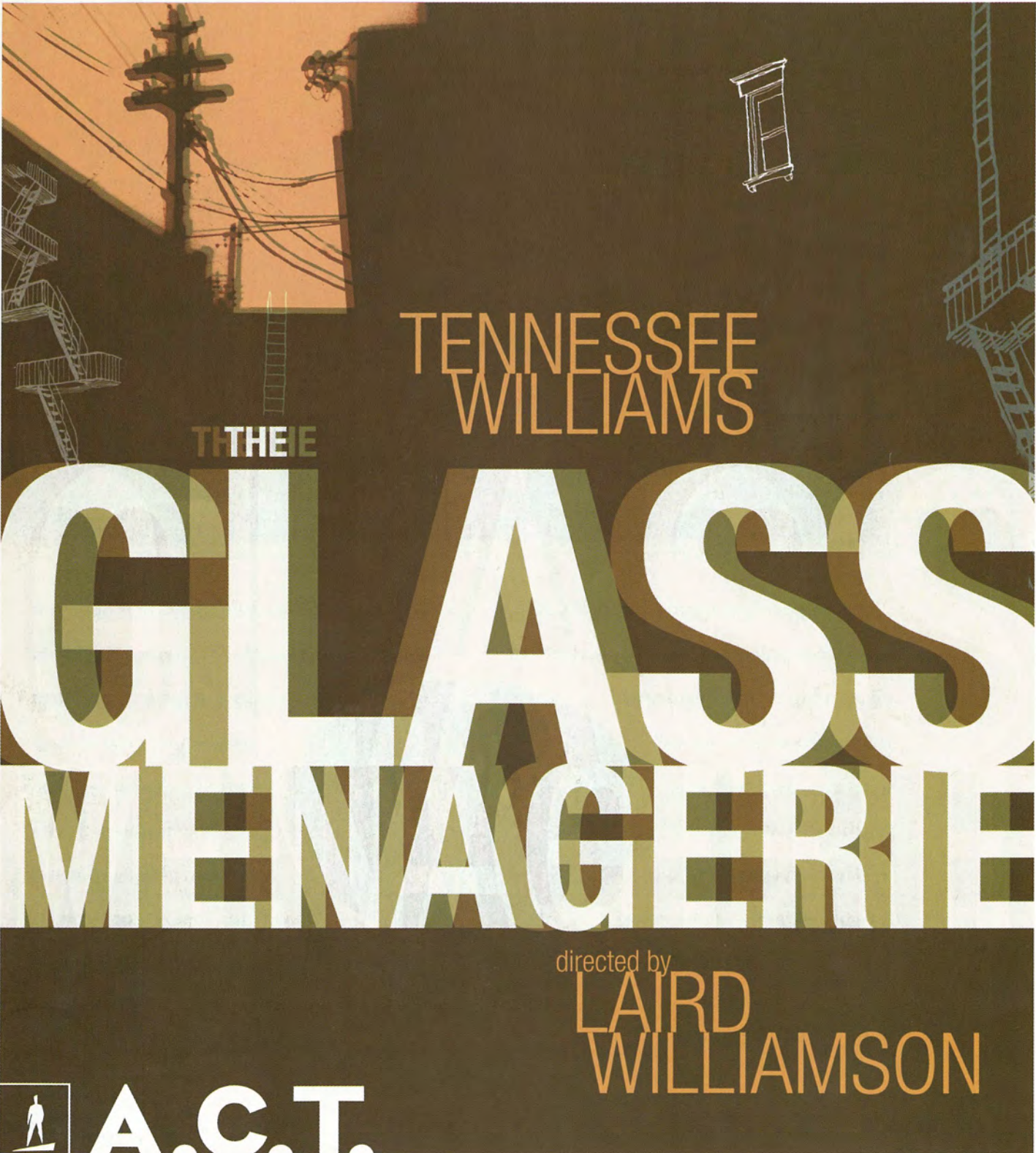


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MARCH 2002




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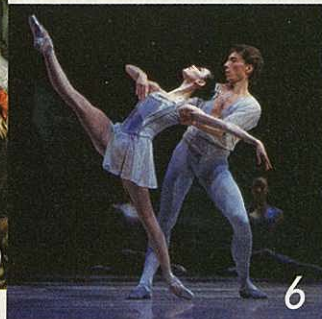
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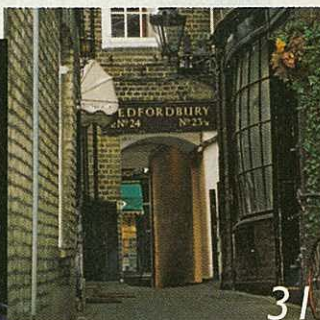
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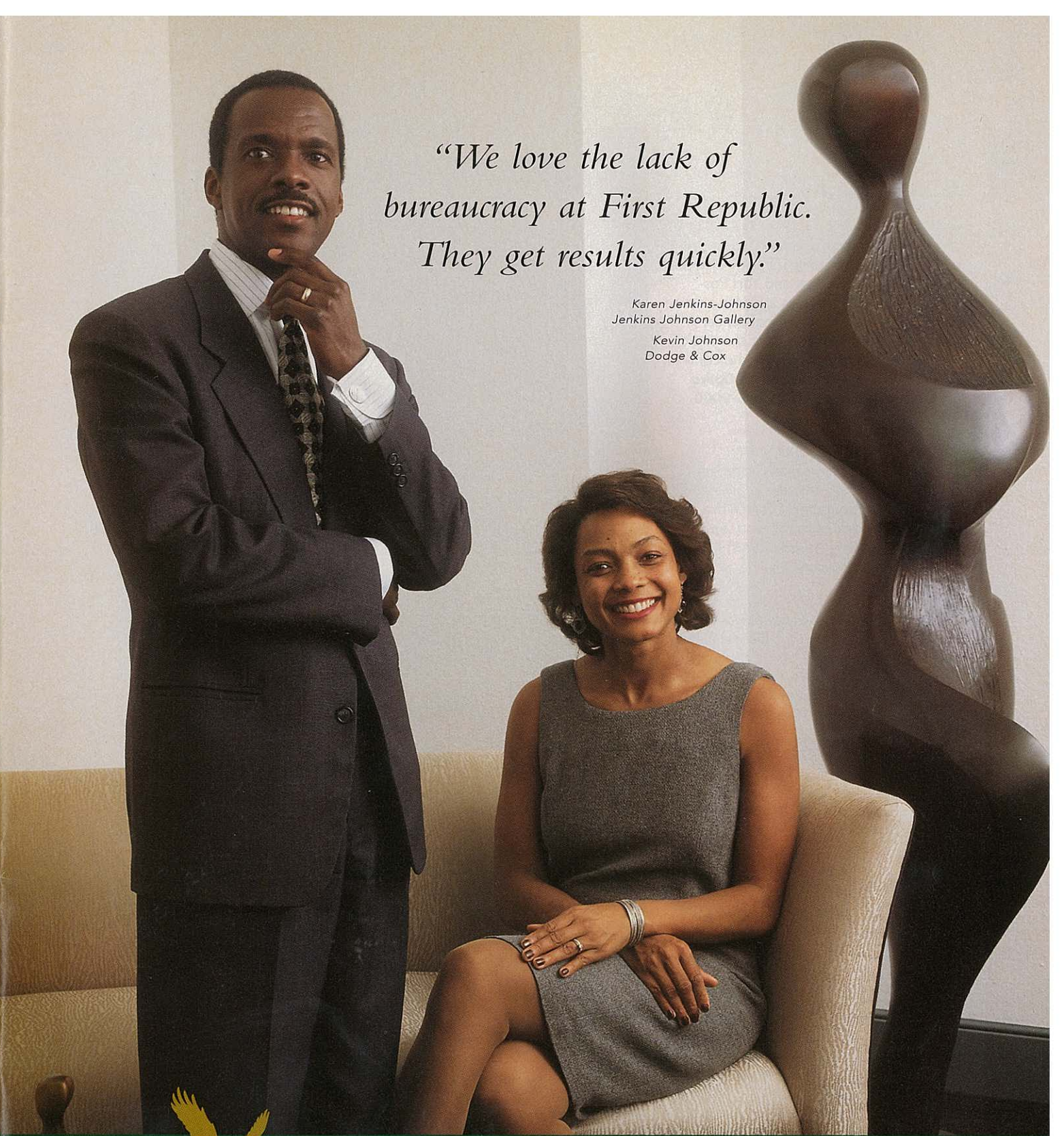
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# THE ARTS OF THE STATE

2002

APRIL

A GUIDE TO UPCOMING CULTURAL EVENTS

## DANCE

### San Francisco Ballet

Three April programs feature world premieres by company dancers Julia Adam, Christopher Wheeldon, and Yuri Posokhov. The first program includes a new Mark Morris solo for principal dancer Joanna Berman, who retires at the end of the season after 18 years with the company. **April 2-30, War Memorial Opera House, San Francisco, (415) 865-2000, [www.sfballet.org](http://www.sfballet.org).**

### Donald McKayle

The Orange County-based choreographer's *Children of the Passage* is performed by Dayton Contemporary Dance in a cross-generational collaboration. **April 4-5, Irvine Barclay Theatre, (949) 854-4646, [www.thebarclay.org](http://www.thebarclay.org).**

### Dennis Nahat

Ballet San Jose Silicon Valley performs two works by Artistic Director Dennis Nahat, including his *Blue Suede Shoes*, danced to Elvis Presley tunes. **April 11-14, San Jose Center for the Performing Arts, (408) 288-2800, [www.balletsanjose.org](http://www.balletsanjose.org).**

### Mark Morris Dance

As part of the Silk Road Project (see **Music**), the celebrated modern dance troupe presents a world premiere with music performed by cellist Yo-Yo Ma. The program also includes Morris's *World Power*, with a score by Lou Harrison. **April 19-21, Zellerbach Hall, UC Berkeley, (510) 642-9988, [www.calperfs.berkeley.edu](http://www.calperfs.berkeley.edu).**

### Perm State Ballet

Russia's third major company (after the Bolshoi and Kirov) returns to California with Prokofiev's two greatest ballets, *Romeo and Juliet* and *Cinderella*. **April 6-7, Arlington Theatre, Santa Barbara, (805) 963-4408; April 12-14, Cerritos Center for the Performing Arts, (562) 916-8501, [www.cerritoscenter.com](http://www.cerritoscenter.com).**

## THEATER

### Homebody/Kabul

This astonishingly timely new play by Tony Kushner (*Angels in America*), which has received rave reviews in New York, concerns a British woman who holds a romanticized view of Afghanistan — until she disappears into the war-ravaged nation. **April 19-June 9, Berkeley Repertory Theatre, (510) 647-2949, [www.berkeleyrep.org](http://www.berkeleyrep.org).**



MARTY SOHL

San Francisco Ballet



MARTY SOHL

Dennis Nahat/Ballet San Jose Silicon Valley



Perm State Ballet



Donald McKayle



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William Morris

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## The Full Monty

Still a hit on Broadway, this musical about a group of unemployed steelworkers who become amateur strippers was created at San Diego's Globe Theatres. **April 16-June 8, Ahmanson Theatre, Los Angeles, (213) 628-2772, www.taperahmanson.com.**

## Compleat Female Stage Beauty

Edward Kynaston was the foremost female character actor in Restoration England. Then King Charles II declared that women could perform on the stage. Kynaston's story, including his ultimate role of tutoring a new generation of actresses, is explored in Jeffrey Hatcher's play. **March 31-April 27, The Globe Theatres, San Diego, (619) 239-2255, www.theglobetheatres.org.**

## The Glass Menagerie

Laird Williamson directs the American Conservatory Theatre's first-ever production of Tennessee Williams' tender drama. **March 29-April 28, Geary Theatre, San Francisco, (415) 749-2250, www.act-sfbay.org.**

## He Hunts

French farce is on display in this new version of Georges Feydeau's *Monsieur Chasse!* David Schweizer directs Philip Littell's translation. **April 9-May 19, Geffen Playhouse, Westwood, (310) 208-5454, www.geffenplayhouse.com.**

## Culture Clash

The satirical performance trio introduces audiences to some of the vivid personalities they have discovered during their trips around the nation. **April 10-28, Lyceum Theatre, San Diego, (619) 544-1000, www.sandiegorep.com.**

## Far East

Playwright A.R. Gurney incorporates elements of Kabuki and Noh in this story of two American naval officers serving in Japan. A Southern California premiere. **April 2-May 5, Laguna Playhouse, Laguna Beach, (800) 946-5556, www.lagunaplayhouse.org.**

## da da kamera

The avant-garde Canadian theater troupe presents the West Coast premiere of Daniel MacIvor's *In On It*, a comic and bittersweet piece which explores the narratives we construct about our lives. **April 10-13, Freud Playhouse, UCLA, (310) 825-2101, www.uclalive.com.**

## Douglas Sills

The charismatic, Tony-nominated star of *The Scarlet Pimpernel* takes center stage for

a robust evening of songs. **April 11-14, Orange County Performing Arts Center, Costa Mesa, (714) 556-2787, www.ocpac.org; April 19, Pepperdine University Center for the Arts, Malibu, (310) 506-4522, www.pepperdine.edu/cfa.**

## VISUAL ARTS

### Adi Nes

Using hired models and teams of assistants, the Israeli photographer composes tableaux that reflect and investigate his nation's mythology. **April 28-July 14, Museum of Contemporary Art, San Diego, (619) 234-1001, www.mcasandiego.org.**

### William Morris

A preeminent figure in Victorian England, Morris is considered the father of the Arts and Crafts movement. This exhibit features both preliminary drawings and the resulting stained glass windows, wallpaper, printed fabrics, carpets, tapestries, and books. **April 9-Sept. 22, The Huntington Library, San Marino, (626) 405-2100, www.huntington.org.**

## MUSIC

### Silk Road Ensemble

Cellist Yo-Yo Ma created and leads this group of young musicians from many nations, who perform on both Eastern and Western instruments. The program includes new compositions and traditional music from the musicians' respective lands. **April 23-24, Zellerbach Hall, UC Berkeley, (510) 642-9988, www.calperfs.berkeley.edu; April 29, Dinkelspiel Auditorium, Stanford University, Palo Alto, (650) 725-ARTS, http://livelyarts.stanford.edu.**

### L.A. Philharmonic

The orchestra begins its Mozart Festival with two meaty programs. First, Andreas Delfs conducts the 35th and 40th symphonies in a concert that also features soprano Andrea Rost. The following week, Christian Zacharias conducts two piano concertos from the keyboard. **April 11-14 and 18-21, Dorothy Chandler Pavilion, Los Angeles, (323) 850-2000, www.laphil.org.**

### Alfred Brendel

The great pianist performs music of Haydn, Mozart, and Beethoven on his recital tour. **April 5, Dorothy Chandler Pavilion, Los Angeles, (323) 850-2000, www.laphil.org; April 7, Irvine Barclay Theatre, (949) 553-2422, www.philhar-**

**monicociety.org; April 14- Davies Symphony Hall, San Francisco, (415) 864-6000, www.sfsymphony.org.**

### San Diego Symphony

Angela Hewitt performs Ravel's Piano Concerto in G minor on this program of popular French music, including Ravel's *Bolero* and Debussy's *La Mer*. **April 11, California Center for the Arts, Escondido, (760) 839-4100, www.artcenter.org; April 12-14, Copley Symphony Hall, San Diego, (619) 235-0804, www.sandiegosymphony.org.**

### Australian Chamber Orchestra

Australia's most widely toured arts organization returns to California with English pianist Stephen Hough, a 2001 MacArthur Fellow who is renowned for his performances of Mozart. **April 2, Orange County Performing Arts Center, Costa Mesa, (714) 556-2787, www.ocpac.org; April 4, Herbst Theatre, San Francisco, (415) 392-4400, www.sfperf.org.**

### A Child of Our Time

Sir Michael Tippett's plea for racial and religious tolerance includes settings of spirituals. Jeffrey Kahane conducts the Santa Rosa Symphony. **April 13-15, Luther Burbank Center, Santa Rosa, (707) 546-8742, www.santarosasympphony.com.**

### Horacio Gutierrez

The Cuban-born, Juilliard-trained pianist is known internationally for his thoughtfully conceived yet dynamic recitals. **April 9, Civic Theatre, San Diego, (858) 459-3724, www.ljcms.org.**

## OPERA

### Dead Man Walking

Jake Heggie's powerful new opera is an adaptation of Sister Helen Prejean's best-selling memoir about murder, forgiveness, and redemption. The Opera Pacific cast includes Frederica von Stade and Kristine Jepson. **April 16-21, Orange County Performing Arts Center, Costa Mesa, (714) 556-2787, www.ocpac.org.**

### San Diego Opera

Tragedy is followed by comedy in back-to-back productions. Richard Leech and Galina Gorchakova star in Puccini's *Tosca*, a classic tale of power, lust and murder. Then Italian bass-baritone Bruno Pratico sings the title role in Donizetti's *Don Pasquale*, the story of a foolish old man yearning for a young wife. **March 30-April 10 (Tosca), April 20-28 (Don Pasquale), Civic Theatre, San Diego, (619) 570-1100, www.sdopera.com.**



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# *Dead Man Walking*

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*Kristin Jepson  
Sister Helen Prejean*



*John Packard  
Joseph DeRocher*



*Frederica Von Stade  
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# Outside In

BY DANA KRAFT KITAJ

*Las Meninas*,  
the painter,  
the court,  
and the  
new play at  
San Jose  
Repertory  
Theatre



*Las Meninas* by Velázquez

For the title of her new play about a half-royal/half-African nun in 17th-century France, playwright Lynn Nottage has appropriated that of a famous Velázquez painting from the court of Spain's Philip IV. The connections between the works may not seem obvious. In fact, the playwright herself claims they extend only to the title, the time period, and a passing interest in court painters. But on closer examination, these works share similar characters and concerns. They both take a magnifying glass to the issue of power and who has the power to write and to rewrite history.

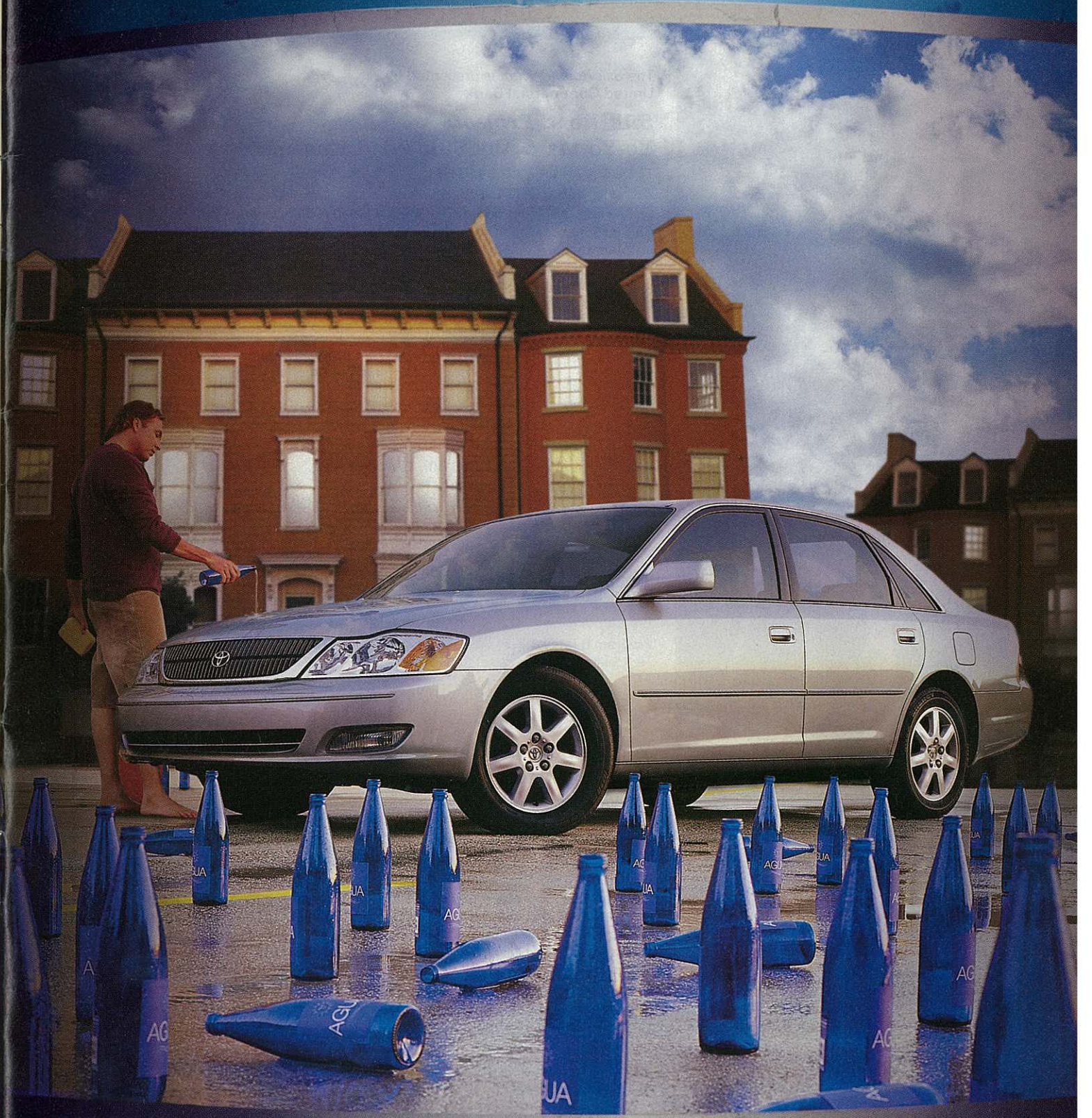
In the painting *Las Meninas* (ca. 1656) by Velázquez, the man to the left standing at the canvas and gazing outward is Velázquez himself. To the right of him, in the center, hangs a mirror which reflects

the image of King Philip IV and Queen Mariana (who, according to logic, must be standing in our place, gazing at the entire scene). In a doorway beside the mirror stands a courtier, Jose Niento. To his right are the princess's governesses, and in the foreground stands the Infanta Margarita with her two "meninas" ("ladies in waiting"). Finally, in the right corner of the work, are a male and a female dwarf. All are posed facing toward the viewer, as if on stage. Similarly, Nottage's play is peopled by a court painter, a king and a queen — here King Louis XIV and Queen Marie Thérèse of France — Louise Marie-Thérèse, daughter of the Queen and the Queen's servant, an African dwarf, and other courtiers.

*continued on page 36*



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# Cal Performances



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## ***Silk Road Project:*** **Yo-Yo Ma & the Silk Road Ensemble**

TUE & WED, APR 23 & 24, 8 PM  
ZELLERBACH HALL \$34, \$48, \$68

In the centerpiece performance of the *Silk Road Project* residency at Cal Performances, beloved cellist Yo-Yo Ma and the Silk Road Ensemble – an international group of young musicians performing on both traditional Eastern and Western instruments – perform music generated by the Project, including new works, traditional music from the musicians' respective lands, and masterpieces by Western composers influenced by the spirit of other cultures.

Sightlines: Pre-concert talks, 7 pm

The *Silk Road Project* is sponsored by: Ford Motor Company  
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## **Lyon Opera Ballet**

THU-SAT, MAY 2-4, 8 PM; AND SUN, MAY 5, 3 PM  
ZELLERBACH HALL \$24, \$32, \$46

After thrilling Cal Performances audiences with its distinctive production of *Romeo and Juliet* in 1995 and Bill T. Jones' *Blue and Green* in 1997, this adventurous French troupe returns with an all-Ravel repertory program and Maguy Marin's "brilliantly conceived" (*The New York Times*) reinvention of Prokofiev's *Cendrillon*, a witty, fiercely original, and decidedly grown-up version of the traditional fairy tale set in a fanciful contemporary toy shop.

Program A (May 2 & 3): *Cendrillon*

Program B (May 4 & 5): All Ravel Program: Meryl Tankard/*Boléro*, set to *Boléro*;  
Tero Saarinen/*Gaspard*, set to *Gaspard de la nuit*; Kyliän/*un Ballo*



## **White Oak Dance Project**

### **Baryshnikov Productions**

THU-SAT, MAY 30 - JUN 1, 8 PM  
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Founded by Mark Morris and Mikhail Baryshnikov, the White Oak Dance Project embodies its creators' spirit of adventurousness and unwavering commitment to excellence. Comprised of some of the finest dancers in the U.S., including Baryshnikov, the company is dedicated to performing both new and oft-overlooked works by the world's most innovative choreographers. The program will include works by Lucinda Childs, Sarah Michelson, and John Jasperse, plus a solo work danced by Mikhail Baryshnikov.

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# Marin Country

Abjuring Prozac,  
French choreographer  
**Maguy Marin**  
goes straight to the  
heart of darkness

BY DONNA PERLMUTTER

As a genre, contemporary dance theater certainly doesn't sound forbidding. Yet the European variety — with its unadorned angst, bold political irony, absurdist humor, and literary references — seems to stir up endless controversy in this country.

One of the prime fomenters is French choreographer Maguy Marin. Along with Germany's Pina Bausch and Belgium's Anne Teresa De Keersmaeker, these soul sisters have frightened the bejesus out of some high-end critics — starting with the *New Yorker's* Arlene Croce, who, in 1984, coined the term "Eurotrash" to describe the out-of-the-mold Bausch. But Marin, whose company visits California next month with the U.S. premiere of *Points de Fuite*, can't come up with any explanation for the critical tirades.

"I am baffled by the idea of rejecting a body of work because it's either abstract or expressionist or whatever," she says on the phone from her home in Rillieux-la-Pape, a downscale Lyons suburb. "Something is good or not good, regardless of the genre. The ideas work or they do not work. They hold together or not."

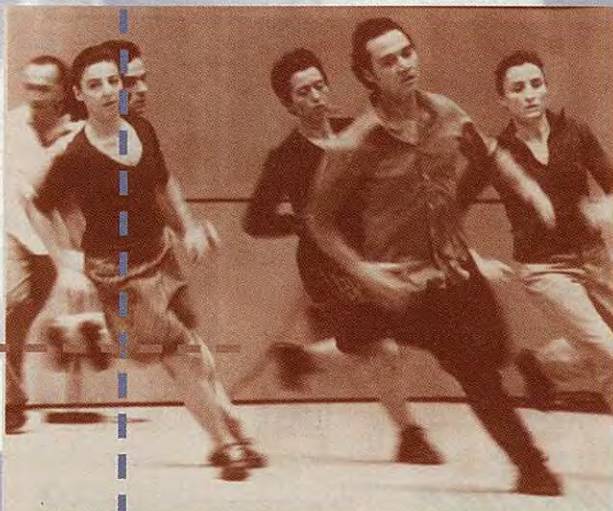
But the word war rages on. *New York* magazine's Tobi Tobias, for instance, stood on her side of the great divide proclaiming that in Europe "dance is a subdivision of drama, and pessimism is integral to reality ... less so in the States, where we relish pure movement and address gloom with Prozac." So much for the simplistic view.

Still, whatever puts Europeans more in sync with dance-makers like Marin — closer proximity to tragic events over hundreds of years, for starters — few could deny her impact as a major figure in the world. And as far as audiences anywhere go, there are no barriers. Her appeal is universal. Everyone can understand the vulnerability she depicts in an oeuvre dealing with the existential heart of darkness and its benign counterpart.

As she explains, her creative eye has evolved since 1976, when she began choreographing pieces — now totaling 37 both for Compagnie Maguy Marin and Lyons Opera Ballet. It all started in Toulouse, where she attended the dance conservatory as a child "because it was free." And, she says, coming from poor parents who left their native Spain after that country's civil war, there was little else available to the immigrants besides the ballet school.

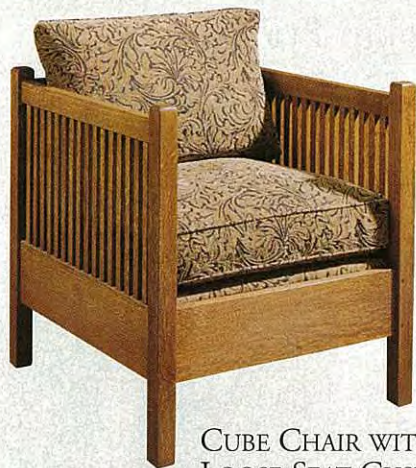
But the study produced a finished dancer and after several years as a soloist with the Strasbourg Opera Ballet she came under the influence of the more theatrically-oriented Maurice Béjart and attended his Mudras school in Belgium. It didn't take her more than a few seasons

*Continued on page 35*



Compagnie Maguy Marin performs at San Francisco's Yerba Buena Center for the Arts April 4-7, (415) 392-4400, [www.sfperformances.org](http://www.sfperformances.org), and on April 9 at UC Santa Barbara's Lobero Theatre, (805) 893-3535, [www.artsandlectures.ucsb.edu](http://www.artsandlectures.ucsb.edu). They repeat *Points de Fuite* at UCLA's Royce Hall April 12-13, (310) 825-2101.

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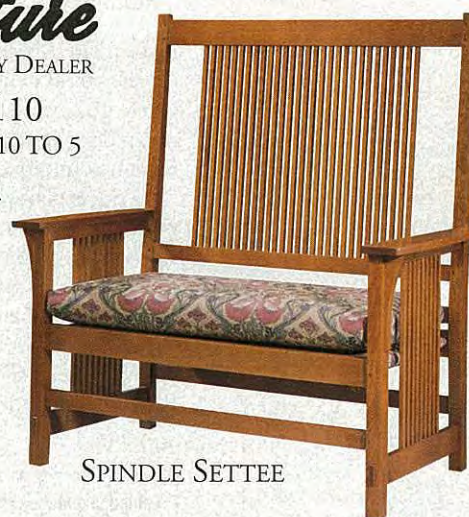
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Directed by Laird Williamson

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by Michel Tremblay

Translated by Linda Gaboriau

Directed by Carey Perloff

May 4-June 9, 2002

### BURIED CHILD

by Sam Shepard

Directed by Les Waters

June 14-July 14, 2002

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# ABOUT A.C.T.



*A.C.T.'s beautifully restored Geary Theater, originally built in 1909, is one of the finest performance venues in the United States.*

**AMERICAN CONSERVATORY THEATER** nurtures the art of live theater through dynamic productions, intensive actor training in its conservatory, and an ongoing dialogue with its community. Under the leadership of Artistic Director Carey Perloff and Managing Director Heather Kitchen, A.C.T. embraces its responsibility to conserve, renew, and reinvent its relationship to the rich theatrical traditions and literatures that are our collective legacy, while exploring new artistic forms and new communities. A commitment to the highest standards informs every aspect of A.C.T.'s creative work.

its first San Francisco season at the Geary Theater in 1967. In the 1970s, A.C.T. solidified its national and international reputation, winning a Tony Award for outstanding theater performance and training in 1979. During the past three decades, more than 300 A.C.T. productions have been performed to a combined audience of seven million people; today, A.C.T.'s performance, education, and outreach programs annually reach more than 250,000 people in the San Francisco Bay Area. In 1996, A.C.T.'s efforts to develop creative talent for the theater were recognized with the prestigious Jujamcyn Theaters Award.

Today A.C.T. is recognized nationally for its groundbreaking productions of classical works and bold explorations of contemporary playwriting. Since the reopening of the Geary Theater in 1996, A.C.T. has enjoyed a remarkable period of audience expansion and renewed financial stability. The company continues to produce challenging theater in the rich context of symposia, audience discussions, and community interaction.

The conservatory, led by Melissa Smith, now serves 3,000 students every year. It was the first training program in the United States not affiliated with a college or university accredited to award a master of fine arts degree. Danny Glover, Annette Bening, Denzel Washington, Benjamin Bratt, and Winona Ryder are among the conservatory's distinguished former students. With its commitment to excellence in actor training and to the relationship between training, performance, and audience, the A.C.T. Master of Fine Arts Program has moved to the forefront of America's actor training programs, while serving as the creative engine of the company at large. ■

Founded in 1965 by William Ball, A.C.T. opened

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NEXT AT A.C.T.

# For the Pleasure of Seeing Her Again

by Michel Tremblay  
translated by Linda Gaboriau  
directed by Carey Perloff

featuring Olympia Dukakis  
& Marco Barricelli

May 4–June 9

Geary Theater, SF

photo of Marco Barricelli by Jim Goldberg

*For the Pleasure of Seeing Her Again*, by contemporary French-Canadian playwright Michel Tremblay, has been hailed by the *Washington Post* as an “unabashed love letter from a man to his mother.” An exquisitely funny and poignant portrait of one remarkable mother—storyteller, homemaker, everywoman—and her playwright son, Tremblay’s comedy offers us an opportunity to revisit all the extraordinary women who have shaped our lives. *For the Pleasure of Seeing Her Again* replaces the previously scheduled Maxim Gorky’s *The Mother*.

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francisco

2001-02 / 35th anniversary



A.C.T.

american conservatory theater  
carey perloff, artistic director  
heather kitchen, managing director

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THE  
**GLASS**  
MENAGERIE

(1944)

by Tennessee Williams

Directed by Laird Williamson

<i>Scenery by</i>	Ralph Funicello
<i>Costumes by</i>	Deborah Dryden
<i>Lighting by</i>	Peter Maradudin
<i>Original Music by</i>	Larry Delinger
<i>Sound by</i>	Garth Hemphill
<i>Dramaturg</i>	Elizabeth Cobbe
<i>Wigs and Makeup by</i>	Rick Echols
<i>Casting by</i>	Meryl Lind Shaw
<i>Assistant Director</i>	C. Dianne Manning

**The Cast**

(in order of appearance)

<i>Tom Wingfield</i>	Joey Collins
<i>Amanda Wingfield, his mother</i>	Robin Moseley
<i>Laura Wingfield, her daughter</i>	Heidi Armbruster*
<i>Jim O'Connor, the "gentleman caller"</i>	Neil Hopkins*

**The Place:** An alley in St. Louis

**The Time:** Memory

There will be one intermission.

**Understudies**

*Tom Wingfield, Jim O'Connor*—Michael Wiles  
*Amanda Wingfield*—Sharon Lockwood; *Laura Wingfield*—Julie Fitzpatrick\*

**Stage Management Staff**

Kimberly Mark Webb, *Stage Manager*  
Shona Mitchell, *Assistant Stage Manager*  
Kea Watson, *Intern*

Please silence all cellular phones and pagers.

*The Glass Menagerie* is presented by special arrangement with Samuel French, Inc., on behalf of the University of the South, Sewanee, Tennessee.

Portrait of Jed Orlemann as Mr. Wingfield

A.C.T. PRESENTS

Carey Perloff  
Artistic Director

Heather Kitchen  
Managing Director

Melissa Smith  
Conservatory Director

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**BURT AND DEEDEE McMURTRY**

*The actors and stage managers employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.*

*\*Member of the A.C.T. Master of Fine Arts Program Class of 2002*

# WHY IT IS CALLED *THE GLASS MENAGERIE*

by Tennessee Williams

When my family first moved to St. Louis from the South, we were forced to live in a congested apartment neighborhood. It was a shocking change, for my sister and myself were accustomed to spacious yards, porches, and big shade trees. The apartment we lived in was about as cheerful as an Arctic winter. There were outside windows only in the front room and kitchen. The rooms

between had windows that opened upon a narrow areaway that was virtually sunless and which we grimly named "Death Valley" for a reason which is amusing only in retrospect.

There were a great many alley cats in the neighborhood, which were constantly fighting the dogs. Every now and then some unwary young cat would allow itself to be pursued into this areaway, which had only one opening. The end of the cul-de-sac was directly beneath my sister's bedroom window and it was here that the cats would have to turn around to face their pursuers in mortal combat. My sister would be awakened in the night by the struggle and in the morning the hideously mangled victim would be lying under her window. Sight of the areaway had become so odious to her, for this reason, that she kept the shade constantly drawn so that the interior of her bedroom had a perpetual twilight atmosphere. Something had to be done to relieve this gloom. So my sister and I painted all her furniture white; she put white curtains at the window and on the shelves around the room she collected a large assortment of little glass articles, of which she was particularly fond. Eventually, the room took on a light and delicate appearance, in spite of the lack of outside illumination, and it became the only room in the house that I found pleasant to enter.

When I left home a number of years later, it was this room that I recalled most vividly and poignantly when looking back on our home life in St. Louis. Particularly the little glass ornaments on the shelves. They were mostly little glass animals. By poetic association they came to represent, in my memory, all the softest emotions that belong to recollection of things past. They stood for all the small and tender things that relieve the austere pattern of life and make it endurable to the sensitive. The areaway where the cats were torn to pieces was one thing—my sister's white curtains and tiny menagerie of glass were another. Somewhere between them was the world that we lived in.



*Tennessee Williams's sister, Rose Isabel, in 1927 at the time of her failed debut (Picture Collection, Harry Ransom Humanities Research Center, University of Texas at Austin)*

*New York Herald Tribune (April 15, 1945)*

# FUGITIVE MIND

by John Lahr

Tennessee Williams wrote in his *Cahiers Noir*, “I, I, I!—a burden to be surrendered.” But until his accidental death, at the age of 71, in 1983 (he choked on the cap of a pill bottle), Williams never stopped taking his moral temperature and weighing the increasing psychic cost of his drive to be great against his desire to be good. “The plays, with a little discernment, proved to be as naked as the best confessions,” Elia Kazan, who first directed many of the best of them, wrote in a memoir. Williams, the most autobiographical of American playwrights, began by making a romance of himself and ended by recording the atrophy of his soul. His drama offers a unique view of American individualism, bearing witness to both the brilliance and the barbarity of the one big idea of the American experiment—what Whitman called “the destiny of me.”

Williams pushed himself and his fugitive heart to the limit: he calculated his life to be “work and worry over work, 89%; struggle against lunacy . . . 10% . . . and friends, 1%.” What he called his “nearly blinding pre-occupation with an effort to outrun time in the completion of what I hoped would be a major body of work” took its toll. Williams wrote eight hours a day for 40 years. He wrote in spite of his analyst’s warnings that he was burying himself in his work (“I was bored not writing. I began to cheat”); and, inevitably, cut off from friends and from the ordinary life around him, he felt adrift. He destroyed himself for meaning. “For love I make characters in plays,” he said. He wrote more than seventy plays, fifteen movies, two novels, two volumes of poems, and countless short stories and essays. Trapped in what he called his “little cave of consciousness,” he was compelled to explore and to try to unify his “irreconcilably divided” nature. “The process generally parallels a mood I am in,” he said. “If I have a problem, I invent people in parallel circumstances, create parallel tensions. It is my way of working out problems.”

## SEEKING THE LIGHT

“Tennessee,” Tallulah Bankhead said to Williams, “you and I are the only constantly High Episcopalians I know.” It was a good joke, and a telling one. Williams’s legend of excess—part of the romantic rebellion that first his plays and later he himself acted out for the public—disguised the latent spiritual longing that informed his life and much of his work. Born on Palm Sunday, 1911, he was a religious man—a kind of righteous pagan, who, like Shannon, the defrocked priest in *The Night of the Iguana* (1961), saw himself as “a man of God, on vacation.” Williams was born and reared in an Episcopal rectory, in Columbus and then in Clarksdale, Mississippi, where his beloved grandfather the Reverend Walter Dakin was minister. “My grandfather was very, very High Church,” Williams said. “He was Higher than the Pope.” The Reverend Mr. Dakin was the only positive male figure in Williams’s growing up, and was an important influence. (Williams bequeathed the revenues from all his plays to the minister’s alma mater, the University of the South at Sewanee, Tennessee.) In his *Memoirs*, Williams recounts a religious brainstorm he had when he was 16, in which “the grace of God touched me.” He believed in prayer (“Help me, dear God, to find what I need,” he wrote in a 1943 diary); kept images of the Virgin Mary by his bedside; and was converted briefly to Catholicism in 1969. “Faith is in our hearts, or else we are dead,” he wrote in the collection of his plays which he presented to the priest who con-



Thomas Lanier  
Williams III  
(photo © Estate  
of Edwina Dakin  
Williams)

verted him. And in his *Cahiers Noirs*, an entry entitled "My list of synonyms" gives his definition of truth as "the possibility of a God, unseen, unknown, and unknowable, but without which—take it away!" Intimations of his spiritual longing can be glimpsed sometimes in the titles of his plays (*Stairs to the Roof: A Prayer for the Wild of Heart That Are Kept in Cages*; *Two Acts of Grace*—the original title of *The Night of the Iguana*) and sometimes in his hunted characters, damned in their skin, who carry both his sense of corruption and his hope of salvation.

Williams's emergence as a playwright coincided with his embrace of romanticism. The dutiful narrator of *The Glass Menagerie* (1944), Tom Wingfield, is accused of being a selfish dreamer ("Self, self, self is all that you ever think of!") and

evolves into a symbol of the romantic ideal—that "long delayed but always expected something that we live for." Wingfield's escape from his troubled family lays the groundwork for Williams's subsequent romantic image—haunted, isolated, doomed to a life of wandering and of relentless pursuit of his poetic vision. [But] by the early fifties, as Williams confesses in *Camino Real* (1953), he feared he had been betrayed by his romantic imagination: "As you approach middle life you are apt to meet an impasse, to lose your way in the dark woods." And Williams *was* lost. His plays shift from self-exploration to self-justification. Daring to imagine for himself a new kind of Heaven, he had made only a new kind of Hell. "I can't be the better part of myself anymore," he wrote in 1957.

Salvation was easier for Williams to create in his plays than in his life. Drugs, drink, and dementia eroded much of his power of penetration and organization in the particularly chaotic period between 1964 and 1969, which he called his "Stoned Age." After that, what remained to him was his "left-over life," a gradual attenuation of friendships and of energy. "I feel like a sinking ship," he wrote his new agent, Bill Barnes, in 1973, "but things have a habit of going on." When his plays could no longer find a

receptive audience, Williams put himself and his moral drama directly before the public. Asked to explain his conversion to Catholicism, he said, "I wanted to have my goodness back." But he never really regained it. "To the world I give suspicion and resentment mostly," he wrote in 1980, in the introduction to his collected short stories. "I am never deliberately cruel. But after my morning's work, I have little to give but indifference to people. I try to excuse myself with the pretense that my work justifies this lack of caring for almost everything else. Sometimes I crack through an emotional block. I touch. I hold tight to a necessary companion. But that breakthrough is not long lasting. Morning returns, and only work matters again." Williams's particular poignancy is that he saw the light but didn't want it enough.

#### A TRUCE WITH THE PAST

"Have finished 'The Caller,'" Tennessee Williams wrote in a postscript to a friend in August 1944, referring to *The Gentleman Caller*—a play that he had also worked up as a movie treatment and unsuccessfully pitched while he was on the MGM payroll doing rewrites for, among others, Lana Turner. "No doubt it goes in my reservoir of noble efforts. It is the last play I try to write for the now existing theatre." Seven months later, in March 1945, *The Gentleman Caller*, retitled *The Glass Menagerie*, was produced. It became a watershed event and was the first of Williams's dramas to win a wide public. In its personal lyricism, *The Glass Menagerie* marks the theater's evolution from the polemical thirties social realism (what Williams called "the exhausted theatre of realistic con-

## Elegy for Rose

She is a metal forged by love  
too volatile, too fiery thin  
so that her substance will be lost  
as a sudden lightning or as wind.

And yet the ghost of her remains  
reflected with the metal gone,  
a shadow as of shifting leaves  
at moonrise or at early dawn.

A kind of rapture never quite  
possessed again, however long  
the heart lays siege upon a ghost  
recaptured in a web of song.

"St. Louis, 1937," by Tennessee Williams,  
quoted in Tom: The Unknown Tennessee Williams,  
by Lyle Leverich (Crown Publishers, 1995)

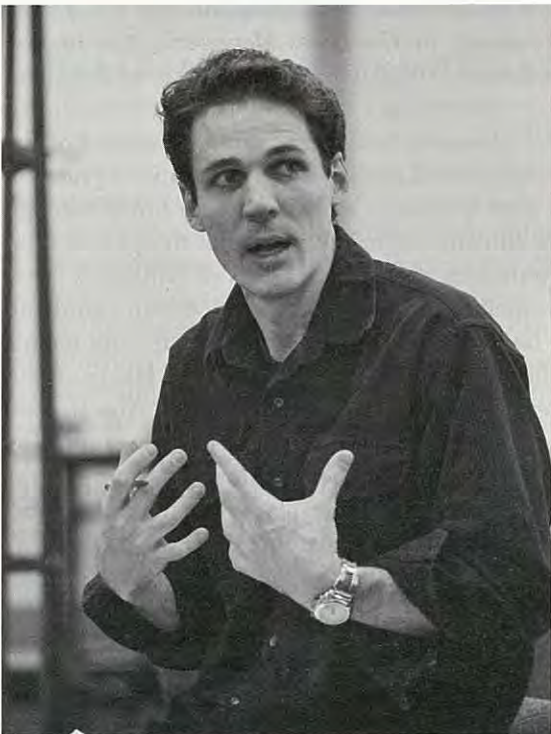


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“What a dark and bewildering thing it is,  
this family group.”

– Tennessee Williams

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**THE GLASS  
MENAGERIE IN  
REHEARSAL AT  
A.C.T.** (clockwise  
from top left): Heidi  
Armbruster as  
Laura, Neil Hopkins  
as Jim O'Connor,  
Robin Moseley as  
Amanda, and  
Joey Collins as Tom.  
Photos by  
Kevin Berne.

ventions”), and perhaps even the transformation of the nation’s collective unconscious from war-effort sacrifice to postwar self-involvement. The play is the most transparently autobiographical of Williams’s works, and dramatizes the central psychic struggle of his life: building, as he wrote in a 1941 poem, “a towering pillar of my blood / Against the siege of all that is not I.” Williams had survived a brutal and indifferent father, a misguided mother, the tragedy of a beloved sister who was eventually lobotomized, a long apprenticeship, grinding poverty, his homosexual awakening. He emerged, at the age of 34, as the great playwright of his time, and, indeed, of the century. After *The Glass Menagerie*, which made a legend of his literary emergence, Williams spent the rest of his life vainly trying to survive his fame.

“What a dark and bewildering thing it is, this family group,” Williams wrote of his “haunted household,” whose members he transformed into the Wingfields onstage. Williams’s theatrical surrogate is the narrator, Tom Wingfield, to whom Williams gives his own first name and both his initials. The Williams family motto was “Know Your Opportunity—Seize It,” and *The Glass Menagerie* dramatizes Williams’s panicky attempt to do just that. “I’m planning to change,” says Tom, a would-be writer, who longs to be free. Tom needs some big magic—the magic of an escape artist he’s seen who managed to get out of a coffin without removing a nail. “Get me out of this two-by-four situation!” Tom says. At work in a St. Louis shoe warehouse, he is a wage slave lumbered by tedium, and at home he is a dutiful son lumbered by a possessive, puritanical mother, Amanda, and a shy, crippled sister, Laura. Tom is obsessed with his own momentum (“I am *about to move!*”), but domestic responsibilities threaten to stall his pursuit of self. “Self is all that you ever think of,” says his long-suffering mother, who lectures him to “overcome selfishness.” The play, in making a case for romantic individualism, acts out the self denied (the martyred Amanda), and the self repressed (the pathologically shy Laura), and finally, in Tom’s ruthless emergence as a writer, the self affirmed.

*The Glass Menagerie* is dominated by the absent father (“a telephone man who fell in love with long distances”), and in most productions his photograph faces the audience throughout the evening—a permanent reminder of the family’s sense of being both abandoned and stranded. In real life, Williams’s father, the womanizing and fractious C. C. Williams, a traveling salesman, certainly made the family blood boil. Williams wed Edwina Dakin, a beautiful chatterbox, in 1907; but until 1918, when Edwina and her children moved to St. Louis, the family lived with her father, a minister, in a series of Episcopalian rectories in Mississippi, with C. C. visiting a few times a month. *The Glass Menagerie* documents the family’s traumatic sense of dislocation after they moved from Mississippi gentility to the anonymity of St. Louis. It was the first time that C. C. had cohabited with the family, and the first time that Edwina, now 34, had had to cook. Isolated and flummoxed by their circumstances (the Williamses moved nine times during the first few years), the family floundered. They retreated, like the characters in *The Glass Menagerie*, into fantasy worlds: Williams’s sister, Rose, into a psychotic isolation; Williams himself into his writing; and Edwina into a daydream of Southern aristocracy.

“We can’t say grace until you come to the table!” Amanda calls out to Tom at the start of the play. But they don’t. Later, when the gentleman caller arrives, Amanda again mentions grace. “I think,” she says, “we may—have—grace now.” And they do. Laura and Jim briefly break through their solitude and make some spiritual connection. But the enduring grace that the play dramatizes is the power of the narrator’s imagination to transform the blighted lives of Williams’s family into beauty. “I feel that God should walk into this mellow kitchen of mine with drawn sword and just wordlessly chop my head off because I have been too fortunate compared with the female members of my doomed house,” Williams, in California in 1943, wrote to a friend. His guilt and his glory coalesce in the finale of *The Glass Menagerie*, which turns loss into legend. “Now that we cannot hear the mother’s speech, her silliness is gone and she has dignity and tragic beauty,” the stage directions say. Even Laura smiles. “Blow out your candles,” the narrator says. Laura blows out the candles. “And so good-bye. . .” In that gesture, the romantic playwright becomes God, remaking the universe to his own requirements. *The Glass Menagerie* ends not with “good night” but with “good-bye.” Onstage, Williams made, if not quite peace, then a kind of truce with his past. In life he never did.

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*John Lahr, theater critic for the New Yorker, is working on the second volume of the biography of Tennessee Williams begun by Lyle Leverich, who passed away in 2000. This article, which originally appeared in the New Yorker, is excerpted from Light Fantastic: Adventures in Theatre, by John Lahr (The Dial Press, 1996).*





## A MENAGERIE OF YOUNG TALENT

Among the cast of *The Glass Menagerie* are two gifted young members of A.C.T.'s acclaimed Master of Fine Arts (M.F.A.) Program. Heidi Armbruster (Laura Wingfield) and Neil Hopkins (Jim O'Connor, the "gentleman caller"), who will soon complete their third year in the M.F.A. Program, have now joined the ranks of the many A.C.T.-trained actors who have played significant roles in mainstage productions as the culmination of their actor training.

The third year of the M.F.A. Program, in particular, emphasizes public performance; students are given as many opportunities as possible to hone their skills as actors before live audiences in increasingly larger and professional settings. This season to date, 14 members of the class of 2002 performed in *A Christmas Carol*; classmate Jessica Turner appeared as Edith in *Blythe Spirit* and took over the principal role of Anne Hathaway in *The Beard of Avon* when core acting company member René Augesen injured her knee. In addition, the class of 2002 presented the critically acclaimed world premiere production of Marc Blitzstein's *No for an Answer*, followed by a new translation of Ibsen's *Peer Gynt*, at Yerba Buena Gardens' Zeum Theater.

Armbruster and Hopkins have already made successful debuts at the Geary this season. Armbruster played Belle Cousins in *A Christmas Carol*, and Hopkins understudied several roles in *The Beard of Avon*.

"This production of *The Glass Menagerie* is a wonderful opportunity for our audiences to see exciting young artists at the very beginning of their professional careers," says A.C.T. Conservatory Director Melissa Smith. "If you're interested in the future of the art form, then it's thrilling to see where these performers started out. Sometime down the road, you'll be able to say, 'I saw them at A.C.T.'"

### THE A.C.T. MASTER OF FINE ARTS PROGRAM CLASS OF 2002 IN PERFORMANCE

(clockwise from top left): Jessica Turner and Neil Hopkins in *No for an Answer*; (front to back) Heidi Armbruster, T. Edward Webster, Saba Homayoon, and Michael Gonçalves Davis in *No for an Answer*; Sky Soleil in *Peer Gynt*; Jed Orlemann and Ryan Farley in *Peer Gynt*. Photos by Ken Friedman.

## “WHO ART THOU?”

ACT One, A.C.T.'s popular young professional league for Bay Area theater lovers, held its first annual masquerade ball February 9 at San Francisco's Regency Building. More than 150 guests attended the party in their masquerade finery, representing several centuries and sentiments—from Molière's 17th-century divas to feathered flappers, outrageous disco dudes, sexy sailors, and *Grease*-lightning girls. Many of the lavish costumes, on loan from A.C.T. Costume Rentals, reprised performances originally seen in past productions at the Geary Theater. The stained glass windows and Masonic architecture of the gorgeous Lodge Level, on the top floor of the Regency, lent a mysterious and elegant atmosphere, while the groovy sounds of the seventies and eighties spun by DJ Syl the Thrill had all the masqueraders dancing across the time warp.

ACT One has become an integral part of the A.C.T. community since its launch seven seasons ago. Proceeds from the masquerade ball, as well as all ACT One events, support the next generation of theatrical talent by contributing to the ACT One scholarship for actor training in the A.C.T. Master of Fine Arts Program.

Still to come in the ACT One social calendar is *Comedy Night at the Geary*, an annual comedy show held at the Geary Theater sponsored by ACT One and Cobb's Comedy Club, held this season on April 21. This hilarious event attracts a wide audience and showcases some of this country's funniest stand-up comics (Robin Williams has been a surprise guest).

For information about ACT One membership and upcoming events, please call the ACT One hotline at (415) 439-2402. For information about and tickets to *Comedy Night*, call (415) 749-2ACT or click [act-sfbay.org](http://act-sfbay.org).

### STELLAR EVENTS AT

A.C.T. (clockwise from top left): (l to r) Anthony Giles and A.C.T. Artistic Director Carey Perloff with *Starry* dinner hostess Nancy Olson; glamour girls at the ball (back row, l to r) ACT One board members Cecilia Aviles-Fisher, Diane Wynne, Sandy Rappaport, Elizabeth Sennett, and Libby Garrison (event chair) with (front) ACT One board member Nicole Savageaux and President Patrick Thompson, together at the ACT One costume ball; *Starry* dinner cohostess Lynne Edminster and chef Joyce Goldstein with guests Marketta Silvera and Tana Powell.



## A VERY STARRY DINNER

On February 23, twelve lucky diners enjoyed an intimate evening and exquisite meal prepared by Joyce Goldstein in the home of A.C.T. subscriber and donor Nancy Olson. Olson and friends Lynne Edminster and Brian Atwood were the highest bidders for the dinner at the live auction held during A.C.T.'s annual benefit gala, *Starry Starry Night*, held this season on October 7, 2001, at The Westin St. Francis. Special guests A.C.T. Artistic Director Carey Perloff and her husband, Anthony Giles, also enjoyed the meal, which featured smoked trout paté on croutons, Moroccan shrimp bastilla, and Meyer lemon tart. *Starry* auctioneers Michael Tucker and Jill Eikenberry were scheduled to join the party, as well—they had thrown themselves into the highly competitive bidding and ended up becoming part of the dinner package. It turns out they were forced to cancel, but they had a fine excuse—they were filming an "L.A. Law" reunion episode in Vancouver that weekend!

## GALLERY AT THE GEARY: ABOUT AVAILABLE LIGHT

Find yourself with some extra time before a performance or during intermission? Want to expose yourself to more fine art, but don't make it to art galleries as often as you'd like? Now you need look no further than the Geary Theater itself. A.C.T. invites you to visit the second floor of the theater (just outside the auditorium doors, along the north bank of windows, and by the elevator) to view original artwork by a diverse range of artists in a series of rotating exhibits throughout the 2001-02 season.

Currently on view is a series of recent photographs by San Francisco-based photographer Dianne Boate. Much of Boate's colorful work is inspired by her extensive travels. It was upon her return from a long European excursion in 1986 that Boate was selected for her first solo exhibit by the Joseph Dee Museum of Photography, which displayed 30 of her travel prints and self-portraits. "I am inspired every day to hunt for the treasures that surround and all too often elude us," says Boate, whose journey as a photographer has been intimately linked with her personal exploration of the tragedy of great loss and the mystery of impermanence. "By 1992, my two adult sons had passed away. So at a time when some people are wrapping things up, I had to start over, re-examining everything in my life. I experienced the exhilaration of having my first photo exhibit along with the pain in my heart knowing my son was dreadfully ill. The camera and I became close friends, searching together for the hidden delicacies that give one's life structure and meaning."

Each artwork purchase benefits A.C.T. For more information about Dianne Boate, please contact Margaret Danielak at (626) 683-9922 or visit the artist's Web site at [www.danielakart.com](http://www.danielakart.com).

## STEPPING OUT WITH A.C.T.

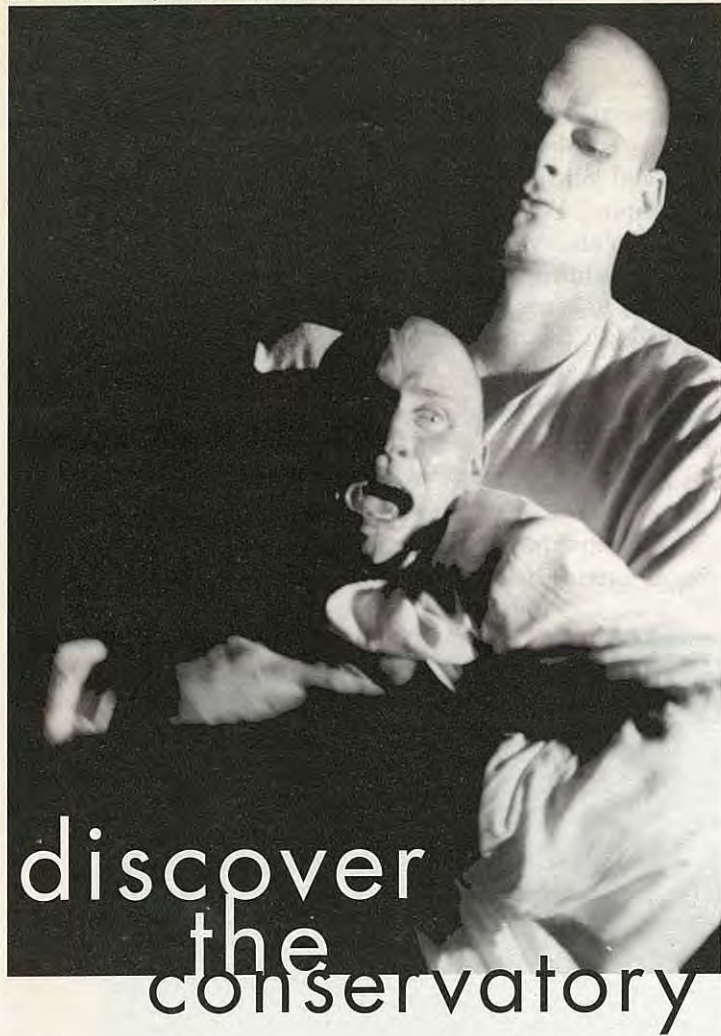
"Out with A.C.T." is a dynamic new gathering for gay and lesbian theater lovers. Special performances of three A.C.T. productions of plays by major gay playwrights—Noël Coward's *Blithe Spirit* (March 13), Tennessee Williams's *The Glass Menagerie* (April 24), and Michel Tremblay's *For the Pleasure of Seeing Her Again* (May 22)—will be followed by Out with A.C.T. postperformance parties featuring complimentary wine and port and an opportunity to meet the actors.

To order tickets please call the A.C.T. Box Office at (415) 749-2ACT and mention the "Out with A.C.T." events. For more information about upcoming festivities, send your e-mail address to [out@act-sfbay.org](mailto:out@act-sfbay.org).

Out with A.C.T. is sponsored by the *San Francisco Bay Guardian*, Beaulieu Vineyard, and Graham's Six Grapes Port.



*Sagrada Família—  
Barcelona,  
by Diane Boate*



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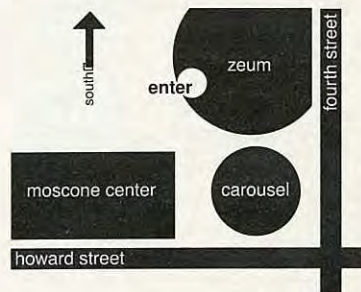
A collaboration with the National Theatre, London  
directed by Dominique Lozano

click or call

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*Eddie Mundo Edmundo* (bottom) *Time on Fire* (top) / photos by Bob Adler



at the Zeum Theater, Yerba Buena Gardens  
Corner of Fourth and Howard streets, south of Market, San Francisco

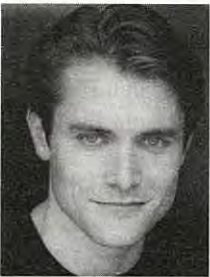


**HEIDI ARMBRUSTER** (*Laura Wingfield*) is a third-year student in the A.C.T. Master of Fine Arts (M.F.A.) Program. She appeared most recently as Belle in A.C.T.'s *A Christmas Carol* on the Geary stage. Her A.C.T. M.F.A. Program credits include Francie in the world premiere of Marc Blitzstein's *No for an Answer* at the Zeum Theater, Margaret in *Richard III* at the Eureka Theatre, and Electra in *The House of Atreus*. Other Bay Area credits include Gladys in *The Skin of Our Teeth* at the California Shakespeare Festival and Fanny in *On the Verge* with Class Forces Theater.



**JOEY COLLINS** (*Tom Wingfield*) makes his A.C.T. debut in *The Glass Menagerie*. He has appeared on Broadway in *The Lonesome West*; off-Broadway credits include *Glimmer*, *Glimmer & Shine* (Manhattan Theatre Club), *Gross Indecency: The Three Trials of Oscar Wilde* (also at Theatre on the Square in San Francisco), *The Appointment*, and *Venice Preserv'd*. Regional theater credits include *Kingdom of Earth* at Yale Repertory Theatre, *Sideman* at the Repertory Theatre of St. Louis, *The Glass Menagerie* at Cincinnati Playhouse in the Park (also as Tom), *Portia Coughlin* at the McCarter Theatre, and *The Real Thing* at Pittsburgh Public Theatre, Alabama Shakespeare Festival, and Hartford Theatreworks. He is the narrator of the touring

Pops concert "A Celtic Celebration" and has performed with many symphony orchestras, including the National Symphony Orchestra at the Kennedy Center and the Indianapolis, Milwaukee, Detroit, and Ft. Worth orchestras. Television credits include "13 Bourbon Street" and "As the World Turns." Collins received his B.A. from University of North Carolina at Wilmington and an M.F.A. from the Alabama Shakespeare Festival.



**NEIL HOPKINS** (*Jim O'Connor*) is a third-year student in the A.C.T. Master of Fine Arts (M.F.A.) Program. He was most recently seen at the Geary Theater as an understudy in A.C.T.'s *The Beard of Avon*. He has appeared in A.C.T. M.F.A. productions as Jimmy in the world premiere of Marc Blitzstein's *No for an Answer* at the Zeum Theater, as well as in *Richard III*, *Stop Walking around in the Nude!*, *The House of Atreus*, and *Hedda Gabler*. Theater credits also include *Henry V* and *Julius Caesar* with the Colorado Shakespeare Festival (2000), and *All's Well That Ends Well*, *The Three Sisters*, and *Gyps and Dolls* at Holy Cross College (class of 1999).



**ROBIN MOSELEY** (*Amanda*) makes her A.C.T. debut in *The Glass Menagerie*. She has appeared on Broadway in *The Sisters Rosensweig* and *A Small Family Business*; off-Broadway credits include *Hapgood* at Lincoln Center Theater; *Mad Forest*, *Aristocrats*, and *Memory of Water* at Manhattan Theatre Club; *Comic Potential* and *Juliet* at Ensemble Studio Theatre; and *King John* at the New York Shakespeare Festival. She has performed at 15 regional theaters across the country; regional credits include *Much Ado about Nothing* and *The Beauty Queen of Leenane* with the Denver Center Theatre Company, *The Matchmaker* at Arena Stage, *Little Foxes* and *Another Part of the Forest* at the Cleveland Play

House, *The Merry Wives of Windsor* and *Remembrance* with the Huntington Theatre Company, and many productions at the Alley Theatre, where she was a company member for seven years. Television and film credits include *The Juror*, *Manhunter*, *The Sky's No Limit*, "Law & Order," and "As the World Turns."



**JULIE FITZPATRICK** (*Understudy*) is a third-year student in the A.C.T. Master of Fine Arts (M.F.A.) Program. She last appeared at the Zeum Theater in *Peer Gynt* and the Geary Theater in *A Christmas Carol*. She performed last fall in the A.C.T. M.F.A. Program world premiere of *No for an Answer*. Other credits include Lucio in *Measure for Measure*, Irina in *The Three Sisters*, Sally Bowles in *Cabaret*, Dorine in *Tartuffe*, and Gertrude in *The Lady in Question*, which was performed at the Edinburgh Fringe Festival. Her undergraduate degree is from the University of Pennsylvania, where she studied art history and theater.

# WHO'S WHO



**SHARON LOCKWOOD** (*Understudy*) has appeared at A.C.T. in *Juno and the Paycock*, *The Royal Family*, *The Rose Tattoo*, *The Cherry Orchard*, *Gaslight*, *Saturday, Sunday and Monday*, *The Pope and the Witch*, and *The Marriage of Figaro*. Her work at Berkeley Repertory Theatre includes *Oresteia*, *The Alchemist*, *The Magic Fire*, *Hydriotaphia*, *Pentecost*, *The Triumph of Love*, *The Caucasian Chalk Circle*, *Volpone*, *Geni(Us)*, *The Importance of Being Earnest*, *Reckless*, and *The Servant of Two Masters*. Other regional theater credits include productions at the Alley Theatre, Old Globe Theatre, Shakespeare Santa Cruz, San Jose Repertory Theatre, Marin Theatre Company, and many years as a core member of the San Francisco Mime Troupe. Most recently, she appeared as Amalia in *The Magic Fire* at Milwaukee Repertory Theater. Her film and television work includes *Mrs. Doubtfire*, *The Long Road Home*, and *The Psychic Detective*.



**MICHAEL WILES** (*Understudy*) was last seen at A.C.T. as Spencer in *Edward II*. Other West Coast stage credits include work with American Musical Theatre of San Jose (Ben Rogers in *Big River*), Berkeley Repertory Theatre (*Oresteia*), the California Shakespeare Festival (two seasons), Center Repertory Company (Tom in *The Glass Menagerie*), and the Tacoma Actor's Guild (*Twelfth Night*). Wiles is a graduate of the Actor's Conservatory at Cornish College of the Arts in Seattle and the Idyllwild School of Music and the Arts in Los Angeles.

**LAIRD WILLIAMSON** (*Director*) has staged A.C.T. productions of "*Master Harold*"...and the Boys, *Long Day's Journey into Night*, *Machinal*, *The Matchmaker*, *Sunday in the Park with George*, *End of the World with Symposium to Follow*, *The Imaginary Invalid*, *A Month in the Country*, *The Visit*, and *Pantaglieze* and was the original director and co-adaptor of the company's annual production of *A Christmas Carol*. He has worked extensively with the PCPA Theaterfest, where he has directed award-winning productions of *The Physicists*, *Blood Wedding*, and *Indians*, among others. He has directed *Don Pasquale* and *The Portuguese Inn* for Western Opera Theater, *Electra* for the Intiman Theatre, and *Sunday in the Park with George* for Seattle Repertory Theatre, and has been a guest director at the Brooklyn Academy of Music. For the Denver Center Theatre Company, he has directed *Julius Caesar*, *Galileo*, *Saint Joan*, *The Matchmaker*, *Coriolanus*, *Pericles*, and *Wings*, among many others. Recent credits include *Gross Indecency*, *Arcadia*, *Galileo*, and his own adaptation of Calderon's *Life Is a Dream* at the Denver Center; *All's Well That Ends Well* and *Love's Labor's Lost* at the Shakespeare Theatre in Washington, D.C.; *Othello* at the Guthrie Theater; and *Two Gentleman of Verona*, *Twelfth Night*, and *The Legacy*, by Mark Harelik, at the Old Globe Theatre. Most recently, he directed *Pericles*, *Life Is a Dream*, and *Julius Caesar* for the Oregon Shakespeare Festival.

**RALPH FUNICELLO** (*Scenic Designer*) has been associated with A.C.T. as a set designer since 1972, including serving as the head of design 1989-90; he most recently designed the sets for "*Master Harold*"... and the boys, *Enrico IV*, *Mary Stuart*, and *Machinal*. He has designed the scenery for more than 200 theater productions throughout the United States and Canada. An artistic associate at the Old Globe Theatre, he has also worked extensively with the Mark Taper Forum, South Coast Repertory, and Seattle Repertory Theatre. His work has been seen on and off Broadway, at the Lincoln Center Theater Co., Manhattan Theatre Club, Milwaukee Repertory Theater, American Festival Theatre, Berkeley Repertory Theatre, Denver Center Theatre Company, Guthrie Theater, Arizona Theatre Company, Huntington Theatre Company, Stratford Festival in Ontario, and New York City Opera. His designs have been recognized by Bay Area and Los Angeles Drama Critics' Circle awards and *Drama-Logue* magazine. Funicello is the Powell Chair in Set Design at San Diego State University.

**DEBORAH DRYDEN** (*Costume Designer*) has designed the costumes for A.C.T. productions of *Celebration* and *The Room*, *Enrico IV*, *The Invention of Love*, *Long Day's Journey into Night*, *Mary Stuart*, *The Rose Tattoo*, and *The Tempest*. She has also designed for the La Jolla Playhouse, Old Globe Theatre, Seattle Repertory Theatre, Alliance Theatre Company, Alley Theatre, Berkeley Repertory Theatre, Denver Center Theatre Company, Intiman Theatre, Indiana Repertory Theatre, Guthrie Theater, Huntington Theatre Company, Asolo Theatre Company, Portland Center Stage, Milwaukee Repertory Theater, Minnesota Opera Company, Mark Taper Forum, San Diego Opera, and Hong Kong Repertory Theatre. She has had a 20-year affiliation with the Oregon Shakespeare Festival, where she is resident costume designer. She has received the Michael Merritt Award for excellence in design and collabora-

tion and the USITT Distinguished Achievement Award in costuming. She is also the author of the book *Fabric Painting and Dyeing for the Theatre*. Dryden is professor emeritus of design at UC San Diego.

**PETER MARADUDIN** (*Lighting Designer*), a member of A.C.T.'s artistic council, has designed the lighting for more than 30 A.C.T. productions, including *Blythe Spirit*, *The Beard of Avon*, *Celebration* and *The Room*, "Master Harold"...and the boys, *Enrico IV*, *The House of Mirth*, *The Threepenny Opera*, *Tartuffe*, *Long Day's Journey into Night*, and *Mary Stuart*. He also designed the lighting for *The Kentucky Cycle* and *Ma Rainey's Black Bottom* on Broadway and *Hurrah at Last*, *Ballad of Yachiyo*, and *Bouncers* off Broadway. Regional theater designs include more than 250 productions for companies across the United States; other recent Bay Area productions include *The Oresteia* and *The First Hundred Years* for Berkeley Repertory Theatre and *By the Bog of Cats* for San Jose Repertory Theatre. He is the founding principal designer of Light and Truth, a San Francisco- and Los Angeles-based lighting design consultancy for themed entertainment and architecture.

**LARRY DELINGER** (*Composer*) has composed music for productions at the Oregon Shakespeare Festival, the Old Globe Theatre, the Denver Center Theatre Company, the Mark Taper Forum, Seattle Repertory Theatre, the Intiman Theatre Company, Portland Center Stage, Center Stage (Baltimore), San Jose Repertory Theatre, Berkeley Repertory Theatre, PCPA Theaterfest, National Actors Theatre (New York), the Oslo Nye Teater (Norway), and the Cleveland Play House, where he is an artistic associate. Other credits include composing *Nightwalls* for the California Brass Quintet, *Studies in Light* for the Coastal Access Musicians Alliance, *Meditations* for the Varian Foundation, *Paradox* for the Denver Brass (available on CD), music for "Sesame Street," the rock album *Ray Bradbury's Dark Carnival*, and the ballet *Spheres* for Dance Umbrella of New York. Published compositions include *Elegy for John Lennon*, *Brass Rings*, *King Lear Sonata*, *Paradox*, and *Nightwalls*. He has received nine Los Angeles Drama-Logue Awards.

**GARTH HEMPHILL** (*Sound Designer*) is in his fifth season as A.C.T.'s resident sound designer. He has designed more than 100 productions, including, for A.C.T., *Blythe Spirit*, *The Beard of Avon*, *Celebration* and *The Room*, "Master Harold"...and the boys, *Enrico IV*, *Glengarry Glen Ross*, *The Misanthrope*, *Frank Loesser's Hans Christian Andersen*, *Edward II*, *The House of Mirth*, *The Invention of Love*, *The Threepenny Opera*, *Insurrection: Holding History*, *A Christmas Carol*, *Mary Stuart*, *Old Times*, and *A Streetcar Named Desire* (Bay Area Theatre Critics' Circle Award). He has earned Drama-Logue Awards for his work on *Jar the Floor*, *A Christmas Carol* (South Coast Repertory), *The Things You Don't Know*, *Blythe Spirit*, *New England*, *Lips Together*, *Teeth Apart*, *Fortinbras*, and the world premiere of Richard Greenberg's *Three Days of Rain*. Hemphill is a principal partner of GLH Design, Inc., a local design firm.

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April 7 (after the 7 p.m. performance) April 14 (after the 2 p.m. matinee) • April 24 (after the 2 p.m. matinee)

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Postperformance reception April 24 (evening)

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# WHO'S WHO

**ELIZABETH COBBE** (*Dramaturg*) has contributed to A.C.T. publications about *James Joyce's The Dead*, *The Beard of Avon*, *Blithe Spirit*, and *Peer Gynt* and has published theater reviews, book reviews, and other freelance pieces in newspapers around the United States. She earned a B.A. in English from Trinity University.

**RICK ECHOLS** (*Wigs and Makeup*) has worked on more than 250 A.C.T. productions since 1971. He designed *Cyrano de Bergerac*, *A Christmas Carol*, and *The Taming of the Shrew* for A.C.T. and public television, as well as many other television and major film productions. He also designed for the original *Cinderella* at the San Francisco Ballet, Christopher Walken's *Hamlet* for the American Shakespeare Festival, and *Angels in America* for the Eureka Theatre Company. Echols also works for the San Francisco Opera and teaches in the A.C.T. Conservatory, as well as occasional hairstyling at the Oscars. In 1996, he returned to A.C.T. after almost five years with *Les Misérables* on the road with the national tour and on Broadway.

**KIMBERLY MARK WEBB** (*Stage Manager*) is in his eighth season at A.C.T., where he worked most recently on *The Beard of Avon*, *James Joyce's The Dead*, *Celebration* and *The Room*, *Texts for Nothing*, *Enrico IV*, *Glengarry Glen Ross*, and *The Misanthrope*. During 19 years with Berkeley Repertory Theatre he stage-managed more than 70 productions. Other credits include *Picasso at the Lapin Agile* in San Francisco, *The Woman Warrior* for Center Theatre Group in Los Angeles, *Mary Stuart* and *The Lady from the Sea* at Boston's Huntington Theatre Company, and *Hecuba* at the Williamstown Theatre Festival. Webb served as production stage manager at Theatre Three in Dallas for six years.

**SHONA MITCHELL** (*Assistant Stage Manager*) worked with A.C.T. for the first time on *A Christmas Carol* and recently worked on Berkeley Repertory Theatre's *36 Views*. She has previously stage-managed *Misalliance* and *Candida* for Marin Theatre Company; *Howie the Rookie*, *Kissing the Wüch*, and *5 Women on a Hill in Spain* for the Magic Theatre; *Shear Madness* at the Mason Street Theatre; and *The Late Henry Moss* and *Dirty Blonde* (assistant stage manager) at Theatre on the Square. In Boston she has worked for American Repertory Theatre, the Boston Academy of Music, Beau Jest Moving Theatre, and Blue Man Group. Mitchell received her B.F.A. in production management from Emerson College.

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**CAREY PERLOFF** (*Artistic Director*) is thrilled to be experiencing her tenth season as artistic director of A.C.T. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has staged for A.C.T. the American premieres of Tom Stoppard's *The Invention of Love* and *Indian Ink*; new A.C.T.-commissioned translations of *Hecuba*, *The Misanthrope*, *Enrico IV*, *Mary Stuart*, and *Uncle Vanya*; the world premiere of Leslie Ayvazian's *Singer's Boy*; and acclaimed productions of *The Threepenny Opera*, *Old Times*, *Arcadia*, *The Rose Tattoo*, *Antigone*, *Creditors*, *Home*, and *The Tempest*. In the 2001-02 season she directs the first American production of Harold Pinter's *Celebration* and *The Room* and Michel Tremblay's *For the Pleasure of Seeing Her Again*, as well as the world premiere of David Lang and Mac Wellman's *The Difficulty of Crossing a Field* (featuring the Kronos Quartet) and the A.C.T. Master of Fine Arts Program's world premiere production of Marc Blitzstein's *No for an Answer*. Last summer, her play *The Colossus of Rhodes* received its world premiere at Lucille Lortel's White Barn Theater and was a finalist for the Susan Smith Blackburn Award.

Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premiere of Ezra Pound's *Elektra*, the American premiere of Pinter's *Mountain Language* and *The Birthday Party*, and many classic works. Under Perloff's leadership, Classic Stage won numerous OBIE Awards for acting, direction, and design, as well as the 1988 OBIE for artistic excellence. In 1993, she directed the world premiere of Steve Reich and Beryl Korot's opera *The Cave* at the Vienna Festival and the Brooklyn Academy of Music.

Perloff received a B.A. in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford. She was on the faculty of the Tisch School of the Arts at New York University for seven years and teaches and directs in the A.C.T. Master of Fine Arts Program. She is the proud mother of Lexie and Nicholas.



**HEATHER M. KITCHEN** (*Managing Director*), now in her sixth season at A.C.T., emigrated to the United States from Canada in 1996 to begin her partnership with Artistic Director Carey Perloff. Since that time, A.C.T.'s annual budget has grown by 50 percent and staff size has increased dramatically. As managing director, Kitchen has overseen the company's recent expansion and been instrumental in fortifying the company's infrastructure to better support A.C.T.'s artists and employees. Kitchen began her career as a stage manager in 1975, and after 15 years in theatrical production became general manager of Citadel Theatre in Edmonton, Canada's largest regional theater. She currently serves on the board of the Commonwealth Club of California and is a past

member of the San Francisco Leadership Board of the American Red Cross, Big Brothers/Big Sisters, San Francisco and the Peninsula, and the executive committee of the League of Resident Theatres (LORT). She has also participated on peer review panels for Theatre Communications Group, the Canada Council of the Arts, and *Forbes* magazine's Business and the Arts Awards. Kitchen is a graduate of the University of Waterloo and the renowned Richard Ivey School of Business at The University of Western Ontario.

**MELISSA SMITH** (*Conservatory Director*) oversees the administration of the A.C.T. Conservatory's Master of Fine Arts Program, Young Conservatory, Summer Training Congress, and Studio A.C.T., in addition to serving as the master acting teacher of the M.F.A. Program. Before joining A.C.T., Smith served as director of the program in theater and dance at Princeton University, where she taught acting, scene study, and Shakespeare for six years. Also a professional actor, she has performed in regional theaters and in numerous off-off Broadway plays, including work by Mac Wellman and David Greenspan. Smith holds a B.A. in English and theater from Yale College and an M.F.A. in acting from the Yale School of Drama.

**JAMES HAIRE** (*Producing Director*) began his career on Broadway with Eva Le Gallienne's National Repertory Theater. He also stage-managed the Broadway productions of *And Miss Reardon Drinks a Little* and *Georgy* (a musical by Carole Bayer Sager), as well as the national tour of Woody Allen's *Don't Drink the Water*. Off Broadway he produced Ibsen's *Little Eyolf* (directed by Marshall W. Mason) and Shaw's *Arms and the Man*. Haire joined A.C.T. in 1971. He and his department were awarded Theater Crafts International's award for excellence in the theater in 1989, and in 1992 Haire was awarded a lifetime achievement award by the Bay Area Theatre Critics' Circle.

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*The following corporations have generously matched gifts made by their employees to A.C.T., doubling the impact of those contributions. A.C.T. extends its gratitude to these companies and invites all their employees to join in supporting theater in the San Francisco Bay Area.*

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## AN INVITATION TO JOIN THE PROSPERO SOCIETY

Named after the wise and benevolent magician in William Shakespeare's *The Tempest*, A.C.T.'s Prospero Society has been established to honor those who wish to honor A.C.T. by including the organization in their estate plans.

For more information, contact Michele Casau at (415) 439-2451, or send an e-mail to [mcasau@act-sfbay.org](mailto:mcasau@act-sfbay.org).

All inquiries will be held in strictest confidence.

## ADMINISTRATIVE OFFICES

A.C.T.'s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108, (415) 834-3200. On the Web: [act-sfbay.org](http://act-sfbay.org).

## BOX OFFICE AND TICKET INFORMATION

### Geary Theater Box Office

Visit us at 405 Geary Street at Mason, next to the Geary Theater, one block west of Union Square. Box office hours are 12-8 p.m. Tuesday-Saturday, and 12-6 p.m. Sunday and Monday. During nonperformance weeks, business hours are 12-6 p.m. daily.

### Online

Tickets are also available 24 hours/day on our Web site at [act-sfbay.org](http://act-sfbay.org). Seating quality is consistent with that available by phone or in person; "virtual reality" tours of the Geary Theater are available online. A.C.T.'s popular **E-mail Club** (accessible through the Web site) offers members reminders of upcoming shows, special offers and last-minute ticket discounts, and the latest company news.

### Charge by Phone or Fax

Call (415) 749-2ACT and use your Visa, MasterCard, or American Express card. Or fax your ticket request with credit card information to (415) 749-2291.

### Purchase Policy

All sales are final, and there are no refunds. Only current subscribers enjoy performance rescheduling privileges and lost-ticket insurance. If you are unable to attend at the last minute, you can donate your tickets to A.C.T. The value of donated tickets will be acknowledged by mail. Tickets for past performances cannot be donated.

### Mailing List

Call (415) 749-2ACT or visit our Web site to request subscription information and advance notice of A.C.T. events.

### Ticket Prices

Ticket prices range from \$11 to \$61.

### Subscriptions

Full-season subscribers save up to 29% and receive special benefits including performance rescheduling by phone, and more. Call the A.C.T. Subscription Hotline at (415) 749-2250 or visit A.C.T. online.

### Discounts

**Half-price tickets** are sometimes available on the day of performance at TIX on Union Square. **Half-price student and senior rush tickets** are available at the box office 90 minutes before curtain. **Matinee senior rush tickets** are available at noon on the day of the performance for \$10. All rush tickets are subject to availability, one ticket per valid ID. **Student and senior citizen subscriptions** are also available. A.C.T. also offers one **Pay What You Wish** performance during the run of each production.

### Group Discounts

For groups of 15 or more, call Edward Budworth at (415) 439-2473.

## Gift Certificates

A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person at the box office.

## SPECIAL PROGRAMS

### Geary Theater Tours

A.C.T. offers guided tours (\$8, \$6 subscribers and seniors, \$4 students) of the Geary Theater on selected Wednesday and Saturday mornings. For information, call (415) 749-2ACT or visit A.C.T. online.

### Student Matinees

Matinees are offered at 1 p.m. to elementary, secondary, and college school groups for selected productions. Tickets are \$10. For information call (415) 439-2383.

### A.C.T. Extras

For information on A.C.T. Prologues, Audience Exchanges, and *Words on Plays* audience guides call (415) 749-2ACT or visit A.C.T. online at [act-sfbay.org/interact](http://act-sfbay.org/interact).

### ASL

American Sign Language-interpreted performances are offered to selected productions throughout the season for Deaf audience members. For performance dates and times, visit [act-sfbay.org/community](http://act-sfbay.org/community) or subscribe to A.C.T.'s Deaf community e-mail list by sending an e-mail to [deafcommunity@act-sfbay.org](mailto:deafcommunity@act-sfbay.org). Deaf patrons may purchase tickets by calling (415) 749-2ACT or via TTY at (415) 749-2370.

### Conservatory

A.C.T. offers instruction in a wide range of theater disciplines. The **Master of Fine Arts Program** offers a rigorous three-year course of actor training, culminating in a master of fine arts degree. The **Summer Training Congress** is an intensive program for those with some performing arts background. **Studio A.C.T.** offers evening and weekend classes, including Corporate Education Services, to enthusiasts at every level of experience. The **Young Conservatory** is a broad-based program for students 8-19. Call (415) 439-2350 for a free brochure.

### Costume Rental

More than 10,000 costumes, from handmade period garments to modern sportswear, are available for rental. For information call (415) 439-2379.

### Parking

A.C.T. patrons can park for just \$9 at the **Hilton San Francisco** for up to five hours, subject to availability. Enter on Ellis Street between Mason and Taylor. Show your ticket stub for that day's performance upon exit to receive the special price. After five hours, the regular rate applies. The **Downtown Center Garage**, located at Mason and O'Farrell, offers an evening special: arrive after 5:30 p.m. and exit before 9:30 a.m. for just \$12.50.

### Valet Parking

On-site valet parking is available for \$20 at every A.C.T. performance, provided by Black Tie Parking.

## AT THE THEATER

The Geary Theater is located at 415 Geary Street. The auditorium opens 30 minutes before curtain.

# A.C.T./F.Y.I.

## A.C.T. Merchandise

Posters, sweatshirts, t-shirts, note cards, scripts, and *Words on Plays* are available for purchase at the Geary Theater Box Office.

## Refreshments

Bar service is available one hour before the performance in the main lobby, Fred's Columbia Room on the lower level, and the Sky Bar on the third level. You can avoid the long lines at intermission by pre-ordering food and beverages in the lower- and third-level bars. Food and drink are not permitted in the auditorium.

## Beeipers!

If you carry a pager, beeper, cellular phone, or watch with alarm, please make sure that it is set to the "off" position while you are in the theater. Or you may leave it and your seat number with the house manager, so you can be notified if you are called.

## Perfumes

The chemicals found in perfumes, colognes, and scented after-shave lotions, even in small amounts, can cause severe physical reactions in some individuals. As a courtesy to fellow patrons, please avoid the use of these products when you attend the theater.

## Emergency Telephone

Leave your seat location with those who may need to reach you and have them call (415) 439-2396 in an emergency.

## Latecomers

A.C.T. performances begin on time. Latecomers will be seated before intermission only if there is an appropriate interval.

## Listening Systems

Headsets designed to provide clear, amplified sound anywhere in the auditorium are available free of charge in the lobby before performance. Please turn off your hearing aid when using an A.C.T. headset, as it will react to the sound system and make a disruptive noise.

**Photographs and recordings** of A.C.T. performances are strictly forbidden.

**Rest rooms** are located in the lower lobby, the balcony lobby, and the uppermost lobby.



**Wheelchair seating** is available on all levels of the Geary Theater. Please call (415) 749-2ACT in advance to notify the house staff of any special needs.

A.C.T. is pleased to announce that an **Automatic External Defibrillator (AED)** is now available on site.

## AFFILIATIONS

A.C.T. operates under an agreement between the League of Resident Theaters and Actors' Equity Association, the union of professional actors and stage managers in the United States. A.C.T. is a constituent of Theatre Communications Group, the national organization for the non-profit professional theater. A.C.T. is a member of the League of Resident Theaters, Theatre Bay Area, Union Square Association, San Francisco Chamber of Commerce, and San Francisco Convention & Visitors Bureau. A.C.T. is a participant in the National Theatre Artist Residency Program, administered by Theatre Communications Group, the national organization for the American theater, and funded by the Pew Charitable Trusts.

A.C.T. logo designed by Landor Associates.



The director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.



A.C.T. is supported in part by a grant from the National Endowment for the Arts.

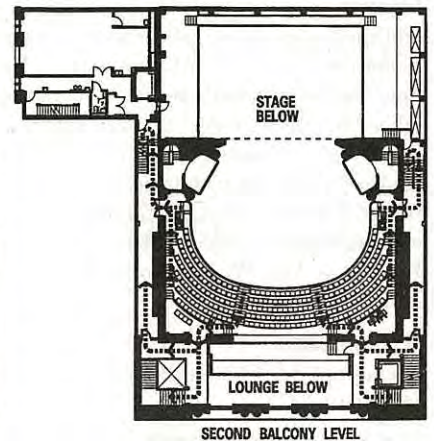
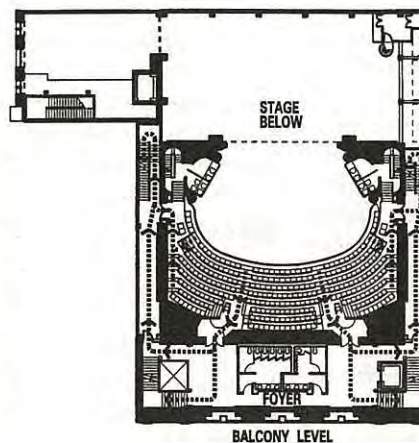
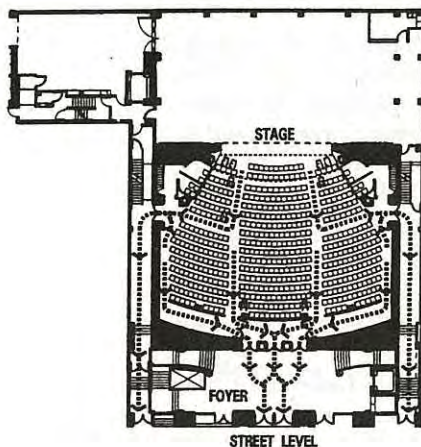


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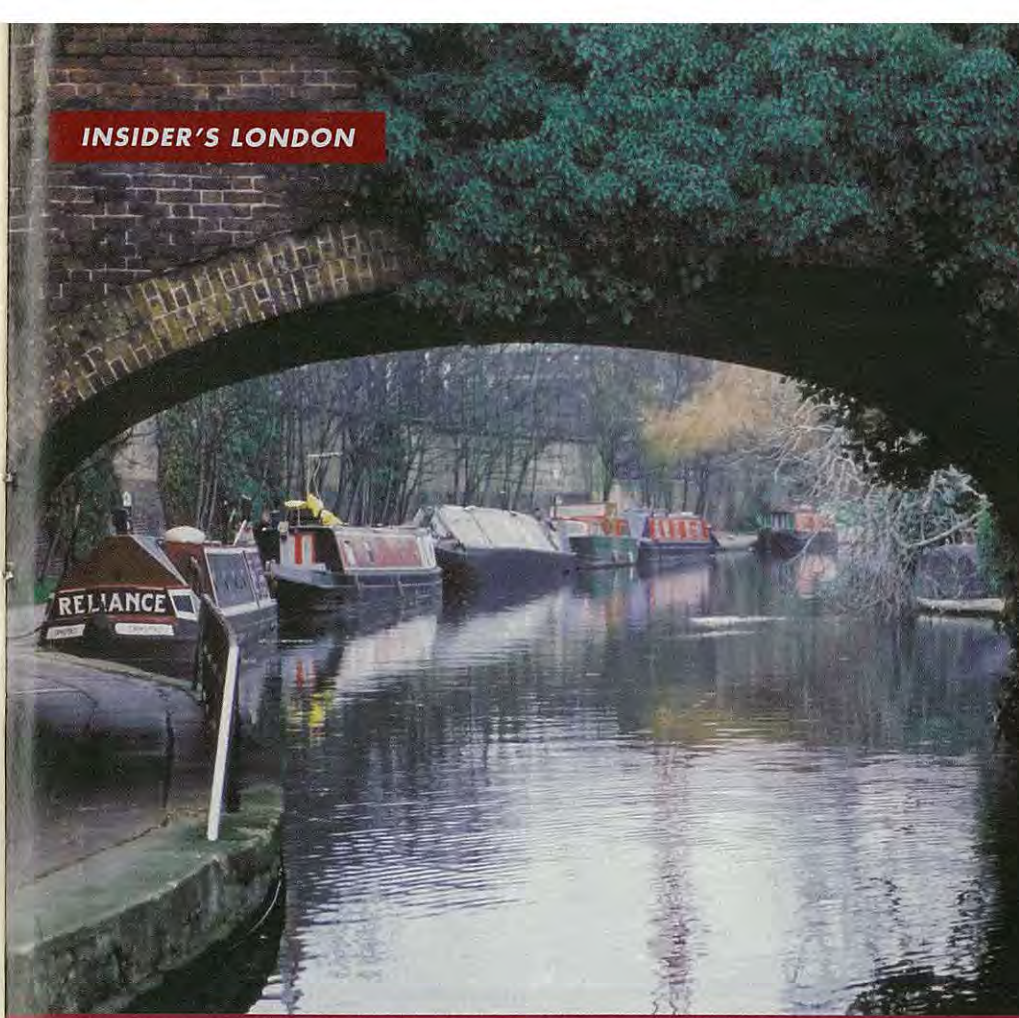


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## GEARY THEATER EXITS



# The Hidden London of Dreams and Reveries



The canals of London. Near Primrose Hill, houseboats moor along Regent's Canal as it crosses from Camden Lock to Regent's Park Road.

## TEXT BY MASSIMO GAVA

Every tourist in London has done the rounds of the Official Sights, from Oxford Street to Piccadilly Circus to the grim and grinning Houses of Parliament. But behind the well-worn streets of the pilgrims' ways there are hidden joys, sights, sounds, and smells beyond the everyday. London is a city of delicious secrets, waiting for the informed traveler.

As a theater lover you will have studied every inch of St. Martin's Lane, London's second great artery of the art (the other is Shaftesbury Avenue, right in the bright and shiny center of the West End). Next time, take a left down **Godwin's Court** (just off St. Martin's Lane near the front of the Albery Theatre), where you will find yourself in a unique remnant of old London, the London of Dickens and Doyle.

Here you can see the oldest surviving shopfronts in the city, which bow out into a cobbled street just as they did 150 years ago. With glass that survived the Blitz and the attentions of the developers, the shops glow invitingly, offering a confusing array of treasures mysterious and strange as well as a spot of high fashion. (Not strange to

relate, the Court has been used as a movie set for generations, giving a glimpse of the Nation of Shopkeepers as they were back in the days before Marks and Spencer.)

Close your eyes and imagine yourself in a London which all looks like this alley; tiny shops with warm, candlelit interiors, stocked with the riches of an empire which once ruled the world, and you can easily imagine Doyle's detective and his medical companion striding by. Or Oliver Twist vanishing down an alleyway with a handful of stolen watches.

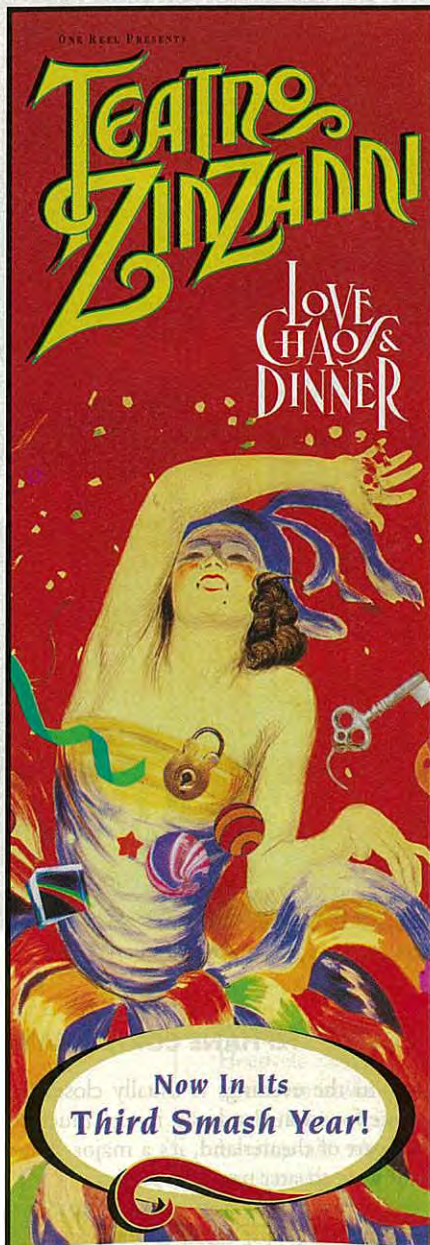
If you need to recover after your brush with fantasy, wander down the Lane to St. Martin's in the Fields Church at Trafalgar Square. Designed by James Gibbs, this beautiful church dominates the northeastern corner of the Square in full view of the passing hordes. But beneath the church is its best-kept secret, **the Crypt**. This fascinating space is dominated by vaulted arches and limestone pillars. It also contains a charming little restaurant where you can have a lovely lunch and browse in the small shops which sell some original books about churches in England and other interesting

## PHOTOS BY MICHEL-STEPHANE CORTEGGIANI

stuff. In the evenings it usually closes for private functions, and as it is very much in the heart of theaterland, it's a major venue for private theater premiere parties.

If you have overateen in the Crypt, you are now ready for another little walk. I recommend a stroll over the river on Hungerford Bridge to the much-maligned South Bank Centre. This conglomerate of the arts is best ignored unless, of course, there is something exciting on (and there always is...).

Keep walking eastwards along the river away from the London Eye. (This monstrous Ferris wheel gives positively the best view of London but it is only just worth the long, long wait in a line that seems quite unmoving!) Much more fun is **Gabriel's Wharf**, which bursts with colorful murals and artists selling some quite original and often *very good* work. You might even pause to watch one of that tribe sprinkling what looks like dust on the pavement in eerie spirals, which is either an amazing comment on the state of the world or a unique way of disposing of his rubbish. After all, this *is* the city of Damian Hirst; but if you want



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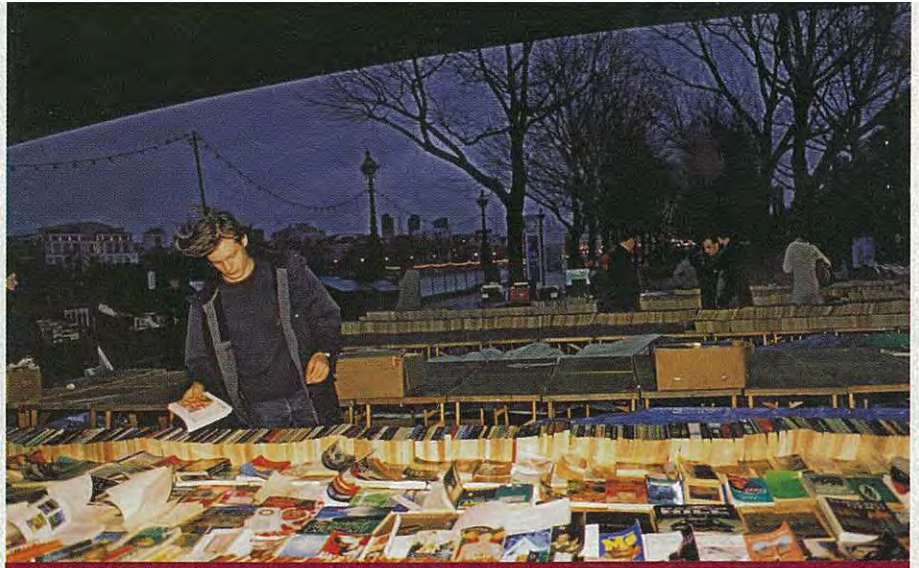
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Top: Quayside booksellers on the Festival Pier underneath Waterloo Bridge. Middle: Floating Chinese restaurant moored on Regent's Canal near Regent's Park. Bottom left: Gabriel's Wharf. Bottom right: Oxo Tower, formerly headquarters of Oxo bouillon cubes, now a residence for disabled and people with special needs.

something a little less scary than cows in formaldehyde, the little shops sell some beautiful arts and crafts. The pottery of Vivienne Legg is irresistible and quite unlike anything on Bond Street. Tiny restaurants and coffee shops make the surroundings an ideal place to spend some lazy time and take back home some presents for Auntie. On the way take a look at the book market (usually on Sunday) where you can find interesting old books on enlightenment and dream interpretation, on the history of Derbyshire, on breeding ferrets. You may even be lucky enough to discover a First Folio of a hitherto unknown play by a mysterious Elizabethan with the initials WS.

A few short steps away is the beautiful and majestic Oxo Tower, which is hardly hidden

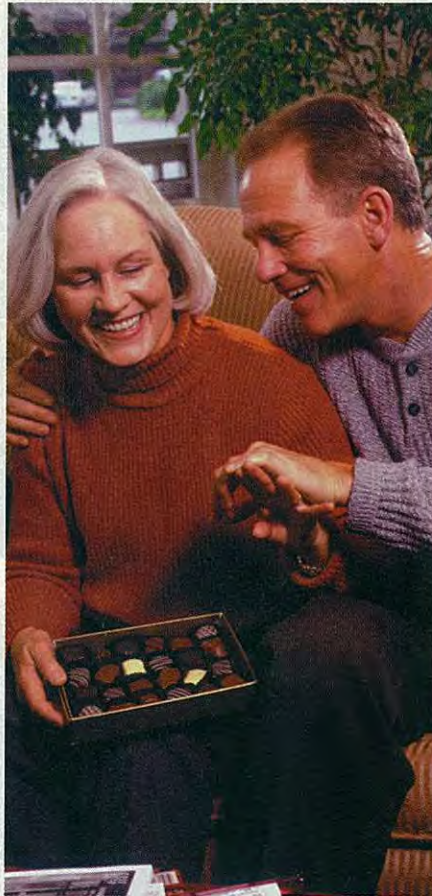
London, but as you are here already, you may as well pop into the elevator and enjoy a view over London which is just as amazing as that from the London Eye. Where it wins over the Ferris wheel is the availability of a civilized, timeless drink on the terrace of the brasserie. And of course at street level there are hundreds more gifts for Auntie.

London is *the* place for buying antiques. It seems as if all the provinces have been thoroughly plundered of their treasures, because they are all here. Forget about Portobello Road. I'm sure you have seen quite enough of that area in the movie *Notting Hill*. The whole place is too passé, too shabby, and far too touristy. The serious collector haunts Alfie's Market in Church Street, between Lisson Grove and



## What's On in London This Spring

- *Mother Clapp's Molly House* is at the Aldwych, directed by Nicholas Hytner (a National Theatre production)
- *A Humble Boy*, a new play by Charlotte Jones with Felicity Kendal and Simon Russell Beale, is at the Gielgud Theatre
- *The Woman in Black* is at the Fortune Theatre in Covent Garden
- *Noises Off* is at the Comedy Theatre
- *The Island* by Athol Fugard is at the Old Vic with John Kani and Winston Ntshona
- *Pinter's No Man's Land* is at the National Theatre
- *My One and Only* is at the Piccadilly
- *The Play That I Wrote* — directed by Kenneth Branagh — is at Wyndham's Theatre
- *Stones in His Pockets*, winner of the *Evening Standard* and Laurence Olivier Awards for Best Comedy, is at the Duke of York's Theatre
- *Private Lives* by Noel Coward, with a huge cast including Alan Rickman, Lindsay Duncan, Emma Fielding, and Adam Godley, is at the Albery Theatre
- *The York Realist* is at the Theatre Upstairs at the Royal Court Sloane Square
- *Privates on Parade* is at the Donmar Warehouse



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Edgeware Road. Wander here between the tables with their ancient scratches made by Georgian revellers and the chairs upon which bewigged Londoners caroused. The Lisson Grove end is best; as the market heads toward the traffic chaos of Edgeware Road it becomes fruit and veg. But if you want to get to where the real dealers are, get yourself a wake-up call at 4 a.m. on a Sunday morning and go to **Bermondsey Market** and **Petticoat Lane**. Take a flashlight, especially in winter, and get in amongst the bickering dealers. Pretend to be a huge buyer from the USA. Don't be too shy to bargain. It's expected.

If you want something rather more raffish, tatty yet trendy, go to **Camden Lock** on Sunday and battle your way through the throngs and the arts and crafts and bric-a-brac until you get entirely bored with buying. This is the time to take a canal boat down one of London's many canals. London is no Venice, but it is veined with canals, some of them lurking under busy streets. If you don't believe me take a stroll down the canal path from **Camden Lock** to **Regent's Park**, via several cozy canalboat restaurants and coffee boats.

Better still, take a canal boat trip into a different world and experience the only genuinely peaceful way to move about this city.

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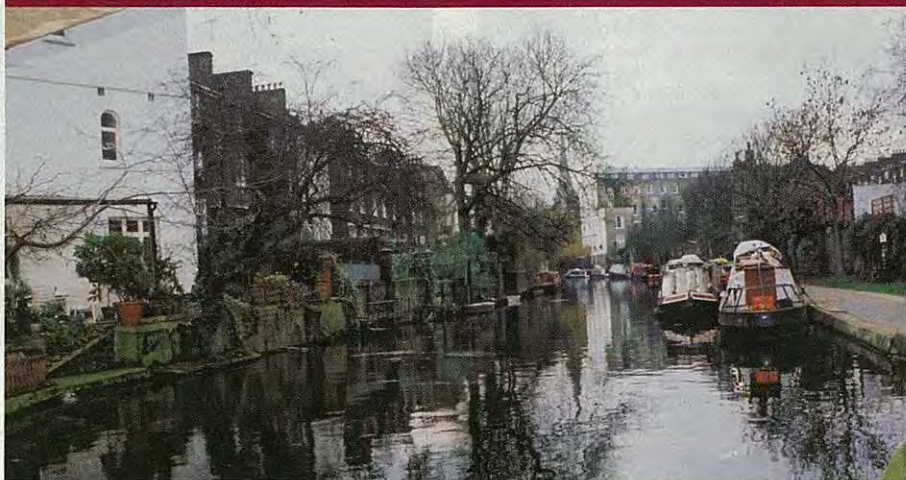
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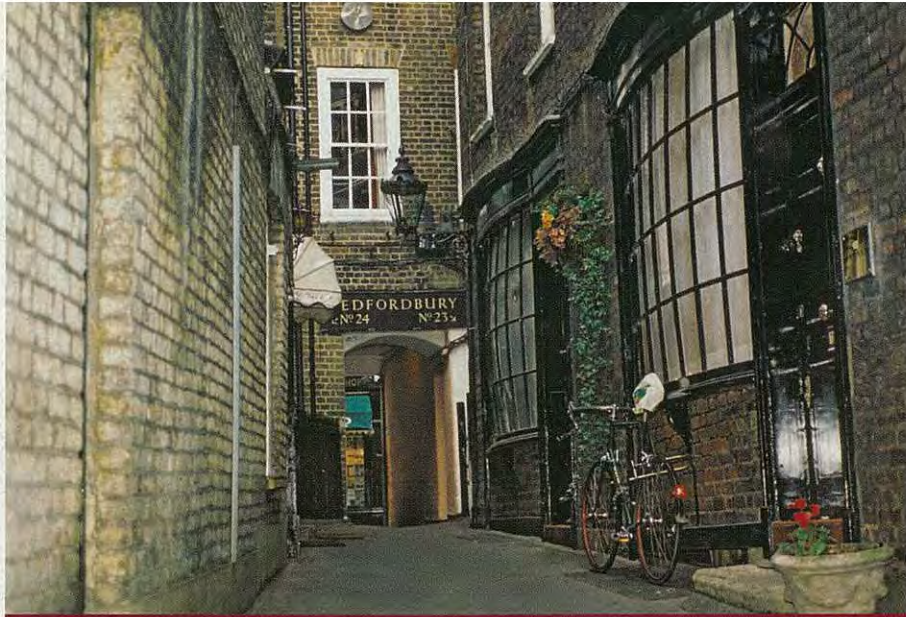
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Take a deep draft of warm British beer as the lock is ever-so-slowly emptied and your boat goes down with the water as if on an elevator for snails. There are people who live their whole lives on the beautifully painted canal boats and houseboats, and who can blame them? Here are reminders of Amsterdam and even farther-flung regions of the world. There is, for example, the strange experience of suddenly coming across a Pagoda-style houseboat not far from Camden Lock that turns out, not surprisingly, to be a restaurant. Yet another colonial echo: Hong Kong in London. (**Feng Shang Floating Chinese Restaurant**, Prince Albert Road [0207] 485-8137.)

There are two interesting tours to choose from, the "taster" and the serious trip. The taster is a mere 15 minutes of gentle, uncomplicated cruising from Camden to the Zoo, past a cityscape of Regency London with its stately-shabby houses standing about like gentlemen in difficult circumstances, as well as their gorgeously green gardens and the lovely Regent's Park. Most of the property in this area is owned by the Crown Estates, once the Queen's own property company. Every few years there is



Scenes from Dickens' London. *Top:* Bowfront shopwindows still line Godwin's Court, just off St. Martin's Lane. *Bottom:* Victorian row houses overlook Regent's Canal.

a mad dash to get every building renovated, owing no doubt to some ancient and arcane law, and I'd like to bet that everything will be spruced up for the forthcoming Jubilee of Her Majesty.

The longer, one-hour tour takes in a more varied architectural education from the fine and regal to the positively ugly. It finishes, pleasingly, in the refined and elegant Little Venice. This city has certainly had some architects! From the sublimely mad to the positively barking, from Robert Adam to Fred Bloggs.

Boats depart from Camden Lock every hour from midday; you can get your tickets onboard.

Whatever you want is here in London. You just have to look for it — follow your nose and let your fantasy take over. □

*Italian-born playwright and author Massimo Gava has made London his home for the past ten years.*

**MARIN COUNTRY**  
continued from page 13

of performing with his company to detour from her classical career and arrive at another turning point:

"I saw the terrible aestheticism of that world," she admits, "and came to the realization that dance is much greater than what ballet can express. Except for a fantastic ballerina here and there, dance is a human expression that must also take other forms. We cannot limit all movement to turnout [a rotated hip position that accounts for the perfect balletic alignment]. But in classical ballet the eyes are closed except to a very narrow range. The body's possibilities are much more than turnout."

Exactly how far-reaching those possibilities are can be seen in the naturalism Marin employs in her works. To begin with, they take place in the present and in such settings as an office, a housing project, a war zone, an asylum. And the dancers get to talk, sing, mime, and play music. But even more important, a piece like *Points de Fuite*, or *Vanishing Point*, takes a political attitude. Here, as in her 1981 signature work *May B* (an homage to Samuel Beckett and a play on his favorite word: "perhaps"), Marin doffs her hat to Charles Péguy, the social critic who wrote extensively about the Dreyfus case.

His appeal to her, aside from his precise thinking, is the stand he took "against intellectuals and against socialists, though he was both." Marin likes him because "he was not afraid to criticize his own or to speak the truth." She uses his text, recited by the dancers as they explore the concept of the fugue.

But lest anyone anticipate that fugue as a symmetrical setting of steps to notes or a graphic illustration of contrapuntal lines, à la Balanchine, be warned that neither the physical movement nor the Péguy message — "each must bear responsibility for others" — is presented in concrete terms.

"What I hope audiences will experience is very simple," Marin explains. "It's the sense of space and time. We are in space. When we move from one place to another everything changes. Relationships between people are defined by these terms. There is a consequence every time you change your place, because you're no longer occupying the place you should be occupying. So how can we maintain our uniqueness while being responsible within a collective dynamic? That is the question. Quite simple." □

*Donna Perlmutter, a recipient of the ASCAP/Deems Taylor Award, is a widely published journalist and critic who writes regularly for Performing Arts.*

Once every four years...

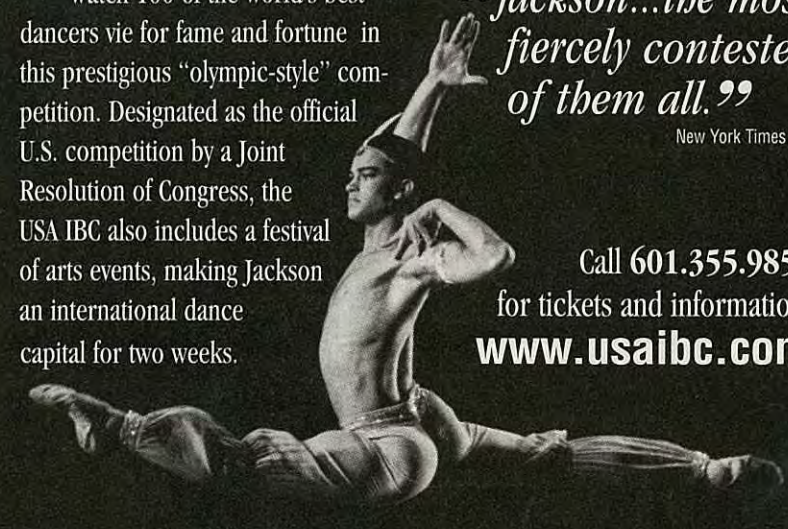
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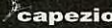

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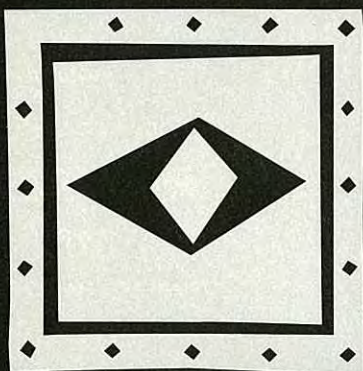
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Infanta María Teresa by Velázquez

**This portrait lies in stark contrast to the flabby, silly Queen of Nottage's work, whose decaying teeth seem to stand for all that is fetid and rotten...**

**OUTSIDE IN**

*continued from page 10*

In both the painting and the play, the central figure is the daughter. In his painting, Velázquez uses the strongest light to highlight the five-year-old princess Margarita. Her maids of honor bow to her and offer her refreshment, again bringing focus to her as the central object of the painting.

Philip IV is said to have commissioned the painting to immortalize the Infanta and to reinforce and solidify her future as a ruler. This was the principal use for court painting — to document historical fact. Art historian E.H. Gombrich commented on this and also on Velázquez's fascination with painting from life when he wrote of *Las Meninas*, "What does it signify? We may never know, but I should like to fancy that Velázquez has arrested a real moment of time long before the invention of the camera."

In exploring her "princess" character, Nottage is also trying to get at the truth. Louise Marie Thérèse, the light-skinned, black, French nun who starts the play, knows nothing of her history. But it is her very existence which is explored throughout the play, from conception to discovery. The real and the imagined interweave to give voice and solidity to this shadowy figure of history. Nowadays the little Spanish Infanta Margarita who went on to become Empress of Austria is only remembered by the Velázquez work she inhabits. And it is from this fate that Nottage attempts to rescue her character by giving voice to her story.

In the play, Louise Marie-Thérèse was spirited from her mother at birth and placed in a convent. Her existence is barely acknowledged by either her mother or the court of Louis XIV. In her extensive

Lynn Nottage's new play *Las Meninas* runs March 16–April 14 at San Jose Repertory Theater. For tickets and more information, call (408) 367-7255 or visit [www.sjrep.com](http://www.sjrep.com).

THE METROPOLITAN MUSEUM OF ART, THE JULES BACHE COLLECTION, 1949. (49.7.43)  
PHOTOGRAPH BY MALCOLM YARON. PHOTOGRAPH © 1989 THE METROPOLITAN MUSEUM OF ART

research, Nottage has found only a record of Louise's birth but no other information. Even to Nottage she seems at times only of interest in her being the product of an interracial relationship. The play would indicate that the color of Louise's skin excluded her from her birthright. I would argue that she was destined for exclusion because she was the product of the Queen's indiscretion, and her dark skin only made the then-standard coverup impossible. After all, the bastard children of Louis lived at court and would have regardless of their complexion. It was the right of the king to take a lover, but not of the queen.

This double standard is brought into relief when you compare another Velázquez painting, *Infanta Maria Teresa*, with the Queen of Nottage's play. The two women are one and the same; only about ten years separate them. This Velázquez painting shows Marie Thérèse when she was a young Spanish princess, not long before her marriage to Louis XIV that was orchestrated to end decades of war between France and Spain. The painting — also done for Philip IV — functions much like the one of her half-sister, making Marie Thérèse look royal and pretty for historical record. Perhaps it was used to court her bridegroom as a sort of pictorial introduction for an arranged marriage. (Another good purpose for court painting: propaganda.) This portrait lies in stark contrast to the flabby, silly Queen of Nottage's work, whose decaying teeth seem to stand for all that is fetid and rotten in that 17th-century French hierarchical society. In the play, Queen Marie Thérèse seems so feeble and out of control that she even pretends not to know how she conceived a child not the King's.

In both works, dwarves serve only as court jesters, there for the amusement of the royals (a pastime that seems particularly prevalent in Spain). Like the dwarf Nabo in Nottage's play, who was taken from his native Africa and sold to the Queen's cousin, then gifted to the Queen, one of the dwarves in the Velázquez painting was taken from her native Germany and given to the young princess as a playmate. The dwarf, Marie Barbola, is painted with characteristic "saddle nose" that was the sign of congenital syphilis. Even as court painter, Velázquez sneaks in a comment about decay and immorality within the court, which makes Gombrich's insight even more telling. Velázquez painted two other famous dwarf pictures and in them tries to imbue the sitter with dignity, even arrogance, but most of all humanity. The same can be said of Nabo in Nottage's play; he is the only compassionate character, giving

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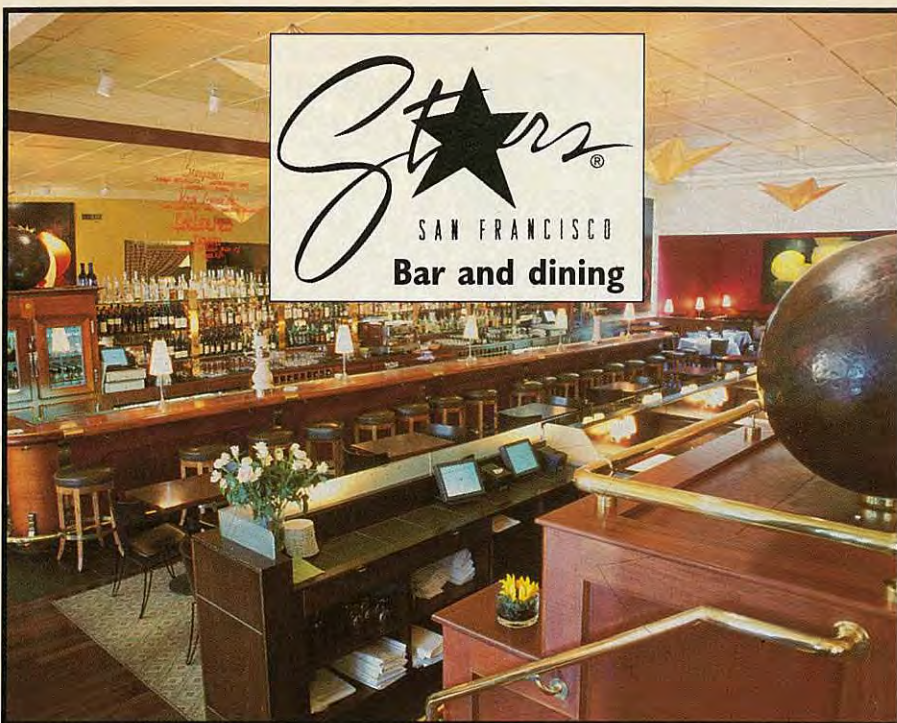
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tenderness to the Queen, standing up for his rights, dreaming of his home.

But in the end it is the royals who tell what is commonly accepted as history. (Nottage, quoting a Yoruba proverb, has commented, "The white man who made the pencil also made the eraser.") So it was crucial that Velázquez include King Philip and his wife in *Las Meninas*. Crucial because by including the monarchs and the painter in the same frame he has secured immortality for himself, while at the same time emphasizing the role of painting as a noble enterprise. It is that very access that Louise Marie Thérèse is denied and that Nottage attempts to return to her.

In Velázquez's painting, the central characters gaze outward towards the monarchs, so the whole scene appears to be staged just for their benefit. And we now know that indeed it was. But the exchanged gaze between the painter and the King and Queen emphasizes the painter's power over the creative process. It can both be seen and felt. Also their relative size — the painter being so much larger — shows a commanding presence in the picture and therefore transcends the subject matter into a larger question of relative importance between those born to power and those born to greatness.

Although Velázquez was well thought of in the court of Philip IV, his reputation did not extend beyond those of his immediate circle. In this he is not so dissimilar to the painter of Nottage's play, who is not even identified by name. In the past, painters were only important as chroniclers of history, useful in their talent to immortalize those in power but faceless and powerless themselves. Though Velázquez was finally accepted into the nobility by a knighthood insisted on by Philip IV, Pope Innocent X, and then Pope Alexander VII, it was seen as an enormous victory.

But in *Las Meninas*, the painter is placed in the foreground, with the monarchs at the back, and the artist skillfully walks a tightrope between reverence and self-promotion. The end result is a painting that is recognized all over the globe as a masterpiece, while the reign of Philip IV of Spain is largely considered a failure. In the same way, while the reign of Louis XIV is referred to as a decadent time in France, the questions of power that are raised by both *Las Meninas* — painting and play — endure. □

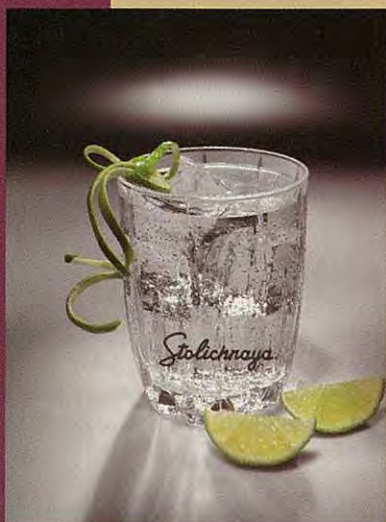
*Dana Kraft Kitaj, former editor of this magazine, is Managing Partner of Stagebill Media, Inc., and holds a Master's degree in art history.*

# Blithe Spirits

## STIRRING DRINKS:

### London's Lively Cocktail Bar Scene

by Dennis Overstreet



Left to right: Stolichnaya; Belvedere Vodka

**T**here was a time when trendsetters worldwide looked almost exclusively to New York and Los Angeles for hot new developments. Now the compass needle has swung 180 degrees to the east, and it's the once-staid capital of the once-upon-a-time British Empire that's setting the pace.

Reminiscent of The Big Apple during its boom times a decade ago is the tremendous upsurge in London's cocktail bar scene. Fueling this phenomenon is a powerful thirst for premium and flavored vodkas and the myriad martinis made from them. London bartenders are stretching the definition of this drink to its absolute limit, challenging the imaginations of legions of sophisticated imbibers.

Fresh juices — ranging from the stalwart orange to the exotic lychee — are now *de rigueur* in all the top bars and lounges, and you'll encounter literally hundreds of fanciful cocktails mixed, shaken, and stirred with them. (In a recent issue of *Tatler*, for example, bartender Andy Lawrence of Zeta Bar revealed his recipe for a drink he devised called the Quiet Storm; it features vodka, fresh lychee, guava, pineapple, and coconut meat.) Naturally, with such expansive creative license, the bartenders, like the chefs and sommeliers of the past, have become celebrities, too.

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| Grey Goose

At the Blue Bar in the Berkeley Hotel, Knightsbridge, head bartender Niall Cowan, considered a first among equals, presides over a menu of around 45 cocktails. One of his signature drinks is the Ginger Cosmopolitan, based on vodka, which is infused for three days with baby (long-stemmed) ginger. The bar itself is cozy, elegant, and conversation-friendly; its crowd sophisticated and lively. The current craze is for personalized cocktails, and many of his customers supply their own quirky recipes. Some of them are pretty good, he admits, and in fact, he's added a few to the menu, including the Strawberries and Cream Martini, made with vanilla-flavored vodka.

Cowan was kind enough to share his recipe for a Caiperoska (the vodka version of the famous Brazilian Caipirinha): Quarter one fresh orange and one fresh lime; mash them together in a small bowl or large glass along with two or three small cubes of unrefined sugar (according to taste); fill an Old Fashioned glass with crushed ice; drain enough of the orange-lime juice into the glass to fill it about one-quarter full; top off with mandarin-flavored vodka, stir well and serve. "It's a good way to start the evening," he says, "but, as with a martini, I don't know how successful you'd be drinking it all night." (Typical British understatement...)

Here is a quick rundown of London's hottest cocktail bars:

**Atlantis** (underground with a water theme and a wide vodka selection); **Bank**, which set the trend for converting banks into restaurants and bars; **Che** on St. James's Street (the cocktail lounge/cigar bar on the ground floor attracts a well-heeled crowd); **Detroit**, near Covent Garden; **E&O Restaurant and Bar** (look for the "smart" Notting Hill set, including the likes of Kylie Minogue and Stella McCartney); **Eclipse** (on Walton Street, a fashionable shopping district); **The Greenhouse** (new, with a cool colonial atmosphere); **Kemia Bar** at Momo, the chic Moroccan restaurant and hangout (very exclusive); **The Long Bar** at the Sanderson Hotel, an Ian Schrager venue where the P.R. and advertising crowds gather; **The Mandarin** at The Mandarin Oriental Hyde Park Hotel (slick and sleek); **Notting Hill Arts Club** in trendy Notting Hill Gate; **Roadhouse** in Covent Garden; **Saint** in the Leicester Square vicinity; **Zinc**



Bartenders, like the chefs  
and sommeliers of the past,  
have become celebrities  
in their own right

Bar & Grill, near Picadilly Circus.

Hotel bars are often the poshest of the posh, and The Rivoli Bar at The Ritz is an eternal classic. Among more traditional venues, try La Belle Époque, South Kensington, part of a large restaurant complex (crowded but great people-watching); The Library Bar, Lanesborough Hotel (Hyde Park Corner area); Windows Bar, on top of the Hilton Park Lane Hotel, for the best views of the city; The American Bar at the Savoy Hotel (jackets required for men), a Prohibition-era holdover; and the St. Martin's Lane Hotel bar.

One final newflash: Celebrity chef and hugely successful restaurateur Marco Pierre White is teaming up with nightclub entrepreneur Piers Adam to revive The Stork Club, famous in both New York and London during Hollywood's golden age in the '50s. Sounds like another very exciting development...

#### This Month's Recommendations

For those who carp that all vodkas taste alike, here is a most impressive group:

**Stolichnaya** — The Barry White of vodka, the true heavyweight of love.

**Belvedere** — Diana Krall and Julie London together; sensuous. It takes your breath away.

**Grey Goose** — Black tie and sequins. You know you're at The Carlyle, Waterford Crystal tumbler in your hand, Bobby Short at the piano. □



Dennis Overstreet is the author of Overstreet's New Wine Guide (Clarkson Potter/Publishers; Random House). He has been in the fine wine business for nearly 30 years as owner of The Wine Merchant, Beverly Hills.

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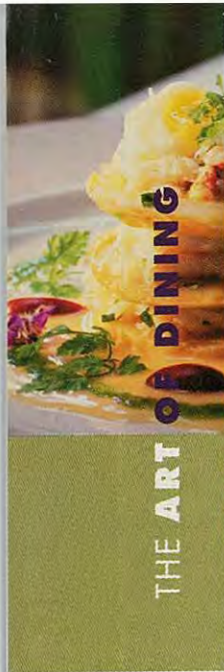
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# California Cuisine

by Norm Chandler Fox



Teatro Zinzanni

## SAN FRANCISCO

**TEATRO ZINZANNI** — For those who enjoy dining out and seeing live theater, there is always the downside of looking for a restaurant near the theater, rushing through dinner, and arriving at the theater covered with perspiration. The solution to these difficult logistics would be to have dinner in the theater, but many so-called dinner theaters offer up vapid productions with tasteless food. Of course, that was before the Teatro Zinzanni came to town.

Now entering its third year in San Francisco, this extravaganza appeals to all your senses. Surprisingly, considering the non-stop entertainment, the food turns out to be excellent; my biggest problem is being able to concentrate on the cuisine with so many distractions going on simultaneously. The servers, many of whom perform in the show, are delightful.

The venue is a Belgian tent that only looks like a tent from the outside. Inside, I feel like I've entered a circular Belle Epoque cabaret replete with beveled mirror panels, colored glass, and tiers of tables beneath the spotlights. And there is indeed something for everyone in the performance, including opera and blues singers, trapeze performers and contortionists, jugglers and comedians.

The show runs over three hours, and as the orchestra begins playing, we start dining on the attractive and generously portioned antipasto platter. It contains raw vegetables with a lively herb-laden dipping sauce, a delicious Gorgonzola and caramelized onion spread, and crusty focaccia.

Before the soup course, the chef appears as a gospel-singing religious revivalist who is fervent about the spiritual cleansing of

his parsnip-carrot potage, which is garnished with a slightly sweet pear cream. Amidst other zany and talented performers, the chef appears next as a matador to extol his Caesar salad, which has the zesty addition of Asiago cheese and lightly toasted croutons made of brioche.

Before the main course arrives, "Le Chef" comes out in the most outrageous disguise of all. The choice of entrées includes tender lamb loin or a flavorful vegetarian torta. And the audience-pleasing dessert on the night I attended was a rich bittersweet chocolate mousse cake with crème Anglaise. There is an adequate wine list and an array of special cocktails available.

The repast is very much a part of this show — titled *Love, Chaos & Dinner* — and while you don't go to the Teatro Zinzanni just for the meal alone, it certainly enhances the entire evening's experience. **TEATRO ZINZANNI, Pier 29, The Embarcadero (at Battery), San Francisco, (415) 438-2668. Runs Wednesday-Sunday. Two can dine (without alcohol) and see the show for \$218 including tip (price slightly higher on Saturday).**

**ZUNI CAFE** — For over two decades, this handsome spot has been popular before and after concerts, theater, ballet, and opera. The unusually shaped dining area, full of nooks and irregular shaped brick walls, brings a feeling of coziness to the interior despite the big cheerful windows. Servers in bistro aprons are knowledgeable and efficient, and the wine list is quite impressive in its breadth and in being relatively reasonable.

Chef Judy Rogers uses incomparably fresh ingredients (with most of the produce organically grown), producing Mediter-

anean dishes that sing out with flavor. While the menu changes nightly, you might start with the house-cured anchovies and Parmesano cheese, a crunchy fritto misto of calamari and broccoli rabe, or zesty rabbit sausages.

There's also the restaurant's signature Caesar salad, which is sublime, or excellent pastas ranging from feathery gnocchi tossed with cabbage and squash to penne mixed with tuna, white beans, and lemon zest. I also like the rich bowl of polenta laced with mascarpone cheese. There's a special list of fresh oysters which are served on an icy platter atop a metal stand along with an outstanding mignonette sauce — all of which brings back happy memories of La Coupole in Paris.

For entrées, you might choose grilled rare tuna with an orange, fennel, and chicory slaw or perhaps succulent roasted quail with spiced prunes and celery root. On a damp, chilly evening, I like the hearty oxtails and short ribs braised in Burgundy with parsnips and rutabagas garnished with a piquant horseradish cream. Chef Rogers makes an outstanding grilled loin of rabbit with smoked bacon, and there's a true European flair in her oven-braised cod with leeks and potatoes and a fiercely garlicky aioli. There are some loyal customers who always order a dish that has been on the menu since opening day: the astoundingly crisp yet juicy brick-oven roasted chicken for two served with a warm bread salad studded with currants and pignolas. It's timeless comfort food.

Desserts here can be as simple as an espresso granita (a very adult "snow cone") or as complex as a bittersweet flourless chocolate torte. I like the elegant caramel pot au crème, buttery apple tart with homemade ice cream, rich crème brûlée, or chewy biscotti, which I dip in a sweet dessert wine. After I finish my meal, I begin to think that the Zuni Café is going to be around for many years to come.

**ZUNI CAFE, 1658 Market St. (betw. Franklin and Gough), San Francisco, (415) 552-2522. Open for lunch Tuesday-Saturday, dinner Tuesday-Sunday, and brunch on Sunday. Without wine, two can dine for \$90 including tip and tax. □**

*Norm Chandler Fox is Food & Travel Editor for Performing Arts Magazine.*

# theatregoer

The best of the West End: shows, celebrities and theatre news

## LONDON

## On the Ball

**SINCE HIS 1985 WEST END DEBUT AS MARIUS** in *Les Misérables*, Michael Ball has earned a reputation as one of the stage's hottest international musical talents. With appearances in *The Phantom of the Opera*, *Passion*, and *Aspects of Love* on both sides of the Atlantic, coupled with a successful recording career, he has rarely been out of the public eye. We talk to Michael about his latest role as the eccentric inventor Caractacus Potts in the eagerly anticipated new stage musical *Chitty Chitty Bang Bang*.

*Chitty Chitty Bang Bang* is at the Palladium from 19 March. Tel: +44 (0) 870 890 1108



### Court action

Theatre critic and author Sheridan Morley profiles the Royal Court theatre: 'from its very beginnings, a powerhouse of all that was new and radical and yes, dangerous, in world theatre'.



### Trading places

What would you be if fate had sent you down a different career path? Matthew Modine would be an artist, Janie Dee would work for the UN and Michael Frayn reckons he would be destitute.

### Front of house

West End news: Anna Paquin in *This Is Our Youth*; Jude Law sells his soul in *Doctor Faustus*; and Michael Grandage to succeed Sam Mendes at the Donmar.



For more information, go to [www.bombaydreamsthemusical.com](http://www.bombaydreamsthemusical.com)

## Hooray for Bollywood

**BOLLYWOOD WILL SHORTLY HIT THE LONDON STAGE** in the form of Andrew Lloyd Webber's new production, *Bombay Dreams*. With music by the superstar Bollywood composer AR Rahman, it promises all the spectacle and gamut of emotions epitomised by the genre.

*Bombay Dreams* is at the Apollo Victoria from 31 May. Tel: +44 (0) 870 400 0800

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