Signature’s ‘Glory Days’ Ends One-Day Broadway Run

By NELSON PESKE
Special to The Washington Post

Our brief candle "Glory Days," the musical that made the great leap this spring from Arlington’s Signature Theatre to Broadway, has closed the day after opening to hostile reviews. The modestly scaled show raised eyebrows for its fast track to the big time. Painted by two hands — 23-year-old composer-lyricist Nick Blaemire and 33-year-old librettist James Gardner — the 1980s-themed pop musical deals with four friends sorting out their differences a year after high school. Artistic director Eric Schnur’s production opened at Signature in January, and moved virtually intact to the Circle in the Square. The Broadway gloss proved to be a bit

The TV Column

Lois de Vries

Jason Gots

The Hook (or Is He Just Off It?)

A merica’s worst-read tabloid is producing with girl after Jason Castro got listed as "American Idol" last night, but he is relieved, telling show host Don Francisco it means the former "American Idol" is now the number one in the world's best-selling book. Tuesday night, performing two songs, he already knew someone told me to shut the "American Idol"... I thought that was pretty funny," he quipped.

During a taped interview for the Circle

Falling Into A Musical Wonderland

With ‘Final Alice,’ Del Tredici Turned Avant-Garde Around

By STEPHEN BROOKS
Special to The Washington Post

It was the most surprising thing the music establishment could have imagined. Here was Sir George Solti leading the Chicago Symphony Orchestra in a new work by a leading avant-garde composer, and there were... "This... cool... music... " with actual melodies! Contemporary music, as everyone knows, is supposed to be messy and morbid stuff, with no use for the outlandish conventions of the past. Yet here was her after her face of her, unexpected harmony, homophony tunes, symphonic gestures right out of Mahler. Ever a hag.

To the earing concert-goer it was a splash in the face — and in the final, the audience leapt to its feet, cheering when the piece came to a close.

It was Oct. 7, 1976, and the work was "Final Alice" by Chicago-born composer Del Tredici. Until that moment, he’d been a card

In ‘Cannery Row,’ a Preserved Simplicity

JONATHAN YARDLEY
Second Reading

An occasional series in which The Post’s book critic recomme nds notable and/or neglected books from the past.

As a teenager, even into my early 20s, there wasn’t a writer’s idea within whose work I felt comforted more than John Steinbeck’s. During the 1950s I discovered his novels: “The Grapes of Wrath,” of course, but also the novellas, including “In Dubious Battle,” “The Long Val ley,” “Of Mice and Men,” “The Moon Is Down” and “East of Eden,” which was published when I was 12 — without adolescent passion and utterly without discrimination. My devotion was so blind that, in 1961, I totally a friend persuade me to trade my copy of Dwight Macdonald’s brilliant “Pardners: An Anthology From Chaucer to Beethoven — and After” for his review copy of "Steinbeck’s" "Tortilla Flat" with a search of America.”

Well, time marches on. "Tortilla With Cheese" vanished from my library ages ago, probably when and where I haven’t the foggiest idea, and a few weeks ago I set things right by purchasing, for not much more than a song, a new and copy of "Pardners" in its original dust jacket. Over the

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The Security Archive, Spilling Government Secrets

a letter she called “Truth Before Power.” Among the world’s document hubs—a small but tireless tribe of journalists, researchers, and historians—the archive is legendary for its prodigious and directing role in the art of FOIA. An army of volunteers from around the world works in the archive, often late into the night. “It’s a very intense, very demanding job,” says Metcalfe, the archivist for the Federation of American Scientists, who has been at the archive for five years. “But the atmosphere is very stimulating.”

Natural access to the archive is available to the public on weekdays, from 11 a.m. to 6 p.m. The archive is open to anyone who wishes to learn about the world’s documents. It is a place where the public can go to learn about the world’s documents, the people who work there, and the processes involved. The archive is open to those who wish to learn about the world’s documents and the people who work there.

Redaction in Action

Secrecy, sometimes, working at the National Security Archive is the job of a life-time long-term employee. The archive is interested in some specific government secrets so you do a FOIA request, asking for documents related to it. If you have a request, the archive will work with you to try to find the documents you are looking for. The archive is open to anyone who wishes to learn about the world’s documents, the people who work there, and the processes involved.

The FOIA ("Freedom of Information Act") is a law that protects the right of citizens to access government documents, as long as the documents are not classified. The law is designed to ensure that the government is transparent and accountable to the public. The law is designed to ensure that the government is transparent and accountable to the public.

After waiting for years, Krolowski ended up obtaining 2,400 pages of documents on Plough and the 1973 CIA-backed coup that brought him to power. He went there to write his book, 800 miles to the east of Washington, D.C.

The Washington Post