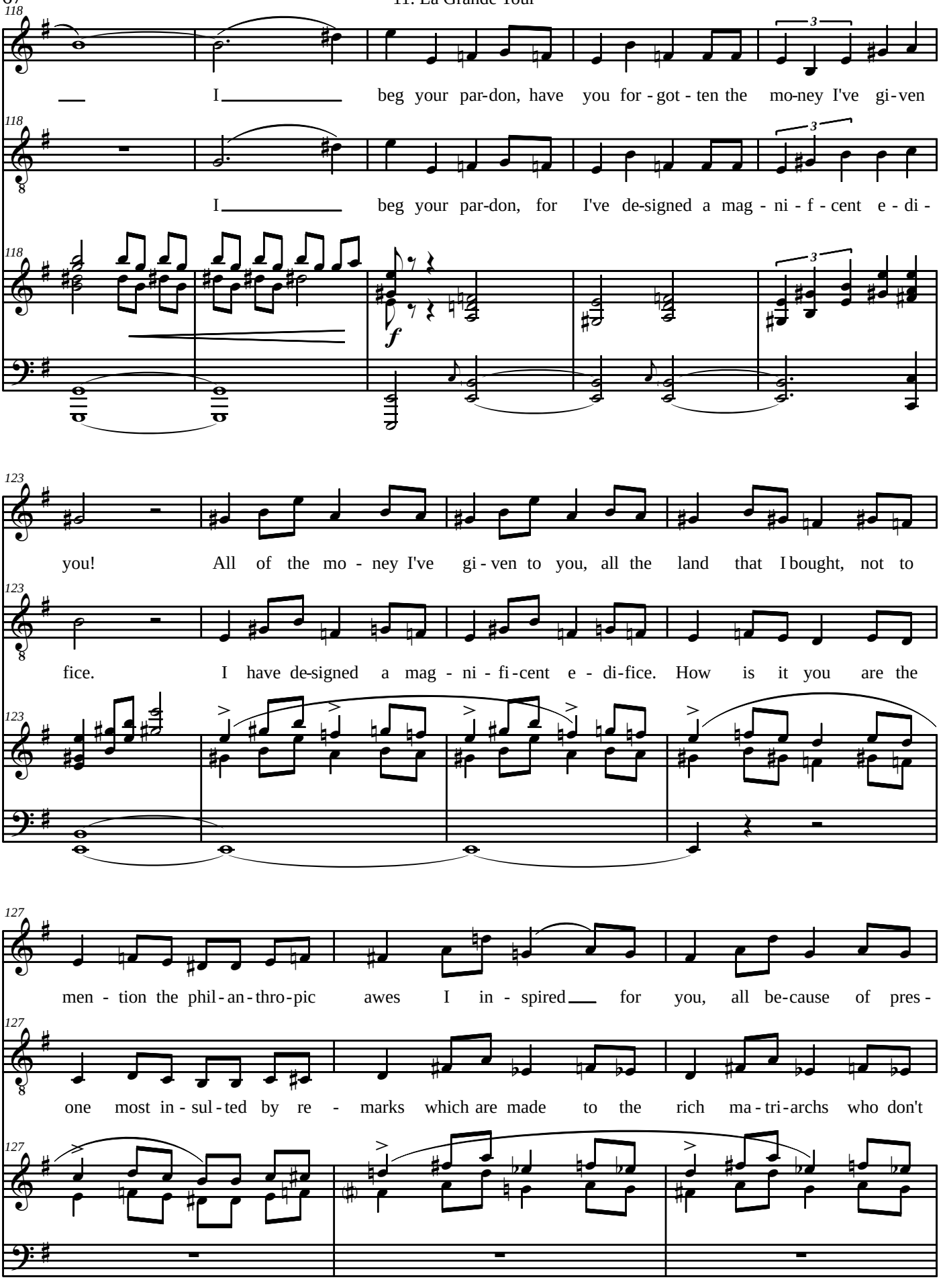



66
gun. Oh, oh, and also in the buil - ding, de - sign the buil-ding it -
66
70
self to u - ni - fy. Yes! I must have hol - ly-hocks on the cur - tain,
70
74
must have hol - ly - hocks or I will
74


78
(finishing the word)
die.
ie...
WRIGHT
78
(Wright):
Look. Here on the plans. Round. Out - doors. With ben-ches for seats.
78
Steady, not too fast ♩ = 70
mf
83
No cur - tain? No cur - tain? But
83
See? Ben - ches for seats. There's no cur - - - - tain.
83
88
how can a the-a-tre be round?
And
88
Well, you were the one who in - voked the Greeks.
88


92
where is my dres-sing - room?
Ah!
92
You were the one who in - voked the damn Greeks. There's no
92
96
Ah!
Ah!
96
cur - tain. It's round. It's out - doors. You'll have ben-ches for your seats. Are you lis-ten-ing to
96
99
me? No, you're not. It's an am - phi - the - a - tre, for that is what the to -
99
99


103
Is that what I de-mand? No, I
103
po-lo-gy wants. For that is what the earth de - mands.
103
107
think it is not. You'll con-cede!?
107
Per - haps it is not. So I'll con-cede I will con-cede the hol-ly
107
WRIGHT: I have designed you a--
112
Ah! Ah!
112
hocks.
3
112


118
I beg your par-don, have you for-got-ten the mo-ney I've gi-ven
I beg your par-don, for I've de-signed a mag-ni-f-cent e-di-
f
123
you! All of the mo-ney I've gi-ven to you, all the land that I bought, not to
fice. I have de-signed a mag-ni-fi-cent e-di-fice. How is it you are the
127
men-tion the phil-an-thro-pic awes I in-spired for you, all be-cause of pres-
one most in-sul-ted by re-marks which are made to the rich ma-tri-archs who don't

ALINE: And the theatre doesn't have a curtain!
WRIGHT: By which you mean "And I don't have a dressing room!"

130

tige and re-spect and ac - claim and ap - plause!

130

8

know they use too ma - ny ex-cla-ma - tion marks!

130

Anguished; slow ♩ = 64

135

(She reels.) *(He mocks.)* *(She reels again.)* *(He mocks again.)*

ff *ff*

8vb 8vb

WRIGHT: Mrs. Barnsdall, listen to me.
ALINE: Miss Barnsdall.
WRIGHT: Very well. Miss Barnsdall.
ALINE: Thank you!

WRIGHT: You're welcome! Listen to me, Miss Barnsdall.

ALINE: No. You listen to ME, Mr. Wright.

Quick, and accelerating! ♩ = 148

137

E♭7 G m/D E♭/D♭ C 7

ff *f* *accel.*

142

ALINE:

Controlled; Rage ♩ = 98

5

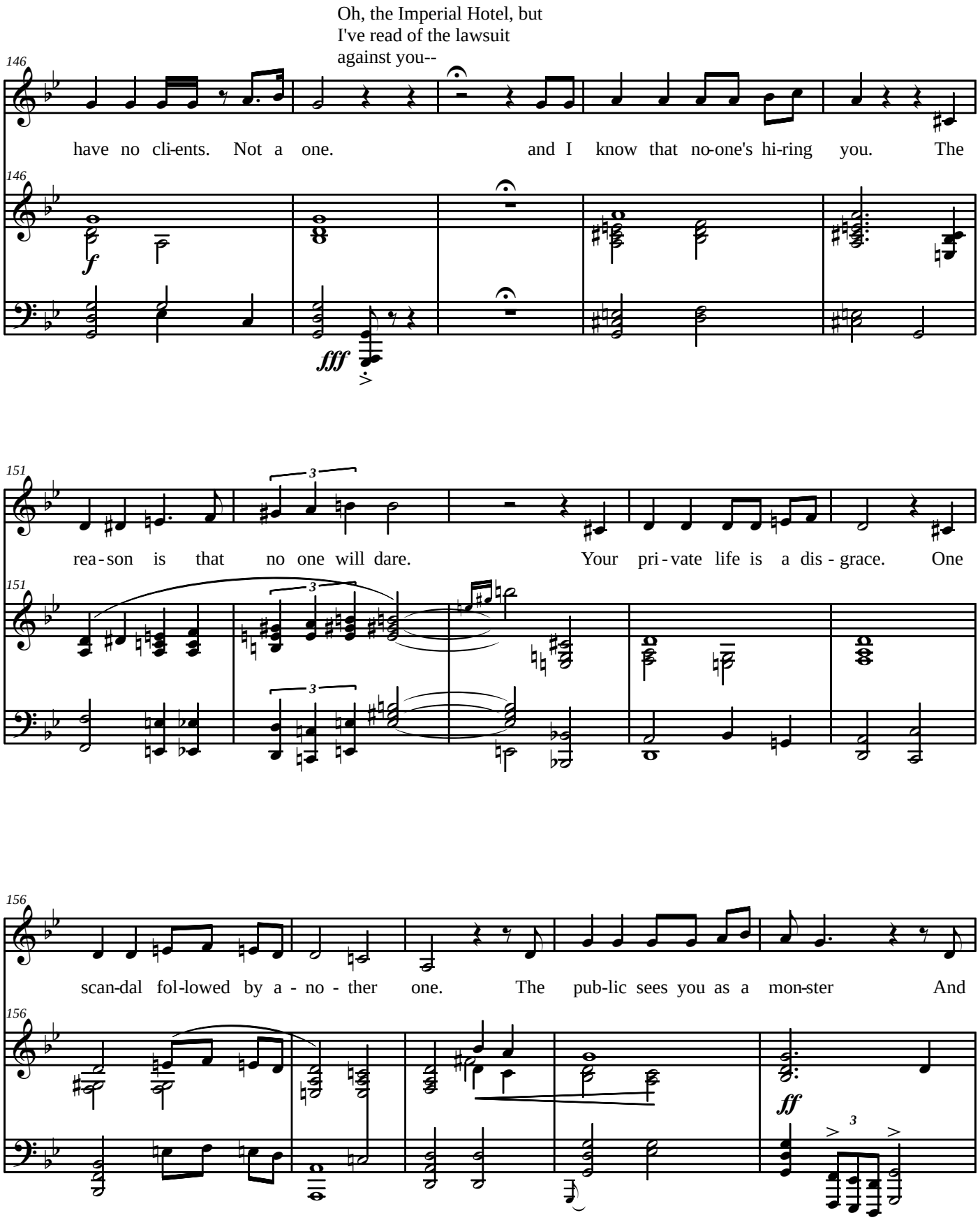
You seem o-bli-vi-ous to the fact that you need me. You

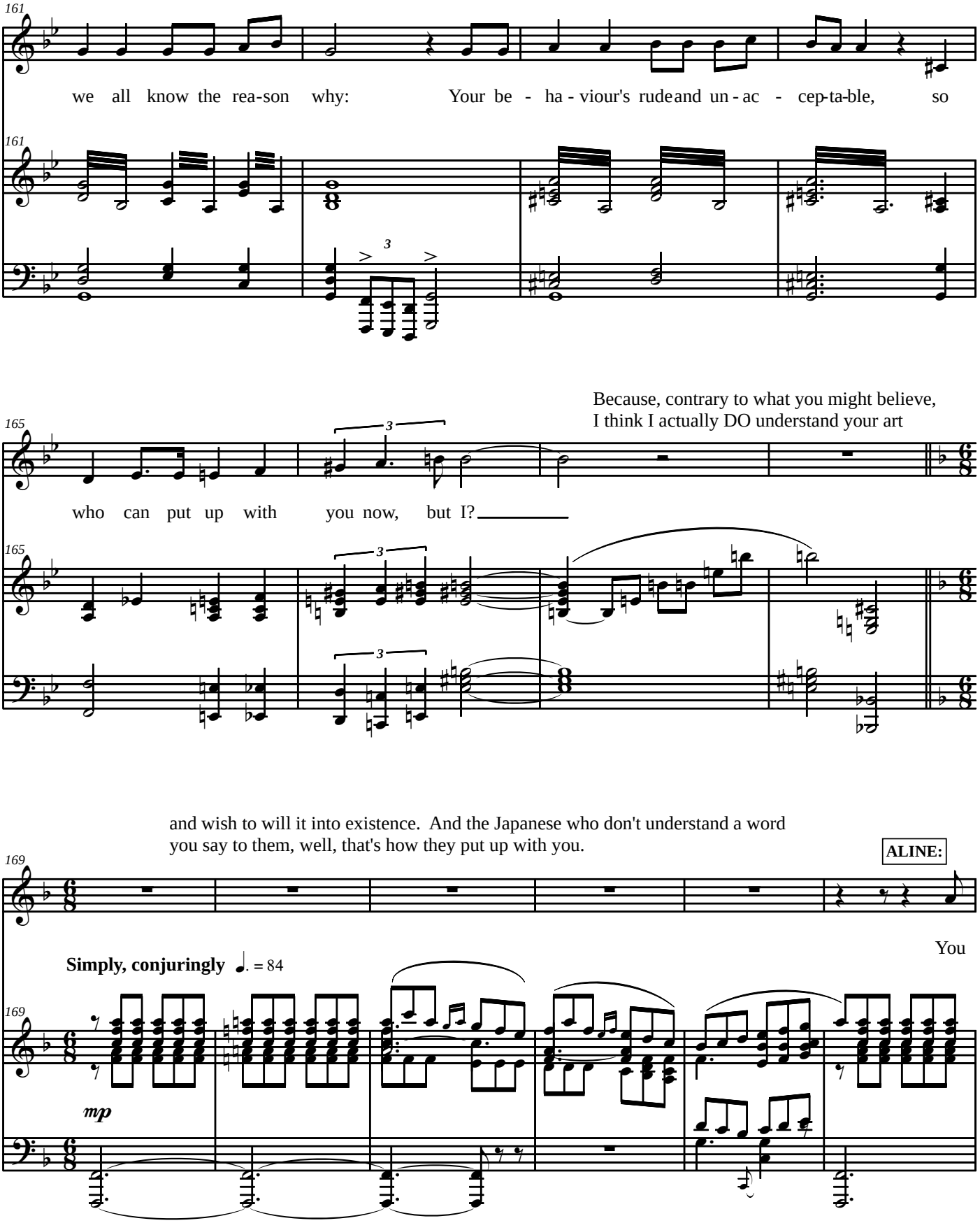
142

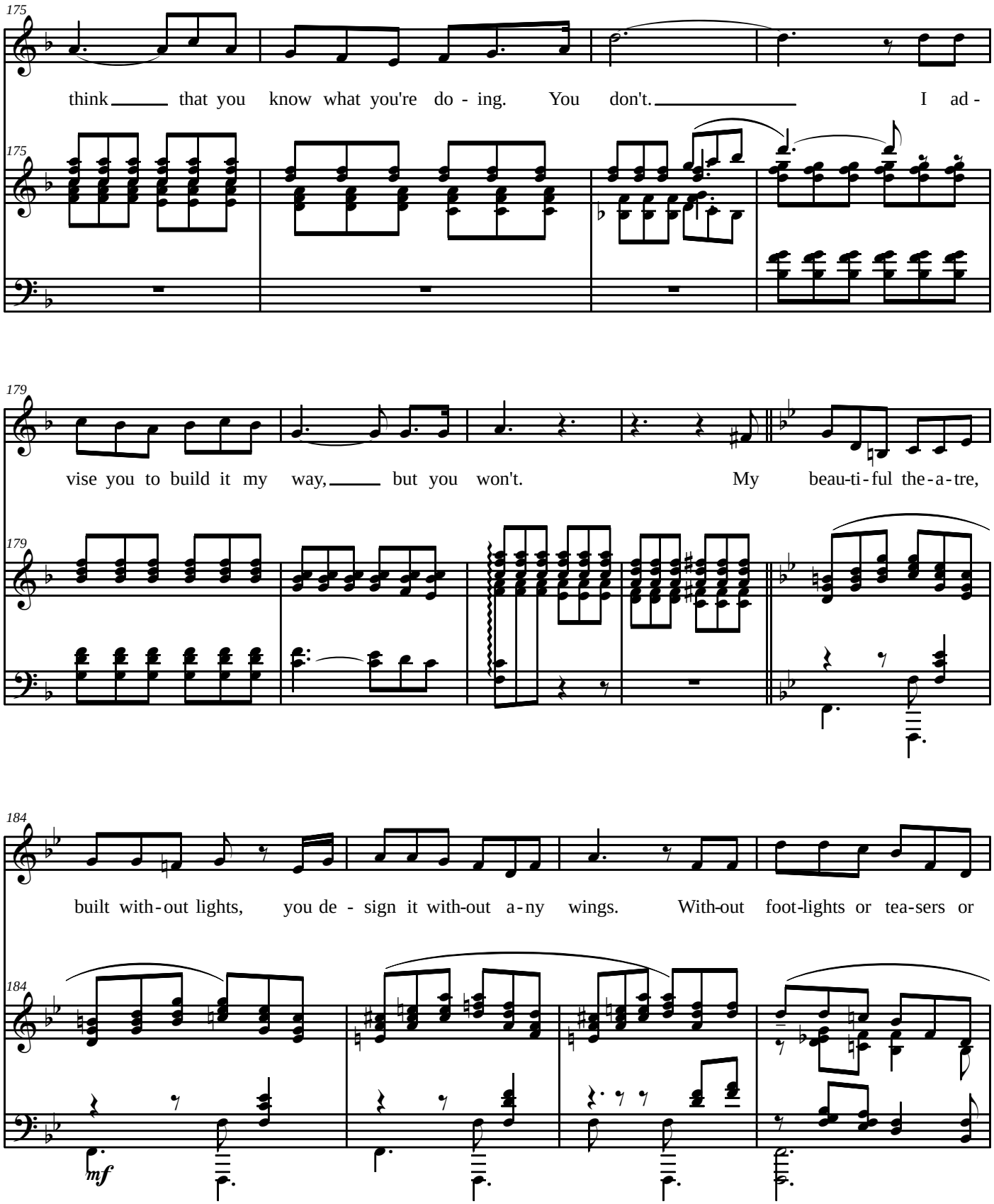
E m/B C 7/B♭ A 7 A♭7 D 7

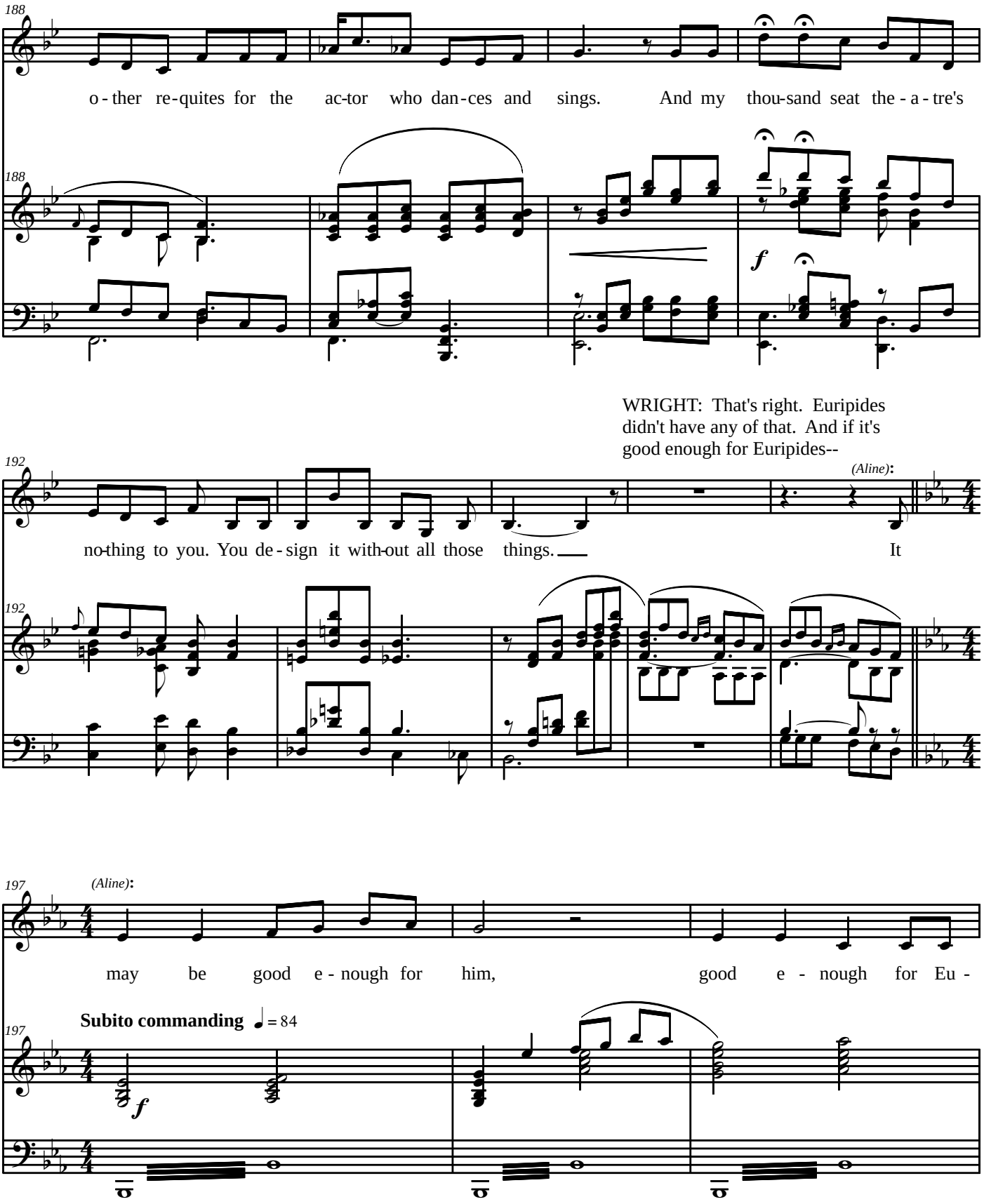
G

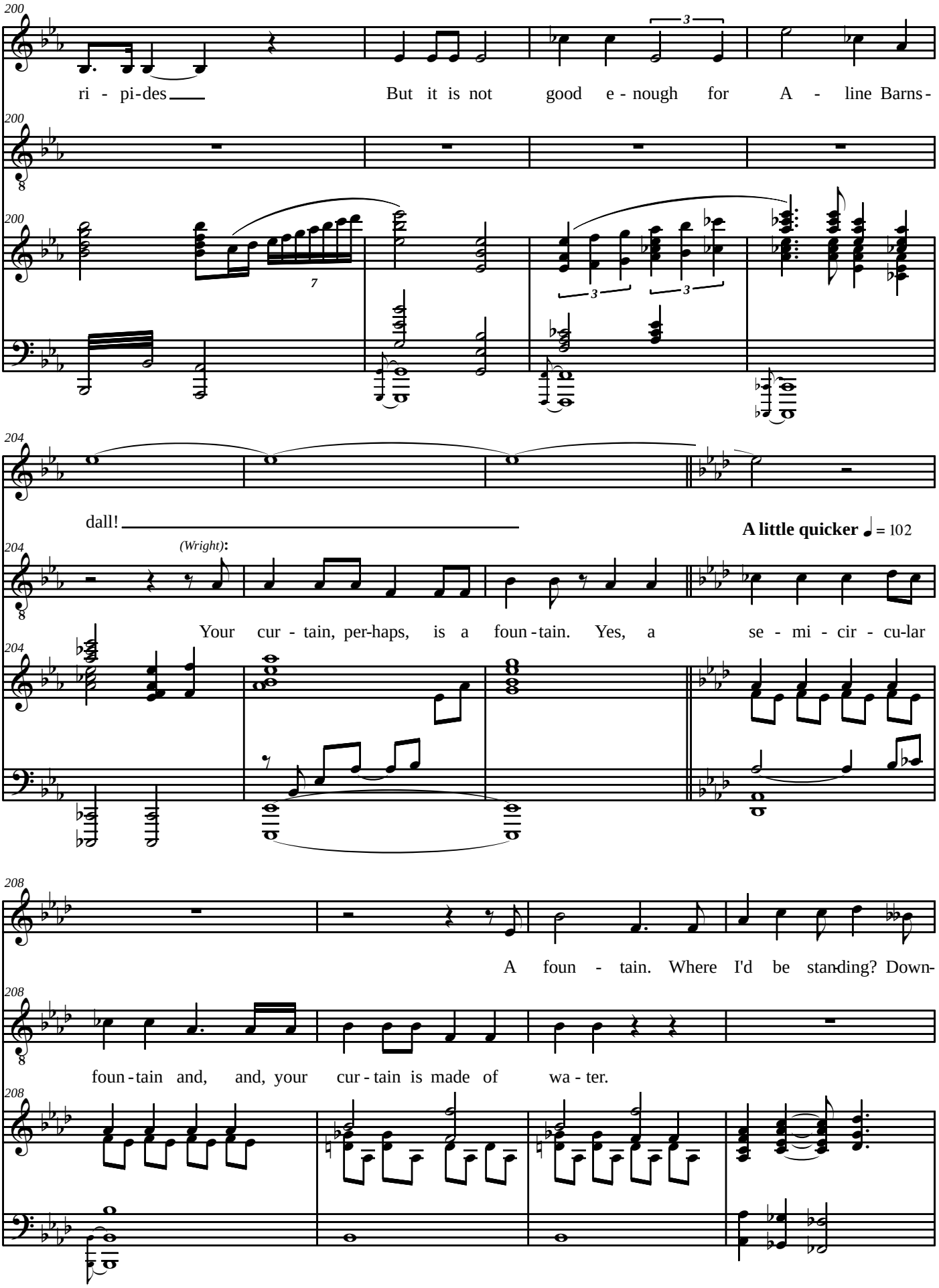
fff

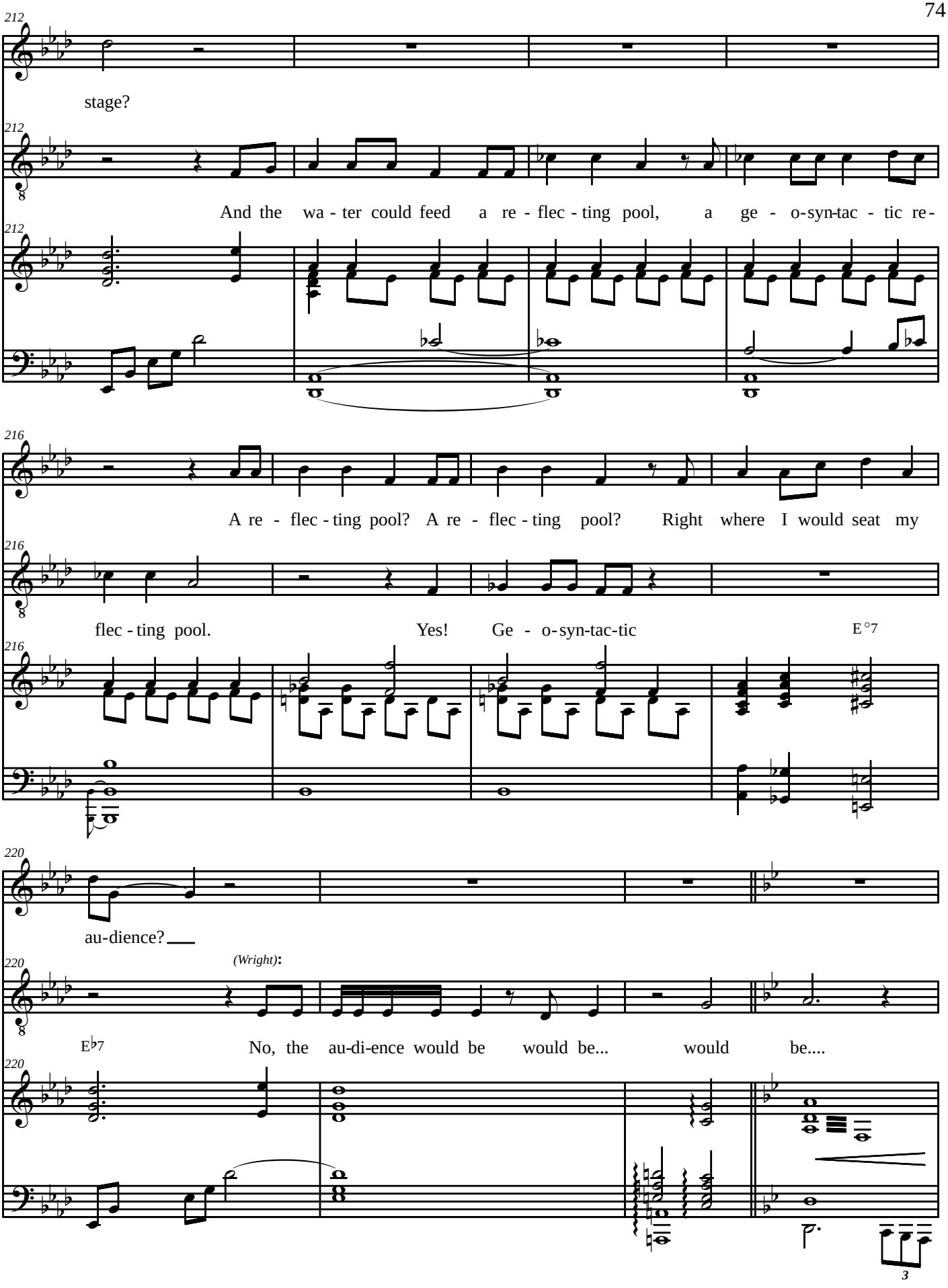

Oh, the Imperial Hotel, but
I've read of the lawsuit
against you--
146
have no cli-ents. Not a one. and I know that no-one's hi-ring you. The
f
fff
151
rea-son is that no one will dare. Your pri-vate life is a dis-grace. One
3
156
scan-dal fol-lowed by a-no-ther one. The pub-lic sees you as a mon-ster And
ff
3

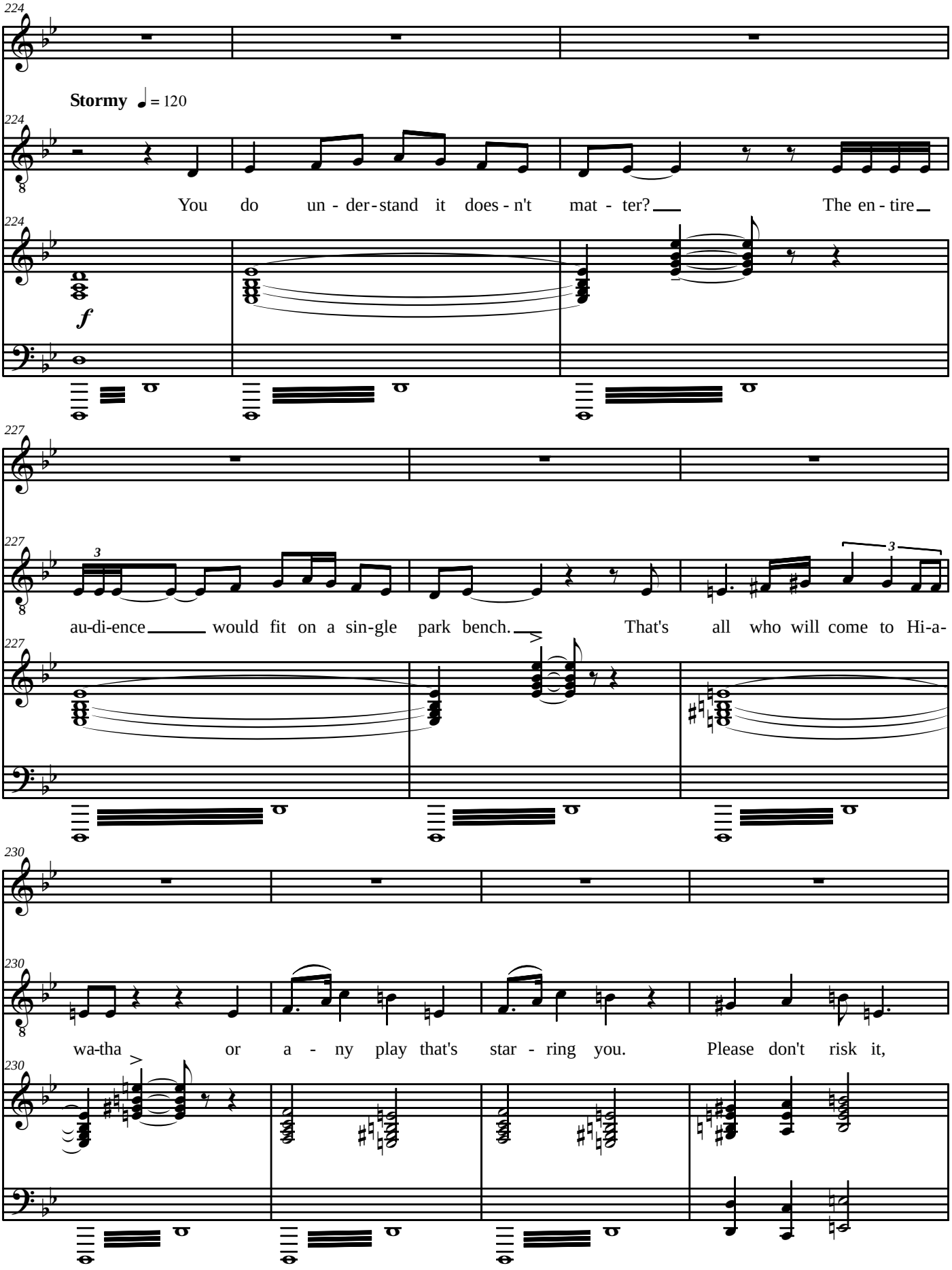

161
we all know the rea-son why: Your be - ha - viour's rude and un - ac - cep-ta-ble, so
161
3
165
Because, contrary to what you might believe,
I think I actually DO understand your art
who can put up with you now, but I?
3
165
3
3
and wish to will it into existence. And the Japanese who don't understand a word
you say to them, well, that's how they put up with you.
ALINE:
169
You
Simply, conjuringly ♩. = 84
169
mp

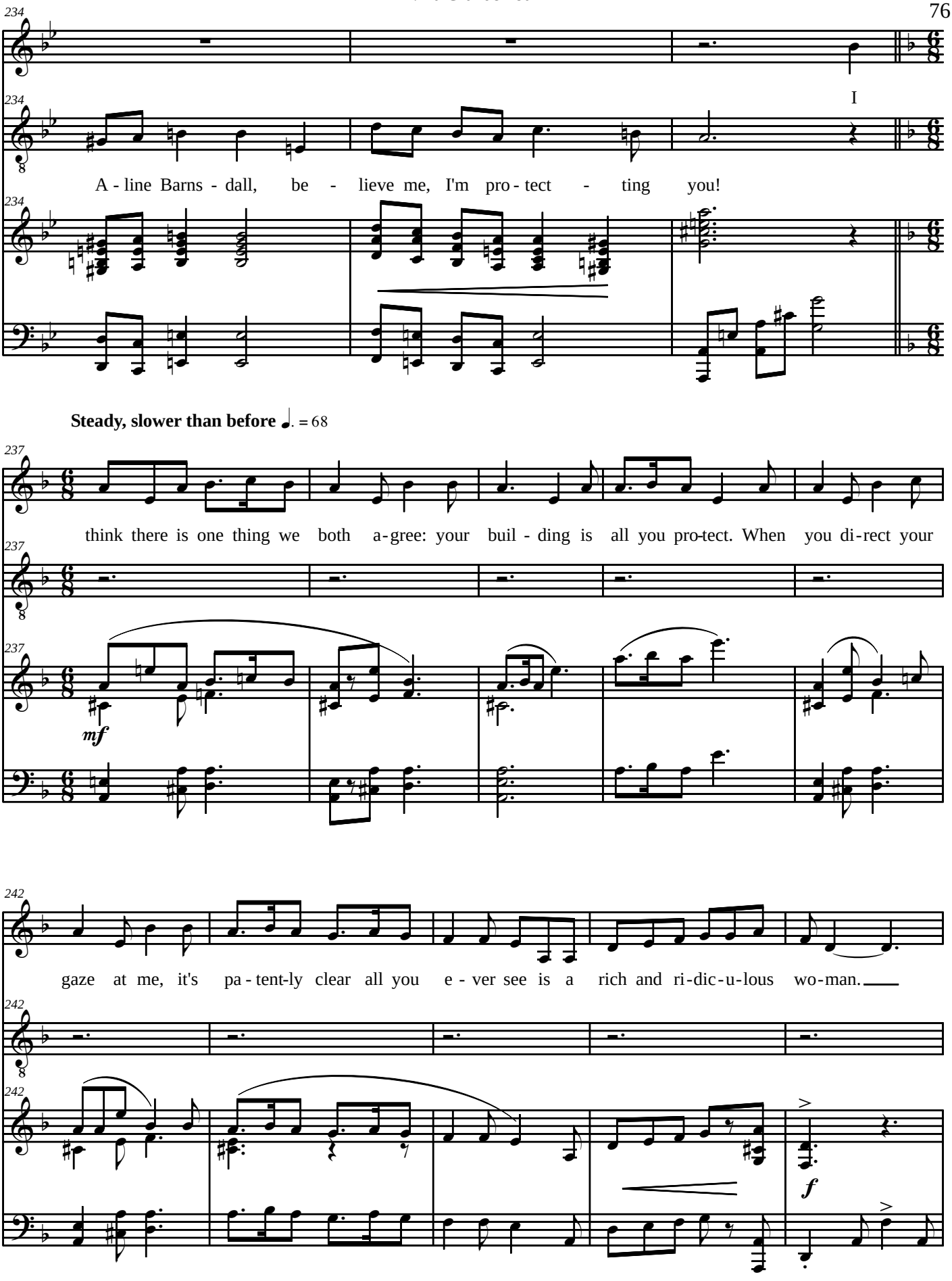

175
think that you know what you're do - ing. You don't. I ad -
175
179
vise you to build it my way, but you won't. My beau-ti-ful the-a-tre,
179
184
built with-out lights, you de - sign it with-out a-ny wings. With-out foot-lights or tea-sers or
184
mf


188
o - ther re - quites for the ac-tor who dan - ces and sings. And my thou-sand seat the - a - tre's
188
f
WRIGHT: That's right. Euripides didn't have any of that. And if it's good enough for Euripides--
192
no-thing to you. You de - sign it with-out all those things.
(Aline):
It
192
197
(Aline):
may be good e - nough for him, good e - nough for Eu -
197
Subito commanding ♩ = 84
f


200
ri - pi-des
But it is not good e - nough for A - line Barns-
204
dall!
A little quicker ♩ = 102
(Wright):
Your cur - tain, per-haps, is a foun - tain. Yes, a se - mi - cir - cu-lar
208
A foun - tain. Where I'd be stan-ding? Down-
foun - tain and, and, your cur - tain is made of wa - ter.


212
stage?
212
And the wa - ter could feed a re - flec - ting pool, a ge - o-syn-tac - tic re-
212
216
A re - flec - ting pool? A re - flec - ting pool? Right where I would seat my
216
flec - ting pool. Yes! Ge - o-syn-tac-tic
E°7
216
220
au-dience?
220
(Wright):
E♭7
No, the au-di-ence would be would be... would be....
220
3


224
Stormy ♩ = 120
You do un - der - stand it does - n't mat - ter? The en - tire
f
227
au-di-ence would fit on a sin-gle park bench. That's all who will come to Hi-a-
230
wa-tha or a - ny play that's star - ring you. Please don't risk it,


234
I
A - line Barns - dall, be - lieve me, I'm pro - tect - ting you!
Steady, slower than before ♩. = 68
237
think there is one thing we both a-gree: your buil - ding is all you pro-tect. When you di-rect your
mf
242
gaze at me, it's pa - tent-ly clear all you e - ver see is a rich and ri-dic-u-lous wo-man.
f

WRIGHT: Well, you're wrong there. I don't see you as a woman at all.

247

I am the ar-chi-tect, I will con-vey the

253

I'll

plans that I laid, and they will stay!

ff

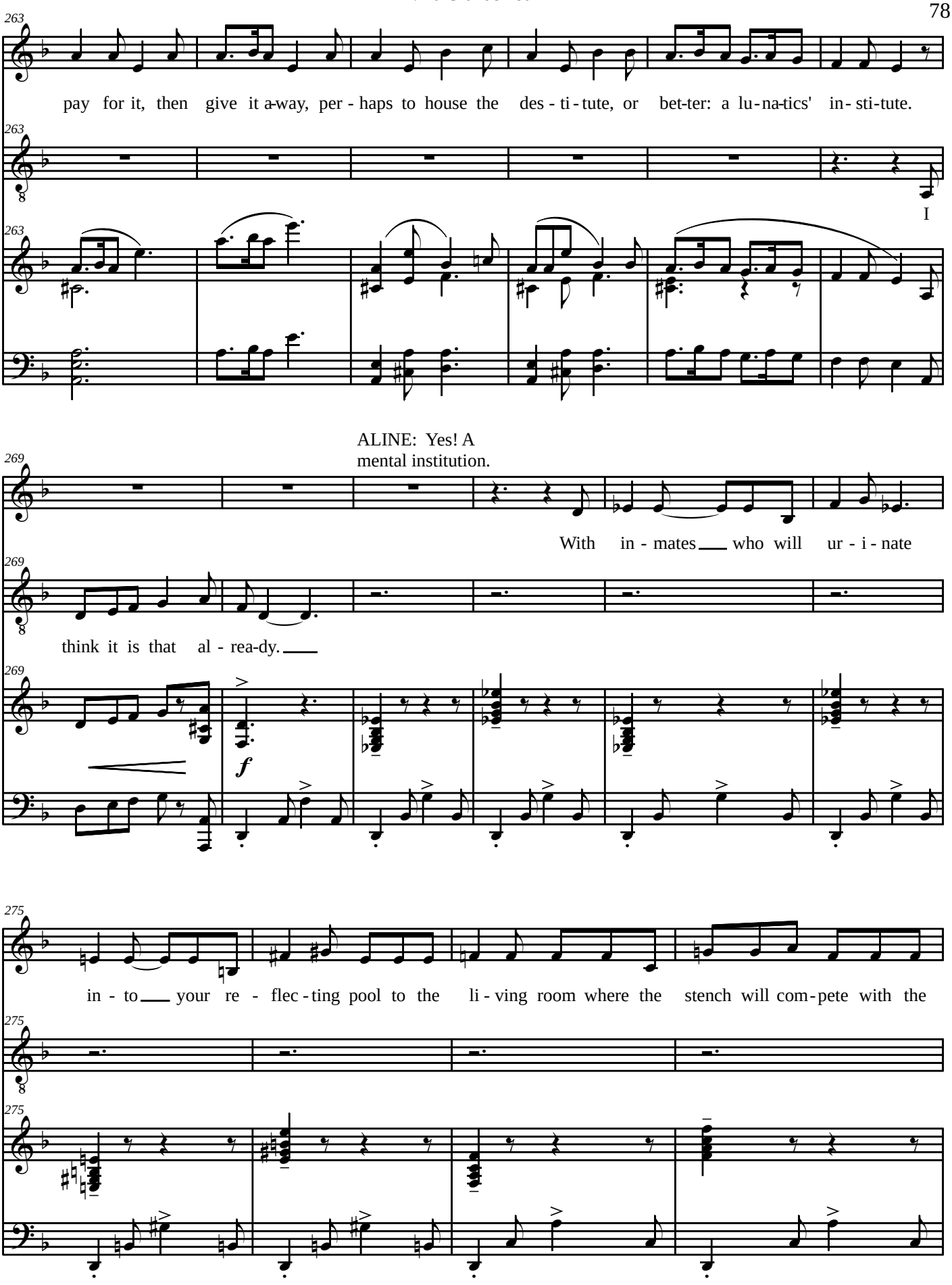
Picking up a little speed ♩. = 82

259

give it a-way. Don't think that I won't. You're so re - so-lute. I'll

The hell that you say.

mf


263
pay for it, then give it a-way, per - haps to house the des - ti - tute, or bet-ter: a lu - na-tics' in - sti-tute.
I
ALINE: Yes! A mental institution.
269
With in - mates who will ur - i - nate
think it is that al - rea-dy.
f
275
in - to your re - flec - ting pool to the li - ving room where the stench will com - pete with the

WRIGHT: That is irrelevant. Or should be. It doesn't matter what I think of you. What matters is our art.

279

stench of the frogs I hate you!

279

279

ff

poco rit.

ALINE: No, no. What matters is our friendship.
WRIGHT: Our friendship.

ALINE: Let us preserve it at all costs.

Softer; appealing ♩ = 72

285

285

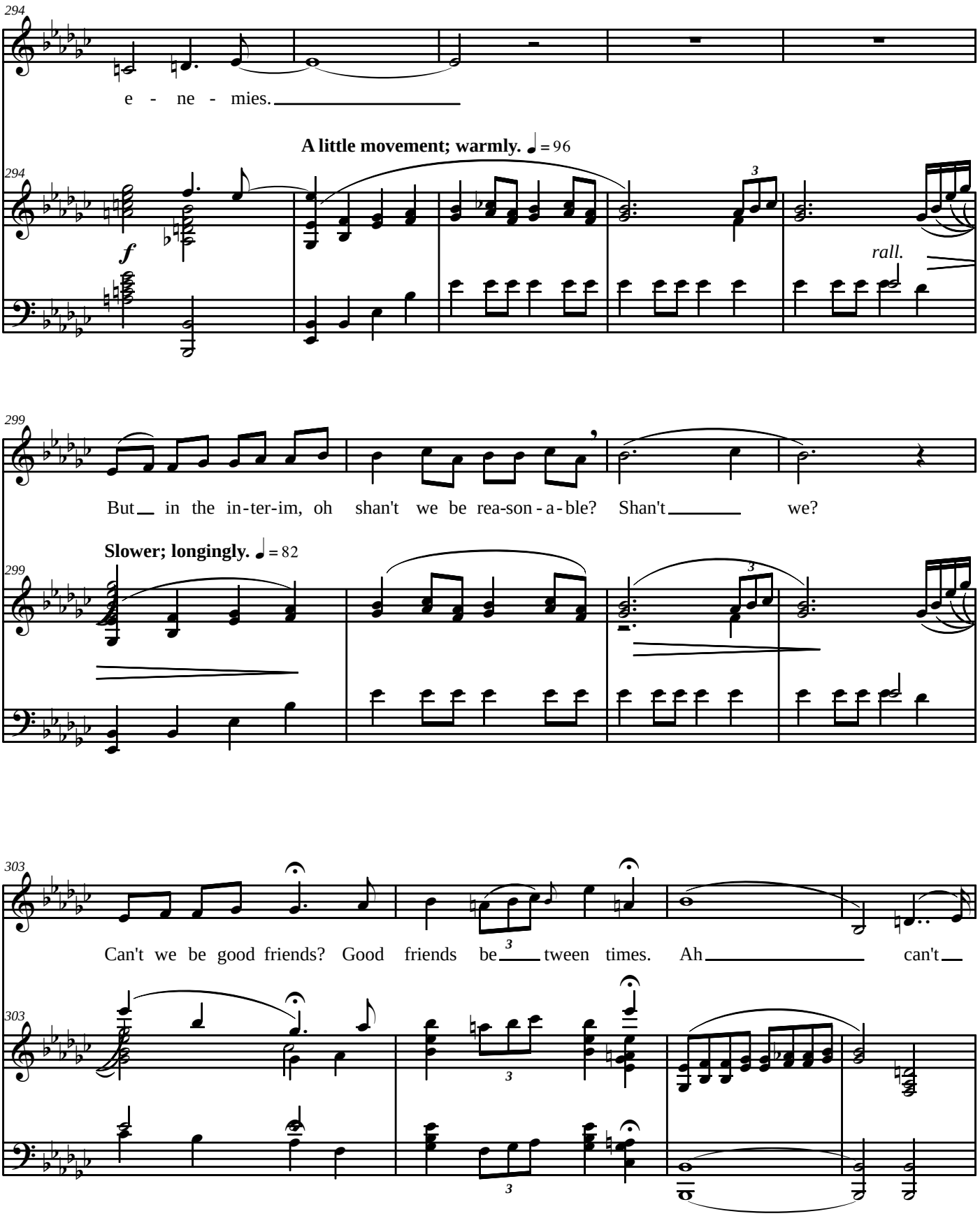
mp

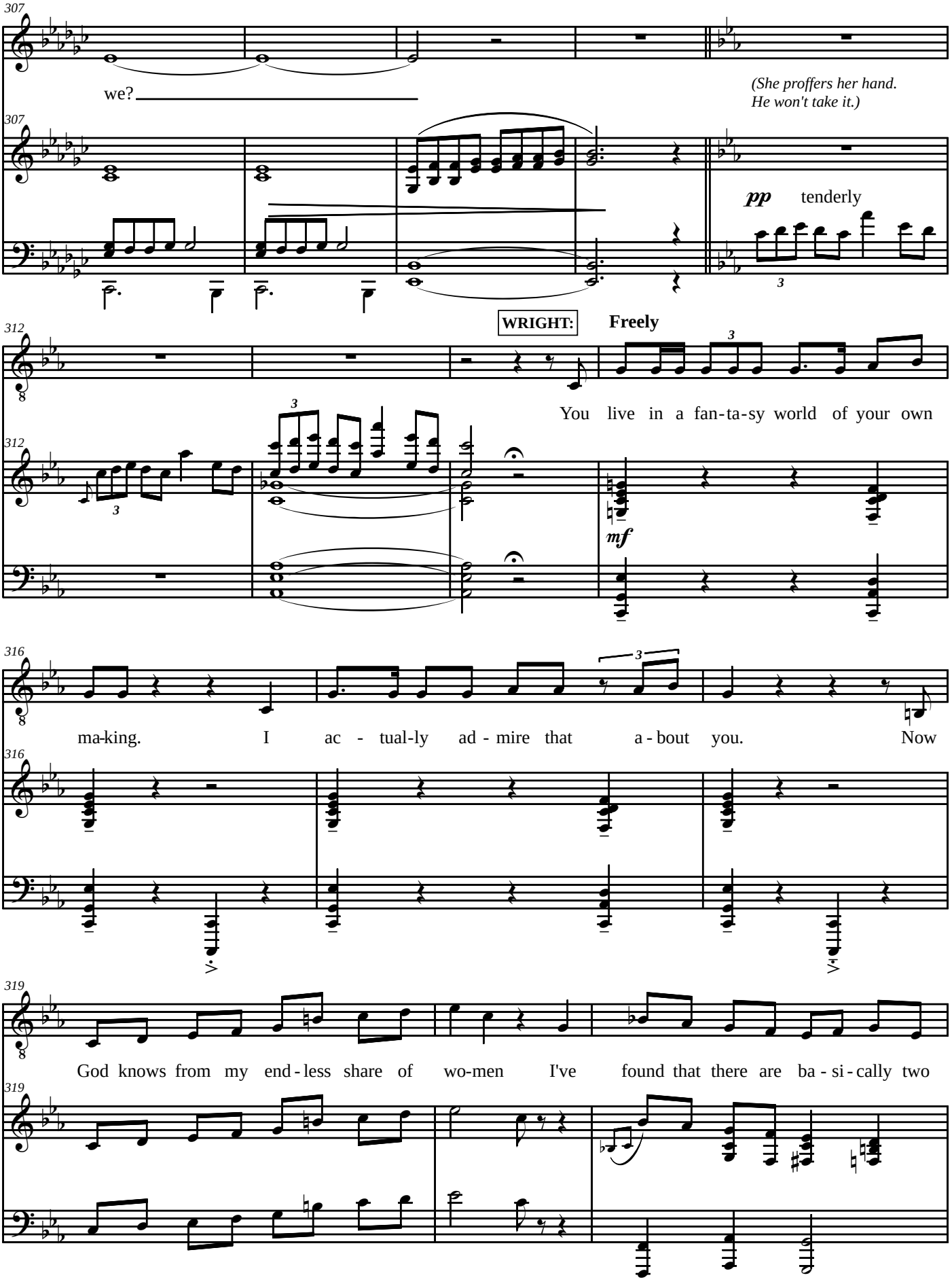
ALINE: **Freely**

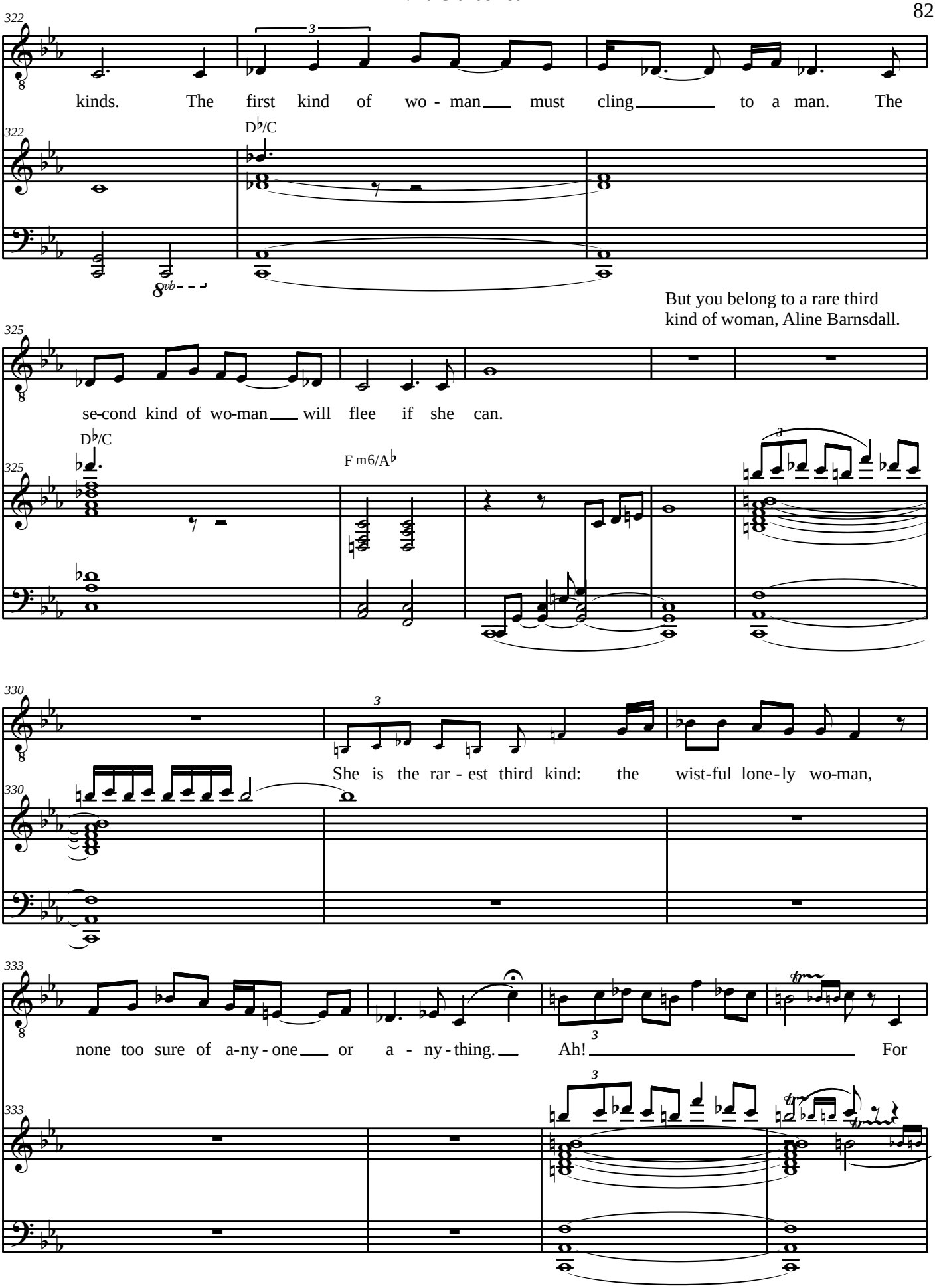
291

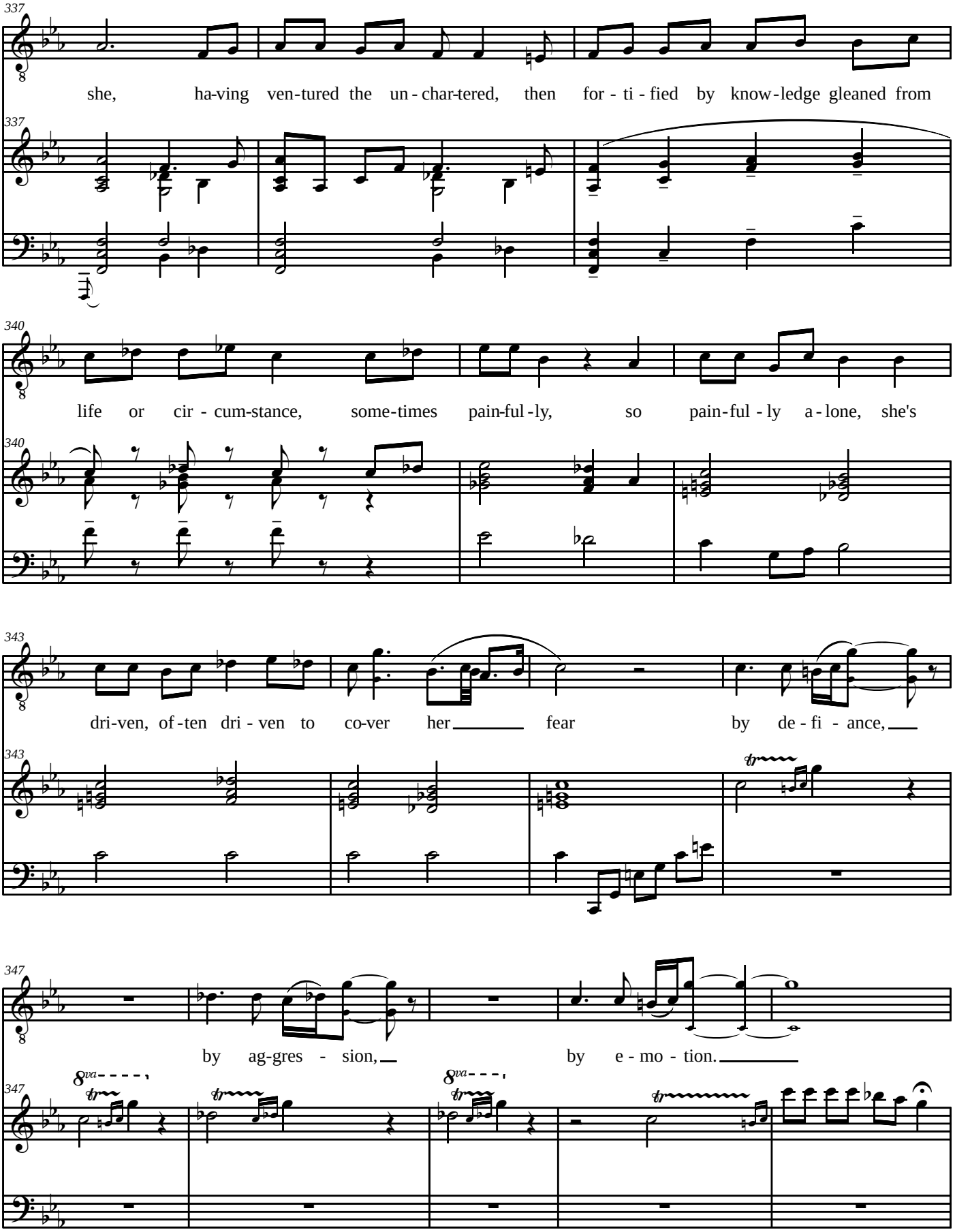
Why com-bat it? On some points, it is cer-tain, you and I are go-ing to be

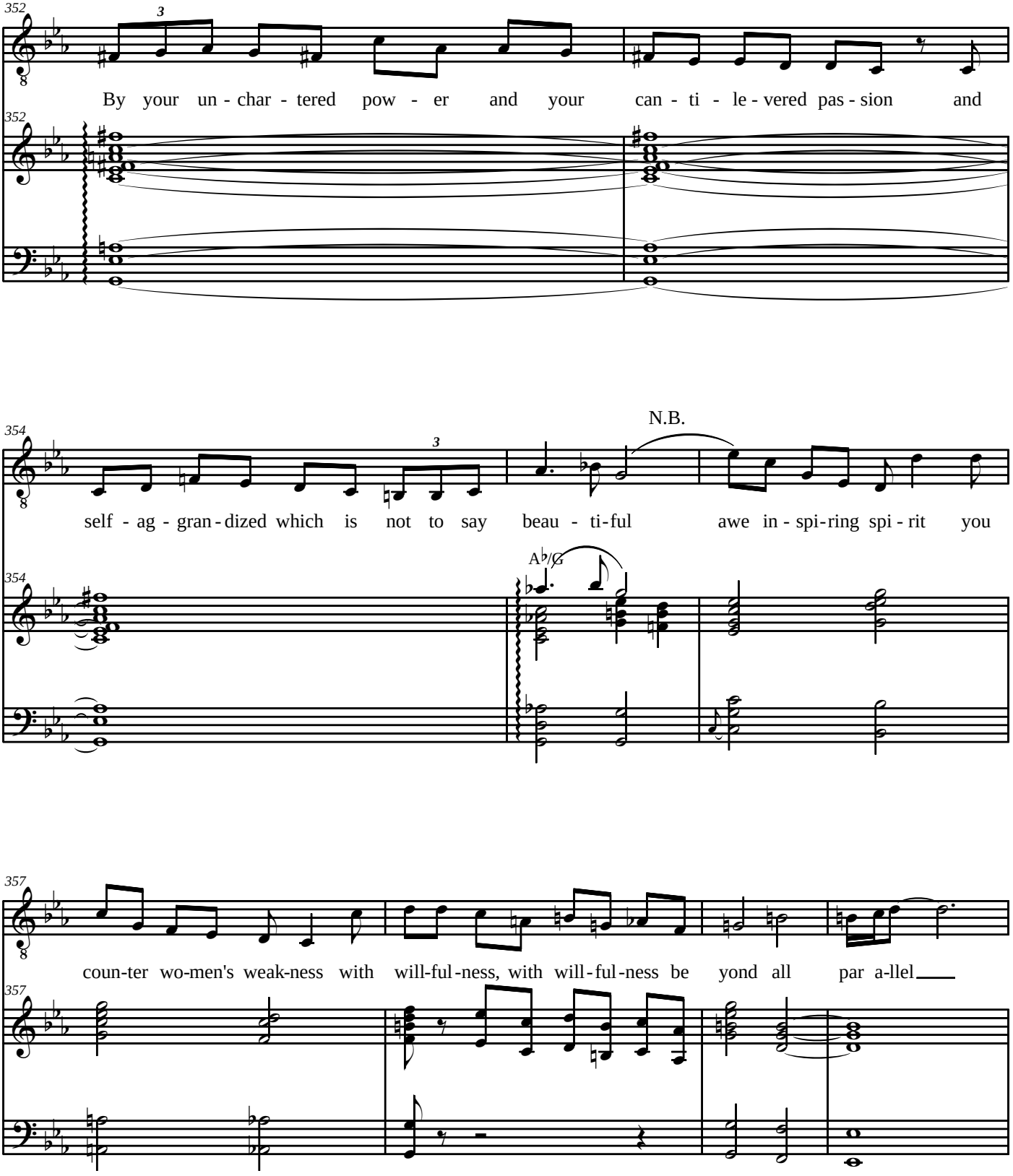
291

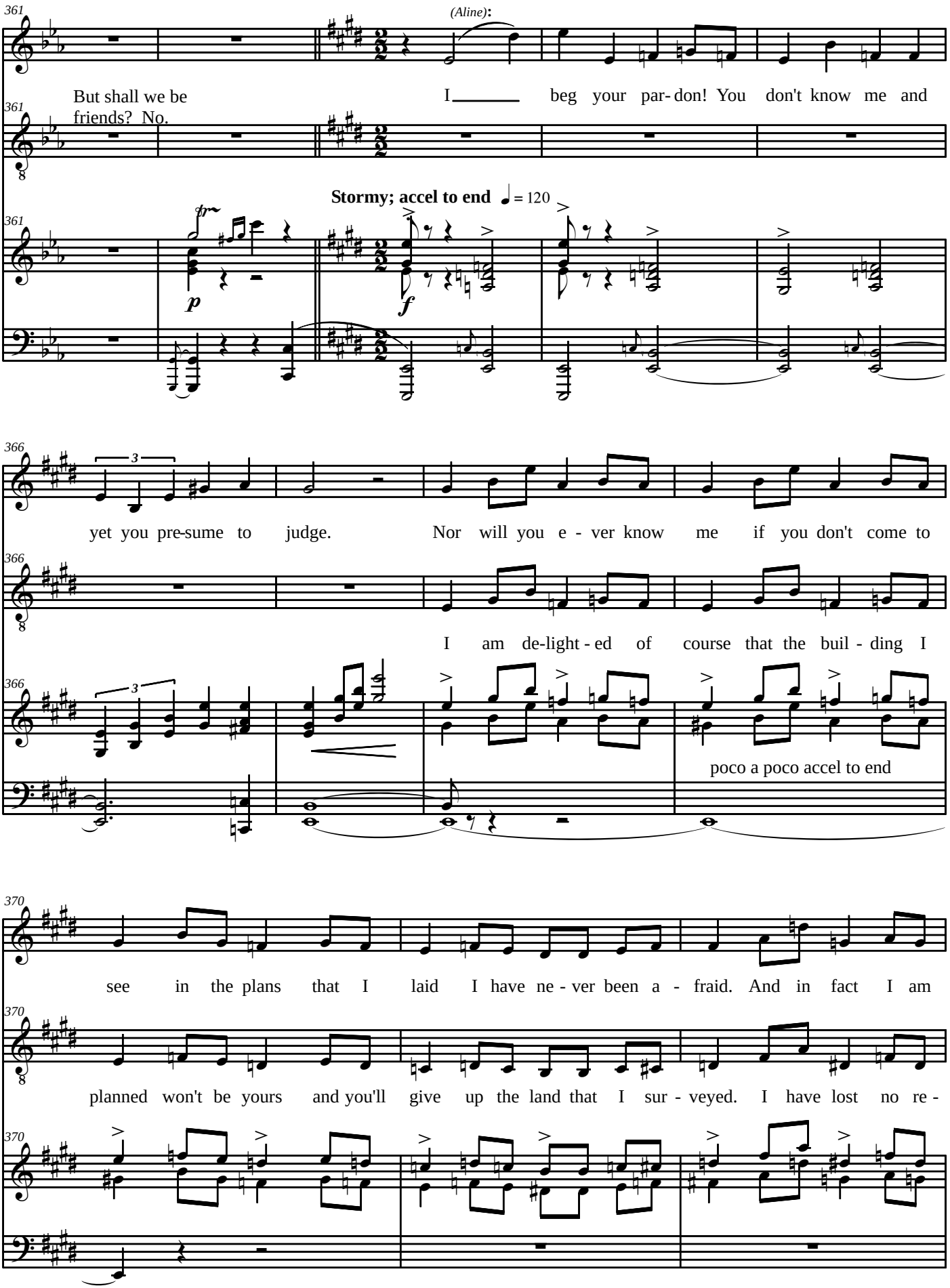

294
e - ne - mies.
A little movement; warmly. ♩= 96
294
f
rall.
299
But in the in-ter-im, oh shan't we be rea-son-a-ble? Shan't we?
Slower; longingly. ♩= 82
299
303
Can't we be good friends? Good friends be tween times. Ah can't
303

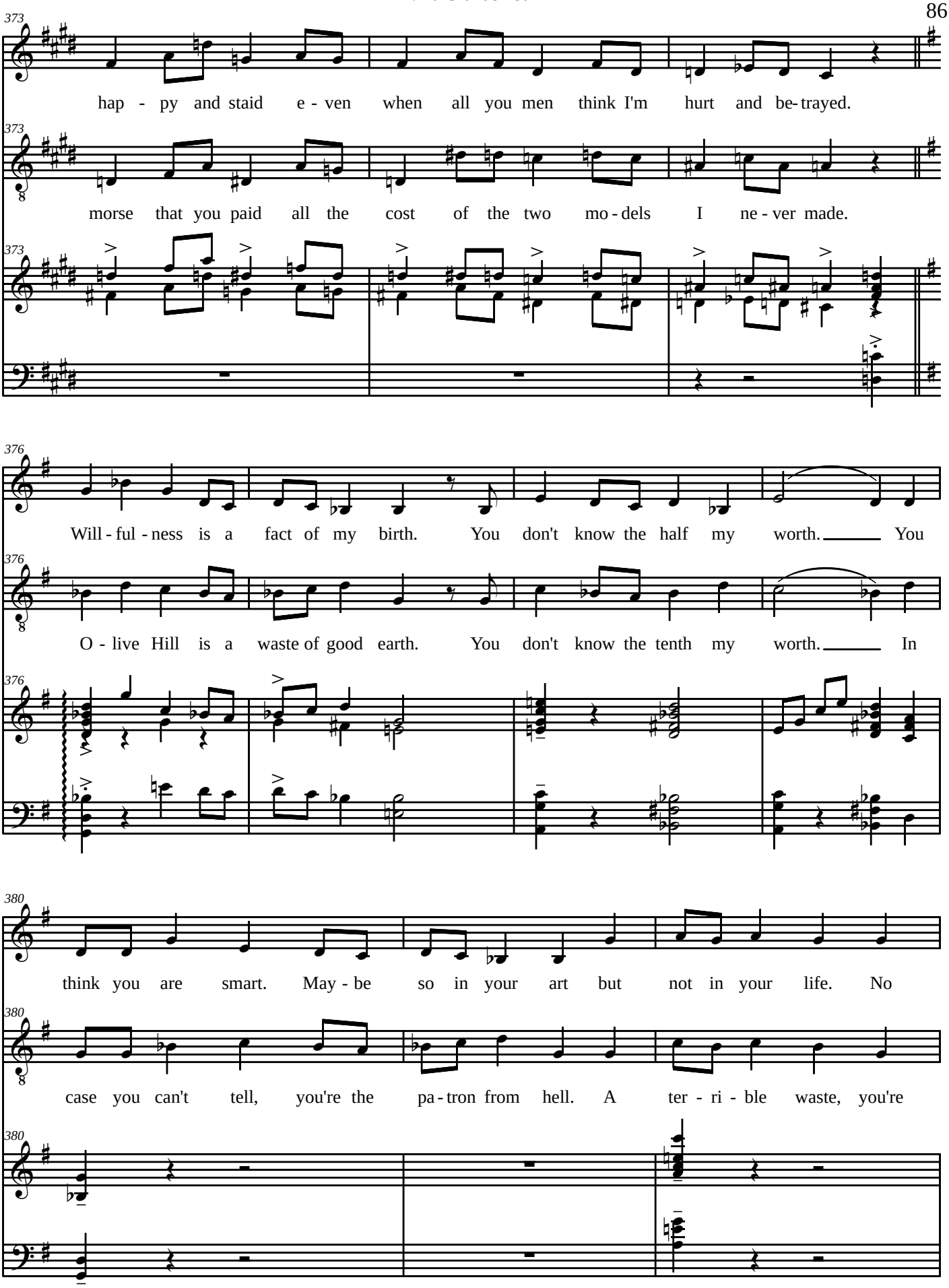

307
we?
(She proffers her hand.
He won't take it.)
pp tenderly
312
WRIGHT:
Freely
You live in a fan-ta-sy world of your own
mf
316
ma-king. I ac - tual-ly ad - mire that a - bout you. Now
319
God knows from my end - less share of wo-men I've found that there are ba - si - cally two

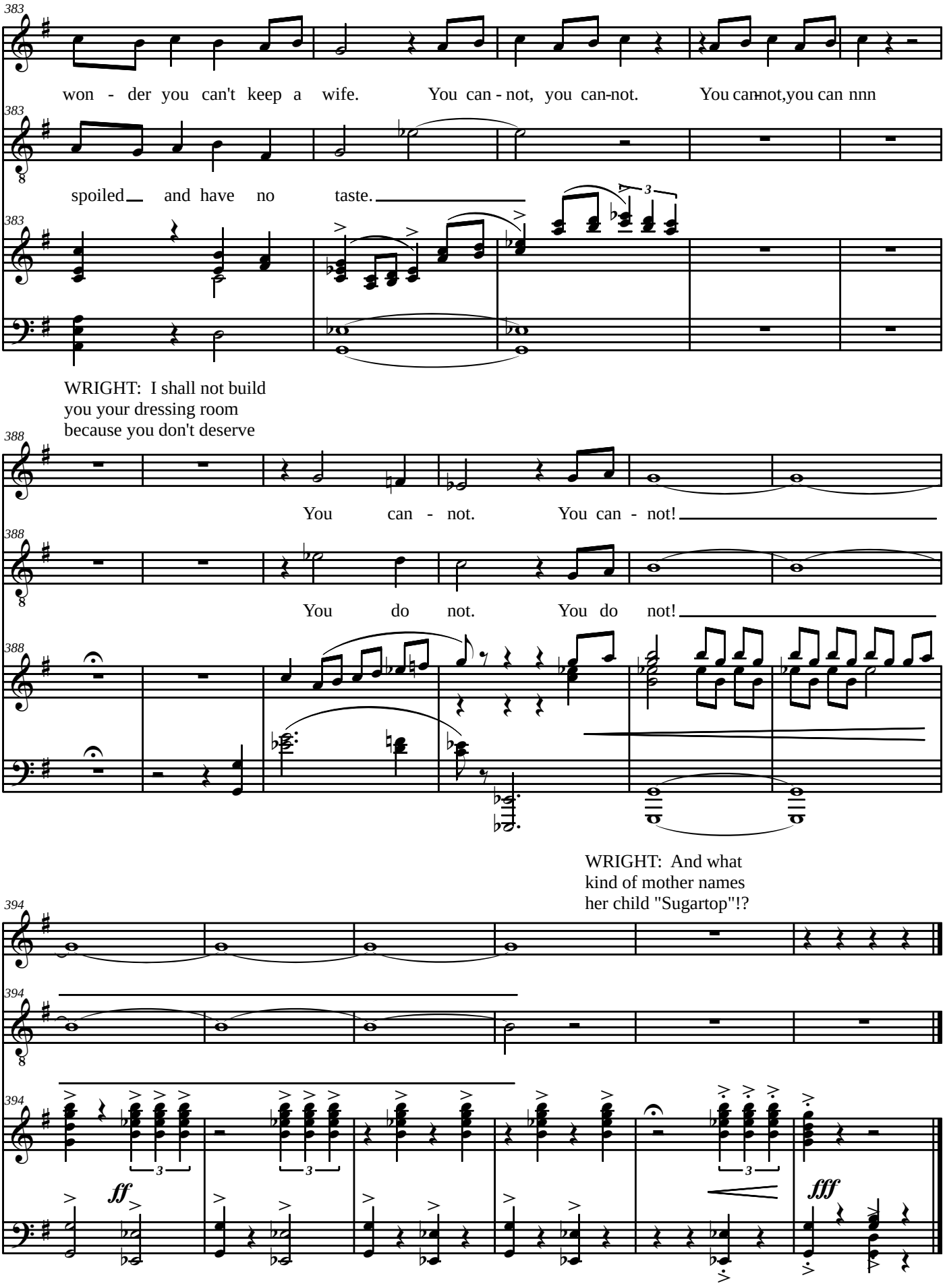

322
kinds. The first kind of wo - man must cling to a man. The
D♭/C
But you belong to a rare third kind of woman, Aline Barnsdall.
325
se-cond kind of wo-man will flee if she can.
D♭/C
F m6/A♭
330
She is the rar - est third kind: the wist-ful lone-ly wo-man,
333
none too sure of a-ny - one or a - ny - thing. Ah! For


337
she, ha-ving ven-tured the un-char-tered, then for-ti-fied by know-ledge gleaned from
340
life or cir-cum-stance, some-times pain-ful-ly, so pain-ful-ly a-lone, she's
343
dri-ven, of-ten dri-ven to co-ver her fear by de-fi-ance,
347
by ag-gres-sion, by e-mo-tion.
8va
tr


352
By your un - char - tered pow - er and your can - ti - le - vered pas - sion and
354
N.B.
self - ag - gran - dized which is not to say beau - ti - ful awe in - spi - ring spi - rit you
A♭/G
357
coun-ter wo-men's weak-ness with will-ful-ness, with will-ful-ness be yond all par a-llel


361
(Aline):
But shall we be friends? No.
I beg your par- don! You don't know me and
Stormy; accel to end ♩ = 120
366
yet you pre-sume to judge.
Nor will you e - ver know me if you don't come to
I am de-light - ed of course that the buil - ding I
poco a poco accel to end
370
see in the plans that I laid I have ne - ver been a - fraid. And in fact I am
planned won't be yours and you'll give up the land that I sur - veyed. I have lost no re -


373
hap - py and staid e - ven when all you men think I'm hurt and be-trayed.
373
morse that you paid all the cost of the two mo - dels I ne - ver made.
373
376
Will - ful - ness is a fact of my birth. You don't know the half my worth. You
376
O - live Hill is a waste of good earth. You don't know the tenth my worth. In
376
380
think you are smart. May - be so in your art but not in your life. No
380
case you can't tell, you're the pa - tron from hell. A ter - ri - ble waste, you're
380


383
won - der you can't keep a wife. You can - not, you can-not. You can-not,you can nnn
383
spoiled and have no taste.
383
WRIGHT: I shall not build you your dressing room because you don't deserve
388
You can - not. You can - not!
388
You do not. You do not!
388
WRIGHT: And what kind of mother names her child "Sugartop"!?
394
394
394
ff
fff