GRAHAM REYNOLDS
CULT OF COLOR
Original Ballet Soundtrack

Act I

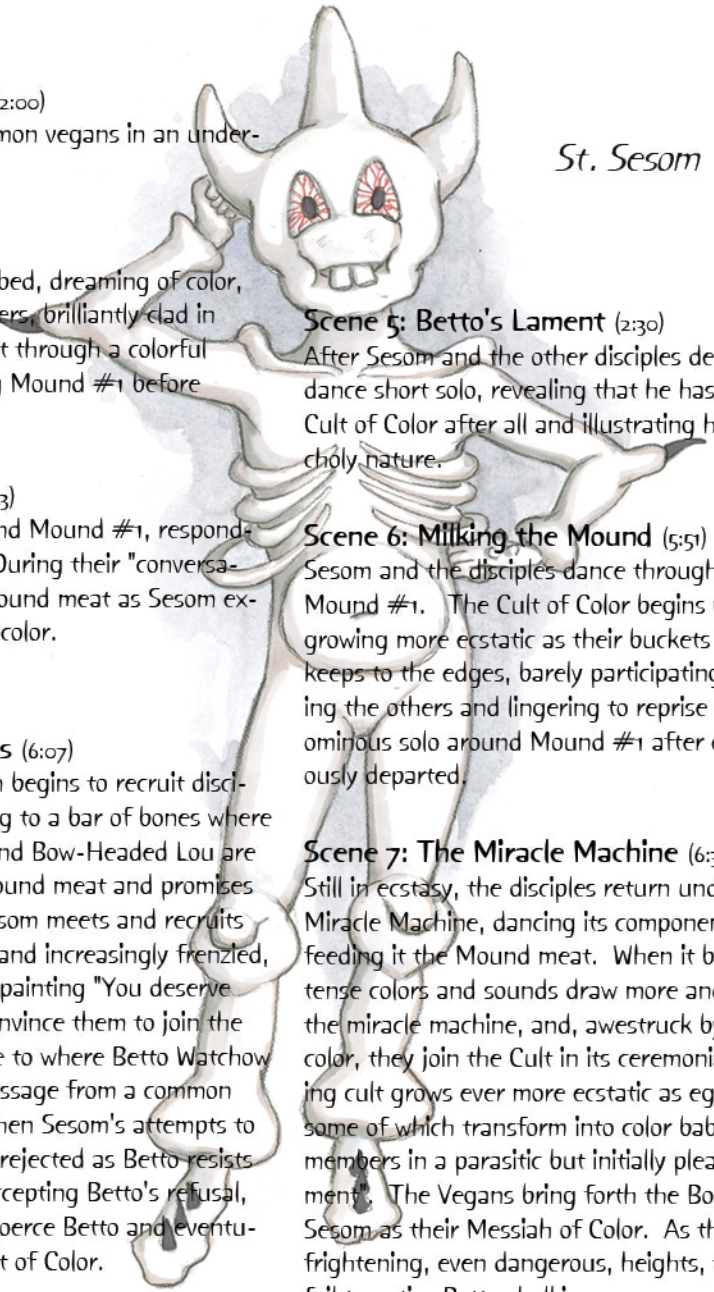
Scene 1: A World Without Color (2:00)
We open with a solemn dance of common vegans in an underground world without color.

Scene 2: Sesom's Dream (3:40)
In a dark cave, the priest Sesom is in bed, dreaming of color, when the mighty goddess Painter enters, brilliantly clad in color. Painter and Sesom dance a duet through a colorful forest culminating in Sesom's meeting Mound #1 before Painter disappears.

Scene 3: Meeting the Mound (3:23)
Still in the forest, Sesom dances around Mound #1, responding to the colors emanating from it. During their "conversation" Mound #1 gives Sesom some Mound meat as Sesom exhilarates in the joy of his discovery of color.

Act II

Scene 4: Sesom and His Disciples (6:07)
Having returned underground, Sesom begins to recruit disciples for the Cult of Color. First moving to a bar of bones where three Vegans named Paul, Anthony and Bow-Headed Lou are drinking, Sesom entices them with Mound meat and promises of color. With these new disciples, Sesom meets and recruits Baby Curt and Shy Jerry. Moving on and increasingly frenzied, the group encounter TB and F-Shine painting "You deserve less" on a cave wall and proceed to convince them to join the cult. Finally, Sesom and the Cult move to where Betto Watchow is in a bone chair receiving a brain massage from a common vegan. The Cult's frenzy is halted when Sesom's attempts to win over this final disciple are initially rejected as Betto resists joining the dance. But rather than accepting Betto's refusal, Sesom enlists the rest of the Cult to coerce Betto and eventually they succeed! Betto joins the Cult of Color.



St. Sesom

Scene 5: Betto's Lament (2:30)
After Sesom and the other disciples depart, Betto remains to dance short solo, revealing that he has not succumbed to the Cult of Color after all and illustrating his secretive and melancholy nature.

Scene 6: Milking the Mound (5:51)
Sesom and the disciples dance through the forest toward Mound #1. The Cult of Color begins milking Mound #1, growing more ecstatic as their buckets fill. Betto, however, keeps to the edges, barely participating while carefully observing the others and lingering to reprise his lament in a short, ominous solo around Mound #1 after everyone else has joyously departed.

Scene 7: The Miracle Machine (6:31)
Still in ecstasy, the disciples return underground to construct a Miracle Machine, dancing its components into place, then feeding it the Mound meat. When it begins to work, the intense colors and sounds draw more and more Vegans toward the miracle machine, and, awestruck by this bold new world of color, they join the Cult in its ceremonial dance. The expanding cult grows ever more ecstatic as eggs begin to pour forth, some of which transform into color babies and pair off with cult members in a parasitic but initially pleasurable "enlightenment". The Vegans bring forth the Bone Throne and enthrone Sesom as their Messiah of Color. As their ecstasy intensifies to frightening, even dangerous, heights, the Vegans and Disciples fail to notice Betto skulking away.

Act III

Scene 8: Sabotage (4:19)

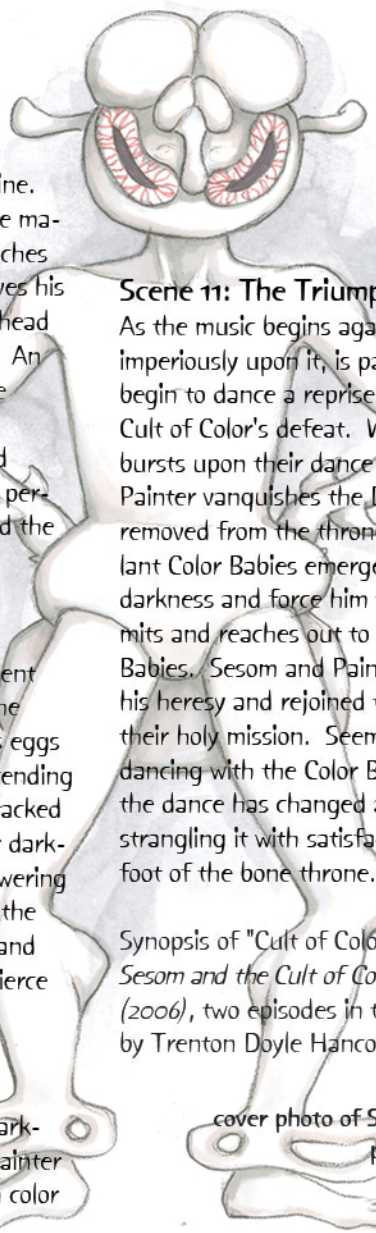
As industrial noises emanate from the darkness, random sparks of light reveal the silhouette of the Miracle Machine. As the lights come up completely, we see that the miracle machine has changed and Betto is putting the finishing touches on its transformation. Dancing a striptease, Betto removes his white skin to reveal black skin underneath until only his head remains white. He retreats behind the miracle machine. An awful, grinding noise is heard as Betto emerges from the center of the Miracle Machine fully black, then turns to wrench black eggs from the machine, which sputters and coughs, obviously injured and suffering from this forced perversion of its true purpose. Betto places the eggs around the stage then fades into darkness.

Scene 9: The Darkness Babies (6:45)

The Cult of Color emerges and dances a drunken, decadent dance as Sesom observes from his throne. Eventually, the dance comes to a halt as the Vegans notice the darkness eggs in their midst and bring them to Sesom's attention. Descending from his throne to inspect an egg, Sesom is suddenly attacked as the egg transforms into a Darkness Baby. The other darkness eggs also transform and attack the Vegans, overpowering them with frenetic, brutal violence until all are dead. In the midst of the massacre, Sesom somehow escapes. Betto and the Darkness Babies dance around the dead Vegans in fierce triumph and all color fades from the world.

Scene 10: Sesom's Lament (4:35)

Lost in despair, Sesom dances mournfully through the darkened forest, vainly searching for Mound #1. Suddenly Painter emerges in her full terrible glory, lighting the forest with color and transforming Sesom's lament into a dance of joy.



Betto Watchow

Scene 11: The Triumph of Color (9:38)

As the music begins again, the bone throne, with Betto seated imperiously upon it, is paraded in by Darkness Babies, who begin to dance a reprise of the opening in celebration of the Cult of Color's defeat. Without warning, a vengeful Painter bursts upon their dance of dark triumph. With a mighty fury, Painter vanquishes the Darkness Babies, as a cowering Betto is removed from the throne by the rejuvenated Sesom. As jubilant Color Babies emerge, Painter and Sesom strip Betto of his darkness and force him to join their dance until at last he submits and reaches out to happily dance with one of the Color Babies. Sesom and Painter, satisfied that Betto has renounced his heresy and rejoined the Cult of Color, withdraw to continue their holy mission. Seemingly lost in reverie, Betto continues dancing with the Color Baby. Gradually it becomes clear that the dance has changed and Betto is dragging the Color Baby, strangling it with satisfaction until it breathes its last at the foot of the bone throne.

Synopsis of "Cult of Color: Call to Color" adapted from *St. Sesom and the Cult of Color (2005)* and *In The Blestian Room (2006)*, two episodes in the ongoing mythological saga created by Trenton Doyle Hancock through his visual art.

cover photo of Sesom by Alina Prax, ladolcevitaphoto.com
photo of Darkness Babies by Hannah Neal
artists' photo by George Brainard
costume sketches by Susan Branch
original layout and design by John Riedie
reissue layout configured by Buzz Moran

Composed and Produced by
Graham Reynolds

Recording, Mixing, and Sound Design by
Graham Reynolds and Buzz Moran

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www.grahamreynolds.com

Paul Klemperer: soprano and baritone sax
Brandon Rivas: upright bass
Bruce Colson: violin
Kathryn Orr: violin
Catherine Price: violin
Maurice Chammah: violin
Jason Elinoff: viola
Jonathan Dexter: cello
Marcus Graf: trumpet
Wayne Myers: trombone
Mike Hoffer: tuba
Dan Schwartz: oboe
Seetha Shivaswarmy: flute
Chuck Fischer: vibes, marimba, drums
Jeremy Bruch: drums
Buzz Moran: guitar, drums, percussion
Graham Reynolds: piano, drums, percussion,
vibes, marimba, guitar, electric bass,
kalimba, keyboards, programming

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pictured above:
"Good Vegan Progression #5, 2007"
Trenton Doyle Hancock
In collaboration with The Fabric Workshop and Museum, PA
Hand cut synthetic, natural and digitally printed fabric
layered and stitched on fire retardant theatre curtain
216 x 648 inches

GRAHAM REYNOLDS

YOU DESERVE LESS

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CULT OF COLOR: CALL TO COLOR

A Ballet Austin Production in Association with Arthouse
Music Composed & Produced by Graham Reynolds
Story and Visual Concept by Trenton Doyle Hancock • Choreography by Stephen Mills
Premiered April, 2008 at AustinVentures Studio Theatre, Austin, Texas
Narrative Consultant: John Riedie • Production Director: Bill Sheffield • Costumes by Susan Branch
Lighting Design by Tony Tucci • Sound Design by Buzz Moran

www.grahamreynolds.com

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