FULL MOON
By Reynolds Price
February 24 - April 17

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That's Why We Created
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\[ \text{Table for two. Two cars company. Two to tango. It's fairly obvious where we got the idea for the new 2-Door Camry Coupe. Two doors that open the way to a more personal driving experience. What's not so obvious is that it's still everything a Camry ought to be. Elegant. Responsive. With a flair for the dramatic. A new, more powerful V6 is available, while two air bags: both driver and passenger-side, provide that little extra peace of mind. And it's equally comforting to know that every Camry Coupe is engineered and built in America. To learn more, call 1-800-GO-TOYOTA for a brochure and location of your nearest dealer. The new 2-Door Camry Coupe. Care to dance?} \]
It Takes Two To Tango. That's Why We Created The New 2-Door Camry Coupe.

Table for two. Taco's company. Two to tango. It's fairly obvious where we got the idea for the new 2-Door Camry Coupe. Two doors that open the way to a more personal driving experience. What's not so obvious is that it's still everything a Camry ought to be. Elegant. Responsive. With a flair for the dramatic.

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PERFORMING ARTS
MARCH 1994 • VOLUME 7 • NUMBER 3
NORTHERN CALIFORNIA EDITION

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SOME THINGS ARE WORTH THE PRICE.
THE ARTS OF THE STATE
A GUIDE TO UPCOMING CULTURAL EVENTS
by David H. Bowman

April

DANCE

DREAM DANCE. Shakespeare’s A Midsummer Night’s Dream has provided rich inspiration for poets and dreamers in many media. Among the more famous re-creators are composers Benjamin Britten and Felix Mendelssohn, filmmakers Max Reinhardt and Woody Allen, artists Richard Dadd and Sir Joseph Noel Paton and choreographers George Balanchine and Frederick Ashton. Next month, San Jose Cleveland Ballet presents an artistic director and choreographer Dennis Nahat’s 1989 version, which is danced to the Mendelssohn score. In a second April event, the company performs a mixed program comprised of Michael Smuin’s Sunday Sonata, Popp’s and Nahat’s Brahms Waltzes and Otography. April 8–21, San Jose Center for the Performing Arts (408) 288-2890.

SAN FRANCISCO BALLET Jerome Robbins is the star next month, when the San Francisco Ballet presents an all-Robbins evening. The choreographer mixes high art with Broadway showmanship, and the three works on this program reflect those tendencies. In C Major and In the Night are both from the 1970s and both indulge in gorgeous romanticism: The Concert is from 1956 and is regarded by many as the funniest ballet ever—prepare to laugh out loud. April 12–23, War Memorial Opera House, San Francisco (415) 776-1999.

LULA WASHINGTON South Central Los Angeles got its own modern dance company in 1980, when Lula Washington founded LA Contemporary Dance Theater. Working with inner city kids, Washington has created a powerhouse company which performs next month for adults and children: a 2 pm show is geared to pre-teens; the 8 pm performance features world premieres by choreographers Donald Byrd and Washington herself. April 23, Thorne Hall, Occidental College, Los Angeles (213) 299-2922.

BADS The Bay Area Dance Series continues with a triple header. Ellen Webb presents a section of her twenty-person, Oakland-commissioned dance exploring relationships between women.优先 Regalado follows with three works on racism, identity, and assimilation, titled Bicycle to Aztlán, Suenos Españoles, and Always Already. Kinji Hayakawa examines ritual and multiculturalism with a Bush-inspired work. April 23–24, Laney College Theatre, Oakland (510) 466-3234.

MIAMI CITY BALLET Directed by Edward Villella, this company is not yet ten years old and already has one of the fastest-growing reputations in the dance world. Villella bases his direction on the Balanchine tradition of technical clarity and interpretational force. April 22–23, Willows Theatre, UCLA (310) 825-2101.

KATHAK Among the six major classical dance styles of India is Kathak, the dance of the storytellers. The Kathakas were a community of artists whose hereditary profession was to narrate history while entertaining with dance, music, and mime. Here in California, Chintesh Dai has been a major performer and teacher of this art for over twenty years, performing at 1984’s Olympic Arts Festival and being named the 1987 Isadora Duncan Dancer of the Year. April 22, Montecito Auditorium, UC San Diego, La Jolla (619) 534-4000. Continued on page 33.

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THE ARTS OF THE STATE

A GUIDE TO UPCOMING CULTURAL EVENTS

by David H. Bowman

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Left: San Francisco Ballet presents an all Jerome Robbins evening Right: San Jose Cleveland Ballet dances to a musical score by Felix Mendelssohn.

SAN FRANCISCO BALLET Jerome Robbins is the star next month, when the San Francisco Ballet presents an all-Robbins evening. The choreographer mixes high art with Broadway showmanship, and the three works on this program reflect those tendencies. In G Major and In The Night are both from the 1970s and both indulge in gregarious romanticism; The Concert is from 1956 and is regarded by many as the funniest ballet ever—prepare to laugh out loud. April 12–23, War Memorial Opera House, San Francisco (415) 775-7599.

LUISA WASHINGTON South Central Los Angeles got its own modern dance company in 1980, when Luisa Washington founded LA Contemporary Dance Theater. Working with inner city kids, Washington has created a powerhouse company which performs next month for adults and children: a 2 pm workshop is geared to pre-teens; the 8 pm performance features world premieres by choreographers Donald Byrd and Washington herself. April 23, Thorne Hall, Occidental College, Los Angeles (213) 259-2022.

LUISA WASHINGTON: Lula Washington creates a powerhouse company which performs next month for adults and children: a 2 pm workshop is geared to pre-teens; the 8 pm performance features world premieres by choreographers Donald Byrd and Washington herself. April 23, Thorne Hall, Occidental College, Los Angeles (213) 259-2022.

Miami City Ballet Directed by Edward Villella, this company is not yet ten years old and already has one of the fastest-growing reputations in the dance world. Villella bases his direction in the Balanchine tradition of technical clarity and interpretational force. April 22–23, WiUera Theater, UCLA (310) 825-2101.

KATHAK Among the six major classical dance styles of India is Kathak, the dance of the storytellers. The Kathakas were a community of artists whose hereditary profession was to narrate history while entertaining with dance, music, and mime. Here in California, Chintresh Das has been a major performer and teacher of this art form for twenty years, performing at 1984’s Olympic Arts Festival and being named the 1987 Isadora Duncan Dancer of the Year. April 22, Mondavi Center for the Performing Arts, UC San Diego, La Jolla (619) 534-4690.

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Thelargest Performing Arts Center west of the Mississippi, The Music Center of the County of Los Angeles has chosen its fifth president since 1964. A candidate conversed with the man who will occupy this prestigious and influential position.

To hear the new Music Center president, Sharon Stanfill, talk, he has arrived in the ideal job at the ideal time. Bubbling with enthusiasm for Los Angeles, full of ideas about concerts, artists, and performances, and impassioned in his desire to reach new audiences, he brings his special brand of freshness and vitality to the halls of the Music Center of Los Angeles County.

Until recently, Stanfill was President and C.E.O. of the Wall Trap Foundation for the Performing Arts just outside the nation’s capital. He has seen a big city arts institution facing tough times. Stanfill is certainly not intimidated by the prospect of assuming leadership of the Music Center in the midst of a budget crisis and a contracting region-wide economic downturn; he’s too busy being excited by the creative opportunities of its artistic smorgasbord.

An unabashed lover of the arts in all forms, Stanfill regards his ability to take in performances at the Music Center as one of his major perks. “I’m going to have this problem of an abundance of riches — there will be all these marvelous events and programs, and I’ll have to choose how to spend my time among them. It’s as if someone has just handed me a great series of gifts,” he says of his appointment. “I feel almost (but not quite) believe he will be willing to pay for the privilege of holding down his office in lieu of drawing a salary.”

The prospect of working with creative people like Ernest Fleischmann and Esa-Pekka Salonen of the Los Angeles Philharmonic, Center Theatre Group head Gordon Davidson, Paul Salama of the Los Angeles Master Chorale and Sinfonia Orchestra, and the Los Angeles Music Center’s Opera director Peter Hemmingsen was one of the major attractions that drew him to southern California. “I’m really impressed by the heads of the various resident companies,” says Stanfill enthusiastically. “I would not be here if I did not believe in the artistic leadership that is already in place. This is a strong group of people who have made a difference, people who have taken risks.”

It is his rapport with creative people in the arts and his strong track record as an arts administrator that gave him the edge over 150 other candidates the Music Center board considered after a nationwide search. Stanfill studied for a summer session at Wall Trap, America’s only national park dedicated to the performing arts, for his efforts to expand the range of programming at the festival, and for standing a severe hemo-
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The largest Performing Arts Center west of the Mississippi. The Music Center of the County of Los Angeles has chosen its third president since 1964. A candid conversation with the man who will occupy this prestigious and influential position.

Stanfill Accepts the Challenge

by Digby Diehl

It is his rapport with creative people in the arts and his strong track record as an arts administrator that gave him the edge over 150 other candidates the Music Center board considered after a nationwide search. Stanfill started a stellar operation at Wolf Trap, America's only national park dedicated to the performing arts, for his efforts to expand the range of programming at the Kennedy Center.

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The largest Performing Arts Center west of the Mississippi. The Music Center of the County of Los Angeles has chosen its third president since 1964. A candid conversation with the man who will occupy this prestigious and influential position.
"...the arts for me are a way of informing myself about the world..."

While at Wolf Trap, he had a major role in planning concerts and other events, overseeing more than two hundred performances a year. When he arrived there in 1988, Wolf Trap was in fiscal turmoil after several years of budget deficits which had left it teetering on the brink of shutting down. Stansill oversaw the deficit, balanced the budget, and raised $5 to $6 million annually.

At the same time, he developed innovative programs to appeal to the diverse cultural mix of both urban and rural populations in the northern Virginia and Washington, DC areas, and instituted a pioneering arts education program for preschool children. Prior to his tenure at Wolf Trap, he was executive director of the Hopkins Center at Dartmouth College, responsible for the management and development of performing arts sponsored by the college, and director of cultural programs at Colorado State University.

As he moved from Colorado to New Hampshire to Virginia, Stansill was on the verge of believing himself to be the Johnny Appleseed of economic slowdowns — recensions seemed to pursue him across the country from one post to the next. In each of his positions, he was confronted with a community suddenly dried up into economic ruin. After the Rocky Mountain economy went bust while he was at Colorado State, "the same thing happened when I took up my position at Dartmouth," Stansill recalls. "The New England/Massachusetts Miracle disappeared shortly after I arrived. Then the bottom dropped out of the real estate market about six months after I arrived in Wolf Trap. Los Angeles is actually the first place I've moved to where the downturn happened before I got there. I'm used to this," he says with a laugh. "I find it challenging, but I don't find it discouraging.

Fundraising for the Music Center will be one of Stansill's most important responsibilities, and given the struggles of southern California, it is likely to prove to be the one that is most difficult — or in his terminology, "challenging." He will be responsible for financing the completion of Disney Hall and the renovation and refurbishment of the Ahmanson Theatre, but he is less concerned about those capital projects than about securing funding for ongoing programs, especially for outreach and education. "Raising the money to complete Disney Hall,... when we look at how much money is already in hand, is not a challenge I feel distressed by at all — that's quite double," he says confidently. "It's the support of quality programming that you have to find money for year after year. That will be the serious challenge in an economy that's restructuring itself.

Stansill is grateful by what he sees as the rich philanthropic tradition in Los Angeles, which he says compares quite favorably to Washington, Boston, and even New York. He is particularly looking forward to working with the various organizations which support the Music Center. "I've never been associated with an organization that has so many different volunteer auxiliary groups," he says. "That's a broad base of support. We need to extend that further, but it's healthier than a lot of other major arts organizations across the country."

To find the funding that the Music Center needs, Stansill intends to expand the donor base, both in terms of corporate donors and individuals. "My sense is that it is the middle-class business donation that the Music Center is lacking. That's probably an area for expansion, because we've done very well with major industries here. We've done reasonably well with prominent individual donations, though I think that's another area that has to be expanded."

Stansill sees this desired growth of the donor base as inextricably tied to enhancing the appeal of Music Center programming to Los Angeles' rich mix of ethnic groups. Faced with a similar situation in Virginia, Stansill instituted Wolf Trap's highly regarded "Folk Masters" program, developed in coordination with the Smithsonian Institution and WETA, the local PBS affiliate.

"The Folk Masters' program brings in about one hundred artists each year from across the country, folk artists who come out of the oral-based tradition," he explains. The objective is to seek out just artists whose work represents the music of their native land, but the music of the past, that music that has been, in Stansill's words, "informed and influenced by the American experience."

Included were programs of Mexican harp and violin music, Cambodian, Thai and Chinese music, as well as Appalachian and Mississippi Delta blue. The concerts were notable not just for individual performances, but for the often surprising juxtaposition of artists in a similar genre. One popular gospel music program teamed a women's gospel choir called the Gospel Pearls, a gospel brass band, and a group performing Samoan gospel music.

In conjunction with those programs, Stansill's staff organized local promotion efforts, reaching into schools, community churches and shopping centers to publicize the events. They also arranged hustling and other transportation to get audiences to the concerts. The concerts were a resounding success, and brought many young people to Wolf Trap — both artists and audiences alike — who had never been there before.

For many it was the beginning of a habit of concert-going, which is what Stansill had intended. To attract new audiences,... if you have to do the music, the dances, and the theater — and they are wonderful — that grows out of people's daily experience and bring them things that they recognize and value, and that carry on important cultural traditions."
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While at Wolf Trap, he had a major role in planning concerts and other events, overseeing more than two hundred performances a year. When he arrived there in 1988, Wolf Trap was in fiscal turmoil after several years of budget deficits which had left it reeling on the brink of losing an $18 million federal loan. Stanfill sorted the deficit, balanced the budget, and raised $55 to $65 million annually.

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Funding for the Music Center will be one of Stanfill's most important responsibilities, and given the fragile southern California economy, it is likely to prove to be the one that is more difficult — or in his terminology, "challenging." He will be responsible for financing the completion of Disney Hall and the redesign and refurbishment of the Ahmanson Theatre, but he is less concerned about those capital projects than about securing funding for ongoing programs, especially for outreach and education: "Raising the money to complete Disney Hall,... what we look at how much money is there already, is not a challenge I feel distressed by at all — that's quite double," he says confidently. "It's the support of quality programming that you have to find money for year after year after year that will be the serious challenge in an economy that's restructuring itself."

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Artistic Director

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PENZING
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Stage Door Theater

A CHRISTMAS CAROL
by Charles Dickens
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Orpheum Theater

SOAP
by Molière
December 18, 1993 through February 13, 1994
Stage Door Theater

UNCLE MAMY
by Anton Chekhov
January 12, 1994 through March 6, 1994
Marines Memorial Theater

FULL MOON
by Raymond Price
February 24, 1994 through April 17, 1994
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LIGHT UP THE SKY
by Moss Hart
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OLEANNA
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April 28, 1994 through June 19, 1994
Stage Door Theater

Tickets and Information: (415) 749-2477
Andrea Marcovicci — diva of the stage, screen, and cabaret — returns to A.C.T. for the first time in a cabaret concerts of her "State-of-the-heart crooning" (San Francisco Chronicle) on March 30, 24 and 15 at Herzfeld Theater. The program will feature songs from her new show, "Always, Irving Berlin." 

Marcovicci thus continues her ongoing love affair with San Francisco and A.C.T. audiences. She has had a special place in her heart for the city since her dramatic turn in "Joan of Arc" (1999), "Bronx Tale" (1980), and "On a Clear Day You Can See Forever" (1991). But this time she has been moved to be touched by her words, literary interpretations of classic ballads, which have captivated audiences and charmed the press for almost a decade.

A consummate stage presence as well as actress, and dubbed the "essence of romance" by The New York Times, Marcovicci began her cabaret career at The Gardenia in Hollywood, where she has been appearing regularly since 1985. She first seduced San Francisco cabaret audiences in 1986 with her heartfelt performances on the Flash Boom. Her conquest of the Bay Area led to regular engagements in this country's most sophisticated night spots, from the Roof Room of the Algonquin Hotel in New York — including an unprecedented sixteen-week sold-out engagement last year — to Chicago's Gold Star Saloon Bar and George's. In 1989, she appeared in Carnegie Hall's "The Best of Cabaret" as the only nonmusical performer to have worked for American Express to her "December Song," by Maury Yeston, composer of the love songs of World War II (inspired, in part, by the memories of The City's own Herb Caen), with which she later filled the Civic Auditorium to the rafters in the San Francisco Symphony's 1982 Summer Pops Series. 

She received her success with the Pops in 1983 with "Just Knew," and last fall won acclaim in her formal Carmelita Hall solo debut before a sold-out audience. Her magnificently crafted acts, which reflect her own classical background and way beyond — including quotations from Edna St. Vincent Millay, Dorothy Parker, Tennessee Williams, "heartbreaker," and "a singer for the unshaped-place, off-with-the-light lis- tering" (People magazine) and "a breathtaking beauty, a versatile actress, and a singer of such luminously torchy poise that a new term began to be coined in her honor: "renais-sance femme fatale" (L.A. Weekly). 

Marcovicci's acting career began on the dramatic stage "Love is a Many-Splend- ured Thing." She made her Broadway debut with Howard Keel in "Ambassador," the musical adaptation of the novel by Henry James, and has appeared on Broadway in The Wedding of Ephigenia, Varsity, Old and The Singing Nun. She portrayed the leg- endary ladies of Chaplin opposite Anthony Newley, and performed Ophelia to Sol Wilson's Hamlet for Joseph Papp's Shake- speare in the Park. Her film credits include The Front with Woody Allen, The Island with Michael Caine, Space- shunter with Peter Strauss, The Cinderella Ghost with John Cregar, Henry Jaglom's Some- thing to Tell, Christian Bale in his last film appearance, and, most recently, Danny Devito's Don's Star in the Ninetieth Cen- tury Ford's Jack and the Deer. Audience may also recognize her from regular appearances on "Bermudian's" and "Trapper John, M.D.," as well as guest appear- ances on "Fourth," "Magnum, P.I.", "Hill Street Blues," "Kojak," and many more for television movies.

Also returning to A.C.T. will be Marcovicci's musical director, the talented com- pposer and pianist Glenn Metzbach. Marcovicci's performances for A.C.T. will include a special dinner gala. Further details will be announced — watch your local newspaper, or call the A.C.T. Box Office at (415) 749-SACT.

Continued on page P8.
A运输 Marcovici — diva of the stage, screen, and cabaret — returns to A.C.T. for the fourth time. Her cabaret concerts of her "State-of-the-heart worming" (San Francisco Chronicle) on March 20, 24 and 25 at Herbst Theater. The program will feature songs from her new show, "Always, Irving Berlin."

Marcovici thus continues her ongoing love affair with San Francisco and A.C.T. — the theater that has given her a special place in her heart — since her dramatic arrival in "Sun (1998), Burglars (1990), and Cat on a Hot Tin Roof (1991). Don't miss this chance to be touched by her witty, literate interpretations of classic ballads, which have captivated audiences and charmed the press for almost a decade.

A consummate songstress as well as actress, and dubbed "the essence of romance" by The New York Times, Marcovici began her cabaret career at The Gardenia in Hollywood, where she has been appearing regularly since 1983. She first seduced San Francisco cabaret deorners in 1996 with her heart-stopping performances at the Push Boom. Her conquest of the Bay Area led to regular engagements in this country's most sophisticated night spots, from the Oak Room of the Algonquin Hotel in New York — including an unprecedented sixteen-week sold-out engagement last year — to Chicago's Gold Star Saloon Bar and George's. In 1989, she appeared in Cambridge, Massachusetts as the only nucleur mariner for her "December Song," by Maury Ross, composer of the love songs of World War II, (inspired, in part, by the memories of The City's own Herb Caen), with which she later filled the Civic Auditorium to the raucous in the San Francisco Symphony's 1982 Summer Pops Series. She returned with success with the Pops in 1983 with "Just Korn," and last fall won acclaim in her formal Carmen Hall solo debut before a sold-out audience. Her melodiously crafted acts, which reflect her own classical background and very humor — including quotations from Edna St. Vincent Millay, Dorothy Parker, "heartbreaker," and "a singer for unplug-the-phones, off-with-the-light's-lit-ting" (People) — as a breathtaking beauty, a versatile actress, and a singer of such luminously tender poise that a new term begs to be coined in her honor: "renesima feminine fatale" (L.A. Weekly). Marcovici's acting career began on the dramatic stage "Love Is a Many-Splend-ored Thing". She made her Broadway debut with Howard KJn Elend in Ambassadors, the musical adaptation of the novel by Henry James, and has appeared off-Broadway in The Wedding of Susannah, Major Barbara, and The Sappho. She portrayed the legendary wife of Childe off the Olivia, Anthony Newley, and performed Ophelia to Sun Waterman's Hamlet for Joseph Papp's Shakespeare in the Park. Her film credits include The Front with Woody Allen, The Island with Michael Caine, Spacehunter with Peter Strauss, The Cincinnati Gute with John Cough, Henry Jagolino's Some-where, and most recently, Danny DeVito's Anchors Aweigh Century 21's Jack and the Bear. Marcovici has also directed scenes in "BermUDA, and "Trapper John, M.D.," as well as guest appearances on "Bull," "Magnum, P.I., " "Hill Street Blues," "Kojak," and many made-for-television movies. Also returning to the A.C.T. will be Marcovici's musical director, the talented composer and pianist Glenn Metzler. Marcovici's performances for A.C.T. will include a special dinner gala. Further details will be announced — watch your local newspaper, or call the A.C.T. Box Office at (415) 749-SACT.

Andrea Marcovici brings her renowned cabaret act to Herbst Theater for A.C.T.'s benefit.
The American Conservatory Theater

presents

FULL MOON

By Reynolds Price

(1988)

Directed by
Benny Sato Ambush

Scenery by
Kate Edmunds

Costumes by
Callie Floor

Lighting by
Peter Maradudin

Sound by
Stephen Lefgrand

Dialect Consultant
Deborah Susel

Casting by
Ellen Novack, C.S.A.; Meryl Lind Shaw

The Cast

Kersey Bascomb
Unmarried and unemployed

Kipple Patrick
A clerk in the local savings and loan

John Bascomb
Kersey's father, a widower and a lawyer

Walter Parker
Cook and general butler to the Bascombs

Sarah Gaskin
Cook and maid to the Patricks; Ora Lee's mother

Ora Lee Gaskin
Sarah's daughter

Frank Patrick
Kip's father, a widower and a high school teacher

Christian Bascomb
Kersey's mother, seen in Kerney's dream

Dorothy Patrick
Kip's mother, also seen in Kerney's dream

*Students in the ACT: Academy

The Time and Place
Late Summer 1988, Eastern North Carolina

Act I
Scene 1: The Bascomb yard. Saturday night, near midnight.
Scene 2: The Bascomb kitchen. Sunday morning, 12:15 a.m.
Scene 3: The Gaskin yard. Later that morning, 1:30 a.m.
Scene 4: The Bascomb yard. Forty-five minutes later.
Scene 5: The Patrick porch. A half hour later.
Scene 6: Kerney's dream. A few minutes later.

Act II
Scene 1: The Bascomb kitchen. Daylight that Sunday morning.
Scene 2: The Patrick porch. That afternoon, 12:15 p.m.
Scene 3: The Gaskin yard. Fifteen minutes later.
Scene 4: The Patrick porch. That afternoon, 2:30 p.m.

There will be one intermission.

Understudies
Kersey Bascomb—Zachary Barton; Walter Parker—Guiseppe Jones; Kipple Patrick—David Basner; Sarah and Ora Lee Gaskin—Chalendro Schaffer; John Bascomb and Frank Patrick—George Maguire; Christine Bascomb and Dorothy Patrick—Stephanie Dorian

Stage Management Staff
Donna Rose Fletcher and Steven Lukers

Associate Director
Craig Slaight

Directing Observers
Vincent Brown, Abraham Oslapa, Barbe Marshall

Full Moon is presented by arrangement with Dramatists Play Service, Inc. in New York.
The American Conservatory Theater

presents

FULL MOON
By Reynolds Price (1988)

Directed by Reury Sato Ambush
Scenery by Kate Edmunds
Costumes by Calie Foe
Lighting by Peter Maravelas
Sound by Stephen LeGrand
Dialect Consultant Deborah Sussel
Casting by Ellen Novack, C.S.A.; Meryl Lind Shaw

The Cast

Kerry Bascomb
Unmarried and unemployed

Kipper Patrick
A clerk in the local savings and loan

John Bascomb
Kerry's father, a widower and a lawyer

Walter Parler
Cook and general butler to the Bascombs

Sarah Gaskin
Cook and maid to the Patricks; Ora Lee's mother

Ora Lee Gaskin
Sarah's daughter

Frank Patrick
Kip's father, a widower and a high school teacher

Charlotte Bascomb
Kerry's mother, seen in Kerry's dream

Dorothy Patrick
Kip's mother, also seen in Kerry's dream

*Students in the A.C.T. Academy

The Time and Place
Late Summer 1938, Eastern North Carolina

Act I
Scene 1: The Bascomb yard. Saturday night, near midnight.
Scene 2: The Bascomb kitchen. Sunday morning, 12:15 a.m.
Scene 3: The Gaskin yard. Later that morning, 1:30 a.m.
Scene 4: The Bascomb yard. Forty-five minutes later.
Scene 5: The Patrick porch. A half hour later.
Scene 6: Kerry's dream. A few minutes later.

Act II
Scene 1: The Bascomb kitchen. Daylight that Sunday morning.
Scene 2: The Patrick porch. That afternoon, 12:15 p.m.
Scene 3: The Gaskin yard. Fifteen minutes later.
Scene 4: The Patrick porch. That afternoon, 2:30 p.m.

There will be one interruption.

Understudies
Kerry Bascomb—Zachary Barton, Walter Parler—Guilien Jones; Kipper Patrick—David Basner, Sarah and Ora Lee Gaskin—Chanzel Schaffer, John Bascomb and Frank Patrick—George Miguez; Charlotte Bascomb and Dorothy Patrick—Stephanie Dorian

Stage Management Staff
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Associate Director Craig Slaight

Director Kent Gash

Associate Director Vincent Brown, Abraham Celapa, Barbe Marshall

Full Moon is presented by arrangement with Dramatists Play Service, Inc. in New York.
Reynolds Price: A Publicly Private Man
By Elizabeth Brodersen

Six days a week, Reynolds Price sits at his desk in Durham, North Carolina—near Duke University, where he teaches at least one semester a year—writing and screening his telephone calls. A seemingly reclusive man who describes himself as "almost obsessed with privacy," he has nevertheless made a prolific life's work of exposing to the world his most intimate emotions.

Price has published twenty-five volumes—including novels, poetry, essays, short stories, and plays—from the novel A Long and Happy Life, winner of the William Faulkner Foundation Award in 1962, to A Whole New Light, a memoir due out this spring which chronicles his twenty-year battle with a crippling spinal cancer.

Reynolds Price

Southern Living

While Southern writing has long been one of the most fertile areas of American fiction, with a few notable exceptions (such as the work of Horton Foote) it has not been much explored in the theater, particularly in recent years. With Pull Moon, Price presents a particular place and time—a unique part of the South near the end of the century separating the Civil War and the civil rights movement—which are at the same time part of our own history and a foreign world within our borders.

Although he denies that his work is directly autobiographical, much of Price's writing is influenced by the characters and settings of his deeply Southern upbringing. His subject matter is frequently drawn from a lifetime in and around eastern North Carolina, particularly Warren County, from where his family's roots extend back for more than two centuries. Deciding on the human race into "heroes" and "stayers," Price places himself in the latter category, having resisted for all but four of his sixty years within sixty miles of the village of Mooca, where he was born in his mother's family home in 1931. Because his father was a travelling salesman, young Reynolds spent his early life moving (thirteen times in fourteen years) from small town to small town, among them Warrensburg, Redington, and Asheboro.

The locale where Price was raised—which he calls the "upper South" and defines as the area from Richmond, Virginia, through most of North Carolina—has held a lightly unexamined place in the history of the South. A former governor described North Carolina—sandwiched between two hard-core slave states, Virginia and South Carolina—as "a vail of humanity between two great mountains of concord." The last state to secede from the Union and, after the war, the first to repair, it seems to have escaped much of the violent racial unrest of the North and Deep South.

Price recalls that in Moore, once a Confederate training camp, there were still people alive during his childhood who had vivid memories of the Civil War. It was 1938, when Pull Moon takes place, the cultural superstructure of the upper South was still very much the same as it had been during Reconstruction in 1865. The economy remained dependent on tobacco and cotton, and on fish along the coast, all labor-intensive commodities. There was no great disparity of income—"poorly paid and close to it—and contact with the outside world was almost non-existent.

Seventy percent of Warren County's inhabitants were black, and almost every white family employed black women, men, and children as farm hands, houseworkers, gardeners, and drivers. Although members of the two races lived—literally—on opposite sides of the railroad tracks, they worked together daily in fields and homes, and many children were raised by black men and women in homes that were no different than those in which they grew up. The enforced intimacy between the races, Price has written, grew into "mutual dependency" marked by "pointed sparkles" and "frequent occasions of mutual enumeration and, occasionally, much woe."

The close inter racial relationships depicted in Pull Moon find echoes in Price's novel: in his childhood, he and his parents lived in a house that employed black men and women, with whom they formed intimate and lasting bonds. His father, in particular, became lifelong friends with Grant Ferris, who lived with the Price family on and off for many years, as companion rather than employee, and was known to Reynolds as "White Grant." And in the memoir Clear Pictures (1990), Price describes how his Aunt Mina and her black helper, Mary Lee, worked together side by side in a crowded kitchen throughout the years, "a struggle blindly to make from poverty and small attention a usable bridge over that dark gulf which neither had built."

"Despite the fact that the racial situation was one that we certainly look upon now as extremely ugly," says Price, "a great deal of detumescence, as well as illegitimate male, emotional intermingling went on between the races. One thing that was never lacking in the world I grew up in was some sense of genuine communication between whites and blacks. It went on constantly, day after day, and on into the night. I don't think I ever heard of an act of overt violence between a black person and a white person until I was well into my twenties. Which is not to say that people weren't unhappy about the situation they were living in. On the whole the culture of the culture meant that if you were unhappy about it you either went away or stupidly hidden and learned how to live—the way many people in the world do live under certain degrees of pressure—by pulling up the best possible front on any difficulty.

The sexual tension evident in Pull Moon was also a part of everyday life in Price's South. In Clear Pictures, he writes that "white Southern women were the chief conveyors of the racial code." He explains that role as an expression of jealousy as well as of "more erotic and near-erotic manifestations—the fear of the black male as a potential sexual threat, the demonization of black male sexuality." He concludes, "If you read your way through Southern literature and the writings of the time, you'll find how very much the wife and mother, who provided the house mistress, was the real guardian of the whole racial system. And of course there were, as we know now, fairly frequent sexual relations between white men and black women. I must say I was never aware that any such thing was going on in my childhood. It existed, but it existed under conditions of great secrecy. I think by the time of my childhood in the 1930s and 1940s, it was a rare and vanishing relationship."

World War II changed everything. Today, "There is still a great deal of maladjustment and willingness to help one another in problematic life situations. But the basis of community life has shifted completely. Farming has fallen off, tobacco is not nearly the popular commodity that it was, and large amounts of farm work are done now by Mexican immigrant labor. The old mutual, internship work culture that existed in my childhood simply isn't there any more."

"The way young people meet each other and their possible future mates and mingle with them early on has also changed tremendously. There are degrees of sexual freedom, the chance to travel, the awareness of a larger outside world and different kinds of culture—all are obviously much more available to young people now than they were anywhere in America fifty years ago."
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Six days a week, Reynolds Price sits in his New England home in Durham, North Carolina. Price, who teaches at least one semester a year—writing and screening his telephone calls—a seemingly reclusive man who describes himself as "almost obsessed with privacy," has nevertheless found a prolific life's work of exposing to the world his most intimate emotions.

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Although he denies that his work is directly autobiographical, much of Price's writing is informed by the characters and settings of his deeply Southern upbringing. His subject matter is frequently drawn from a lifetime in and around eastern North Carolina, particularly Warren County, where his family's roots extend back for more than two centuries. Despite the human race into "beavers" and "stayers," Price places himself in the latter category, having resided for all but four of his sixty years within thirty miles of the village of Minoh, where he was born in his mother's family home in 1928. Because his father was a traveling salesman, young Reynolds spent his early life moving (thirteen times in fourteen years) from small town to small town, among Warren, Raleigh, and Winston-Salem.

The locale where Price was raised—what he calls the "Upper South" and defines as the area from Richmond, Virginia, through most of North Carolina—has held a uniquely unexamined place in the history of the South. A former governor described North Carolina—sandwiched between two hard-core slave states, Virginia and South Carolina—as "a vade mecum between two great mountains of concert." The last state to secede from the Union and, after the war, the first to repudiate, it seems to have escaped much of the violent racial unrest of the North and Deep South.

Price recalls that in Minoh, once a Confederate training camp, there were still people alive during his childhood who had lived memories of the Civil War. In 1936, when Paul Moon takes place, the cultural superstructure of the Upper South was still very much the same as it had been during Reconstruction in 1865. The economy remained dependent on tobacco and cotton, and on fish along the coast, all labor-intensive commodities; there was no great disparity of income—pretty much everybody was poor or close to it—and contact with the outside world was limited. The narrative of the novel, which is a knowledge of the culture meant that you were unhappy about it either because you were angry or stupid behind and learned how to live—this was the many people in the world who lived under certain degrees of pressure—by pulling up the best possible front in any difficulty.

The sexual tension evident in Paul Moon was also a part of everyday life in Price's South. In Clear Picture, he writes that "white Southern women were the chiefsexplayers of the racial code." He explains that role as an expression of jealousy as well as "more erotic and near-erotic manifestations—the fear of the black female as a potential sexual threat, the demonization of black male sexuality." He continues: "If you read your way through Southern literature and the writings of the time, you will find how very much the wife and mother, who provided the house mistress, was the real guardian of the whole racial system. And of course there were, as we know now, fairly frequent sexual relations between white men and black women. I must say I was never aware that any such thing was going on in my childhood. It existed, but it existed under conditions of great secrecy. I think at the time of my childhood in the 1930s and 40s, it was a rare and vanishing relationship.

World War II changed everything. Today there is still a great deal of prejudice and willingness to help one another in problem-solving life situations. But the bias of community life has shifted completely. Farming has fallen off, tobacco is not nearly the popular commodity that it was, and huge amounts of farm work are done now by Mexican immigrant labor. The old mutual, inter-related way of life that existed in my childhood simply isn't there anymore.

"The way young people meet each other possible future mates and mingle with them early on has also changed tremendously. There are degrees of sexual freedom, the chance to travel, the awareness of a larger outside world and different kinds of culture—all are obviously much more exciting and much more available to young people now than they were anywhere in America fifty years ago."
American Conservatory Theater

story "Michael Egan's" caught the attention of Edna Weily. She sent the story to a agent, who signed Price, and Weily continued to champion his work, prompting him to write his first published story, "A Chain of Love." He wrote stories in earnest during years at Cowden, where he won the encouragement of English literary figures Lord David Cecil, Stephen Spender, and W.B. Yeats.

After the British Journal Discovers published "A Chain of Love," Allston brought out "Lending and Death," and "The Name and Place of Honor" (1952), a collection of the early stories. The ensuing decades produced the novels "The Voyage of the Moon" (1960), "Love and Work" (1968), "The Surface of Earth" (1975), and "The Scare of Light" (1981), plus various short stories collections such as "The Sea of Suffering" (1980), "O. Henry Award" (1985), "The Strange Case of Dr. Jekyll and Mr. Hyde" (1886), "The Life of Pi" (1950), etc.

Price has resisted attempts to categorize his work—whether by genre, geographic location, or literary influence — and has firmly rejected any affiliation with what other prominent Southern novelists, William Faulkner, and Eudora Welty, have shared. Rather, the relationship with Price bears a "relationship of varied admiration and respect," and his stories have been included in "The Novels of the American South," which he shares with "The Best American Short Stories of the Century." He is the recipient of numerous awards and honors, including the National Book Critics Circle Award, the O. Henry Award, the National Book Award in Fiction, and the National Book Critics Circle Award in Fiction.

Speaking Out on Full Moon

Join us for post-performance discussions of Reynolds Price's work. The talks begin at approximately 9:00 p.m. immediately after the Sunday matinees. There is no additional admission charge, so please come even if you attend the play on another day.

March 6, 1994

Special appearance by Reynolds Price

April 10, 1994

Featuring A.C.T. Associate Artist Director Bruno Falco Ambrosio

Stage Door Theater

P8

SHAKE'S ESSAYS TO GET THROUGH DAILY LIFE WITH THE UNREASONABLE SIDE EFFECT OF INCREASED PRODUCTIVITY. REYNOLDS TURNED OUT TO BE MY ONLY WAY TO GET SOME CONTROL OVER THE PAIN. AND IN THE LAST TEN YEARS MY WORK HAS COME AT TWICE ITS PREVIOUS SPEED." HE LAUGHS. "I DON'T KNOW WHY THAT IS, BUT I DON'T WANT TO QUESTION IT TOO CLOSELY."

"I THINK PROBABLY THE MAIN THING HYPNOSIS SAVED FOR ME IS THE WAY IT HELPED ME.za THE PRIMARY OF THE UNCONSCIOUS MIND IN YOUR LIFE. YOU BEGIN TO REALIZE THAT YOUR WORK IS A LARGER TASK BECAUSE OF A PERIOD OF YOUR BRAIN THAT IS OUT OF YOUR CONSCIOUS AWARENESS."

"I'M THINKING OF HOW AMERICAN CANADA CAN BE ENCOURAGED TO THINK ABOUT THEIR PROBLEMS, AND HOW IT CAN BE ENCOURAGED TO THINK ABOUT THEIR PROBLEMS, AND HOW IT CAN CLEAR UP OUR MINDS." HE CONCLUDES. "I'M THINKING OF THE MINDS."

"I'M THINKING OF THE MINDS."

"I'M THINKING OF THE MINDS."

"I'M THINKING OF THE MINDS."

"I'M THINKING OF THE MINDS."
American Conservatory Theater

story "Michael Eisenstein" caught the attention of Edora Weil. She sent the story to her agent, who signed Price, and Weil continued to champion his work, prompting him to write his first published story, "A Chain of Love." He wrote stories in earnest during the three years at Oxford, where he won the encouragement of English literary figures Lord David Cecil, Stephen Spender, and W.B. Yeats.

After the British journal Discoveries published "A Chain of Love," Attwell brought out a Littleacrylic and a Life and a Life and a Life (1952), a collection of the early stories. The ensuing decade produced the novels The Governess Map (1960), Love and Work (1968), The Surface of Earth (1975), The Source of Light (1981), Kids Dinner (winner of the National Book Critic Circle Award, 1981), Good House (1985), The Pomegranate of Angkor (1990), and Big Colossus (1992); the story collections Permanent Errors (1971), The Very Breast of British (1976), and A Surestroke (1985); the essay assembled in Things Themselves (1973), A Fable of God (1993), and A Second Avenue Remix, 1986 (1997); and three volumes of poetry: Fand Provisions (1982), The Last of Fox (1986), and The Use of Fire (1990); as well as the two memoirs and four volumes of plays.

Price has resisted attempts to categorize his work—whether by genre, geographical location, or literary influence—and has firmly rejected any affiliation with that other prominent Southern novelist, William Faulkner. He has acknowledged, with deep gratitude, to Weil, with whom he shares a "relationship of varied admiration and respect," and whose stories he made him feel "confirmed by her example in the validity of my own experience as a source of art.

Price credits his love of storytelling to his several aunts, who bestowed on him a varied library of adventure stories Time Travel Away, The Arabian Nights, Doctor Doolittle, the King Arthur legends, and Bible stories, among others. His family was "rebelliously expressive, physically as well as verbally" ("all my kin flung themselves on us with the recklessness of Russian protesters").


A Novelist Who Writes Plays?

Although best known for his stories and novels, Price has also published six plays (not counting the high-school work). His first published drama, "The Plotters" (1970), was based on a screenplay he had written for a film version of his book, "A Meal at the White Rose." Price's most recent play, "The Plotters," was produced by the Cleveland Play House in 1989.

Price, who is a member of the American Academy of Arts and Letters, has received several awards for his writing, including the National Book Critics Circle Award, the PEN/Faulkner Award, and the Pulitzer Prize. He is a member of the Board of Directors of the American Conservatory Theater and has served on the boards of several other organizations.

Speaking Out!

Join us for post-performance discussions of Reynolds Price's works with the author.

March 6, 1994

Saratoga Springs Performing Arts Center

April 10, 1994

Featuring A.C.T. Associate Artist Director Barry Shikhet

Stage Door Theater

Reynolds Price's 70th Birthday Celebration at A Clear Light of Place, ACIT, Van Ness in San Francisco, on March 8, 1994 at 7:30 p.m.
The Way It Was
Interviews with Benny Sato Ambush

American Conservatory Theater

After taking Baywood Prize for examples of the towns he imagined while writing Full Moon, director Benny Sato Ambush adopted Beaumont, on the eastern coast of North Carolina, as the real-world counterpart to the imagined home of the Bisamon, Patricia, and Gardina. Below are excerpts from the tales and memories collected by Ambush during a recent research visit to that remarkable community.

My very special thanks to the people of Beaumont, North Carolina, who in opening their lives with grace and welcoming kindness to this curious visitor made losing and indelible impressions.

J.D. and Ruth Barbour
Roebyt Barfield
Martha Barnett
Bea. Avery C. Brown
Oving Gordon
Emme Jones
Launa Keene
Victor Martin
Nancy Slotin

Connie Mason
Doreene Medlin
George Moore
Evelyn H. Hebbard
Rosalee Fifer
Charles and Pat Pitts
Margaret and Howard L. "Stumpy" Rivers
J.A. and Barbara Rose

—Benny Sato Ambush

There was definitely a division in the white community between people who lived on this side of the railroad tracks and the other side. Not just figuratively, but literally. The railroad tracks you crossed when you came down here. Also, most of the black population lived north of the railroad tracks. Not intermingled.

Of course, you are certainly aware that the schools were segregated. We had to walk through the black part of town to get to school, or ride our bicycles, but I can recall, this is said, especially speaking to a black child or person, going to or from school, the three years I was born...

...My grandmother, who lived right in front of the old cemetery—the yellow house, that was my grandmother's house. Why do the black and white generation all born—had a washerwoman who came and picked up the laundry and took it home. She was her name. She had a son...She remembered me stopping and playing in his yard, playing on his swing.
The Way It Was
Interviews with Benny Sato Ambush

There was definitely a division in the white community between people who lived on this side of the railroad tracks and the other side. Not just figuratively, but literally. The railroad tracks cut you off when you came down here. Most of the black population lived north of the railroad tracks. Not intermingled.

Of course, you are certainly aware that the schools were segregated. We had to walk through the black part of town to get to school, or ride our bikes, but I can recall, and this is sad, especially speaking to a black child or person, going to or from school, for the three years I was born...

"My grandmother, who lived right in front of the old cemetery—the yellow house, that was my grandmother's house—when my mother and her sisters were all born—had a washtub woman who came at night and picked up the laundry and took it home. It was her name. She had a son. S... He remembers me stopping and playing in his yard, playing on his swing.

I would say, a girl out of high school at that time, who was considered smart, was probably looking for a husband, first and foremost, trying to find kind of a job, probably in the secretarial line, because I was such a fantastic cook. This aunt had a full-time job—she didn't live in, but she might as well have—black maid servant who was cook, cleaning woman, and friend. The relationship was very strong and I grew older because it was certainly employee to employer. But I don't think it was master-servant or slave. There was a mutual understanding, a mutual agreement, without ever spoken or not, how far this thing could be taken. I don't think I ever saw that line being crossed.

I have never heard one of my friends tell me, even if there were any sexual relationships between young [white] boys and black girls. Even in confidence.

We had a town where, but she was white.

Separate schools, separate churches. And separate movies. When I first started going to movies it was about five cents.

"It seemed to me that people got along so good together. I guess everybody knew their places, so they stayed in their places. If you were colored and you knew you were colored, there were certain things you couldn't do and certain things like you couldn't do. So you stayed in your place. Light out here, when the courthouse... Was there used to be nothing but a vacant lot for the jail. And during a Saturday morning, there'd be boys who'd go out there and play baseball together, white and black boys together... So it wasn't that big a thing among here, you kids got along together...

"During the thirties, at that time, people didn't travel. Very few white people... On the white people. You didn't assume that most girls were trying to be good girls, who were looking for a husband, and homes, and children, and there wasn't any career tape like there is now.

"I was born right here. Born right in this house. In the late thirties, it wasn't like it is now. When I first started out in life, I was used to walking around to the white people's houses—cooking, cleaning, things like that. Then I used to pick beans, tomatoes, corn, white potatoes. I used to go on my knees picking 'em up. They'd give you fifteen cents a crate. They used to come pick up crates and trucks went out and go to work like that, from seven o'clock in the morning till 11, I think. We'd knock of about six in the afternoon..."

I was born right across the street... Back in the thirties I was a kid; it wasn't such a hard life, because we had the ocean and the farm areas to get food from. We lived a pretty comfortable life, but you, know..."

"As far as I can remember, we didn't have any problems as far as race relations. We actually didn't. Because although I was born on this street, on the next street over there was a white family. We used to go there and eat with them, and the kids would come out with us... We all did have

A Note from the Playwright

My time and place are "eastern North Carolina, late summer, 1938," though my characters are oblivious to the gathering clouds that were one year exactly before the one of Second World War, a war which would sweep over Kip, Kenyon, and Where and away from home and all their post. And mains Carolina is the fertile land from Raleigh to the sea. But, does Full Moon mirror an actual past or a mythic age? To be sure, the myths and rhythms of my characters began in their early memories of that beautiful coastal time and place, with its musically complex and melancholy blend of black and white.

But any viewer will be badly misled to test my realism against his or her private sense of the facts of life or on a particular picture of the visible Earth. The caution holds for any other playwrights from Aeschylus to Sam Shepard...

The myth of fiction—novel, stories, plays, and films—are above all, shining creation of craftsmen who watch place and its people and remodel their shapes to an inner need. The "eastern Carolina" of Full Moon may be nearer to conceivable fact than the Theses of Oedipus or the Deserts of Hamlet, but not by many miles. I begin, like most of us, from home, from Quaye to move on, never quite taking both feet off my ground. What I know about, though, is not fancy but essence—the condemnation in word and gesture of the life of one or more human beings in a remade space that becomes our world, or a limited part of our mutual universe, for the time we tend, I hope to find my new friends, discover your intelligent..."
American Conservatory Theater

there were two multi-faceted girls in Bonnaff. So obviously it happened. Now who is it and I really don't know...it never heard it even discussed. Nothing I guess I am a kid and that it happened between two parties, neither of whom were very nice to begin with.

I think (people would have thought) it was reprehensible...that both parties should have been ashamed of themselves. It would have been that same idea, incidentally, if there had been an illegitimate child born to a white hepatitis or boy black boy girl. There still would have been the feeling of, you just don't do those kinds of things and you didn't back then. If there had been any idea or involvement who was involved, that would have been very bad for us. It would have been a bad business. There would have been a bad experience for them. They may not have been able to handle it...

I do know that when I was growing up child on book (Blindside County, NY 1899)

American Conservatory Theater

never had trouble. They were just as good to my children as they were to us.

***

Because Beaufort was always a rather poor community—its never had a lot of money—doctors and woulds been economically upper class in the community. And that doesn't mean they were rich, by any means...They get an awful lot of bad paid in bullshit and fish and what have you, and so we do still, as a matter of fact...

Mother always had a black helper who was cook, house cleaner, nursemaid, the whole works. Their influence on me was tremendous, because they were so full of love and care that was just the most magnificent woman. Only I was crazy about her. She lived about half a block away in the White House and he and I were very close, we enjoyed each other a lot. She was my nurse when I was very small. She also was the name for several of my cousins. She started working with my grandmother and grandfather when she was two years old. When they were getting down, incidentally, the boys down was my my young brother and my grandfather, the next door was my aunt's and this was our house, so we had all three of them right next to each other.

So, again, these folks became very much part of the family. At Christmas time there was an exchange of gifts. On birthdays, holidays, anything that went on, they were always a part of whatever was going on. Though they were on some working days, particularly Christmas...because we had forty or fifty people in our house. So they actually came up and helped prepare and were a part of everything on those big days. But they were loved, and they loved us, and they made the Christmas special.

"We didn't buy things. We did things. We purchased darn little...Most of the time we made our own entertainment. We played on the merry-go-round, we played in parks and schools, we played outside and we played in the streets and in the parks and in the playgrounds and in the theaters and in the parks and in the playgrounds...You'd never do things... Things were a lot different then..."
American Conservatory Theater

never had trouble. They just as good to my children as they was to them.

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"Because Beaufort was always rather poor community—there was a lot of money—attorneys and doctors would have been economically upper class in the community. And that doesn't mean they were rich, by any means. They got an awful lot of bread and other food and fish and what have you, and so we did I, as a matter of fact..."

"Mother always had a black helper who was cook. House cleaning, maids, maid, the whole works. Their influence on me was tremendous, because they were so full of love and so full of life and they were just the most magnificent woman. Only, I was crazy about her. She was like a fairy tale, she would show you how to make a perfect cake. And I was very close, we enjoyed each other a lot."

"I was my nurse when I was very small. She was also the name of several of some cousins. She started working with my grandmother and grandfather when she was two years old, but she was growing up, incidentally, two houses down was my grandmother and grandfather, and the next door was my aunt, and so we all had three of them right next to each other.

"So, again, these folks all became very much part of the family. At Christmas time there was an exchange of gifts. On birthdays, holidays, anything that went on, they were always part of whatever was going on. Though they were very often working on these days, particularly Christmas... because we were so few or five or six in our house. So they actually came up and helped prepare and were involved in everything on these big days."

"We didn't buy things. We did things. We purchased darn little. Most of the time we made our own entertainment. We played on the merry-go-round, we played on the cops and robbers, we played hide and seek, we played Cowboys and Indians, we'd carve wooden fifes, and picnics that we'd shoot rubber bands off of, and things of that sort. And all the kids did the same thing..." There was very little feeling between the races of there being any great difference.

"Now, I don't want to indicate that I had as many black playmates as I did white playmates. I did not. But there were many of these that we played with each other and never thought about whether we were black, white, pink, or polka-dots. If we were poor, we didn't know we were poor..."

"It was not normal at the time for a young girl to start at the university... They would first go to some junior college or girl's school. In Augusta it was assumed they were going to get enough training there that when they get over to the larger school they would be able to handle themselves better. Most of them had not been exposed to the world at all, so let them learn Beaufort and go straight to a university setting where they were not looked after, cared for, and kind of raised in; might have been a good experience for them. They may not have been able to handle it...

"I do know that when I was growing up Child on porch / Augusta County, VA / 1899

there were two maids girls in Beaufort. So obviously that happened. Now what was the and happened between it, I don't know..."

My impression I guess as a kid was, that it happened between two people, neither of whom were very nice to begin with."

"I think [people would have thought] it was reprehensible... that both parties should have been ashamed of themselves. It would have been the same thing, incidentally, if there had been an illegitimate child born to a white girl and a black boy. It still would have been the feeling of you, just don't do these kinds of thing. And you didn't back then. If there had been any idea or involvement, that was involved, that would have been very bad news and it would not have been repeated...

"No, not Lord, knows how to Tidewater, Virginia or Charleston, South Carolina... We were not the 11th degree of Old South... There was a lot of who was your father, who was your grandfather, and who was your father's father, grandfather, and know whether they were good families or not good families... because these were either honorable people or not honorable people."

"But they didn't have so much to do with money, as it did with whether or not these were nice people. Money absolutely could not buy respectability. We were born in the woods. We were happy with our own society and the way we had structured our lives down here and the way that we enjoyed life, and we weren't really interested in what the devil anybody else was doing..."

"At some point somewhere, the world is too much with us. Not in an sentimental way, in the Carsons, because we didn't let the world in for a long time. And there was no reason for the world to come in, incidentally it's very hard to get in.


WHO'S WHO

PEONY DAUPHIN (Penney Dauphin) most recently appeared in Atlantic State's Contingent American Theater Festival in West Virginia. Other theater credits include Rebecca Winters, also in GATB; Hidden Laughter with the Hartford Dramatic Company; and of those in a fairly broadened repertory. Amid the open sky, the Virginia Woolf, Miss Lady Bumpton, The Virginia Molly, and when there is the dress, the Bridge, the Meander, the Pied Piper, the Moulin Rouge, and as a leader of the group in Cary Perkins' production of Antigone. He also acted in various roles through the Big Level, including Christ in Saint John's Epistle Theater's Gaius Agrippa and Othello in Oberon's Much Ado About Nothing."

NICHOLAS BAGLEY (Nicholas Bagley) is a graduate of California State University, Fullerton. He has appeared in several productions throughout the Bay Area, including Christ in Saint John's Epistle Theater's Gaius Agrippa and Om in Oberon's Much Ado About Nothing."

BRITT JAMES KENNEDY (Stevie Jayne), recipient of the Dir. Deedle McNulty Professional Theater Intern Fellowship, is a 1983 graduate of Arizona State University, where she received a degree in English and studied theater. She has also performed in several productions throughout the Bay Area, including Christ in Saint John's Epistle Theater's Gaius Agrippa and Om in Oberon's Much Ado About Nothing."

SUSAN PATRICKSON (Orrin Lee Guiter), a graduate of the University of California, Berkeley, is returning to the A.C.T. after teaching in the district's Community College. Her work includes two seasons with the California Shakespeare Festival, appearing in Sin in Stills to Grace and Woman's of Venice, Celia in the As You Like It, and Calphalon in the future. She also performed in a number of productions throughout the Bay Area, including Christ in Saint John's Epistle Theater's Gaius Agrippa and Om in Oberon's Much Ado About Nothing."

GLORIA WENTWORTH (Dorothy Guiter), originally from New York, New York, currently

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BORN IN THE BAY AREA and performs throughout the United States. She is the recipient of a Bay Area Theater Critics Circle Award for her role of Ruby in Super Soul Sista: Don't Dance No More and a nomination for the role of Ruby in One Love a Story of Sarah. Other theater credits include Tanya of the Threestories, Rebecca of the Three Sisters, Leonard of the Three Sisters, and Tanya of the Three Sisters, in addition to the Threestories and Three Women. She is also a member of the San Francisco Theater. At A.C.T. she was an associate in the production of August: Osage County and last season she appeared in the production of Shaw and The Boys and the Witch. Weren't you the leading staff of San Francisco City College Theater Department?

ZACHARY BARTON is the recipient of the Ferris, Children's Theater Professional Theater Internship Fellowship. A.C.T. internships will recognize her as a Rising Star. She has also been a bekomiss in the San Francisco Bay Area. She is now a member of the San Francisco Theater Company. She has performed in the Bay Area, the Threestories, and the Three Sisters, in addition to the Threestories and Three Women. She is also a member of the San Francisco Theater Department. At A.C.T. she was an associate in the production of August: Osage County and last season she appeared in the production of Shaw and The Boys and the Witch. Weren't you the leading staff of San Francisco City College Theater Department?

GEOFFREY MCMURGUE is the Artistic Director of the Adler Foundation Theater, where he has produced seasons of Equus and received several Bay Area Drama-Logue Awards. He made his professional debut, thirty years ago in the Bay Area, in the production of August: Osage County at the Threestories Civic Light Opera. He has appeared on and off Broadway and in the national company of Nicholas Nolte's. His numerous regional theater credits include performances in the Kennedy Center, Great Lakes Shakespeare Festival, Artistic Theater of Los Angeles, Orange Penguin Shakespeare Festival, Berkeley Repertory Theatre, Magic Theater, and Sacramento Theater Company. Where he most recently appeared as Michael in the Detroit Opera House. Among his many film and television credits are Ballet and South, in the summer of 1984. Out of the Blue, X-Files, and The Magic Theater. In 1984, he received the San Francisco Bay Area Theater Critics Circle Award for Outstanding Director for his work on The Magic Theater. In 1984, he received the San Francisco Bay Area Theater Critics Circle Award for Outstanding Director for his work on The Magic Theater. In 1984, he received the San Francisco Bay Area Theater Critics Circle Award for Outstanding Director for his work on The Magic Theater. In 1984, he received the San Francisco Bay Area Theater Critics Circle Award for Outstanding Director for his work on The Magic Theater. In 1984, he received the San Francisco Bay Area Theater Critics Circle Award for Outstanding Director for his work on The Magic Theater.
show, One Scary Woman, which will premiere in the summer of 1994.

ZACHARY BARTON is the recipient of the Ferrinella Children's Theater Professional Theater Intern Fellowship. ACT is often called a Renaissance woman, will recognize her as Byronne in Scapin. She has also been a consciousness bouncer in the Bar Brix, a dance form at Intersection for the Arts, Lily in Why We Have No Glasses, and in the First, in the development of the Bay Area Tragicomedia. She has also been seen on and off Broadway and in the national company of Nicholas Nickleby. Her numerous regional theater credits include performances at the Kennedy Center. Great Lakes Shakespeare Festival: Scribe's Theatre of Los Angeles. Oregon Shakespeare Festival: Berkeley Repertory Theatre: Magic Theater and Sacramento Theatre Company. Where she has most recently appeared as Michael in the Directed by Livorno. Among his many film and television credits are Heart and South, The Long Haired Lady, and The Man with the Iron Heart.

GEORGE MAGUIRE is the Artistic Director of SoCo Theatre Center, where his recent production of Equus received several Bay Area Drama Critics Awards. He made his professional debut thirty years ago in The Birth of the Jesus at San Francisco's San Francisco Mint. He has appeared on and off Broadway and in the national company of Nicholas Nickleby. His numerous regional theater credits include performances at the Kennedy Center. Great Lakes Shakespeare Festival: Scribe's Theatre of Los Angeles. Oregon Shakespeare Festival: Berkeley Repertory Theatre: Magic Theater and Sacramento Theatre Company. Where he has most recently appeared as Michael in the Directed by Livorno. Among his many film and television credits are Heart and South, The Long Haired Lady, and The Man with the Iron Heart.

CHANELLE SCHAPPER was most recently seen as Adrienne in Tuesdays with Morrie. She made her ACT mainstage debut as a featured vocalist in last season's The Sound of Music. Recipient of the ACT National Foundation Professional Theater Intern Fellowship. She has appeared in several dramatic works, including by classical works and his most recent production of Equus. She has most recently appeared as Michael in the Directed by Livorno. Among his many film and television credits are Heart and South, The Long Haired Lady, and The Man with the Iron Heart.

Lorraine Stryker Theatre Scholarship, which will be presented in the summer of 1994.

FULL MOON DIRECTORS, DESIGNERS, AND STAFF

REYNOLDS PRICE (Playwright) is a celebrated Southern novelist, poet, playwright, and essayist. He is the winner of the 1982 National Book Critics Circle Award for Fiction (The Sweetheart). Born in Monroe, North Carolina in 1923, he was graduated from Duke University, where he was an English professor. His first novel, Plum Coulee, was published in 1959 by New York's Harper & Row. His screenwriting credits include the original script for The Bridges of Madison County, which was adapted for the stage by Grace Zabriskie and was produced by the San Francisco Bay Area Theatre Critics Circle Award-winning director, Joe Temperley, and for the San Francisco Bay Beaux Arts. His contributions to the arts have been honored with the San Francisco Bay Beaux Arts Award, and he has received the San Francisco Bay Apparel and Design Award. His contributions to the arts have been honored with the San Francisco Bay Beaux Arts Award, and he has received the San Francisco Bay Apparel and Design Award. His contributions to the arts have been honored with the San Francisco Bay Beaux Arts Award, and he has received the San Francisco Bay Apparel and Design Award. His contributions to the arts have been honored with the San Francisco Bay Beaux Arts Award, and he has received the San Francisco Bay Apparel and Design Award.

JASON MARSHALL (Director) was most recently seen as the director of The Sound of Music at San Francisco's San Francisco Mint. He has appeared on and off Broadway and in the national company of Nicholas Nickleby. His numerous regional theater credits include performances at the Kennedy Center. Great Lakes Shakespeare Festival: Scribe's Theatre of Los Angeles. Oregon Shakespeare Festival: Berkeley Repertory Theatre: Magic Theater and Sacramento Theatre Company. Where he has most recently appeared as Michael in the Directed by Livorno. Among his many film and television credits are Heart and South, The Long Haired Lady, and The Man with the Iron Heart.

A.C.T. DIRECTORS, DESIGNERS, AND STAFF

CAREY PEELBY (Assistant Director) is a noted actor and director, most recently seen as the director of The Sound of Music at San Francisco's San Francisco Mint. He has appeared on and off Broadway and in the national company of Nicholas Nickleby. His numerous regional theater credits include performances at the Kennedy Center. Great Lakes Shakespeare Festival: Scribe's Theatre of Los Angeles. Oregon Shakespeare Festival: Berkeley Repertory Theatre: Magic Theater and Sacramento Theatre Company. Where he has most recently appeared as Michael in the Directed by Livorno. Among his many film and television credits are Heart and South, The Long Haired Lady, and The Man with the Iron Heart.

Steve Rich and Belli's new movie, the live-action version of The Great Gatsby, is set to be released in 2013. The movie is directed by Baz Luhrmann and stars Leonardo DiCaprio as Jay Gatsby, Carey Mulligan as Daisy Buchanan, and Tobey Maguire as Nick Carraway. It is based on F. Scott Fitzgerald's classic novel and is set in the Jazz Age of the 1920s. The film will feature a star-studded cast and is expected to be a major box office hit.
American Conservatory Theater

Richard Seyd (Associate Artistic Director) was appointed Associate Artistic Director of ACT in 1990. He is a native of England and has been associated with the Royal Shakespeare Company since 1981. In 1988 he was the director of the Orson Welles production of "Macbeth." Seyd’s department is responsible for all aspects of ACT’s productions, from dramaturgy to production design. He is a graduate of the University of London and the Royal Academy of Dramatic Art. Seyd joined ACT in 1975 as a stage manager and was appointed Artistic Director in 1982. In 1985 he assumed his current position and has served the community as Artistic Director since then.

Richard Seyd's contributions to ACT have been significant, both in terms of artistic leadership and community engagement. Under his direction, ACT has continued to produce high-quality theater that is both innovative and accessible. Seyd's focus on developing new works and fostering emerging talent has resulted in a diverse and vibrant repertoire that has earned the respect of both critics and audiences alike.

Dennis Powers (Executive Director & Professor of Theater) was named Executive Director of the University of North Carolina at Chapel Hill in 1993. Prior to his appointment, Powers served as the artistic director of ACT from 1978 to 1988. During his tenure at ACT, Powers oversaw the development of a number of new works, including "Fool for Love," "The Comedy of Errors," "The Three Musketeers," and "The Tempest." Powers has been a prominent figure in the theater world for over three decades, and his leadership has been instrumental in shaping the trajectory of ACT and its artistic mission.

The American Conservatory Theater is a leading professional theater in the United States, committed to excellence in the arts and to the education of artists. Under the leadership of Richard Seyd, ACT has continued to produce groundbreaking works that challenge and inspire audiences across the country.

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Actors Read Short Stories

May 16, 2014

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For information, call 415-706-0904

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Actors Read Short Stories

June 13, 2014

A.R.S. Actors

Jessica Van Duyke, Jennifer Wester, and More

$5/each showing

For information, call 415-706-0904

San Francisco

A.R.S. Brevis presents

Actors Read Short Stories

July 11, 2014

A.R.S. Actors

Jessica Van Duyke, Jennifer Wester, and More

$5/each showing

For information, call 415-706-0904

San Francisco

A.R.S. Brevis presents

Actors Read Short Stories

August 8, 2014

A.R.S. Actors

Jessica Van Duyke, Jennifer Wester, and More

$5/each showing

For information, call 415-706-0904

San Francisco

A.R.S. Brevis presents

Actors Read Short Stories

September 5, 2014

A.R.S. Actors

Jessica Van Duyke, Jennifer Wester, and More

$5/each showing

For information, call 415-706-0904

San Francisco

A.R.S. Brevis presents

Actors Read Short Stories

October 3, 2014

A.R.S. Actors

Jessica Van Duyke, Jennifer Wester, and More

$5/each showing

For information, call 415-706-0904

San Francisco

A.R.S. Brevis presents

Actors Read Short Stories

November 1, 2014

A.R.S. Actors

Jessica Van Duyke, Jennifer Wester, and More

$5/each showing

For information, call 415-706-0904

San Francisco

A.R.S. Brevis presents

Actors Read Short Stories

December 6, 2014

A.R.S. Actors

Jessica Van Duyke, Jennifer Wester, and More

$5/each showing

For information, call 415-706-0904

San Francisco
The A.C.T. Academy: Where Life Meets Art

The deadline is fast approaching for the spring session of the A.C.T. Academy, a part-time training program in the Conservatory for students and members of the community eighteen or older. Ten-week sessions are offered each year, beginning in January, March, June, and September. Spring classes commence March 29, with a March 11 application deadline.

Academy classes meet once a week for three hours, in the evening or on weekends, and are taught by A.C.T. teachers, actors, directors, and staff members. Topics typically include all levels of acting, stage combat, Shakespearean soliloquy techniques, musical theater, singing, improvisation, and how to write your own one-person show, among others.

Although some classes have prerequisites, the A.C.T. Academy program is designed for anyone who wants to explore their love for the dramatic arts and experience the delicious fear of the theater first-hand. Students have been known to end up in such professional acting programs as the University of California, Los Angeles, University of Southern California, and the University of California, Irvine. In fact, the ghosts of full-time, non-doctoral students have been known to haunt A.C.T. rehearse.

Reinterpreting the Greeks: New Approaches to Ancient Drama

Martin Bernal, Professor, Dept. of Government, Cornell University, Author (Black Athena)

Revele Peet Foley, Opera Professor of Classical, University of Illinois, Author (Dionysus, Greek Theater)

Timothy Wenderoth, Playwright and Translator (Thebesian Tyrants, Thebesian at Greek National Theater, Athens)

Olimpia Dukakis, Academy Award-Winning Film (Moonstruck), Stage and Television (The Tao of the City) Actress

April 16, 1993

Marine Memorial Theater, 7-9 p.m.

VI: Is There a Common Mythic Base in Contemporary American Culture and Theatre?

Andrei Odzakor, Professor of Cultural Studies, Louisiana State University; Post-Enlightenment, Author, and NRF-Comprehensive Writer and Star of the Film Rock Star

Judith Malina, Director, Teacher, and Founder of The Living Theater Company, Actor (Four Daughters, Amanda), Author (The Address Finally)

Tony Kushner, Pulitzer Prize-winning Playwright (Angels in America, Perestroika)

MARCH 9, 1994

Marine Memorial Theater, 7-9 p.m.

FREE ENTRY WITHOUT RESERVATION

The American Conservatory Theater presents the 1994 THEATER TOUR TO GREAT BRITAIN

May 29 to June 12

London, Manchester, Wales

A.C.T. Associate Producer James Faire hosts a one-of-a-kind adventure that you won't want to miss. Join him for a two-week in-depth exploration of the best theater of Great Britain, entertaining talks with noted theater professionals, guided tours of remarkable art and architecture, and delightful dining and shopping. A registration is limited, but still room available. For more information, including travel arrangements and the Theater Tour schedule, call 415-984-6666.

For more information, brochures, and bookings, contact Tour Arts, 501 Franklin Street, San Francisco, CA 94110, (415) 984-6666.

You are invited to:

A.C.T. PERSPECTIVES: A series of public speeches funded by a grant from the National Endowment for the Humanities Division of Public Programs. Admission is free, and everyone is welcome.

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Amos Rapaport, California Arts Council; Mr. and Mrs. Robert D. Corday; Mr. and Mrs. Gary Good; Grafa for Arts, San Francisco Hotel Tax; First Union

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London, Manchester, and Liverpool, England, United Kingdom

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Tones Kushner, Pulitzer Prize-winning Playwright (Angels in America, Perestroika)
American Conservatory Theater

FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES
A.C.T.'s administrative and Conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108; (415) 864-3200.

BOX OFFICE INFORMATION
A.C.T.'s Central Box Office
Location: 405 Geary Street at Mason, next to the Geary Theater, one block west of Union Square.
Box Office Hours: 12 p.m. - 8 p.m., Tuesday through Saturday, 12 p.m. - 6 p.m. on Sunday and holidays.

Ticket Information/Charge by Phone: (415) 474-SMAT. Use your Visa, MasterCard, or American Express card.

Box Office at the Stage Door Theater: Marina Memorial Theater, and Orpheum Theater. Full-service box offices will be open 90 minutes before each performance in those venues.

BASE: A.C.T. tickets are available at all Bay Area centers, including The Warehouse and Tower Records Video.

STAIR DOOR
MARINES MEMORIAL!
OFFICE/THROUPHRS:
Prevence: $20
Orcheste/Lage: $13
Balcony: $10
Gallery: $8

Sunday/Thursday: $20
Orchestre/Lage: $13
Balcony: $10
Gallery: $8

Special Performances: $20
Orchestre/Lage: $13
Balcony: $10
Gallery: $8

Group Discounts: For groups of 15 or more, call Linda Graham at (415) 446-7806 for special prices.

Lateshows: Lateshows will be slated only if there is an appropriate attendance.

Mailing List: Call (415) 749-2229 to receive advance notice of shows, events, and subscription information.

Gift Certificates: Give A.C.T. to a friend, relative, co-worker, or client. Gift certificates are perfect for every celebration.

Discount Half-price tickets are frequently available on the day of performance at A.C.T. on Union Square in San Francisco. Half- price Student and Senior Rush tickets are available at the box office 90 minutes prior to curtain. Matinee Senior Rush price is $5. All rush tickets are subject to availability; one ticket per valid ID.

Ticket Policy: All sales are final, and there are no refunds. Only current subscribers enjoy free ticket exchange privileges or lost ticket insurance. If if the last minute you are unable to attend, you may make a contribution by donating your tickets to A.C.T. The value of donated tickets will be acknowledged by mail. Tickets for performances already sold cannot be considered as a donation.

Wheelchair Access: The Stage Door, Marina Memorial Theater, and the Orpheum Theater are accessible to persons in wheelchairs.

The Semblance Listening System is designed to provide clear, amplified sound anywhere in the auditorium. Headsets are available free of charge in the lobby before performances.

Photographs and Recordings of A.C.T. performances are strictly forbidden.

Smoking is not permitted in the auditorium.

Bеспарки. If you carry a pager, beeper, watch, telephone, or charm, please make sure that it is set to the "off" position while you are in the theater to avoid disturbing the performance. (Alternatively, you may leave it with the House Manager, along with your seat number, so you can be notified if you are called.)

SPECIAL PROGRAMS
A.C.T. Perspectives: A six-series symposium to be held from 7 to 9 p.m. on selected Tuesday evenings throughout the season, featuring in-depth panel discussions and performance demonstrations by scholars and artists from all over the country. Topics range from aspects of the wasp's peddler in the general relation of theater and the arts to American culture. The symposium, moderated by A.C.T. directors, are free of charge and open to everyone. For information, call 749-2229.

Speaking Out: Informative after-show discussions concerning issues and ideas mixed by the afternoon's play, scheduled throughout the season after selected Sunday matinees. The discussions, moderated by A.C.T. directors, are free of charge and open to everyone. For information call 749-2229.

A.C.T. Events: Presented before the Tuesday evening Preview for all productions, except A Christmas Carol, in the same theater as the evening play from 5:30 p.m. to 6:30 p.m. Doors open at 5:30 p.m.

School Matinees: Matinees are offered at 1 p.m. to elementary, secondary, and college groups. Thousands of students attend these performances each season. Tickets are specially priced at just $5. For more information, please call Jane Turner, Student Matinee Coordinator, at 749-2229.

Conservatory: The A.C.T. Conservatory offers classes, training, and advanced theater study. Its Young Conservatory program offers training for students between the ages of 8 and 18. Call 749-2229 for a free brochure.

Costume Rental: A large collection of costumes, ranging from hand-made period garments to modern sportswear, is available for rental by schools, theaters, production companies, and individuals. Call (415) 749-2229 for more information.

A.C.T. Venues:
ORPHEUM THEATER:
The Orpheum Theater is located at 1192 Market Street at Eighth near the Civic Center BART/MUNI Station.

THE STAGE DOOR THEATER:
The Stage Door Theater is located at 429 Mason Street at Geary, one block from Union Square.

MARINES MEMORIAL THEATER:
The Marines Memorial Theater is located at 405 Sutter Street at Mason. Conveniently located within short walking distance of the Stage Door Theater, the Marines Memorial Theater is close to many fine restaurants near Union Square. Ask our box office for suggestions.

Short of investing heavily in road core futures, the best way to benefit from the fact that our streets are in a constant state of "improvement," is to buy a Trooper. Besides its obvious height advantage, it possesses a remarkably rugged yet amazingly agile suspension, making for a comfortable, quiet, confident ride—no matter what type of road surface you find yourself coming across. Even a smooth one. Remember those? The Isuzu Trooper.

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FOR YOUR INFORMATION

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BOX OFFICE INFORMATION
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BASIS: A.C.T. ticket prices are available at all Bay/TM centers, including The Warehouse and Tower Records/Videot.

<table>
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<tr>
<th>TICKET PRICES</th>
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Latecomers: Latecomers will be seated only if there is an appropriate interval.

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School Matinees: Matinees are offered at 11 a.m. to elementary, secondary, and college groups. Tickets are especially priced at just $5. For more information please call Jane Turner, Student Matinee Coordinator, at 749-2220.

Conservatory: The A.C.T. Conservatory offers classes, training, and advanced theater study. The Young Conservatory program offers training for students between the ages of 8 and 18. Call 749-2330 for a free brochure.

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traditions.

The "Folk Masters" series also expanded the range of the "Waltz"'s seasoned composers and broadened Stansill's own musical horizons as well. "I really stretched," he says of the series, "I heard things that made me reorder my whole aesthetic set of musical values and standards in order to take them in and, found out that they were changed not just for one performance but permanently." Stansill envisions sponsoring similar types of concerts in other parts of the country. Although he does not have programming responsibility in Los Angeles, he expects to work closely with the resident company to integrate the efforts, and see this as another of his primary responsibilities.

Yet another musical emphasis will be education. In this field, Stansill is quite an iconoclast. "I am a great cynic about most arts education programs because I look at the country," he says straighfacedly. "Most of it is feel-good programming done to provide warm fuzzies for people." Having said that, however, he quickly distinguishes the Music Center program from the "warm fuzzy" category. "One reason I was attracted to the Music Center was because the education program, a K-12 program that is one of the very best in the country, is used very often on the NEA (the National Endowment for the Arts) as a model to judge and test other programs. It's a model of the best and it's a model of the proper valuing of the Music Center, and I see it as part of my responsibility to get people to understand what a wonderful program it is and to correct what weaknesses there are in it.

From more important, however, Stansill is looking to establish an outreach program for preschool children similar to the one he inaugurated with the "Waltz." The program is an ongoing project with Headstart. We focus on three-to-five-year-old children at risk. We do arts education in a different way, not to make kids building young artists, not to make them more appreciative of arts, and not as a general enrichment program. All those things take place, but the basic function of the program is to use the vocabulary of the arts to help them achieve basic -ness as they can have a much better chance when they go to school. We start with rough or gross motor skills, he continues, "move on to fine motor skills, interpersonal skills, and eventually get to verbal skills, which is where a lot of children at risk are the most basic, and we start there. The program has a powerful difference. We have studies coming in that show the program improves learning and cognitive skills as well as 20 to 30 percent, but that it moves children up to a whole other level.

Stansill is clearly excited by the potential. "It is now a national program. We have taught workshops on the techniques and the curriculum in forty states. We see real change in kids, and there is something with that something that is substantive in their lives. It's not just warm fuzzies and feel-good. It's really making a difference. This is something I certainly intend to bring with me." The final area where Stansill hopes to work forward is in enhancing the national reputation of the Music Center. "At this point it's a very large shadow inside an organization. To change our name to the Waltz Center I don't think is going to work. We will keep on Stansill and the LA Festival. "It's one of the really interesting things in the city, and it certainly represents the cultural community. Together we can make it wonderful ways. I believe in partnerships, in co-producing, co-presenting, co-commissioning. There are very few arts organizations that are really in the partnership, and I think that is how we're going to take the best to other communities.

The opportunities for the Music Center is a strong step overseas and at least part of Stansill's ambitious agenda is on hold pending the completion of Disney Hall. As this project comes to its final stages, the Music Center will be in a short supply of supply. "If I was going to Los Angeles, I have to find a way to do something," he says. "If we have the means for a variety of activities and various communities can be involved, ownership can return. It's a program where we've had to respond to the world, their community, and their cultural life in a way that will bring in other venues for Music Center events. There's a lot of programs that says that everything, the Music Center does has to be done on their own terms. We have to change that."

His determination to find diverse locations to bring the arts every year, including his own personal eclectic taste in the arts. Fills is a particular passion. He vows that his tenure will see a return to some of the essences dance, often in a variety of forms, from chamber music to jazz to folk. "Let's put this way," he says of his case, "the arts for me is a way of understanding the world. There's nothing to art form that I can think of that I don't respond to personally."

As a curtain raiser on the Stansill Era at the Music Center, get ready for plenty of treat and sight. This is a man who brings something new to the stage, and who brings new to the stage. Los Angeles is the right town for him to put a show on. A show that says: "This is what we're about."

Dicky Diel is a freelance writer based in Los Angeles.

MUSIC

FIGARO Mozart's "The Marriage of Figaro" returns to LA Opera in the sumptuous Sir Peter Hall/Buffy Productions seen here in 1990. Without Stendhal, "Mozart, with his overwhelmingly sensitive nature, has transformed into real passion the superficial indications of Agnes Precord in Beaumarchais. In this sense ... Mozart could not have distorted the play more. I do not really know if music is capable of depicting French frivolity and frivolity for the carelessness of four acts and in all the characters. I should say it was difficult, for music needs strong emotions, whether of joy or unappetites, ... the wit remains only in the situations: all the characters have been filled with feeling and passion ...

Mozart's opera is a sublime mixture of wit and melancholy, which has no equal.

April 12-25, Dorothy Chandler Pavilion, Los Angeles (213) 628-3232

DON GIOVANNI In his version of the Don Giovanni, Mozart surmounted everything else he had ever done. The legend's roots are unknown, but the central theme, that of a man who degrades a woman who accepts a libertine's invitation to dinner, first appeared in literary form in Spain in 1613. I don't know if it was lifted into opera and into other venues for Music Center events.

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DON GIOVANNI In his version of the Don Giovanni, Mozart surmounted everything else he had ever done. The legend's roots are unknown, but the central theme, that of a sexual fiend who accepts a libertine's invitation to dinner, first appeared in literary form in Spain in 1684. From there, the Italian writer picked it up, then the French, English, and Germans. Opera Solnaya features Frey and Mal Ulrich sharing the title role. April 12-23, Dorothy Chandler Pavilion, Los Angeles. (213) 600-3532.

LA SONAMBULA Vincenzo Bellini's 1831 musical tale of a young girl who sleepwalks her way into a very compromising position is seen next month at San Diego Opera. Conducted by bel canto specialist Richard Bonynge, the opera stars the Australian soprano Deborah Räbel (fresh from Covent Garden) in her American debut and the Mexican tenor Ramon Vargas (following appearances at the Met and Vienna State Opera). April 9-20, San Diego Civic Theatre (619) 233-7656.

PALSTAFF Giuseppe Verdi final opera, a Shakespearean comedy, ends with the adagio minuet that all the world is, indeed, a stage. Falstaff is a larger-than-life personality who surmised a strong and ineluctable world upside down, and directors Moise Leiser and Pariz Courtier emphasize this by setting the scene in the 1930s. Long Beach Opera, ever known for adventurous stagings, takes advantage of a cozy 800-seat theatre and an ever more literary score that was prepared in 1992 for an English touring opera company: the edition is written for a string quartet and wind choir. April 24-30, Center Theatre, Long Beach Convention Center (562) 596-5556.

LOS ANGELES PHILHARMONIC A Los Angeles Philharmonic concert by Stokowski is one of the many major events on this year's schedule. April 16, 17, 19, 22, Dorothy Chandler Pavilion, Los Angeles (213) 800-4971.

Zubin Mehta leads an all-Brahms concert at the Dorothy Chandler Pavilion. Los Angeles. (213) 800-3532.

Dinckley Deyle is a freelance writer based in Los Angeles.
SMUIN IS BACK!
San Francisco’s own Tony and Emmy Award-winning choreographer debuts his exciting new dance company:

SMUIN BALLETS/SF
Dances with Songs

PHOTO: Howard Schultz

Vividol program (including violinist Nikolai Mints in The Four Seasons), before conductor Hugh Wolff and pianist Leif Ove Andsnes team up for Rachmaninoff’s Third Concerto. Aaron Jay Kernis’s Kolmard: Field commissioned by the SFS, is premiered by Associate Conductor Alsadi Neale and English horn Julie Anne Gemtra. Eduardo Mata leads April’s final concert, an intriguing mix of Gluck, Ginastera (the Harp Concerto with soloist Dasha Rashidi), Stravinsky, and Villa-Lobos. Thursday night, April, Davies Symphony Hall, San Francisco (415) 864-6000.

THE CREATION Haydn’s superb oratorio was composed in 1798 and used German translations from Genesis and Psalms. Nicholas McGegan leads the Philharmonia Baroque Orchestra, one of the country’s leading period-instrument ensembles, in their first performance of this moving masterpiece. April 9—15, various locations, San Francisco Bay Area (415) 601-5392.

GRAY’S ANATOMY The standard and classic reference book for anyone studying the human body is also has been (through numerous editions) Gray’s Anatomy. Monologist Spalding Gray (Swimming to Cambodia) is in a full pick-up this physically introspective foundation as the basis for some mental and emotional exploration. In his new autobiographical monologue, Gray tells us about his recent traumatic eye operation and all the issues and concerns that arose from it. April 20—23, Warfield Theatre, UCSF (310) 825-2101; May 1; Irvine Barclay Theatre, (714) 854-4666.

SIGHT UNSEEN Playwright Donald Margulies wrote this Oleh and Drama Desk award-winning play dealing with painting, art speculation, and Jewish life in America. Margulies’s plot of departure is the contemporary artist who is so focused that his work is purchased before it is even produced—sight unseen. April 1—May 27, Berkeley Repertory Theatre (510) 843-4700.

LETITIE AND LOYACE Peter Shaffer, of Amadeus, and Enid Blyton fame, wrote this comedy in 1987, when it became yet another London/New York hit for Maggie Smith. The story’s homes of England provide the backdrop for the flights of fancy of two women who meet and become astonishingly fast friends. April 9—May 15, Maingard, South Coast Repertory Theatre, Costa Mesa (714) 957-4053.

ABRS EROTICA Painter Edgar Schiele was a follower of Gustav Klimt, and by 1912 he was Vienna’s most controversial and controversial play to hit the American stage in many years. April 28—June 19, Stage Door Theatre, San Francisco (415) 749-2228.

TROSKY AND FRIDA This new play by the Travelling Jewish Theatre revolves around the events of Leon Trotsky’s exile in Mexico, his association with Frida Kahlo, and his assassination by the agents of Stalin. On a deeper level, it examines how both Trotsky and Frida detached their hidden Jewish identities, becoming the devoted internationalist, she the follow- bound Mexican. And yes, Frida’s father was a Russian Jew who immigrated to Mexico in 1891, where he married a Mexican woman of mixed Indian and Spanish descent. April 21—24, Sfwa Burns Gallery, Center for the Arts, San Francisco (415) 976-ARTS.

REDEGRAVES Lynn Redgrave pays tribute to her father, the late Sir Michael Redgrave, in the multimedia Shakespeare For My Father, bringing to the stage some of Sir Michael’s greatest creations, from Richard III to Coriolanus. But the play also raises the question of how one is to know such a prowess creation as a success, especially if one is in acting children’s daughter. Opening April 19, Henry Fonda Theatre, Hollywood (213) 489-3232.

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March 1994
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SMUN BALLET/SF
Dances with Songs

THE HARVARD

OLIANN.
The battle of the sexes took on its ugliest extreme when Florence
Thomas and Anita Hill lobbed pro-choice and anti-choice
attorneys at each other in the August
chapters of the United States Senate.
The spectacle riled women all over the
country as a sexual harassment that was
had shed its known license before the
result is the 1992 two-person
drama, Olofsson in which a college professor
and student face off in one of the most
brutal and controversial plays to hit the
American stage in many years. April 28—
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woman of mixed Indian and Spanish descent.
April 21-24. Yiddish Performing Arts Center for the Arts. San Francisco
(415) 978-ARTS.

GRAY’S ANATOMY. The standard and
classic reference book for anyone studying
the human body is also been through
numerous editions. Gray’s Anatomy.
Monologists. Slide. Singing to
Camberwell, a music in a “fun” pick up
any physician’s physical introspective foundation as
the basis for some moral and emotional
exploration. In his new autobiographical
monologue. Gray tells us her recent traumatic
eye operation and all the issues
and concerns that arose from it.
Irving Barclay Theatre, (714) 854-4650.

SIGHT UNSEEN. Playwright Donald
Margulies wrote this Off-Broadway play
after winning. Her first big
award with winning a 

LETITTA AND LOYANCE. Peter Shaffer,
Of Lost in Yonkers fame, wrote this
comedy in 1987, when she became

ABORTION. Two exhibitions opening
next month give us modern times through
the photographer’s lens. The Abstract Eye is
featuring sixty-three large-scale
tactile photographs. This is the
first American exhibition of Fox’s work
in twenty years and includes a site-specific
installation at the museum. Also opening
next month is The World Seen. Landscape
Prints and Drawings 1500-1914. April
15—June 19. University Art Museum, UC
Berkeley (510) 642-0899.

OCOTEA. Cocteau Among the Musicians
includes costume and stage designs, por
traits, libretto, theatrical properties, paint
ings, and photographs which document
Cocteau’s collaborations with such com
posers as Halie, Satie, Stravinsky, Weil,
and others. On April 29, the museum will
celebrate the 100th birthday of musicologist,
composer, and conductor Nicolas
Steklowicz who will compose a new work
with text by Cocteau. April 18—July 22.

BREAKDOWN. Four emerging artists
create provocative examinations of objects
or forms to detour their meanings or
essences. Michael Joaquín Greer, Robert
Levine, Jorge Porto, and Rita McMedle
model their works on forms such as build
ings, domestic appliances, or sea creatures
and give us new ways of looking at ordi
nary things. April 15—June 23. Museum of
Contemporary Art, San Diego (619) 454-3515.

That’s Entertainment! III. Say
“American movie musical! and you’re say-
ing “ MGM.” The studio’s 75th anniver-
sary is commemorated with a film
anthology featuring memorable moments
from the great MGM musicals as well as
never before seen outtakes of musical
numbers and behind-the-scenes footage.
These spectacular clips are introduced by
the legends themselves—Gene Kelly, Lena
Horne, June Allyson, Cyd Charisse, Howard
Keel, Ann Miller, Debbie Reynolds, Mickey
tooney, and Esther Williams—who have returned to
the soundstage for the first time in years for
the occasion. Check local newspaper
listings.

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Gorgeous Guadalajara

The Musical Hub of Mexico

by J. Herbert Silverman

The dramatic crescendo of Guadalajara, Guadalajara have earned Mexico's second largest city a lyrical place in musical geography. High-rise buildings have been banished to the suburbs permitting this capital of the State of Jalisco to preserve an authentic colonial ambiance although here and there a modern office block manages to intrude. Coupled with a mild, clear climate this lively city has earned the poetic sobriquet, 'Perla del Occidente' (Pearl of the West).

Guadalajara thrives with music and the number of guitar per capita is probably higher than those of the less endearing bares. In fact, a magnificent folkloric ballet company is one of its distinguished university's proudest achievements.

Easier to find on the map than to spell, Guadalajara dates to 1542 and the reign of Nuño Beltrán de Guzmán who had an unfulfilled dream of a New Gallaica. Along the way he earned a doleful place in history as one of the finest conquistadores. Later on, the city was one of the first to fall to the revolutionary Padre Miguel Hidalgo y Costilla. In the barracks, Palacio de Gobierno (Governor's Palace) the cleric declared the emancipation from slavery in Mexico, preceding Abraham Lincoln's proclamation by half a century.

Local citizens are called capitanes, meaning "three times as worthy" and according to
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The center plays, with their cascading fountains, are flanked with performers on weekends.

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Editor Review Models. Some Features Shown May Be Optional. See Dealer For Details.
There is no better way to see and get a feel of the city than on foot.

The famous tequila distilleries are within easy driving distance centered in the blue agave fields outside the city which provide raw material for the distillate.

Among the more than sixteen distilleries, the blue agave, a plant often mistaken for a cactus but more closely related to the amaryllis, are the historic houses of Herradura, Cuervo, and St. James.

St. James dates back to 1795 when Jose Maria Guadalupe de Cuervo first started to produce a distillate from the heart of the agave. The distillery was founded by Don Zacate in 1873; and Herradura went on to achieve fame. English Catholic priests were acquired to distil (built in 2797) sometime during 1861.

The name tequila comes from two Nahuatl Indian words: te/tl meaning volcano or mountain and zue/liquefy or distill (for use in mining). The name tequila is thus translated into English as "liquid volcano." Although the name tequila, a sphylophone, was not created in Jalisco (the instrument comes originally from Chiapas), it's almost impossible to miss it anywhere in Guadalajara, either on the streets, at hotels, or in your hotel.

The classic mariachi is played by musicians using double-headed berrys, sometimes accompanied by percussion instruments and guitars. If you ask for a particular melody from either a mariachi band or mariachi group, be prepared to pay the piper. And finally, the jalisco or Mexican Hat Dance has its origins in Guadalajara, Mexico, and professional personnel of the famed Veinte Claqueur of Champagne fame.

Actually, the jalisco was originally a gypsy dance and true jalisco lyrics are licentious, it is said the triple triple measure that is called a potent and distinct influence on the culture of this state. Those days the plaintive love songs are more G-Rated.

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which authority you believe, the "modern" dresses that Westerners from either Indian or Spanish origins.

In vague order of importance, Guadalajara and Mexico City are Mexico's two largest cities. Guadalajara is known as the capital for Jalisco state. It is famous for its native dishes such as tacos and enchiladas. The city is home to Tequila, Chivas (a famous tequila brand), and Tijuana. It is known for its vibrant nightlife and cultural events. Guadalajara is also home to the University of Guadalajara, which is one of the largest universities in Mexico.

The cityscape of Guadalajara is dotted with modern skyscrapers and historic buildings. The University of Guadalajara is a prominent institution in the city, and the city is known for its thriving arts scene. Guadalajara is also famous for its tequila industry, with numerous distilleries located throughout the city.

There is no better way to see and get a feel of the city than on foot.

The famous tequila distilleries are within easy driving distance centered in the blue agave fields outside the city where you can tour the raw material for the distillation.

Among the more than sixty distilleries of the blue agave, a plant often taken for a cactus but more closely related to the amaryllis, are the historic houses of Herradura, Cuervo, and Sauza.

Herradura dates back to 1875 when Don Jose Maria Guadalupe de Cuervo first started to produce a distillate from the heart of the blue agave. The first distillery was founded by Don Juan Zibechi in 1873, and Herradura's great-great-grandson is an un décidé Catholic priest who acquired a distillery built in 1799 sometime during 1861.

The name tequila comes from two Nahua Indian words: ten meaning volcano and quilqui meaning boiling. The name comes from the jalisco region.

Today tequila comes from two major Indian nations: the Aztecs and the Tarascan. The Aztecs (or Mixtecs) once utilized the agave hearts by cooking them in underground ovens to provide carbohydrates for their diet.

Later they learned to ferment the agave juice producing an alcoholic drink used for special ceremonies to be drank only by priests, sages, warriors, and kings.

Guadalajara has more than three million people, a densely packed and narrow city. Guadalajara is known for its fast-paced, high-rise buildings. The city is a bustling metropolis with a vibrant nightlife and a thriving arts scene.

The climate is Mediterranean and temperate, with an average daily temperature ranging from 72 to 85 degrees, somewhat similar to Southern California. Its pristine setting is on a plain surrounded by the picturesque Sierra Madre Occidental mountains.

Traffic and pollution (and increased care of the city) has caused traffic to be streamlined and the city is currently being expanded with a new light rail system.

There are plenty of places to go and you'll feel the city than on foot taking frequent buses to rest at restaurants or cafes.

On weekends the entire city seems ambulatory in Las Cteras de Plata (the main square) that surrounds the cathedral.

There are museums to see but they are extraordinarily point and non-intrusive.

The courts, with their cascading fountains and statues, are a must-see and will not leave you wanting for more.

The city is surrounded by mountains, and the crowds will be to see the stunning views of the city from above.

Behind the theater is the Plaza Principal, a huge square (actually a series of squares) and a favorite "people's meeting place." Nearby is the local tourist office in Plaza Delocio (Devil's Corner) along Avenida Muros, which originally was headquarters for the federal police.

The city is considerably lightened during March with a few handicraft markets and its famous taquitos in the form of a destination for our regular tours for just $25 per person. This season, it's making a return to The Pacific Grill, a destination for its celebrated cuisine and en Japanese House hotel.

Art and antiques, leather handbags and the ubiquitous jute sacks. Shopping centers display cotton candy atop small hot dog stands.

Facing the Plaza Principal is the archway named Casa Cultural Antonio, considered...
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The French Room — The French Room

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One of Mexico's most impressive modernistic structures.

Construction began in 1905 and took thirty-eight years to complete. For more than a century this "House of Charity" was used primarily as an orphanage and during the last century it was occupied briefly by the military. Just a decade ago however, it was restored and converted into a cultural institution.

The Caballés' last will is a chapel where Jalisco-born José Clemente Orozco painted his interpretation of Mexican history. Fifty-three dazzling murals depicting the War for Independence in somber tones of gray and black.

Four giant figures on the chapel dome are supposed to represent the four elements: earth, water, wind, and fire. The symbolism is as beautiful as it is mysterious.

Inside the huge stone complex there's a maze of passageways connecting twenty-three patios and more than one hundred rooms including several concert auditoria.

As a matter of interest, impressive Orozco murals decorate the adobe entrance to the Palacio de Gobierno. The painter, along with Diego Rivera and David Siquieros, was part of a group of brilliant revolutionary Mexican artists who used their paintings as powerful political commentaries — their palette often government buildings on walls, ceilings, and exteriors.

For an experience in organized shopping, meander, walk from the Caballés to the San José de Dios Church area and the Mercado Libre (Liberty Market). This three-story extravaganza is a huge ensemble of dozens of crowded stalls, narrow aisles and pedestrian traffic jams. Browsing is not necessarily encouraged and bargaining is a state-of-the-art skill.

One wonders if Mexicans are more than hospitable, the number of hundreds of street vendors — leather, fabric — offered in dozens of stalls. There's a choice of hand-crafted books and blankets, wooden stools, grenade-shaped, ceramic and precious jewelry and seemingly limitless selections of colorful souvenirs.

In true Spanish tradition, there is an entire section devoted to birds. You can pick up a white dove for $20, select from a collection of Australian parrots, cockatoos or canaries. The food area provides such local products as corn, vegetables, candy and huge birds of cinnamon-flavored chocolate. The latter provides the base for a pesto-style drink and also is presented in a dish at the end of a party. The market has high prices for broccoli, and for reusability, there's a police post in its center. Merchants entertain throngs in slow periods with tiny selection sets. Even the notorious hawks is a constant flow of high-speed ponies with their hand trucks constantly supply the stall owners with fresh vegetables, fruit, and other food items.

For some necessary verbal aids, learn the following two phrases: Que escalon? (How much?) and Ando ultimo (Just looking).

If you're not attuned to the market experience, visit the Casa de la Artesanía de Jalisco, a state gallery located in the European Plaza specializing in quality handicrafts at reasonable prices.

El Farol (Calzada Juárez 148) has an excellent selection of handwritten Mexican cowboy regals from hand-carved leather horse boots to rugs large enough in size to be perfect for a bar dance.

Speaking of shopping, Guadalajara's rapid growth has hit all bar overlooked several nearby villages easily reached by taxi or trolley bus.

San Pedro Tlaquepaque is known for its craftsmen and streets lined with "boutiques" selling "hand-made" Mexican souvenirs.

But there are exquisite tapetery, pottery, tapicería, and glassware items on the shelves of shops such as Kein Edward, Casa Cabala, and the El Dorado Gallery.

Many of the old colonial mansions here have been renovated and now house craft workshops. The Regional Ceramics Museum has a wonderful display of both ancient and contemporary works.

El Paraiso, the central plaza (both in 1898), is surrounded by arched colonnades and a large interior patio. It's lined with a limitless supply of cafés around the huge courtyard, particularly popular during the days when shops close down. Food specialties might include tortas (a kind of Mexican pan au fil) and the chicharrones (fried, served between bread) along with an endless supply of local beers and tequilas. Music is provided by the ever present mariachi bands and colorfully dressed Indian women offering handmade yard dolls, lace table scarves, and beads in case you're the well-traveled shopper.

In 1934, El Farol is a remarkable combination of food, drink and music particularly on Sundays, when some of the most professional mariachi bands perform on its bandstand.

The plaza of Ajijic is only a five minutes away from Chapala. It's quiet and picturesque, the residents creative spiritual dance. (By D.H. Lawrence who wrote "The Plumed Serpenthere.

Visitors to Guadalajara will find that Ajijic's Residencia hotel hosts such as the Camino Real have been built to the west of the city center in an upscale suburb area. There is a large five-star Fiestas Americana Guadalajara, part of a major Mexican hotel group, is one of the most luxurious and modern hotels with panoramic views of the city.

A central atrium with cascading chandeliers and soft reverberations, rises from the lobby where night, a mariachi band performs in a bar that is overloooking with attractive local business people, visiting celebrities and hotel residents.

The hotel rises over the Fountain of Minerva in a traffic roundabout inscribed with the words, "Flower, Wisdom, Strength," which might well apply to the spending cash that circles in these.

In a city with no dearth of fine restaurants, the Fiestas Americana is home to one of Guadalajara's best and most sophisticated dining rooms, La Hacienda.

It features tortillas with an infinite variety of fragrant "dips." Another house specialty is a combination of soft tamales, chicken, beef tongue and mescal served with charro-style beans, tiny grilled onions, and mole cheese.

Newest arrival on the hotel scene is the nearby Quinua Real, an all-suite hotel. With hand-carved windows, antique furnishings and oil paintings, the style is so authentic one has a hard time believing it's the newest arrival here. There's a garden atmosphere and an excellent restaurant.

In town, La Copa de Luxe (Juárez 43) is a historic, gourmet restaurant and one of Guadalajara's institutions with a bar on the street level and a second floor restaurant feating such specialties as toasted tortillas and a mixed grill.

The Charrería Restaurant La Ramoneda (Av. Mexico #161) is situated in 1877 and Guadalajara institution with a bar on the street level and a second floor restaurant featuring such specialties as toasted tortillas and a mixed grill.

Some other restaurants, mostly medium priced and popular with Guadalajarens, are El Tren (Avenida Juárez #131), La Casa de la Artesanía (Av. Mexico #131), Los Puestos (Avenida Mexico #131), and El Pueblo Grill (Mariano Ocampo y Paseo)."
of one of Mexico's most impressive modernistic structures. Construction began in 1005 and took thirty-eight years to complete. For more than a century this 'House of Charity' was used primarily as an orphanage and during the last century it was occupied briefly by the military. Just a decade ago however, it was restored and converted into a cultural institution.

The Colonia's art museum is a chapel where the Colonia's art museum is a chapel where four giants figure on the chapel doors are supposed to represent the four elements: earth, water, wind, and fire, but the figures are by artists and not by artists. Inside the huge stone complex there is a mix of passageways connecting twenty-five patios and more than one hundred rooms including several concert auditoriums. As a matter of interest, impressive Onca murals decorate the adobe facade to the Palace of Governors. The paintings, along Diego Rivera and David Siquieros, were a part of a group of brilliant revolutionary Mexican artists who used their paintings as powerful political statements — their palates often government buildings on walls, ceilings, and interiors. For an experience in organized shopping, Mexican artists, walk from the Colonia to the San José de Dios Chuco area and the Mercado Libertad (Liberty Market). This three-story extravaganza is a huge ensemble of dozens of crowded stalls, narrow aisles and pedestrian traffic jams. Browsing is not necessarily encouraged and bargaining is a state-of-the-art skill.

In truth Spanish traditions, there is an entire section devoted to birds. You can pick up a white dove for 50¢, select from a collection of Australian parrots, cockatoos or canaries. The food area provides such local products as corn, vegetables, candy and huge baskets of cinnamon-flavored chocolate. The latter provides the base for a pan de azúcar and also is presented in a dignified end of a party. The market has high traffic for hygiene, and for reassembly, there's a police post in its center. Merchandise enters through slow periods with tiny selection sets. Even the obvious hazard is a constant flow of high-speed posters with their hand trucks constantly supplying the stall owners with fresh vegetables, fruit, and other food items.

For some necessary verbal aids, learn the following two phrases. Que es (What is) and the concept of (but looking). If you're not attuned to the market experience, visit the Casa de la Arteanacan de Jumel, a state gallery located in the Europa Agua, specializing in quality handcrafts at reason.

El Parán (La Colonia Quarter) has an excellent selection of handsome Mexican cowboy regals from hand-carved leather boots or a large enough in size to be perfect for a large dance.

Speaking of shopping, Guadalajara's rapid growth has all but overshadowed several nearby villages easily reached by taxi or trolley bus.

San Pedro Tlaquepaque is known for its craftsmen and streets lined with 'boutiques' selling 'hand-tied' Mexican souvenirs. But there are exquisite tapetes, pottery, paper-made, and glassware items on the shelves of shops such as Ken Edmond, Casa Cano and the El Dorado Gallery.

Many of the old colonial mansions here have been renovated and now house craft workshops. The Regional Ceramics Museum has a complete display of both ancient and contemporary works.

El Parán, the central plaza (also in 1896), is surrounded by Mesocides with a large interior patio. It is lined with a limitless supply of cafés along the huge courtyard, particularly popular during the days when shops close down. Food specialties might include fajitas, a kind of Mexican pot at the end of the chop- house style, a kind of steak (steak) alone, along with an endless supply of local beers and tequilas. Music is provided by the ever present mariachi bands and colorfully dressed Indian women offering handmaden handmade dolls, lace table scarves, and beads in case you want to make a party. In 1896, El Parán is a remarkable combination of food, drink and music particularly on Sunday evening when some of the more professional musical bands perform on its bandstand in concert.

The plaza of Ajijic is only a few minutes away from Chapala. It's quiet and picturesque, the residents create spiritual dances, the town is still Lawrence who wrote The Plumed Serpent here.

Visitors to Guadalajara will find that Ajijic, the Mexican paradise like tourist, located near the Camino Real has been built to the west of the city center in an upscale suburban area. The quaint small town is one of the most picturesque and modern hotels with panoramic views of the city.

A central artemat with cascading PhDlondon and swift elevators, rises from the lobby where nightly, a mariachi band performs in a bar that is overlooking with attractive local business people, visiting celebrities and hotel residents.

The hotel rises over the Fountain of Minerva across a traffic roundabout inscribed with the words, "Floridita, Wisdom," which might well apply to the spaces that circle in waves.

In a city with no shortage of good restaurants, the Fiesta Americana is home to one of Guadalajara's best and most sophisticated dining rooms, La Hacienda. It features tortillas with an infinite variety of fragrant "dips." Another house specialty is a combination of top steaks, chicken, beef tongue and medallions of veal served with churrasco style, small grilled onions, and melted cheese.

Newest arrival on the hotel scene is the nearby Quina Real, an all-suite hotel. With hand-carved windows, antique furnishings, and oil paintings, the style is so authentic one has a hard time believing it's the newest arrival here. There's an attractive indoor garden and an excellent restaurant.

In town, La Copa de Luthe (Quintas 4) is a modernist restaurant and supermarket with Guadalajara institution with a bar on the street level and a second floor restaurant featuring such Mexican specialties as roasted tortillas and a mixed grill.

The charming Restaurant La Renaunned (Av. Morelos 16), situated in 1897 and built by the Agua Estebanada Institute. The building is a mixture of both ancient and contemporary styles.

The Plumed Serpent here.

Some other restaurants, mostly medium priced and popular with Guadalajarens, are El Torito, Don José (Av. Revolucion #04), Restaurant La Ticoa (Av. Americas #311), and Mi Pueblo Grill (Mariano Osorio y Peralta).

NOTA BENA: This year the Mexican Government effected a currency reform to make life easier for travelers and tourists. In New peso notes are in circulation but do not reflect devaluation. The government simply knocked three zeros off each note. Thus all 2,000 peso notes (worth approximately 66 cents) are simply two new peso coins and a 5,000 old peso note is now five new pesos and worth $1.67.

J. Herbert Silberman travels the world for many publications including Performing Arts magazine.

MARCH 1994
California Cuisine

by Norm Chandler Fox

GORDON BERSCH BREWERY RESTAURANT — Brew pubs have multiplied like mushrooms on the West Coast in the past five years. And I’ve found most of them serving less than adequate “pub grub” to accompany the satisfying brews. It’s leveling therefore, to discover this spot which believes that the cuisine should be as good as the beverage of choice. Dan Gordon, a graduate of the Technical University in Munich, is a brewmaster par excellence while his partner, Dean Bersch, oversees the eclectic menu which covers Southwestern, Asian, and Mediterranean dishes to compliment the beers.

Now almost two years old, this place has a massive bar on the first floor with a café that serves a limited menu. Upstairs, the actual restaurant feels like a loft with mahogany arched windows overlooking our beloved Bay Bridge. Service can be slow at peak hours, and be warned that the noise level throughout may force you to become adept at lip-reading after a glass or two of the high-octane brews; it’s not quite as oppressive. Yes, there is an interesting wine list, but coming here to drink is not tantamount to sipping Hamburk just to view the doubters and tight-wads. Of the three house brews offered, I prefer the dark, roasty Darkside, with the spicy-bitterlike Maltmen coming in as a close second.

Chef Ana Salas simulates my taste-buds with original appetizers like grilled prawns in a mouth-watering Korean sauce, a hummus, chilli and tomato spread, a single of crisp fried calamari and sweet onions with a chutney dipping sauce, and clams steamed in a broth of beer, ginger and lemongrass. The Thai beef skewers are stringy and overcooked. Among the savory entrees, I like the brisket lamb in a piquant red curry, finished flavor of ragout of shrimp, crab and mussels, crackling-skinned roast chicken redolent of lemon and pepper with garlic mashed potatoes, and tender slices of pork loin spiced with turmeric and cumine on a bed of couscous. Two excellent pastas dishes include noodles with served mushrooms and parmesan cheese as well as fettucini with sautéed chicken and arctic chilies, and calamari. Lighter appetizers may opt for the palletes drizzled with hot and sweet peppers served with grilled eggplant and carrots.

Even the desserts show ingenuity like the battery starter, better-than-tart, caramel ice cream sandwich with a passionfruit sauce, and bite-sized chocolate mousse topped with marcopasou cream. For those of us who enjoy fine beers, it’s gratifying to partake in a new high standard of food which is more than a mere accompaniment.

GORDON BERSCH BREWERY & RESTAURANT, 2 Harrison Street, San Francisco 415/243-8240. Open for lunch and dinner daily. Without alcohol, two can dine for $50.

Cafe Marimba — Still glowing from their success with Lulu, co-owners Lewis Clement and Reed Hearst opened this small, lively spot last fall in the Mariposa District. Skilledly managed by Clement and with the kitchen directed by executive chef Hearst, the restaurant, which began as a neighborhood haunt, has become a Bay Area mecca for loves of authentic Mexican cuisine. Upon entering, I’m taken by the rice of color from the paintings by Ralph Gonzales to the super-folk art figurines displayed throughout. Wines are offered, but again, I commend you to inhale Mexican beer with such distinct flavors. The serving staff understands all the nuances of the menu and really keeps the meal moving.

The owners have taken numerous trips south of the border to introduce exciting dishes from Oaxaca, Venetia, and in the Yucatan; they’ve even borrowed recipes from the ancient civilizations of the Olmec, Zapotec, and Aztec. I like to begin with the extraordinary sopes and shrimp crostini, Oaxacan quesadillas filled with pollo and chicken, sausages and cheese, and the chorizo empanadas. An unusual opener is an order of the uniquely flavored squash blossoms endive, and on those chilly winter nights, I also enjoy the chicken and jalepeno soup spiked with chili and lime. Incidentally, all of the accompanying salsas are magnificient and come directly from the recipes of Hearst’s book Salsa, which is a work of art in itself.

Among my favorite house specialties are chicken breast in a spectacular Oaxacan mole composed of forty herb-laden ingredients, chicken-topped Zapos, tamales which is light enough to become airborne, and chili mole filled with corn and squash blossoms in a melted tomato sauce flavored with cinnamon. Shrimp in a nice garlic chili sauce are over-cooked, but the tender rings of oysters in a jalapeno and tomato sauce are excellent.

If you have a group, I suggest ordering the family style plates which can consist of debatable spiced chicken, pork or beef sold by the half or full pound accompanied by grilled onions, freshly made tortillas, and a vivid palette of salsas. Also worth trying are side dishes like chisken beans (pinto cooked in beer), spiced black beans, and yummy Mexican rice with chunks of fried plantains. If you crave a sweet, I suggest the napule flan topped with a layer of cajeta, gray Mexican caramel. Another nice is ice cream covered with cajeta or hot fudge. What a joy it is for our town to now have a restaurant to indulge in some Mexico’s most unusual and flavorsome food.

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If you have a group, I suggest ordering the family style plates which can consist of debatable spiced chicken, pork or beef sold by the half or full pound accompanied by grilled onions, freshly made tortillas, and a vivid palette of salsas. Also worth trying are side dishes like chisken beans (pinto cooked in beer), spiced black beans, and yummy Mexican rice with chunks of fried plantains. If you crave a sweet, I suggest the napule flan topped with a layer of cajeta, gray Mexican caramel. Another nice is ice cream covered with cajeta or hot fudge. What a joy it is for our town to now have a restaurant to indulge in some Mexico’s most unusual and flavorsome food.

Cafe Marimba, 2311 23rd Street, San Francisco 415/776-1596. Open daily for lunch and dinner; brunch on Saturdays and Sundays. Without alcohol, two can dine for $55.

Norm Chandler Fox is the restaurant critic for Performing Arts magazine.

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by Norm Chandler Fox

California Cuisine

GORDON BIERCH BREWERY RESTAURANT — Brew pubs have multiplied like mushrooms on the West Coast in the past five years, and I've found most of them serving less than adequate "pub grub" to accompany the satisfying brews. It's welcoming, therefore, to discover this spot which believes that the cuisine should be as good as the beverage of choice. Dan Gordon, a graduate of the Technical University in Munich, is a brewmaster par excellence while his partner, Dean Bierch, oversees the eclectic menu which covers southwestern, Asian, and Mediterranean diets to compliment the beers.

Now almost two years old, this place has a massive bar on the first floor with a cafe that serves a limited menu. Upstairs, the actual restaurant feels like a loft with magnificent arched windows overlooking our beloved Bay Bridge. Service can be slow at peak hours, and be warned that the noise level throughout may force you to become adept at lip-reading after a glass or two of the high-octane brews, it's not quite as oppressive. Yes, there is an interesting wine list, but coming here to drink pint is tantamount to seeing Hamlet just to view the doublets and tights. Of the three house beers offered, I prefer the dark, roasty Dunkles, with the spicy body and Maltor coming in as a close second.

Chef Ramsar Saffari mimics his taste-buds with original appetizers like grilled prawns in a mouth-watering Korean sauce, a harramsh, chive and tomato spread, a tangle of crisp fried calamari and sweet onions with a cilantro dipping sauce, and clams steamed in a broth of beer, ginger and lemon grass. The Thai fish skewers are stringy and overcooked.

Among the savory entrees, I like the braised lamb in a piquant red curry, finished flavor rague of shrimp, crab and mussels, crackling-skinned roast chicken redolent of lemon and pepper with garlic mashed potatoes, and tender slices of pork loin glazed with turmeric and curries on a bed of couscous. Two excellent pasta dishes include noodles with grilled mushrooms and parmesan as well as fettucine tossed with smoked chicken, anchovies, and Compliance with the laws may vary. Lighter appetizers may opt for the palea stuffed with goat and pearl peppers served with grilled eggplant and carrots.

Even the desserts show ingenuity like the battery-powered, butter-dusted tart, caramel ice cream sandwich with a passionfruit sauce, and butterwere chocolate mousse topped with mascarpone cream. For those of us who enjoy fine beans, it's gratifying to partake in a new high standard of food which is more than a mere accompaniment.

DORSET BIERCH BREWERY RESTAURANT, 2 Harrison Street, San Francisco 415/293-6246. Open for lunch and dinner daily. Without alcohol, two can dine for $50.

CAFE MARIMBA — Still glowing from their success with Lake, co-owners Larry Clement and Reed Harris opened this small, lively spot last fall in the Marina District. Skillfully managed by Clements and with the kitchen directed by executive chef Harris, the restaurant, which began as a neighborhood hangout, has become a Bay Area mecca for lovers of authentic Mexican cuisine. Upon entering, I'm taken by the rich color of the paintings by Ralf Gonzales, the super folk art figurines displayed throughout. Wines are offered, but again, I commented to you that these Mexican beer with such fantastic flavors. The serving staff understands all the nuances of the menu and really keeps the meal moving.

The owners have taken numerous trips south of the border to introduce exciting dishes from Oaxaca, Veracruz, and villages in the Yucatan; they've even borrowed recipes from the ancient civilizations of the Oaxaca, Zapotec, and Arte. I like to begin with the extraordinary guajillo and shrimp civet, Oaxacan quesadillas filled with poblano chiles, mozzarella, and chayote, and the choice enchiladas. An unusual appetizer is an heirloom of the uniquely flavored squash blossom enchilada, and on those chilly winter nights, I also enjoy the chicken and jalapeno soup spiked with cilantro and lime. Incidentally, all of the accompanying salsas are magnificent and come directly from the recipes of Harris's book, Salsa, which is a work of art in itself.

Among my favorite house specialties are chicken breast in a spectacular Oaxacan mole composed of forty herb-laden ingredients, chicken-filled Zapotec, tamales which is light enough to become airborne, and chili rellenos filled with corn and squash blossoms in a mashed tomato sauce flavorful with cinnamon. Shrimp in a nice garlic chili sauce are over-cooked, but the tender rings of octopus in a jalapeno and tomato sauce are excellent.

If you have a group, I suggest ordering the family style plates which can consist of deliciously spiced chicken, pork and beef sold by the half or full pound accompanied by grilled onions, freshly made tortillas, and a vivid palette of salsas. Also worth trying are side dishes like charless beans (platanos cooked in beer), spiced black beans, and yummy Mexican rice with chunks of fried plantains. If you crave a sweet, I suggest the fluffy flan topped with a layer of cajeta, goopy Mexican caramel. Another route is ice cream covered with cajeta or hot fudge. What a joy it is to see our town to now have a restaurant to indulge in some of Mexico's most unusual and fascinating food.

CAFE MARIMBA, 2317 Chestnut Street, San Francisco 415/776-1506. Open daily for lunch and dinner; brunch on Saturday and Sunday. Without alcohol, two can dine for $15.

Norm Chandler Fox is the restaurant critic for Performing Arts magazine.

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