

Poet ANNE SEXTON wrote brilliantly of the stuff of life:  
marriage, children, parents, career, obsession, God and godlessness.

Actor SALOME JENS lives brilliantly in the words and worlds  
Sexton created.

# SALOME JENS

IN HER AWARD-WINNING SOLO SHOW

*...About  
Anne*



featuring the poetry  
of the legendary  
Anne Sexton

L.A. Dramalogue  
Award

San Francisco Critics  
Circle Award

“Jens is  
magnificent.  
This is Theatre.”

*Los Angeles Times*



# SALOME JENS

## ...About Anne

“Jens hit her stride — her rich voice, expressive face, and supple body — playing the varied nuances of Sexton’s verse like a virtuoso. She was shrill, seductive, despondent, witty, wicked, honest, frightening, innocent, wise, confused and locked in a love-hate relationship with life. SHE WAS BRILLIANT.”  
*San Francisco Examiner*

brilliant  
honest  
shining

“This isn’t a star turn. The passion Jens exudes does not seem the least bit ‘Theatrical’ or affected. There is plenty of smart technique here but it’s hidden. We feel the exuberance of a supple, resonant performer who has been given the words to scour herself out and cut loose. This is theatre!”  
*Los Angeles Times*

electrifying

“Jens is magnificent. This is Theatre.”  
*Los Angeles Times*

spellbinding  
magnificent

“The most enthralling evening in a performance of literature in town. Her enactment of 21 Sexton poems in ...*About Anne* is rich, brilliant and gleams in the memory.”  
*The New York Times*

“One person shows are hardly unique but when one comes along that is so totally spellbinding it seems as though this is the first time such a show has been done. Such is the case with Salome Jens’ ... *About Anne*.”  
*Drama-Logue*

“Jens reached to the heavens and laughed; fell to her knees and cried; she prayed Sexton’s prayers.”  
*The Stratford Star*

“The beauty of Jens performance is her willingness to take chances, to move into dangerous emotions. The stage is her home.”  
*The News*

“Sexton’s ability to be both baroque and brutal, to speak boldly in public about private things becomes electrifying in Salome Jens’ performance. Her many-colored voice with that tangy-sweetness is operatic. She commands the stage.”  
*San Francisco Chronicle*



P R E S S R E L E A S E

# Salome Jens

in

## ...ABOUT ANNE

**“Jens is poetry in motion”**  
SAN FRANCISCO  
CHRONICLE

Salome Jens shines in the award-winning production of the poetry of Anne Sexton. Following the show’s Los Angeles premiere at the Los Angeles Actors Theatre and its New York premiere at the Interart Theatre, ... *About Anne* went on to win The L.A. Dramalogue Award and the San Francisco Critics Circle Award.

**“Jens is magnificent”**  
LOS ANGELES  
TIMES

...*About Anne* consists solely of Sexton’s poetry. “Each poem is an event — dramatic, personal and true,” says Ms Jens. “Anne wrote of her children, her feelings, her husband and her falling apart. Anne speaks. I arranged the sequence of the poetry and it’s coming through me. No filler. Anne filled it all. It’s me zinging the words Anne wrote out into the air — it’s me and Anne.”

**“Jens’ rich and brilliant performance gleams in the memory.”**  
THE NEW YORK  
TIMES

And by the time Salome Jens has spoken a few lines, the poems come to life and Sexton, her parents, her husband and daughter, larger than life people and God fill the stage. From *Cripples and Other Stories* there are reflections on the poet’s childhood: “My father was a perfect man / clean and rich and fat. My mother was a brilliant thing. / She was good at that.” In “My Little Girl, My String Bean, My Lovely Woman,” Sexton wrote a tender, delicate and blazingly honest tribute to her adolescent daughter. While her love affair with death is well documented throughout her work, and revealed here in the harrowing “*Sylvia’s Death*,” there are other equally fierce urgings for life. “*Your Face on the Dog’s Neck*” expresses Sexton’s jealousy of the dog on which her sleeping husband lies. “*When Man Enters Woman*” deals with the sexual unity of men and women.

With her mane of gold hair, her pale, mobile face and her tall, insinuating body, Jens commands the stage without imposing anything alien to the spirit of Sexton’s poems. She can be subtle as well as strong and lets us see beyond the tormented soul “rowing toward God” to the artist who found Him and made Him in her won words.



# Salome Jens

## A C T O R B I O G R A P H Y

Salome Jens began what would become a distinguished stage career in theatre at Northwestern University and continued in New York with Herbert Berghof and Lee Strasberg and became a lifetime member of the Actors Studio. She also studied dance with Martha Graham. Her professional career started Off Broadway with Ionesco's *The Bald Soprano* and *Jack*, Synge's *Diedre of the Sorrows*, Jose Quintero's acclaimed production of Genet's *The Balcony* for which she won the Clarence Derwent Award. She also starred in Eugene O'Neill's *Desire Under the Elms* and *Moon For The Misbegotten*. Other Off Broadway productions include Robert Audrey's *Shadow of Heroes*, John Dos Passos', *U.S.A.* and more. Her Broadway credits include Henry Denker's *Far Country*, Sidney Kingsley's *Night Life*, *The Disenchanted* by Breit and Schulberg, John Osborne's *Patriot for Me*, and Sam Shepard's *Lie of the Mind*. She was a charter member of Elia Kazan's company at the Lincoln Center and starred in Arthur Miller's *After The Fall*, Moliere's *Tartuffe*, S.N. Behrman's *But For Whom Charlie*, Schiller's *Mary Stuart* and Peter Handke's *Ride Across Lake Constance*. She played lead roles in Joe Papp's production of Shakespeare's *Winter's Tale*, at Playhouse in Park in New York, and *Anthony and Cleopatra* at the Stratford Shakespeare Festival as well as, Milton Katzelas's production of *Macbeth*. She appeared in Sean O'Casey's *Pictures in the Hallway* and *I Knock On the Door*. Her Los Angeles theatre appearances include "Hamlet", with Stacy Keach at the Mark Taper Forum as well as Brian Friel's, "Crystal and Fox", with Anthony Zerbe, *One Flew Over the Cuckoos's Nest*, *Moon For the Misbegotten*, Donald Freed's *White Crow*, and *How Shall We Be Saved*, Strindberg's *The Pelican*, *Request Concert* and *Day of Hope*, at The Los Angeles Theatre Center. In addition to her one woman performance in ... *About Anne*, she performed *An Evening with Marlene Dietrich* for The Grove Shakespeare Festival and for several theaters across the country, " She received the L.A. Critics Award for *Leipzig* and directed *Bad Hurt on Cedar Street* in association with The Actor's Studio, and *Majority of One* with Paula Prentiss in Los Angeles. Her extensive television work include appearances in classic T.V. shows: *Gunsmoke*, *Bonanza*, *LA. Law*, *Gabriel's Fire*, *Blue Knight*, *Tales From The Crypt*, *MacGyver*, *Stoney Burke*, *Hart to Hart*, *Cagney and Lacy*, *Naked City*, *Trapper John*, and *Medical Center*. Her T.V. movie appearances include *From Here to Eternity*, *Killer in the Family*, *Sharon*, *Portrait of a Mistress*, *Three by Tennessee*, *The Grace Kelly Story*, *Tomorrow's Child*, *The Glitter Palace*, and *A Matter of Life and Death*. She was a recurring cast member in *Mary Hartman*, *Mary Hartman*, *Superboy*, *Falcon Crest*, *Melrose Place*, and *Star Trek: Deep Space Nine/The Next Generation*. Her movie roles include *Angel Baby*, John Frankenheimer's *Seconds*, *Me*, *Natalie*, *Foolkiller*, *Just Between Friends*, *Clan of Cave Bear*, and *I'm Losing You*. She directed The Actor's Studio production *Majority of One* with Paula Prentiss in Los Angeles. She was also the narrator of *The Great War* and *The Shaping of the Twentieth Century*, the much acclaimed eight hour series for PBS. For ten years she was a Visiting Associate Professor U.C.L.A. in the MFA acting program.