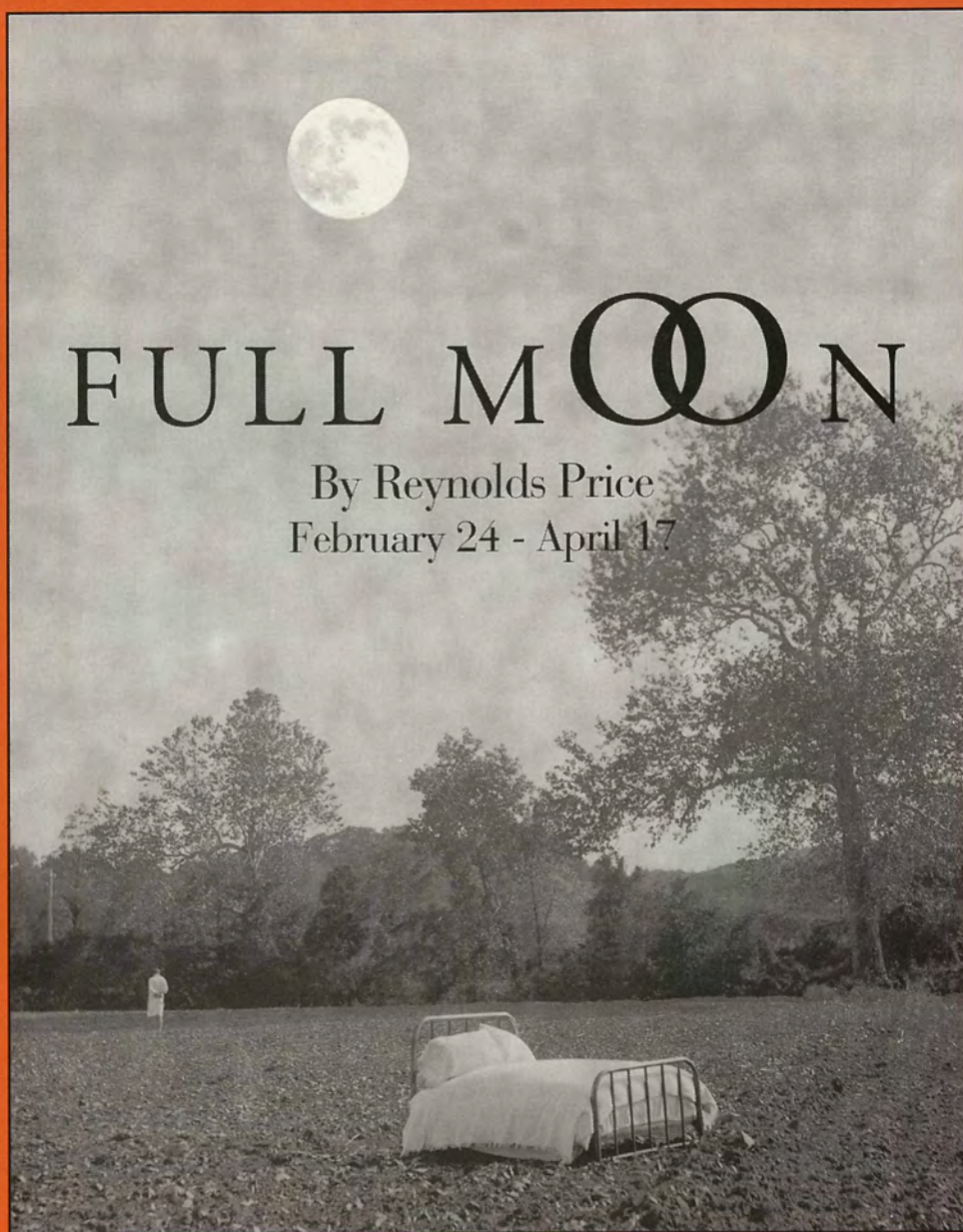


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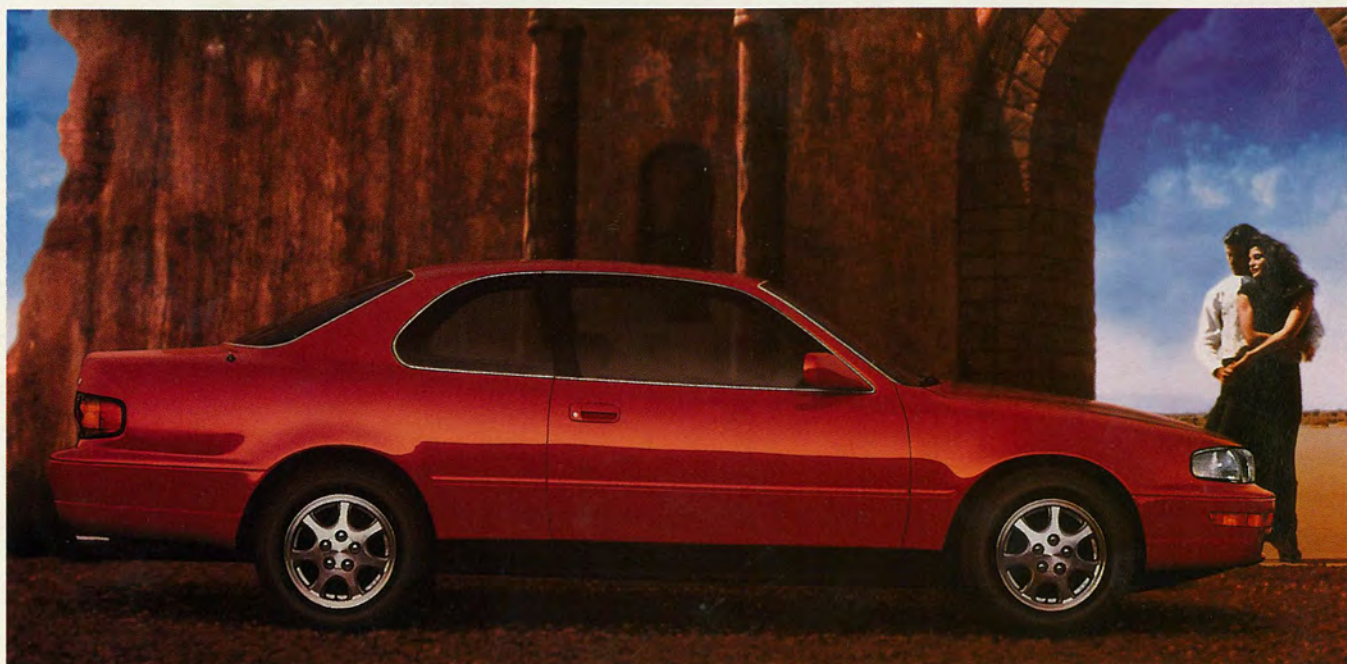


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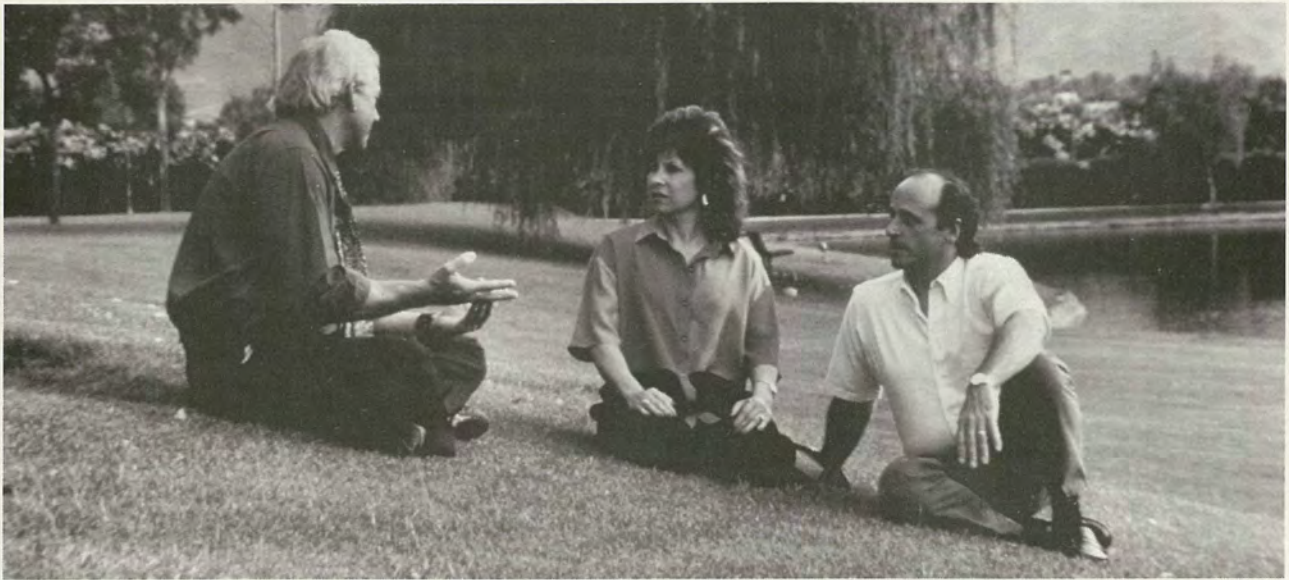
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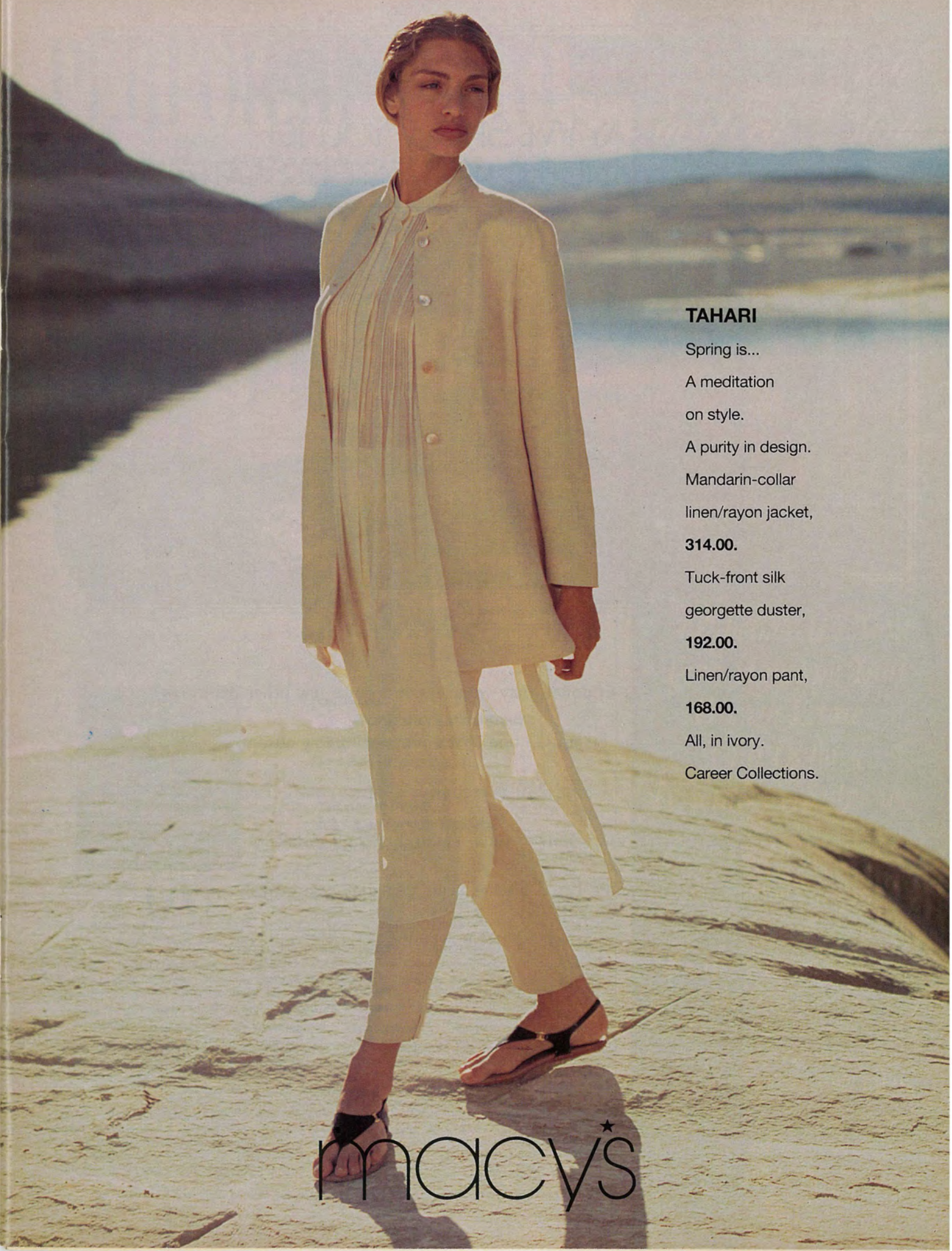


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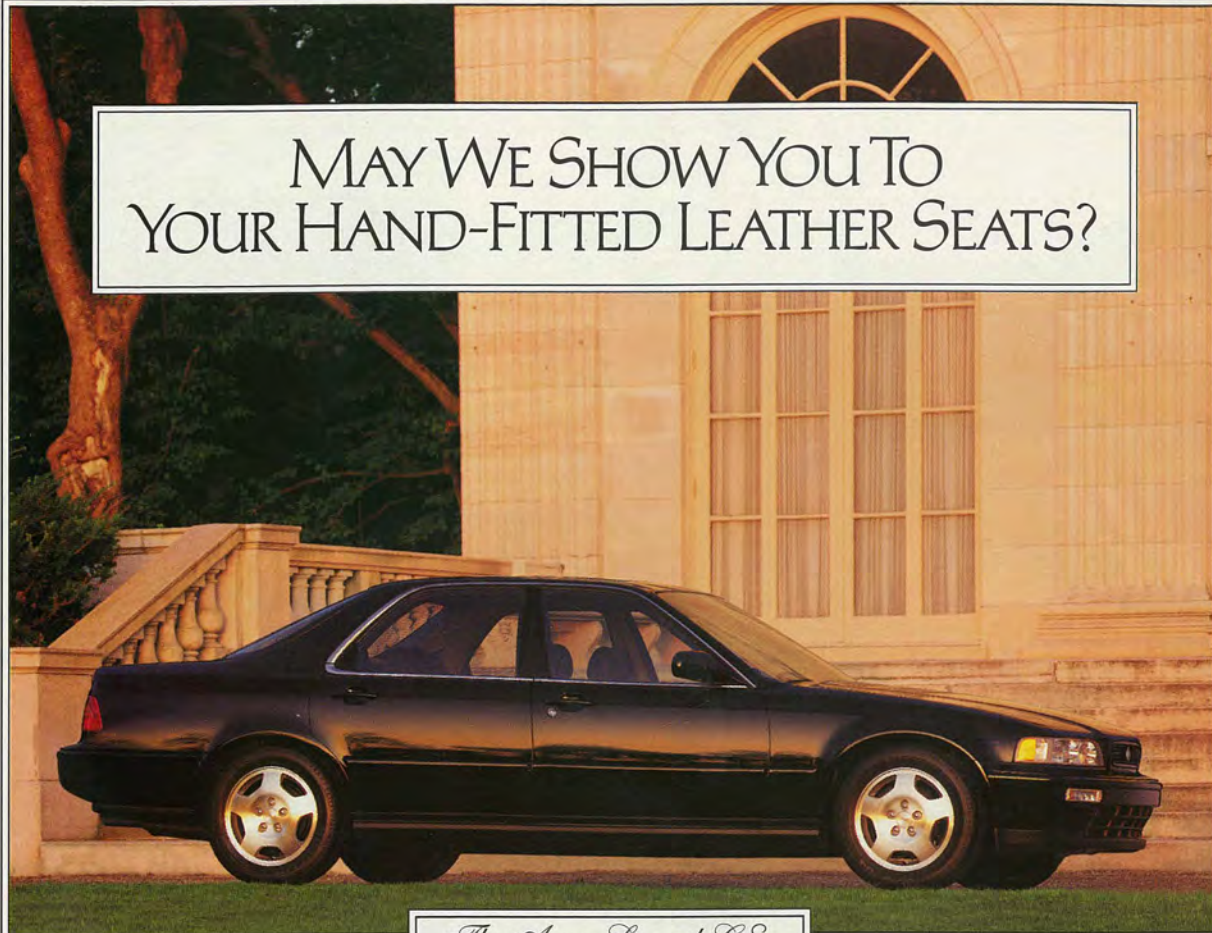
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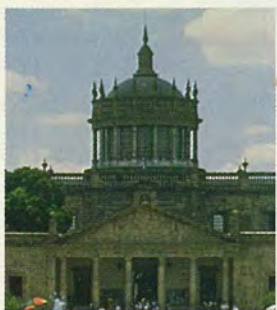
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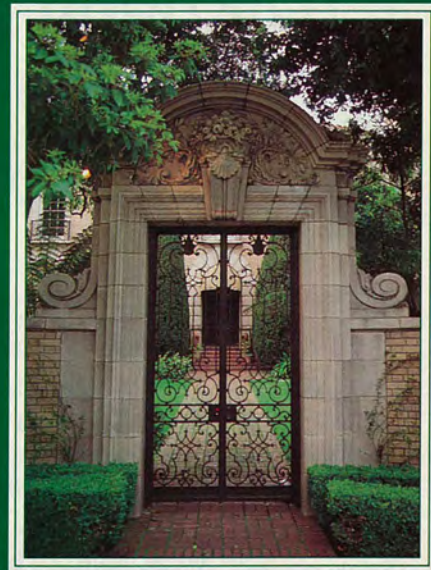
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THE ARTS OF THE STATE

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 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 *Stravinsky Piano Pieces* and Nahat's *Brahms Quintet* and *Ontogeny*. April 8—17, San Jose Center for the Performing Arts (408) 288-2800.

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 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) 259-2922.



PAULA COURT

Actor, author and storyteller Spalding Gray in "Gray's Anatomy" at the Wadsworth Theater April 20-23.



LLOYD ENGLERT

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





SAEED ADYANI

Gene Kelly is a segment host in MGM's rousing tribute to the great movie musicals, *That's Entertainment III*.

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. Priscilla Regalado follows with three works on racism, identity, and assimilation, titled *Bicycling to Aztlan*, *Suenos Espanoles*, and *Always/Already*. Kinji Hayashi examines ritual and multiculturalism with a Butoh-inspired work. *April 23—24, Laney College Theatre, Oakland (510) 464-3234.*

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 in the Balanchine tradition of technical clarity and interpretational force. *April 22—23, Wiltern Theater, UCLA (310) 825-2101.*

KATHAK Among the six major classical dance styles of India is Kathak, the dance of the storyteller. The Kathakas were a community of artists whose hereditary profession was to narrate history while entertaining with dance, music, and mime. Here in California, Chitresh Das 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, Mandeville Auditorium, UC San Diego, La Jolla (619) 534-4090.* *Continued on page 33*

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Stanfill Accepts the Challenge

by Digby Diehl

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

To hear the new Music Center president, Shelton 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.

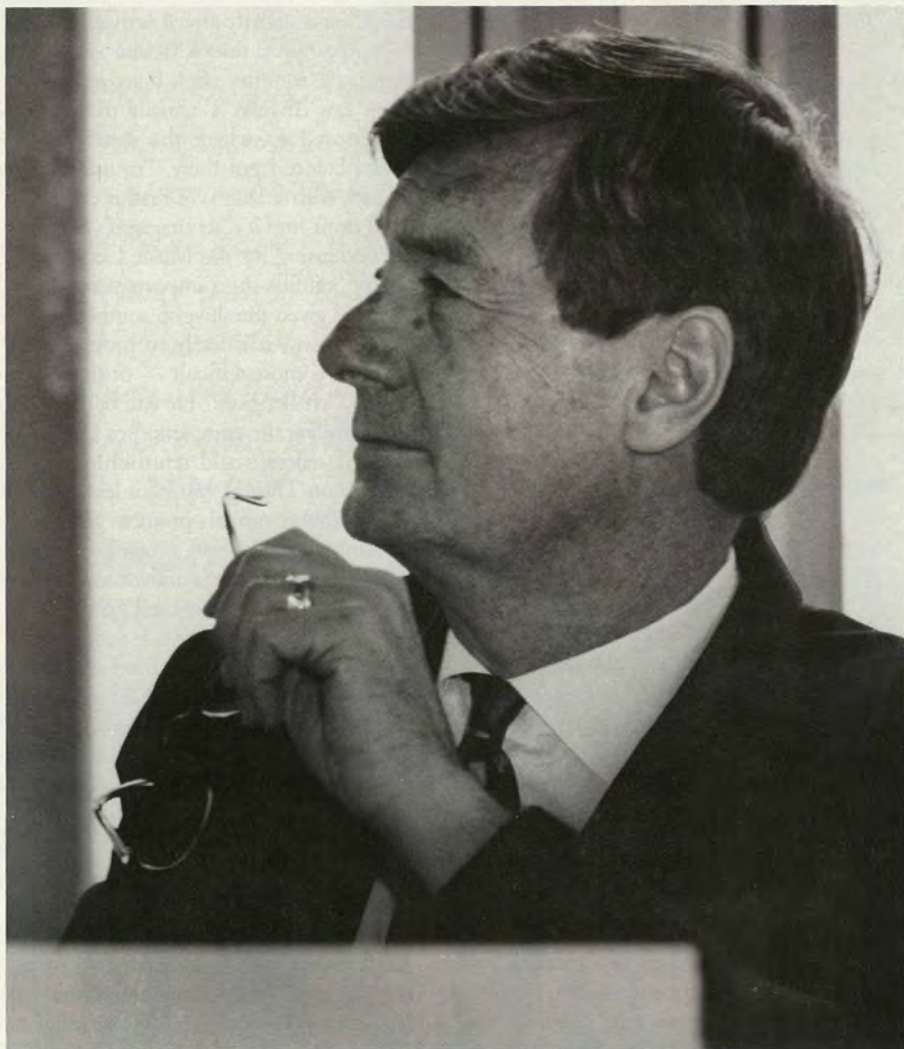
Until recently, Stanfill was President and C.E.O. of the Wolf Trap Foundation for the Performing Arts just outside the nation's capital. He has seen a big city arts institution facing tough times. Stanfill is certainly not intimidated by the prospect of assuming leadership of the Music Center in the midst of a budget crisis and a protracted 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. You'd almost (but not quite) believe he'd 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 Salamunovich of the Los Angeles Master Chorale and Sinfonia

Orchestra, and the Los Angeles Music Center Opera director Peter Hemmings 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 earned a stellar reputation at Wolf Trap, America's only national park dedicated to the performing arts, for his efforts to expand the range of programming at the facility, and for stanching a severe hemor-



CRAIG SCHWARTZ

“...the arts
for me
are a way
of informing
myself about
the world...”



CRAIG SCHWARTZ

rhage of red ink.

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 reneging on an \$18 million federal loan. Stanfill averted the default, 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, Stanfill was on the verge of believing himself to be the Johnny Appleseed of economic slowdowns — recessions 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 thrust into economic adversity. After the Rocky Mountain energy boom went bust while he was at Colorado State, “the same thing happened when I took up my position at Dartmouth,” Stanfill 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 Stanfill’s most important responsibilities, and given the sluggish southern California economy, 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 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, “... when we look at how much money is there already, is not a challenge I feel distressed by at all — that’s quite doable,” 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.”

Stanfill is gratified 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 shows a broad base of working 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, Stanfill intends to expand the donor base, both in terms of corporate donors and individuals. “My sense is that it is the middle level 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.”

Stanfill 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, Stanfill instituted Wolf Trap’s highly regarded “Folk Masters” program, developed in coordination with the Smithsonian Institution and WETA, the local PBS affiliate.

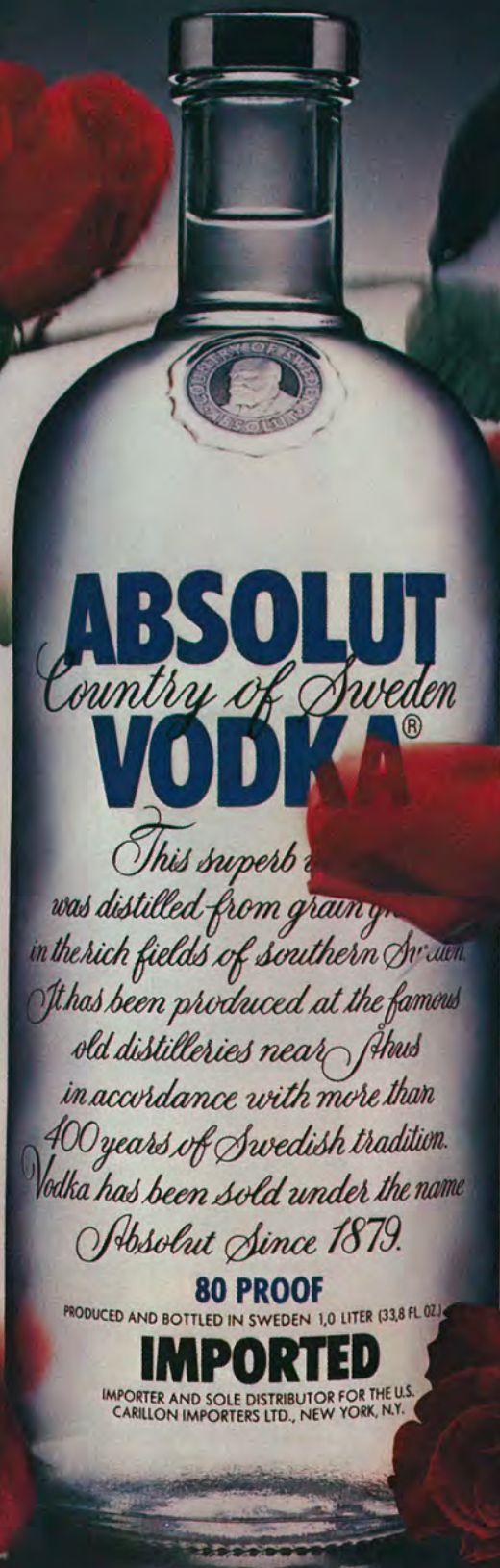
“The ‘Folk Masters’ program brings in about one hundred artists each year from across the country, folk artists who come out of the oral-based tradition,” he explains. The objective is to seek not just artists whose work represents the music of their native land, but the music of the melting pot, music that has been, in Stanfill’s words, “informed and influenced by the American experience.”

Included were programs of Mexican harp and violin music, Cambodian and Thai music, as well as Appalachian and Mississippi Delta blues. 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, Stanfill’s staff organized local promotion efforts, reaching into schools, community churches and shopping centers to publicize the events. They also arranged bussing and other transportation to get audiences to the concerts. The concerts were a resounding success, and brought many 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 Stanfill had intended. To attract new audiences, “... first you have to do the musics, the dances, and theatres — and they are wonderful — that grow out of people’s daily experience and bring them things that they recognize and value, and that carry on important cultural

Continued on page 32



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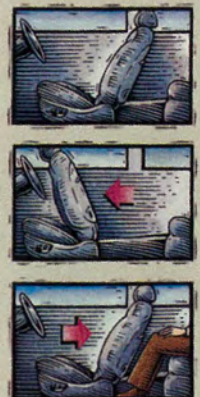


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 Lawrence Hecht, *Acting*
 Rose Adams Kelly, *Alexander Technique*
 Kay Kostopoulos, *Acting*
 Margery Kreitman, *Playwriting*

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 Van Mitchell, *Vocal Production, Speech & Phonetics*
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 Mary Chamberlain, Antoinette Chavez, Jessica Fernandes, Joe Fernandes, Josie Fernandes, Beth Froelicher, Paula Keith, Wendell McKay, Charles Montague, Helen Parker, Casey Robbins, Colleen Rossby, Joe Scaroni, Karla Toland, Elaine Van Vleck, Jennie Yee

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 Burt Smith, *Assistant Manager*
 Vinnie Deramus, Hristos Joresz, *Crew*
 Curtis Carr, Jr., Michael Fernandez, Richard Supinski, *Security*

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 Stephen LeGrand, *Resident Sound Designer*
 Peter Maradudin, *Resident Lighting Designer*
 Dawn Swiderski, *Design Associate*
 Richard W. Battle, *Costumes*
 Beaver Bauer, *Costumes*
 Janice Benning, *Costumes*
 Robert Blackman, *Scenery*
 Kent Dorsey, *Scenery*
 David F. Draper, *Costumes*
 Derek Duarte, *Lighting*
 Callie S. Floor, *Costumes*
 Robert Morgan, *Costumes*
 Halifu Osumare, *Dance Coordinator*
 Sandra Woodall, *Costumes*
 Shigeru Yaji, *Costumes*

DESIGNERS

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 Whitney Potter, *Sound Intern*
 Kelly Roberson, *Lighting Intern*

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 Smith, *Stage Managers*
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 Joan Raymond, *Assistant Costume Shop Manager*
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 Joan Hirtzel, *Head Stitcher*
 Robert Moffet, *Stitchers*
 Eric Ingle, *Accessories Supervisor*

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 Kim Curtis, *Assistant Supervisor*
 Jude Baldwin, *Intern*

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 James Kershaw, *Stage Doorman*

NEWS FROM THE AMERICAN CONSERVATORY THEATER

Andrea Marcovici: Romancing the Stage

Andrea Marcovici — diva of the stage, screen, and cabaret — returns to A.C.T. for a series of benefit cabaret concerts of her “state-of-the-heart crooning” (*San Francisco Chronicle*) on March 23, 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. audiences. She has held a special place in our hearts — and we in hers — since her dramatic turns in *St. Joan* (1989), *Burn This* (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 1985. She first seduced San Francisco cabaret denizens in 1986 with heart-stopping performances at the Plush Room. 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 Sardine Bar and George's. In 1991, she appeared in Carnegie Hall's centennial celebration as the only nonclassical performer to have a work commissioned for her: “December Songs,” by Maury Yeston, composer of the Broadway hits *Nine* and *Grand Hotel*. She then treated A.C.T. patrons to “I'll Be Seeing You,” a collection 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 Audi-

torium to the rafters in the San Francisco Symphony's 1992 Summer Pops Series. She reprised her success with the Pops in 1993 with “Just Kern,” and last fall won acclaim in her formal Carnegie Hall solo debut before a sold-out audience. Her meticulously crafted acts, which reflect her own classical background and wry humor — including quotations from Edna St. Vincent Millay, Dorothy Parker,

ceress,” “heartbreaker,” and “a singer for unplug-the-phone, off-with-the lights listening” (*People* magazine); and “a breathtaking beauty, a versatile actress, and a singer of such luminously torchy power that a new term begs to be coined in her honor: renaissance femme fatale” (*L.A. Weekly*).

Marcovici's acting career began on the daytime drama “Love is a Many-Splendored Thing.” She made her Broadway debut with Howard Keel in *Ambassador*, the musical adaptation of the novel by Henry James, and has appeared off Broadway in *The Wedding of Iphigenia*, *Variety Obit*, and *The Seagull*. She portrayed the legendary wives of Chaplin opposite Anthony Newley, and performed Ophelia to Sam Waterston's *Hamlet* for Joseph Papp's Shakespeare in the Park.

Her film credits include *The Front* with Woody Allen, *The Hand* with Michael Caine, *Spacehunter* with Peter Strauss, *The Canterville Ghost* with John Gielgud, Henry Jaglom's *Someone to Love* (featuring Orson Welles in his last film appearance), and, most recently, Danny DeVito's wife in Twentieth Century Fox's *Jack and the Bear*. Audiences may also recognize her from regular appearances on “Berrenger's” and “Trapper John, M.D.,” as well as guest appearances on “Taxi,” “Magnum, P.I.,”

“Hill Street Blues,” “Kojak,” and many made-for-television movies.

Also returning to A.C.T. will be Marcovici's musical director, the talented composer and pianist Glenn Mehrbach.

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) 749-2ACT.

Continued on page P-18



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

and Nietzsche, among others — have been immortalized in the recordings *What Is Love?*, *Marcovici Sings Movies*, *I'll Be Seeing You: Love Songs of World War II*, *December Songs (A Song Cycle)*, and *Just Kern*.

Critics across the country have fallen for Marcovici, calling her: “the torch singer for our time” (*New York Woman*); “a Modigliani come to life ... a superb singer, with a voice of sunset and sunrise, love and almonds” (*New York Post*); “sor-

The American Conservatory Theater

presents

FULL MOON

By Reynolds Price

(1988)

<i>Directed by</i>	Benny Sato Ambush
<i>Scenery by</i>	Kate Edmunds
<i>Costumes by</i>	Callie Floor
<i>Lighting by</i>	Peter Maradudin
<i>Sound by</i>	Stephen LeGrand
<i>Dialect Consultant</i>	Deborah Sussel
<i>Casting by</i>	Ellen Novack, C.S.A.; Meryl Lind Shaw

The Cast

<i>Kerney Bascomb</i> <i>Unmarried and unemployed</i>	Penny Balfour
<i>Kipple Patrick</i> <i>A clerk in the local savings and loan</i>	Brett James Kennedy
<i>John Bascomb</i> <i>Kerney's father, a widower and a lawyer</i>	David Maier
<i>Walter Parker</i> <i>Cook and general butler to the Bascombs</i>	Nicolas Bearde
<i>Sarah Gaskin</i> <i>Cook and maid to the Patricks, Ora Lee's mother</i>	Gloria Weinstock
<i>Ora Lee Gaskin</i> <i>Sarah's daughter</i>	Susan Patterson
<i>Frank Patrick</i> <i>Kip's father, a widower and a high school teacher</i>	James Carpenter
<i>Christine Bascomb</i> <i>Kerney's mother, seen in Kerney's dream</i>	Alison Mayer Bloomfield*
<i>Dorothy Patrick</i> <i>Kip's mother, also seen in Kerney's dream</i>	Milissa Carey*

*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: 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

Kerney Bascomb—Zachary Barton; *Walter Parker*—Guiesseppe Jones; *Kipple Patrick*—David Rasner;
Sarah and Ora Lee Gaskin—Chanelle Schaffer; *John Bascomb and Frank Patrick*—George Maguire;
Christine Bascomb and Dorothy Patrick—Stephanie Dorian

Stage Management Staff

Donna Rose Fletcher and Steven Lukens

Associate Director

Craig Slaight

Directing Observers

Vincent Brown, Abraham Celaya, 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 in his home 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 Life*, a memoir due out this spring which chronicles his ten-year battle with a crippling spinal cancer.

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 *Full Moon*, Price examines 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 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. Dividing the human race into “leavers” and “stayers,” Price places himself in the latter category, having resided for all but four of his sixty-one years within sixty miles of the village of Macon, where he was born in his mother’s family home in 1933. Because his father was a traveling salesman, young Reynolds spent his early life moving (thirteen times in fourteen



AARON BENAY

Reynolds Price

years) from small town to small town, among them Warrenton, Roxboro, 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 largely 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 vale of humility between two great mountains of conceit.” The last state to secede from the Union and, after the war, the first to rejoin, it seems to have escaped much of the violent racial unrest of the North and Deep South.

Price recalls that in Macon, once a Confederate training camp, there were still people alive during his childhood who had vivid memories of the Civil War. In 1938, when *Full 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-dependent commodities; there was no great disparity of income—pretty much everybody was poor or close

to it—and contact with the outside world was practically nonexistent.

Seventy percent of Warren County’s inhabitants were black, and almost every white family employed black women, men, and children as farm hands, house workers, yardmen, 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 who stood in for mothers who all-too-frequently died in childbirth. The enforced intimacy between the races, Price has written, grew into “mutual dependency” marked by “jointly sparked fun” and “frequent occasions of mutual exasperation and, occasionally, much worse.”

The close interracial relationships depicted in *Full Moon* find echoes in Price’s own family life. Throughout his childhood, he and his parents lived in households that employed black men and women, with whom they formed intimate and lasting bonds. His father, in particular, became lifelong friends with Grant Terry, who lived with the Prices on and off for many years, as companion rather than employee, and was known to Reynolds as “Uncle Grant.” And in the memoir *Clear Pictures* (1989), Price describes how his Aunt Ida and her black helpmeet, Mary Lee, worked together side by side in a crowded kitchen throughout the years: “struggling blindly to make from courtesy and small attentions a usable bridge over that deep gulf which neither had dug.”

“Despite the fact that the racial situation was one that we certainly look upon now as extremely unjust,” says Price, “a great deal of legitimate, as well as illegitimate, 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, all day, every 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, but on the whole the codes of the culture meant that if you were unhappy about it you either went away or stayed behind and learned how to live—the way many people in the world do live under certain degrees of pressure—by putting up the best possible front on any difficulty.”

The sexual tension evident in *Full 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 racist code.” He explains that role as an expression of jealousy as well as of “more exotic and near-erotic manifestations—the fear of the black male 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 presided as 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 '40s, it was a rare and vanishing relationship.”

World War II changed everything. Today, “There is still a great deal of geniality 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 huge amounts of farm work are done now by Mexican immigrant labor. The old mutual, intermixed work culture that existed in my childhood simply isn't there any more.”

“The way young people meet their own 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.”

On Being a Writer

Price began his artistic life with drawing and painting, particularly of family portraits. In high school, however, he realized his talent would never extend beyond clever copying and turned his attention to

writing. His first substantial work, a Christmas play written at fourteen called *The Three Wise Men*, was followed by a screenplay for an eight-millimeter neighborhood version of the life of St. Bernadette.

He expanded to other genres at Duke University, where in his senior year the

Saturday off/Jackson, MS/1930s. During the 1930s, Reynolds Price's mentor, Eudora Welty, documented in Mississippi images hauntingly evocative of the people and place of Full Moon.



EUDORA WELTY COLLECTION, MISSISSIPPI DEPT. OF ARCHIVES AND HISTORY



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

After the British journal *Encounter* published "A Chain of Love," *Atheneum* brought out *A Long and Happy Life* and *The Names and Faces of Heroes* (1963), a collection of the early stories. The ensuing decades produced the novels *A Generous Man* (1966), *Love and Work* (1968), *The Surface of Earth* (1975), *The Source of Light* (1981), *Kate Vaiden* (winner of the National Book Critics' Circle Award, 1986), *Good Hearts* (1988), *The Tongues of Angels* (1990), and *Blue Calhoun* (1992); the story collections *Permanent Errors* (1970), *The Foreseeable Future* (1991), and *The Collected Stories* (1993); the essays assembled in *Things Themselves* (1972), *A Palpable God* (1978), and *A Common Room: Essays, 1954-87* (1987); and three vol-

umes of poetry, *Vital Provisions* (1982), *The Laus of Ice* (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, geographic location, or literary influence—and has firmly rejected any affiliation with that other prominent Southern novelist, William Faulkner. He has acknowledged a deep gratitude to Welty, with whom he shares a "relationship of varied admiration and respect," and whose stories 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 greats: *Tom Sawyer Abroad*, *The Arabian Nights*, *Doctor Doolittle*, the King Arthur legends, and Bible stories, among others. His family was melodramatically expressive, physically as well as verbally ("all my kin flung themselves on kisses with the recklessness of Russian premiers"), and immersed in household theatrics—his father delighted in dressing up as unfamiliar characters in elaborate practical jokes. All of which contributed to a facility with dramatic writing; he reportedly writes plays in a week to ten days apiece.

"It's seldom noticed that plays are a great deal shorter than novels, or even than many short stories," he explains. "I suppose if you counted all the words in *Macbeth* and in a thirty-page short story, they would be about the same number. It would probably take you about the same amount of time to read the story out loud that it takes to enact *Macbeth*. I don't think of writing plays as actually easier than anything else I do, but I am aware that, finally, a play that's going to occupy an audience for two and a half hours really does occupy a good deal less space on the page and tends to get written faster. Also, I've always found that the easiest thing for me to write is what people say to one another. Because a play is all dialogue, it moves much faster for me than other kinds of work—once I get a sense of where I'm going, anyway."

A Novelist Who Writes Plays?

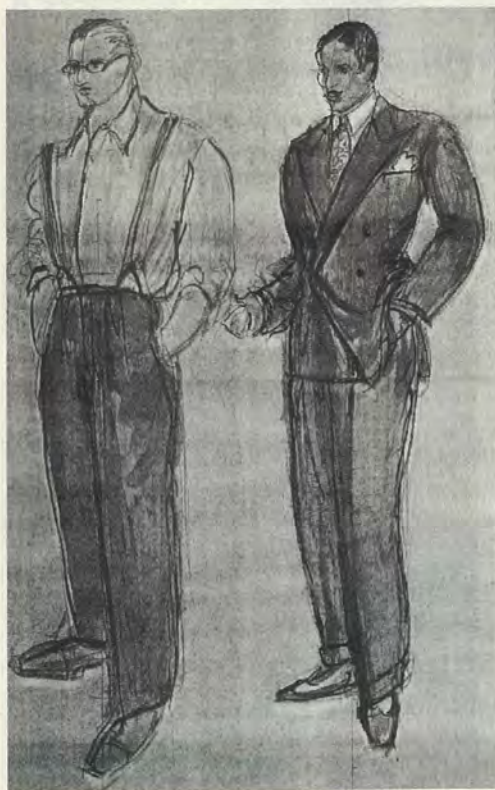
Although best known for his stories and novels, Price has also published six plays (not counting the high-school works). His first published drama, *Early Dark* (1976), was based on a screenplay he had written of *A Long and Happy Life*. *Private Contentment*, produced for television by PBS, followed with a stage production in 1985. Dramatic writing has played a special role in his artistic growth: in 1984, Price underwent surgery to remove a tumor from his spinal cord, and entered a barren period of many months in which he was unable to write. After Hendrix College commissioned him to write a play for its acting students, he quickly reemerged from creative darkness to produce *August Snow*, ultimately published in 1990 in a trilogy with subsequent plays *Night Dance* and *Better Days*, produced by the Cleveland Play House in 1989.

Full Moon, written in 1988 for the undergraduate drama department of Duke University, was produced at the New Stage Theater in Jackson, Mississippi, as part of the Eudora Welty New Play Series in 1990 and by the Horizon Theater Company in Atlanta in 1992. He currently has on the boards "about half of an act" of a play for Julie Harris, of whom he is "a friend and huge admirer."

His childhood theatrical interests became first an addiction to movies and later a devotion to stage works as he enjoyed the touring companies who came to Raleigh while Price was in high school. "I went through a stage when I was about fifteen of painting portraits of actors and asking them to sign and return them. Nobody refused me! I have sketches I did of Laurence Olivier on which he wrote a quotation from *Hamlet*, of Vivien Leigh in *Gone with the Wind*, Katherine Cornell in *St. Joan*, and Ethel Waters in *The Member of the Wedding*. I wanted to make their performances a part of my private life, and I still have the portraits hanging around the house.

"By the time I was into my junior and senior years of high school, I started making two or three annual trips to New York by myself, seeing, oh, ten plays in eight days. My tastes are very catholic—I don't have any especially exotic playwright fascinations. I seldom miss a chance to see what sounds like a good production of

Original sketch by Costume Designer Callie Floor





EUDORA WELTY COLLECTION, MISSISSIPPI DEPT. OF ARCHIVES AND HISTORY

At Livingston Park/Jackson, MS/1930s

Shakespeare, and I obviously think that American drama is very rich. I like the plays that are generally considered classic American theater—O'Neill, Williams, and a few more recent playwrights."

Price has taken some criticism for daring to reach beyond the novel to write for the *theater*. "I really do just think of myself as a writer," he responds. "If I'm writing a poem, for example, then I think, 'Okay, I'm a poet today.' But I don't suddenly think I'm never again going to write a short story or a play. I write whatever seems to be knocking on the door of my mind most urgently."

He explains that the selection of genre "is either made for me, by a commission request, or, more frequently, by my unconscious mind. Whatever my creative faculties are make that choice before they even make me aware of what I'm writing about. I can't ever remember starting something as a novel and realizing, 'Oh gosh, this isn't really a novel, this is a poem,' or 'This isn't really a short story, this is a play.'"

Since the 1984 surgery, which left him confined to a wheelchair, Price has lived with constant, severe pain. An avowed believer in the importance of dreams and the life of the spirit, he relies on self-hypno-

sis to get through daily life, with the unforeseen side effect of increased productivity. "Hypnosis turned out to be my only way to get some mental 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 does for a writer is strengthen the primacy of the unconscious mind in your life. You begin to realize that your work is to a large extent done by a portion of your brain that is out of your conscious awareness. My mind came to realize that I was surrendering as much as possible of my life to it, and so it figured out that I didn't want it to worry about pain any more but wanted it to keep sending me novels, poems, and plays."

He concludes: "A friend of mine says, and I agree, 'The unconscious is like children and dogs. It loves routine and hates surprises.' Like the rest of us, it only wants to be treated respectfully."

Speaking Out! on *Full Moon*

Join us for post-performance discussions of Reynolds Price's work. The talk begins at approximately 5:30 p.m., immediately after the Sunday matinee. 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 Artistic
Director Benny Sato Ambush

Stage Door Theater

Reynolds Price will also appear at
A Clean Well-Lighted Place for Books,
601 Van Ness in San Francisco,
on March 7, 1994 at 7:30 p.m.



The Way It Was

Interviews with Benny Sato Ambush

After asking Reynolds Price for examples of the town he imagined while writing Full Moon, director Benny Sato Ambush adopted Beaufort, on the eastern coast of North Carolina, as the real-world counterpart to the invented home of the Bascombs, Patricks, and Gaskins. 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 Beaufort, North Carolina, who in opening their lives with gracious and welcoming candor to this curious visitor made loving and indelible impressions:

J.O. and Ruth Barbour

Rodney Barfield

Martha Barnes

Rev. Avery C. Brown

Ginny Gordon

Emple Jones

Lianne Keeney

Nancy Martin

Connie Mason

Dolores Meelheim

George Moore

Ethel V. Pickett

Rosalie Piner

Charles and Pat Pitts

Margaret and Howard L. "Stormy" Rivers

J.A. and Barbara Rose

Lynda F. Steed

Nelson W. Taylor, Esq.

Mr. Van

Beaufort Historical Association

The Net House Steam Restaurant and
Oyster Bar

North Carolina Maritime Museum

—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 not recall, and this is sad, ever speaking to a black child or person, going to or from school, for the three years I was here...

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

My mother and her sisters, until the day E died, just a year or two ago (she was 97) would go to E's house and eat. One of my aunts would make a point of being there when E was cooking lunch, because E was such a *fantastic* cook... This aunt had a full-time—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 interesting as I grew older, because it was certainly employer to employee. But I don't think it was master-serf or -slave. There was a mutual understanding, a mutual agreement, whether 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, ever, that there were any sexual relationships between young [white] boys and black girls. Even in confidence. We had a town whore, but she was white."

"I would say, a girl out of high school at that time, who was considered smart, was probably looking for a husband, first, and second, trying to find some kind of a job, probably in the secretarial line... I would assume that most girls were trying to be good girls, who were looking for a husband, and home, and children, and there wasn't any career-type thing like there is now."

"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, nobody got rich...

"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 eat with us... We all did have

separate schools, things like that. And 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 could do and certain things you couldn't do. So you stayed in your place. Right out here, where the county courthouse ... is now, there used to be nothing but a vacant lot, except for the jail. And late on a Saturday morning ... there'd be guys who'd go out there and play baseball together, white and black guys together... So it wasn't no big thing around here, you know, kids got along together...

"During the thirties, at that time, people didn't travel. Even very few white people had cars... A guy had a little store... I understand he bought a Dodge... He paid for it all in change—nickels, and dimes, and quarters, and fifty cents. That's gotta cost about five hundred some dollars, but he paid for it in change... When somebody died, the family usually had to walk from the house to the church, to the cemetery."

"[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 used to work around to the white people's homes ... 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 us fifteen cents a crate... They used to come pick us up in trucks. We'd go out and go to work like that, from seven o'clock in the mornin' 'til, I think we'd knock off about six in the afternoon...

"Honey, you're talkin' about a life! ... I had two children, and my husband got drowned when they wasn't but six and eight... But my son lived to be 58, and my daughter lived to be 63... I'm 93 years old, I never been married since. I took those two little children and raised 'em up, and I raised [their] three, and then I raised seven great-grandchildren in this house... I have struggled.

A Note from the Playwright

...**M**y time and place are "eastern North Carolina, late summer, 1938." Though my characters are oblivious to the gathering clouds, that was one year exactly before the onset of the Second World War, a war which would sweep Kip, Kerney, and Walter away from home and all their past. And eastern Carolina is the fertile land from Raleigh to the sea. But does *Full Moon* mirror an actual year, a reachable town? To be sure, the minds and rhythms of my characters began in my early memories of that beautiful tangled time and place, with its mutually benign and malevolent blends of black and white.

But any viewer will be badly misled to test my reality against his or her private sense of the facts of life on a particular piece of the visible Earth. The caution holds strong for any other playwright, from Aeschylus to Sam Shepard. The truths of fiction—in novels, stories, plays, and films—are, above all, thin-air creations of craftsmen who watch a place and its people and remake their shapes to an inner need. The "eastern Carolina" of *Full Moon* may be nearer to confirmable facts than the Thebes of *Oedipus* or the Denmark of *Hamlet*, but not by many miles. I begin, like most of us, from home, then I try to move on, never quite taking both feet off my ground. What I move toward, though, is not fantasy but essence—the condensation in word and gesture of the life of one or more human beings in a remade space that becomes our world, or a sizable part of our mutual world, for the time we watch. I hope my findings, here tonight, deserve your intelligent witness.

—Reynolds Price

*Excerpted from the program of
the world premiere production at Duke University.*

"... I worked for Mr. M for about thirty-five years... When I first started I got paid fifty cents a day... Sunday before last, when I had my birthday, when I got to church, his wife and him were sittin' in the church, they remembered my birthday. And they were in the church when I got there, to greet me on my birthday...

"I used to babysit with the children. Sometimes I go sit with their children's children now. They're all grown up. They have me often come eat with them, you know. Sometimes I just go out there and stay with them, in their home. Oh yes, they still remember me... I love them, and they

love me... I never had no, you know, misunderstandings... We got along. Always, anything in the world they thought I needed, for the children, anything, they were always willing to help me...

"My grandson went swimmin' one day, and he jumped off an oyster rock, down in the water. And honey, when he come up there to Mrs. M, he was cut. I was goin' to him, and she says, 'Nope, you go right back.' She says, 'Sit down. I'll take care of him.' So she took him in the house, washed it, cleaned it and fixed it, and bandaged it all up, just as good as anything in this world. Look, honey, I



never had no trouble. They was just as good to my children as they was to theirs."

"Because Beaufort was always a rather poor community—it's never had 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 fees paid in collards and chickens and fish and what have you, and so do we still, as a matter of fact..."

"Mother always had a black helper who was cook, house cleaner, nurse maid, the whole works. Their influence on me was tremendous, because they were so full of love... E died at 97. She was just the most magnificent woman. Golly, I was crazy about her. Her son S lives about halfway through the state, and he and I are very close, we enjoy each other a lot. E was my nurse when I was very small. She also was the nurse for several of my cousins. She started working with my grandmother and grandfather when she was twelve years old... When we were growing up, incidentally, two houses down was my grandmother and grandfather, the house 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 all became very much part of the family. At Christmas time there was an exchange of gifts. Or on birthdays, holidays, anything that went on, they were always a part of whatever was going on. Though they very often were working on those days, particularly Christmas ... because we'd have forty or fifty people in our house. So they actually came up and helped prepare and serve and everything on those big days. But they were loved, and they loved us, as if they were all one family..."

"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 cops and robbers, we played hide and go seek, we played cowboys and Indians, we'd carve out wooden rifles, and pistols 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, many of us who played with each other and never thought about whether we were black, white, pink, or polka-dot... 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 girls' school... I guess it was assumed they were going to get enough seasoning there that when they got 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 to let them leave Beaufort and go straight in to a university setting where they were not looked after, cared for, and kind of reined in, might have been a *real* experience for them. They may not have been able to handle it..."

"I do know that when I was growing up

Child on porch/*Hinds County, MS/1939*



there were two mulatto girls in Beaufort. So obviously it happened. Now who it was and it happened between, I don't know... I never heard it even discussed. 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 boy/white girl or black boy/black 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 of who was involved, that would have been very much whispered, and it would not have been repeated..."

"We were not, Lord knows, as bad as Tidewater, Virginia or Charleston, South Carolina... We were not the nth degree of Old South... There was a lot of 'who was your father, who was your grandfather,' because we all knew each other. And so we could place people by finding out who was their father, grandfather, and you knew whether they were good families or not good families ... because these were either honorable people or not honorable people."

"But it 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 babes in the woods. We really were. We didn't really know what was going on in the world, or much care. We were very 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 someone said, 'The world is too much with us.' Not in eastern North Carolina, because we hadn'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 here."

The photographs on P-7, P-9, and P-12 appear in Photographs, by Eudora Welty, published by University Press of Mississippi.

EUDORA WELTY COLLECTION, MISSISSIPPI DEPT. OF ARCHIVES AND HISTORY

WHO'S WHO



PENNY BALFOUR (*Kerney Bascomb*) most recently appeared in *Alabama Rain* at the Contemporary American Theater Festival in West Virginia. Other theater credits include *Still Waters*, also at CATF; *Hidden Laughter* with the Hartford Stage Company; and, off Broadway, *God of Vengeance* at the Jewish Repertory Theater and *Waiting for Lefty* at the Open Eye Theater. Television credits include "Murphy Brown" and a number of national commercials and music videos.



NICOLAS BEARDE (*Walter Parker*), born and raised in Nashville, moved to the Bay Area in the early 1970s after two years in Japan as a frontman for the popular R&B band The Sensations. His most recent acting credits include the feature films *Final Analysis* with Richard Gere and Kim Basinger, *Pacific Heights* with Michael Keaton and Melanie Griffith, and ABC television's *Baby Snatcher* and *Firestorm*. Stage appearances include *Master Harold ... and the Boys*, *Dream Girls*, *Twelfth Night*, *Woody Guthrie's American Song* (at Berkeley Repertory Theater and San Jose Repertory Theater), and *The Threepenny Opera*. In 1986 he joined Bobby McFerrin's Voicestra, an internationally acclaimed a capella vocal ensemble, with whom he has appeared on "The Today Show," "The Tonight Show Starring Johnny Carson," and "The Arsenio Hall Show," among many others, as well as on its world tour throughout the United States, Japan, and Brazil.

JAMES CARPENTER (*Frank Patrick*), making his A.C.T. debut, has been a core company



member of Berkeley Repertory Theater since 1984, and an Associate Artist since 1989. Audiences have seen him there in *Mad Forest*, *The Importance of Being Earnest*, *Dream of a Common Language*, *Major Barbara*, *Our Country's Good*, *Who's Afraid of Virginia Woolf?*, *Man and Superman*, *The Virgin Molly*, *Reckless*, *Serious Money*, *A View from the Bridge*, *The Misanthrope*, *The Rivals*, *Blue Window*, *Servant of Two Masters*, *The Sea*, *The Normal Heart*, *The Playboy of the Western World*, and *Otherwise Engaged*, to name a few of his favorites. Other theater credits include two seasons with the Old Globe Theater in San Diego; three years with the Oregon Shakespeare Festival (Ashland); as well as appearances with the California Shakespeare Festival, San Jose Repertory Theater, San Jose Stage Company, Theater on the Square, the Oregon Shakespeare Festival (Portland), and Shakespeare Santa Cruz.



BRETT JAMES KENNEDY (*Kipple Patrick*), recipient of the Burt & DeeDee McMurtry Professional Theater Intern Fellowship, is a 1993 graduate of A.C.T.'s Advanced Training Program and appeared earlier this season as Freddy in *Pygmalion*. Other regional stage credits include Jean Michel in *La Cage aux Folles* at the Pittsburgh Playhouse, *At This Evening's Performance* at St. Vincent's Theater, and *All's Well That Ends Well* at the Three Rivers Shakespeare Festival. Film credits include *The Cemetery Club* and *Dominick and Eugene*. He has also been seen in the PBS television movies *Darrow* and *The Mark Twain Musical Drama*.



DAVID MAIER (*John Bascomb*), a graduate of the Advanced Training Program, is currently in his eighth year with A.C.T., where he has acted in productions of *Good*, *Hamlet*, *Judevine*, *Right Mind*, *Saint Joan*, *Nothing Sacred*, *Golden Boy*, *A Christmas Carol*, and many others. Last season he appeared in *The Duchess of Malfi* and as a member of the chorus in Carey Perloff's production of *Antigone*. He has also acted in numerous roles throughout the Bay Area, including Christian in San Jose Repertory Theater's *Cyrano de Bergerac* and Otto in *Curse of the Werewolf* at Theater on the Square. Also a director, Maier this year staged A.C.T.'s *A Christmas Carol* for the third season; he serves as A.C.T.'s Literary Coordinator. A founding member of Encore Theater Company, Maier served as its Artistic Director for five years and appeared in Chekhov's *Uncle Vanya* and Mamet's *Mr. Happiness*, and directed Kopit's *Road to Nirvana*, among others.



SUSAN PATTERSON (*Ora Lee Gaskin*) returns to A.C.T. after performing in this season's *A Christmas Carol*. Her work includes two seasons with the California Shakespeare Festival, appearing as Silvia in *Two Gentlemen of Verona*, Celia in *As You Like It*, and Ophelia in *Hamlet*. She has also performed at Berkeley Repertory Theater as Celia in *Volpone*, Marin Theater Company in the world premiere of *A Dream of Wealth*, and the San Francisco Shakespeare Festival as Hero in *Much Ado About Nothing*.

GLORIA WEINSTOCK (*Sarah Gaskin*), originally from New Rochelle, New York, currently



lives in the Bay Area and performs throughout the United States. She is the recipient of a Bay Area Theater Critics' Circle Award for the role of Roberta in *Sugar Mouth Sam Don't Dance No More* and a nomination for the Mother in *You Can Lead a Horse to Water*. Other theater credits include *Tamer of Horses*, *The Three Sisters*, *Resurrection of Lady Lester*, *A Raisin in the Sun*, *Aria da Capo*, *Konvergence*, *Three Acts of Recognition—A Trilogy*, *Execution of Justice*, and the Alley Theater's production of *Joe Turner's Come and Gone*. At A.C.T. she was an understudy in the touring production of August Wilson's *Piano Lesson*, and last season she appeared in *The Duchess of Malfi* and *The Pope and the Witch*. Weinstein is on the teaching staff of San Francisco City College's Theater Department.

UNDERSTUDIES



ZACHARY BARTON is the recipient of the Peninsula Children's Theater Professional Theater Intern Fellowship. A.C.T. audiences will recognize her as Hyacinthe in *Scapin*. She has also been seen as a conscience bunny in David Barth's *A Dance Along the Precipice* at Intersection for the Arts, Lili in *Why We Have a Body* at the Magic Theater, Penis in *Body Parts* at Studio 2505 Mariposa and the A.C.T. Student Cabaret, and a lunatic in A.C.T.'s *The Duchess of Malfi*. She has performed at the Eureka Theater, Encore Theater, West Coast and Bay Area Playwrights' Festivals, and Haight Ashbury Repertory Theater and is proud to have originated roles in works by San Francisco playwrights Sharr White, Ken Prestinzi, Jan Richman, and David Barth. Barton is currently developing her own one-woman

show, *One Scary Woman*, which will premiere in the summer of 1994.



GUIESSEPPE JONES, recipient of the Colin Higgins Foundation Professional Theater Intern Fellowship, is a graduate of A.C.T.'s Advanced Training Program. While in the ATP his studio roles included Baylor in *A Lie of the Mind*, Orestes in *The Libation Bearers*, Kulygin in *The Three Sisters* (directed by John C. Fletcher), and Rodrigo Tellez Giron in *Fuente Ovejuna*. He was seen as Herakles in *A String of Pearls*, directed by Olan Jones and Mary Edith Burrell at the Marsh, and recently portrayed the Hired Man in A.C.T.'s *Uncle Vanya*, directed by Carey Perloff, and a Villager in *Pecong*, directed by Benny Sato Ambush. His many opera credits include *Aida*, *Don Giovanni*, and *Il Trovatore* at the Sacramento Opera, and *The Magic Flute* at the North Bay Opera.



GEORGE MAGUIRE is the Artistic Director of Solano College Theater, where his recent production of *Equus* received seven 1993 Bay Area Drama-Logue Awards. He made his professional debut thirty years ago in the Phil Silvers production of *Top Banana* at the Pittsburgh Civic Light Opera. 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, Actor's Theater of Louisville, Oregon Shakespeare Festival, Berkeley Repertory Theater, Magic Theater, and Sacramento Theater Company, where he most recently appeared as Michael in *Dancing at Lughnasa*. Among his many film and television credits are *Heart and Souls*,

Ishi—Last of His Tribe, NBC's "Fine Things," *True Believer*, and *Quest of the Delta Knights*. Maguire received the 1984 Samuel French One-Act Playwriting Award for *The Enchanted Mesa*.



DAVID RASNER, recipient of the Phyllis Wattis Professional Theater Intern Fellowship, has been seen this season at A.C.T. in *Pygmalion*, *A Christmas Carol*, and (as an understudy) in *Scapin*. His roles in A.C.T. Conservatory productions include Scoop in *The Heidi Chronicles*, Brutus in *Julius Caesar*, Frondoso in *Fuente Ovejuna*, Chebutykin in *The Three Sisters*, and Pylades in *The Libation Bearers*. At Shakespeare Santa Cruz, he has appeared as Rocky in *Damn Yankees* and Captain Dumaine in Barbara Damashek's production of *All's Well That Ends Well*. Other regional credits include Mike in *A View from the Bridge* and Trevor in *Bedroom Farce* at Santa Rosa Summer Repertory Theater. Rasner attended C.S.U. Fresno, where he portrayed Horse in *Who's Happy Now*, Jerry in *Betrayal*, Gross in *The Memorandum*, Caliban in *The Tempest*, Tony in *Savage in Limbo*, and Banquo in *Macbeth*.



CHANELLE SCHAFFER was most recently seen at A.C.T. as Sweet Bella in *Pecong*. She made her A.C.T. mainstage debut as a featured vocalist in last season's *The Duchess of Malfi*. Recipient of the Hewlett Foundation Professional Theater Intern Fellowship, she has appeared in A.C.T. Conservatory studio productions as Sally in *A Lie of the Mind*, Ajax/Priam in *Troilus and Cressida*, and Lyubov Ranevsky in *The Cherry Orchard*. Regional stage credits include Joanne in *Godspell*, Marta in *Company*, Kate in *The Pirates of Penzance*, Quee-

queg in the American premiere of *Moby Dick* at Massachusetts Repertory Theater, and the featured vocalist in *Sophisticated Ladies* at the

Lorraine Hansberry Theater. Schaffer received a B.A. with distinction in music and social sciences from Stanford University. She has per-

formed as a solo cabaret artist throughout the Bay Area, in Boston and Oslo, and at the Grand Hotel in Stockholm.

FULL MOON DIRECTORS, DESIGNERS, AND STAFF

REYNOLDS PRICE (*Playwright*) is a celebrated Southern novelist, poet, playwright, and essayist. He is the winner of the 1962 William Faulkner Award for a notable first novel (*A Long and Happy Life*) and the 1986 National Book Critics' Circle Award for fiction (*Kate Vaiden*). Born in Macon, North Carolina in 1933, he graduated from Duke University, studied at Oxford University as a Rhodes Scholar, and returned to teach at Duke, where he is now James B. Duke Professor of English. His first play, *Early Dark*, was produced in 1978 by New York's WPA Theater. His screenplay *Private Contentment*, commissioned by PBS, was presented by "American Playhouse" in 1982. Other works for the stage include the trilogy *New Music*, which premiered at the Cleveland Play House in 1989. The trilogy and *Full Moon*, his newest play, have been published by Theater Communications Group together with *Private Contentment* and *Early Dark*. Price's most recent work includes his ninth novel, *Blue Calhoun* (1992), the memoir *Clear Pictures* (1989), *The Collected Stories* (1993), and the soon-to-be-published memoir *A Whole New Life*.

CALLIE FLOOR (*Costume Designer*) earned her B.F.A. from the University of Utah and a Higher Diploma in theater design from the Slade School of Fine Art at University College, London. Since coming to the San Francisco Bay Area in 1987, she has designed for several Bay Area theaters, including the Oakland Ensemble Theater, San Francisco Mime Troupe, Magic Theater, Life on the Water, Zac-

cho Dance Theater, Chabot College, and Theater Rhinoceros. She has been honored with six Bay Area Theater Critics' Circle Award nominations, receiving the award for the Magic Theater's *Man of the Flesh*. Favorite projects include *House of Yes* for the Magic Theater and *Sanctified* for Ellen Sebastian. She is currently the resident designer for the San Francisco Bay Revels and is A.C.T.'s Costume Rentals Supervisor.

DONNA ROSE FLETCHER (*Production Stage Manager*) last worked for A.C.T. on *Taking Steps*. She has stage-managed numerous productions for Berkeley Repertory Theater and the California Shakespeare Festival. She has had a long-standing relationship with the musical, *Little Shop of Horrors*, beginning with the original W.P.A. workshop and including five years with the off-Broadway company, stints with the Los Angeles and Boston companies, stage-managing the 1990 and 1992 European tours, and co-directing the French company of *La Petite Boutique des Horreurs*, which ran for a year in Paris.

STEVEN LUKENS (*Assistant Stage Manager*) most recently served as Assistant Stage Manager for *Uncle Vanya* and *Pecong* at A.C.T. He was Production Stage Manager for Encore Theater Company for three seasons, where he worked on productions of *Down the Road*, *Uncle Vanya*, and *Road to Nirvana*. He was also on the stage management staff for *Assassins* at San Jose Civic Light Opera and for *The Visit* and *Book of the Night* at the Goodman

Theater in Chicago. He is a graduate of the theater department of Northwestern University.

CRAIG SLAIGHT (*Associate Director*) is Director of A.C.T.'s Young Conservatory. Before joining A.C.T. in 1988, he headed the acting and directing program at the Los Angeles County High School for the Arts and, during the summer months, served as staff director and teacher of acting and Shakespeare at the Interlochen Center for the Arts. His professional credits include assignments in theater and television in Los Angeles from 1979 through 1988, directing such notables as Julie Harris, Harold Gould, Linda Purl, Patrick Duffy, and Betty Garrett. He has also served as a consultant to Robert Lewis and the Robert Lewis Theater Workshop and has twice been awarded outstanding directing awards for his work in the theater. A graduate of Central Michigan University, he taught at the junior high school, high school, junior college, and university levels in Michigan before moving to Los Angeles in 1979. At A.C.T., Slaight has twice served as associate director (*Dark Sun* and *Charley's Aunt*) with the professional company. He is currently on the Territorial Board for the Educational Theater Association and is Chairman of the Theater Panel for the National Foundation for Advancement in the Arts. He is also co-editor (with Jack Sharrar) of *Great Scenes from the Stage for Young Actors* and *Great Monologues for Young Actors*. His latest book, *New Plays from A.C.T.'s Young Conservatory*, was recently published by Smith and Kraus.

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



CAREY PERLOFF (*Artistic Director*) assumed artistic leadership of A.C.T. in June 1992. Known for directing innovative productions of classics and new works adapted from or inspired by classical works and themes, Perloff

opened her first season at A.C.T. with August Strindberg's *Creditors*, followed by Timberlake Wertenbaker's new translation of *Antigone*, and this season she directs a new translation of Chekhov's *Uncle Vanya* by Paul Schmidt. Last May she staged the world premiere of

Steve Reich and Beryl Korot's new music-theater-video opera *The Cave* at the Vienna Festival, Hebbel Theater in Berlin, and Royal Festival Hall in London; *The Cave* opened the Next Wave festival at the Brooklyn Academy of Music in October. Perloff served as Artistic Director of New York's CSC Repertory Ltd.-The Classic Stage Company from 1986 to 1992, where she directed the acclaimed world premiere of Ezra Pound's version of Sophocles' *Elektra* (with Pamela Reed and Nancy Marchand), the American premiere of Harold Pinter's *Mountain Language* (with Jean Stapleton and Peter Riegert) on a double bill with his *The Birthday Party*, Tony Harrison's *Phaedra Britannica*, Thornton Wilder's *The*

Skin of Our Teeth, Lynne Alvarez's translation of Tirso de Molina's *Don Juan of Seville*, Michael Feingold's version of Alexandre Dumas' *The Tower of Evil*, Beckett's *Happy Days* (with Charlotte Rae), Brecht's *The Resistible Rise of Arturo Ui* (with John Turturro), and Len Jenkins' *Candide*. Under her direction, CSC won the 1988 Obie Award for artistic excellence, as well as numerous Obies for acting, design, and production. Other New York credits include Kilburg Reedy's *Second Lady*; Terri Wagener's *The Man Who Could See Through Time*; *Leverage*, a musical theater/dance work created in collaboration with Max Rapkin and Ara Fitzgerald; Paula Cizmar's *Candy and Shelley Go to the Desert*;



Sean O'Casey's *The Silver Tassie*; Brecht's *St. Joan of the Stockyards*; and the New York premiere of David Allen's Australian play *Cheapside*. In Los Angeles, she staged Pinter's *The Collection* at the Mark Taper Forum, winning a Drama-Logue Award for outstanding direction, and was Associate Director of Steven Berkoff's *Greek*, which won the Los Angeles Drama Critics' Circle Award for the best production of 1983. Her production of Ingebor Bachman's *The Good God of Manhattan* for Voices International (featuring Elizabeth McGovern) was broadcast on National Public Radio. Perloff received her B.A. (Phi Beta Kappa) in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford University. She served on the faculty of the dramatic writing program at New York University's Tisch School of the Arts for years and taught acting and directing at NYU and at the Conservatory at CSC. She is the proud mother of Alexandra Perloff-Giles.



BENNY SATO AMBUSH (Associate Artistic Director) directed last season's *Miss Evers' Boys* at A.C.T., earning three Bay Area Theater Critics' Circle Awards, and this season directs *Pecong*

and *Full Moon*. Before joining A.C.T. in 1990, he was the Artistic/Producing Director of the Oakland Ensemble Theater for eight years, where his directing credits included *Division Street*, *A Night at the Apollo*, *O. Henry's Christmas*, *Tamer of Horses*, and *Alterations*, which won a Drama-Logue Award for best direction. In 1991 he directed *Pigeon Egghead* in A.C.T.'s Plays in Progress Series, which inspired the creation of a Bay Area Native American theater company—Turtle Island Ensemble, now an A.C.T. project. He directed *Letters from a New England Negro* for the 1991 National Black Theater Festival in Winston-Salem, North Carolina, and the 1992 International Theater Festival of Chicago, the only American entry. Recent credits include *Fences* for the Oregon Shakespeare Festival in Portland, *Miss Evers' Boys* for the Alabama Shakespeare Festival, and *Out of Purgatory* for The Old Globe Theater in San Diego. He is a board member of Theater Communications Group (TCG) and has served as a National Endowment for the Arts (NEA) Management Fellow; an Assistant Director-in-Residence at Washington, D.C.'s Arena Stage; an NEA Directing Fellow at the Pittsburgh Public Theater; a U.S. Information Agency (USIA)-sponsored lecturer to Kenyatta University in Nairobi, Kenya in 1987; and a USIA theater delegate to the U.S.S.R. in 1990. He has also served on the board of Theater Bay Area. An alumnus of

Brown University, he received his M.F.A. in stage directing from the University of California, San Diego.



RICHARD SEYD (Associate Artistic Director) was appointed Associate Artistic Director of A.C.T. in 1992. He is a native of England, where he co-founded the Red Ladder Theater, Eng-

land's first professional political theater collective, for which he acted, directed, and produced for seven years. In San Francisco, Seyd worked first with the Asian American Theater Workshop and the Moving Men Theater Company. He has received Drama-Logue and Bay Area Theater Critics' Circle Awards for his productions of *Cloud 9*, *About Face*, and *Noises Off*. As Associate Producing Director of the Eureka Theater Company, he directed *The Threepenny Opera*, *The Island*, and *The Wash*. He has directed the Pickle Family Circus in London; *Three High* with Geoff Hoyle, Bill Irwin, and Larry Pisoni at the Marines Memorial Theater; *A View from the Bridge* and *Who's Afraid of Virginia Woolf?* for Berkeley Repertory Theater; *As You Like It* for the San Francisco Shakespeare Festival; and *Unfinished Stories* for the Mark Taper Forum's New Play Series. He directed *The Learned Ladies* (with Jean Stapleton) for CSC Repertory, Ltd. in New York during the 1991-92 season, and directed *A Midsummer Night's Dream* as the opening production for the California Shakespeare Festival's new outdoor amphitheater in 1991. That year he also directed *Sarah's Story* at the Los Angeles Theater Center; *Born Yesterday* at Marin Theater Company; and *King Lear* at the Oregon Shakespeare Festival in Portland. Last season at A.C.T. he directed *The Learned Ladies* and the American premiere of Dario Fo's *The Pope and the Witch*; this season he directs Bernard Shaw's *Pygmalion* and the Bay Area premiere of David Mamet's *Oleanna*.

JAMES HAIRE (Associate Producer) began his career on Broadway with Eva LeGallienne's National Repertory Theater. Among the productions he managed were *The Madwoman of Chaillot* (with LeGallienne, Sylvia Sydney, and Leora Dana), *A Touch of the Poet* (with Denholm Elliott), *The Seagull* (with Farley Granger), *The Rivals*, *John Brown's Body*, *She Stoops to Conquer*, and *The Comedy of Errors*. He also stage-managed the Broadway productions of *Georgy* (a musical by Carol Bayer Sager), *And Miss Reardon Drinks a Little* (with Julie Harris and Estelle Parsons), as well as the national tour of

Woody Allen's *Don't Drink the Water*. Off Broadway he produced productions of Ibsen's *Little Eyolf* (directed by Marshall W. Mason) and Shaw's *Arms and the Man*. Haire joined A.C.T. in 1971 as Production Stage Manager. In 1985 he was appointed Production Director, and in 1992 he assumed his current position. In 1989 he and his department were awarded Theater Crafts International's award for excellence in the theater. In 1992 Haire was awarded a lifetime achievement award by the Bay Area Theater Critics' Circle.

JOHN LOSCHMANN (Conservatory Executive Director) has been working at the American Conservatory Theater for fourteen years teaching ballet, musical theater, and acting and directing student projects. He has also taught at Northern Illinois University and San Jose State University, and for eight years he was a teacher and dancer with the Pacific Ballet. Loschmann won a Bay Area Theater Critics' Circle Award for his portrayal of Gregor Samsa in the San Francisco Theater Project's acclaimed production of Kafka's *Metamorphosis*, which went to the Edinburgh Theater Festival in Scotland last summer. He graduated from Antioch University with a degree in dance.

DENNIS POWERS (Senior Editor & Professional Advisor) joined A.C.T. in 1967, during the company's first San Francisco season, after six years as an arts writer at the *Oakland Tribune*. Before being named to his present position by Carey Perloff, he worked with William Ball and Edward Hastings as a writer, editor, and casting associate. The A.C.T. productions on which he has collaborated as dramaturg or adaptor include *Oedipus Rex*, *Cyrano de Bergerac*, *The Cherry Orchard*, *The Bourgeois Gentleman*, *King Richard III*, *The Winter's Tale*, *Saint Joan*, and *Diamond Lil*. The most popular of his adaptations, the eighteen-year-old *A Christmas Carol*, was written with Laird Williamson, who was also his collaborator on *Christmas Miracles*, which premiered at the Denver Center Theater Company in 1985 and was later published. Among the other theaters with which he has been associated are the Long Wharf Theater in New Haven, Stanford Repertory Theater, Pacific Conservatory of the Performing Arts, and San Francisco's Valencia Rose Cabaret Theater. Powers' reviews and articles have appeared in the *New York Times*, *Chicago Tribune*, *Saturday Review*, *Los Angeles Times*, *American Arts*, and *San Francisco Chronicle*.

STEPHEN LeGRAND (Music and Sound) is now in his eighth season as sound designer and composer for A.C.T. His work with the company has included musical compositions and/or sound design for *Uncle Vanya*, *Scapin*,

A *Christmas Carol*, *Pecong*, *Pygmalion*, *Creditors*, *The Pope and the Witch*, *Miss Evers' Boys*, *Antigone*, *Dinner at Eight*, *Good, Charley's Aunt*, *Taking Steps*, *Cat on a Hot Tin Roof*, *The Marriage of Figaro*, *The Seagull*, and *Faustus in Hell*. He wrote the music for *A Lie of the Mind*, *Saint Joan*, and *Hapgood* with his collaborator, Eric Drew Feldman, with whom he has received awards for their scores for *The Lady's Not for Burning* at A.C.T., *The Tooth of Crime* and *The Rivals* at Berkeley Repertory Theater, and *Fen* for the Eureka Theater Company. LeGrand's work has included scores for *Yankee Dawg You Die* at Berkeley Repertory Theater and the Los Angeles Theater Center, *Lulu* and *Fuente Ovejuna* for Berkeley Repertory Theater, and music for *The Wash* at the Mark Taper Forum.

KATE EDMUNDS (*Scenic Designer*) has designed *Scapin*, *Pecong*, *Antigone*, and *Hamlet* for A.C.T., and her design for Holly Near's *Fire in the Rain...Singer in the Storm* was seen at the Stage Door Theater. For Berkeley Repertory Theater, she has designed *Endgame*, *Private Lives*, *The Lady from the Sea*, *Dream of a Common Language*, *Major Barbara*, *The Winter's Tale*, *Fuente Ovejuna*, and *Twelfth Night*. For the past fifteen years she has designed throughout the United States at a wide range of major regional theaters. In New York, she has worked both on and off Broadway, designing the American premieres of Brian Friel's *Translations* and Christopher Hampton's *The Philanthropist*, as well as productions at the Manhattan Theater Club, Second Stage, Village Gate, and Roundabout. For three seasons she served as designer-in-residence at the O'Neill Playwriting Conference. Edmunds studied at Wayne State University and the Yale School of Drama and is a lecturer in scene design at U.C. Berkeley.

PETER MARADUDIN (*Lighting Designer*) has previously designed *Uncle Vanya*, *Pecong*, *Pygmalion*, *The Learned Ladies*, and *Antigone* for A.C.T. He designed the lighting for the Pulitzer Prize-winning *The Kentucky Cycle* and *Ma Rainey's Black Bottom* on Broadway, and lit the off-Broadway production of *Bouncers*. For regional theater he has designed over 130 productions in the last nine years for such companies as The Guthrie Theater, Kennedy Center, Mark Taper Forum, La Jolla Playhouse, Seattle Repertory Theater, San Diego's Old Globe Theater, Oregon Shakespeare Festival, South Coast Repertory, Repertory Theater of St. Louis, Indiana Repertory Theater, and Denver Center Theater Company. Maradudin has designed frequently in the Bay Area, lighting *The Lady from the Sea*, *Mad Forest*, *Fuente Ovejuna*, *Serious Money*, *A View from the Bridge*, and *Long Day's Journey into Night* for Berkeley Repertory Theater,

as well as *The Master Builder* and *Oedipus* for San Jose Repertory Theater. He has received three Los Angeles Drama Critics' Circle Awards, a San Diego Theater Critics' Circle Award, nineteen Drama-Logue Awards, and an Angstrom Award for lifetime achievement in lighting design.

JENNY-KING TURKO (*Wigmaster*) is proud to be part of a long tradition of wigmakers and makeup artists in the Bay Area, having apprenticed under the auspices of the San Francisco Opera. After receiving her training she went on to work for Theatrical Hairgoods Company, several regional theater and opera companies, the New York City Opera national company, and the international tour of *Einstein on the Beach*.

MERYL LIND SHAW (*Casting Director/Artistic Staff Associate*) joined the A.C.T. artistic staff in 1993 after sixteen years as a regular in the Bay Area theater community, where she has stage-managed more than sixty productions. Most recently, she stage-managed last season's *Bon Appétit!* and *Creditors* at A.C.T. She was Resident Stage Manager at Berkeley Repertory Theater for twelve years, Production Stage Manager at the Berkeley Shakespeare Festival for three seasons, and has stage-managed at the San Francisco Shakespeare Festival, Eureka Theater, Alcazar Theater, and Center Stage in Baltimore. She directed *Willa and Marie* at the Julia Morgan Theater, and Joy Carlin in *The Belle of Amherst* for the U.C. Berkeley library, and has served as assistant or co-director for *The Sea* at Berkeley Repertory Theater, *The Cherry Orchard* at the Eureka Theater, *Bonjour, La!* at the Berkeley Stage Company, and Bill Talen's *Rock Fables* at Intersection Theater. She has been active with Actors' Equity Association for many years and served on the A.E.A. negotiating committee for the recently adopted L.O.R.T. contract.

ELLEN NOVACK (*Casting Consultant*) affiliates with A.C.T. for a second season. She was the managing and/or casting director for The Classic Stage Company for six years and received Artios Award nominations for three plays she cast there: *Elektra*, *The Birthday Party*, and *The Resistible Rise of Arturo Ui*. She has also cast more than twenty productions for the New York Shakespeare Festival and has worked at eighteen regional theaters. She cast the motion picture *Underheat*, starring Lee Grant, to be released in 1994. Her television credits include serving as casting director for NBC's "Another World" and co-casting the pilot "NYPD Mounted" for CBS. She is currently the casting director for ABC's "One Life to Live," for which she won the 1992 Artios Award for best soap casting.

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NEWS FROM A.C.T.
continued from page P-3

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 theater students and members of the community eighteen or older. Four ten-week sessions are offered each year, beginning in January, March, June, and September. Spring classes commence March 28, with a March 11 application deadline.

Academy classes meet once a week for three hours, in the evening or on week-ends, and are taught by A.C.T. teachers, actors, directors, and staff members. Topics typically include all levels of acting, stage combat, Shakespeare, audition techniques, musical theater, singing,

improvisation, and how to write your own one-person show, among others.

Although some classes have prerequisites, the Academy program is designed for anyone who wants to explore their love for the dramatic arts and experience the delicious fear of live theater firsthand. Students have been known to end up in the Conservatory's Advanced Training Program, as well as in walk- or dance-on parts on the A.C.T. mainstage, including recent appearances in *Scapin*, *Pecong*, *The Learned Ladies*, *Dinner at Eight*, *The Pope and the Witch*, and *Creditors*. In fact, the ghostly mothers in *Full Moon*, Alison Mayer Bloomfield and Milissa Carey, have both been taking Academy classes for the past year.

Enrollment is limited, and students will be registered as applications are received; the fee for each course is \$290. For applications and information, contact the A.C.T. Conservatory at (415) 834-3350.

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A.C.T. PERSPECTIVES

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

V

Reinterpreting the Greeks: New Approaches to Ancient Drama

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

Helene Peet Foley, Olin Professor of Classics, Barnard College

Timberlake Wertenbaker,
Playwright and Translator
(*Oedipus Tyrannos*, *Oedipus at Colonus*, *Antigone*, *Hecuba*)

Olympia Dukakis, Academy Award-winning Film (*Moonstruck*), Stage, and Television ("Tales of the City") Actress

April 18, 1994
Marines Memorial Theater, 7 - 9 p.m.

VI

Is There a Common Mythic Base in Contemporary American Culture and Theater?

Andrei Codrescu, Professor of Creative Writing,
Louisiana State University;
Poet, Essayist, Author,
and NPR Commentator;
Writer and Star of the film
Road Scholar

Judith Malina, Director, Teacher, and Co-founder of
The Living Theater Company;
Actor (*Dog Day Afternoon*,
Awakenings,
The Addams Family)

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

May 9, 1994
Marines Memorial Theater, 7 - 9 p.m.
Panelists subject to change without notice.

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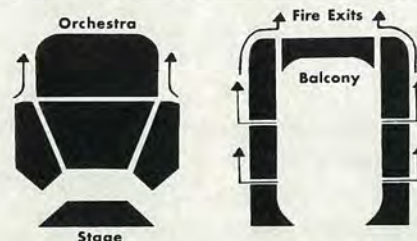
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FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES

A.C.T.'s administrative and Conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108. (415) 834-3200.

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. Sunday and Monday.

Ticket Information/Charge by Phone: (415) 749-2ACT. Use your Visa, MasterCard, or American Express card.

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

BASS: A.C.T. tickets are available at all Bass/TM centers, including The Warehouse and Tower Records/Video.

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Orchestra/Loge	\$38
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Discounts: Half-price tickets are frequently available on the day of performance at TIX on Union Square in San Francisco. Half-price Student and Senior Rush tickets are available at the theater box office 90 minutes prior to curtain. Matinee Senior Rush price is \$5. All rush tickets are subject to availability, one ticket per valid I.D.

Ticket Policy: All sales are final, and there are no refunds. Only current subscribers enjoy free ticket exchange privileges or lost ticket insurance. If at 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 past cannot be considered as a donation.

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

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

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

Smoking is not permitted in the auditorium.

Beeper! If you carry a pager, beeper, watch, telephone, or alarm, please make sure that it is set to the "off" position while you are in the theater to avoid disturbing the performance. Alternately, 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-symposium series to be held from 7 to 9 p.m. on selected Monday 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 season's productions to the general relation of theater and the arts to American culture. The symposia, moderated by A.C.T. directors, are free of charge and open to everyone. For information, call 749-2228.

Speaking Out: Informative after-show discussions concerning issues and ideas raised 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 749-2228.

A.C.T. Prologues: Presented before the Tuesday evening Previews for all productions, except *A Christmas Carol*, in the same theater as the evening's play, from 5:30 p.m. to 6:30 p.m. Doors open at 5 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 \$8. For more information, please call Jane Tarver, Student Matinee Coordinator, at 749-2230.

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 749-2350 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) 749-2296 for more information.

A.C.T. Venues:

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THE STAGE DOOR THEATER

The Stage Door Theater is located at 420 Mason Street at Geary, one block from Union Square.

MARINES MEMORIAL THEATER

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traditions."

The "Folk Masters" series also expanded the tastes of Wolf Trap's seasoned concertgoers and broadened Stanfill's own musical horizons as well. "It really stretched me," he says of the series. "I heard things that made me reorder my whole aesthetic set of values and standards in order to take them in, and found out that they were changed not just for one performance but permanently." Stanfill envisions sponsoring similar types of concerts at the Music Center. Although he does not have programming responsibility in Los Angeles, he expects to work closely with the resident companies to bolster outreach efforts, and sees this as another of his primary responsibilities.

Yet another major emphasis will be education. In this field, Stanfill is quite an iconoclast. "I am a great cynic about most arts education programs across the country," he says straightforwardly. "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 of the reasons I was attracted to the Music Center was the education program, a K-12 program that is one of the very best in the country. It is used very often at the NEA (the National Endowment for the Arts) as a model to judge and test other programs. It's one of the understated and undervalued parts of the Music Center, and I see it as part of my responsibility to get people to understand and appreciate what a wonderful program it is and to correct what weaknesses there are in it."

Even more importantly, however, Stanfill is looking to establish an outreach program for preschool children similar to the one he instituted at Wolf Trap. "The program is an overlay on Headstart. We focused on three- to five-year-old children at risk. We did arts education in a different way, not to make kids budding young artists, not to make them more appreciative of art, 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 teach children basic skills, so 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 finally get to verbal skills, which is where a lot of children at risk wind up having their first (and ongoing) failure. The program has made a powerful difference. We have studies coming in that demonstrate that the program increases learning and cognitive skills not just by 20 to 30 percent, but that it moves children up to

a whole other level."

Stanfill is clearly excited by the potential. "It is now a national program. We have taught workshops on the technique and the curriculum in forty states. We see real change taking place. We see children left with something that is substantive in their lives. It's not just warm fuzzies and feelgood. It's really making a difference. This is something I certainly intend to bring with me."

The final area where Stanfill hopes to move forward is in enhancing the national reputation of the Music Center. "At this point it casts a very large shadow inside southern California," he says. "But, in all honesty, it doesn't cast a great shadow across this country. The resident companies do, but not the Center itself." When he announced his departure, Stanfill found himself having to explain what the Music Center was to members of his Wolf Trap board of directors. "If I had said I was going to Lincoln Center, people would have understood immediately," he says by way of comparison. "That's one of my great challenges, how to make the whole of the Music Center greater than the sum of its parts."

His ability to do so will rest in his rapport with the individual resident companies and his ability to maintain a balance and, indeed, enhance the synergy among them. Stanfill does not see himself holding the reins of the Music Center. In his view he is holding something else — an umbrella. "The Music Center is a confederation of strong entities that have joined together because they are better off as part of a confederation than they are separately. There is no doubt that the stronger the whole is, the greater the chances are of getting money from major foundations, corporations and individuals."

For Stanfill, Harvard University is an apt working analogy. "Harvard is a real confederation. 'Each college within the university, including the Business School and the Law School, has its own prerogatives and powers,' he explains. "If they were separated from Harvard University, they would be less. That umbrella really means something. What has to happen is for the Music Center name to have that same kind of prestige or significance. That in no way lessens any of the parts."

The sense of confederation, he believes, sometimes gets lost in the day-to-day operation of the Music Center. "One of the issues of the confederation has to be how to maintain the artistic integrity and performance level that everyone wants, and how to maintain a financially sound base, both for individual resident companies and for the Music Center as a whole. "That's one of the reasons I've been asked to come here, and I think it's

one of the reasons I've accepted."

One way he hopes to enhance the national reputation of the Music Center is in effect by making the umbrella bigger and joining hands with other arts groups in southern California. Stanfill is a great admirer of Peter Sellars and the LA Festival. "It's one of the really interesting things in the city, and it certainly represents the cultural diversity of Los Angeles in a wonderful way. I believe in partnerships, in co-producing, co-presenting, co-commissioning. There are very few artistic entities left who can make it alone. That's just a reality, but it's also a very productive way to work, even if it weren't the imperative of the times. It increases the sense of community. I see the LA Festival as one of the important cultural expressions of Los Angeles; of course I would like to be involved."

Diversifying the offerings of the Music Center is a long term objective, and at least part of Stanfill's ambitious agenda is on hold pending the completion of Disney Hall. Until the new home of the Philharmonic is finished in 1997, performance space at the Music Center will continue to be in short supply. Stanfill looks forward to the time when "... we have more space for a variety of activities and various communities can feel ownership, because there is programming here that represents their view of the world, their community, and their cultural expression." He is, however, willing to look to other venues for Music Center events. "There's nothing that says that everything the Music Center does has to be done downtown," he declares.

His determination to find diverse locations for a wide variety of programming echoes his own personal eclectic taste in the arts. Film is a particular passion. He vows that his tenure will see a resurgence of dance. He loves all forms of music, from chamber music to jazz and folk. "Let's put it this way," he says of his taste, "the arts for me are a way of informing myself about the world. There's almost no form of art that I can think of that I don't respond to personally."

As the curtain comes up on the Stanfill Era at the Music Center, get ready for plenty of heat and light. This is a man who brings energy wherever he goes, and right now, Los Angeles is the right town for him to put on a show. □

Digby Diehl 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/John Bury production seen there in 1990. Writes Stendhal, "Mozart, with his overwhelmingly sensitive nature, has transformed into real passions the superficial inclinations of *Aguas Frescas* 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 flirtation and frivolity for the course of four acts and in all the characters. I should say it was difficult, for music needs strong emotions, whether of joy or unhappiness ... 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) 480-3232.

DON GIOVANNI In his version of the Don Juan story, Mozart surpassed everything else he had ever done. The legend's roots are unknown, but the central theme, that of a statue of a dead man who accepts a libertine's invitation to dinner, first appeared in literary form in Spain in 1630. From there, the Italian writers picked it up, then the French, English, and Germans. Opera San Jose features baritones David Cox and Mel Ulrich sharing the title role. April 16 (prev. 4/11)—May 1, *Montgomery Theatre, San Jose* (408) 288-7077.

LA SONNAMBULA 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



Zubin Mehta leads an all-Brahms concert at the Dorothy Chandler Pavilion.



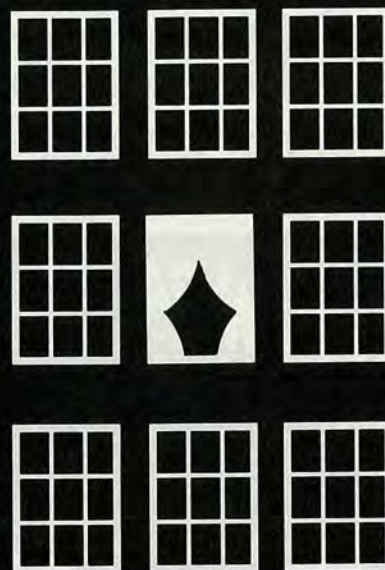
"Cocteau Among the Musicians," exhibit April 18-July 22 at the Severin Wunderman Museum in Irvine.

specialist Richard Bonyng, the opera stars the Australian soprano Deborah Riedel (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) 232-7636.

FALSTAFF Giuseppe Verdi's final opera, a Shakespearean comedy, ends with the admonishment that all the world is, indeed, a stage. Falstaff is a larger-than-life personality who turns a smug and sedate world upside down, and directors Moshe Leiser and Patrice Courier emphasize this by setting the opera in the 1950s. Long Beach Opera, ever known for adventurous stagings, takes advantage of a cozy 800-seat theatre and an even more intimate score that was prepared in 1992 for an English touring opera company: the edition is written for a string quintet and wind chorus. April 24—30, *Center Theatre, Long Beach Convention Center* (310) 596-5556.

LOS ANGELES PHILHARMONIC A stellar month begins with LA's beloved ex-music director Zubin Mehta leading an all-Brahms concert (the Third Symphony and Pinchas Zukerman in the Violin Concerto) before current music director Esa-Pekka Salonen conducts Haydn/Stravinsky and Berg/Mozart/Strauss (*Metamorphosen*) programs. April concludes with two weeks under the baton of the towering Pierre Boulez. The *maitre's* first program lists Schoenberg's *Verklärte Nacht* and the complete *Miraculous Mandarin* score of Béla Bartók; his second is a masterpiece of French Impressionism, including works of Debussy, Ravel, and Boulez's own *Le Visage nuptial*. Throughout April, *Dorothy Chandler Pavilion, Los Angeles* (213) 850-2000.

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Vivaldi program (including violinist Shlomo Mintz in *The Four Seasons*), before conductor Hugh Wolff and pianist Leif Ove Andsnes team up for Rachmaninoff's Third Concerto. Aaron Jay Kernis's *Colored Field*, commissioned by the SFS, is premiered by Associate Conductor Alasdair Neale and English horn Julie Ann Giacobassi. Eduardo Mata leads April's final concert, an intriguing mix of Gluck, Ginastera (the Harp Concerto with soloist Douglas Rioth), Stravinsky, and Villa-Lobos. *Throughout 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 *Paradise Lost*. Nicholas McGegan leads the Philharmonia Baroque Orchestra, one of the country's leading period-instrument ensembles, in their first performances of this moving masterpiece. *April 9-15, various locations, San Francisco Bay Area (415) 391-5252.*

T H E A T E R

OLEANNA The battle of the sexes took one of its ugliest turns when Clarence Thomas and Anita Hill lobbed anti-character grenades at each other in the august chambers of the United States Senate. The spectacle roiled playwright David Mamet to the point that he revisited a manuscript about sexual harassment that he had shelved some eight months before. The result is the 1992 two-person dogfight, *Oleanna*, in which a college professor and student face off in one of the most blistering and controversial plays to hit the American stage in many years. *April 28-June 19, Stage Door Theatre, San Francisco (415) 749-2228.*

TROTSKY AND FRIDA This new play by the Traveling Jewish Theater 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 denied their hidden Jewish identities, he becoming the devoted internationalist, she the folklore-bound Mexican. And yes, Frida's father was a German Jew who immigrated to Mexico in 1891, where he married a Mexican woman of mixed Indian and Spanish descent. *April 21-24, Yerba Buena Gardens 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 and has been (through numerous editions) *Gray's Anatomy*. Monologist Spaulding Gray (*Swimming to Cambodia, Monster in a Box*) picks this physically introspective foundation as the basis for some mental and emotional exploration. In his new autobiographical monologue, Gray tells about his recent traumatic eye operation and all the issues and concerns that arose from it. *April 20-23, Wadsworth Theatre, UCLA (310) 825-2101; May 1, Irvine Barclay Theatre, (714) 854-4646.*

SIGHT UNSEEN Playwright Donald Margulies wrote this Obie and Drama Desk award winning play dealing with painting, art speculation, and Jewish life in America. Margulies's point of departure is the contemporary artist who is so hot that his work is purchased before it is even produced—sight unseen. *April 1-May 27, Berkeley Repertory Theatre (510) 845-4700.*

LETTICE AND LOVAGE Peter Shaffer, of *Amadeus* and *Equus* fame, wrote this comedy in 1987, when it became yet another London/New York hit for Maggie Smith. The stately homes of England provide the backdrop for the flights of fancy of two women who meet and become surprisingly fast friends. *April 8-May 15, Mainstage, South Coast Repertory Theatre, Costa Mesa (714) 957-4033.*

ARS EROTICA Painter Egon Schiele was a follower of Gustav Klimt, and by 1912 he was Vienna's *enfant terrible*. But Schiele was summarily arrested one night and locked up in a provincial jail, no charges, no sentence. In this new play by Jay Alan Quantrill, the iconoclast stands trial, defending his shocking and profound art against charges of pornography. *April 15 (prev. 4/8)—May 21, Fountain Theatre, Hollywood (213) 663-1525.*

REDGRAVES 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 II to Marc Antony to Oberon. But the play also raises the question of how one is to know such a protean creation as an actor, especially if one is that actor's daughter. *Opening April 19, Henry Fonda Theatre, Hollywood (213) 480-3232.*



Mozart's *The Marriage of Figaro* returns to L.A. Opera April 12-25.

F I L M

THAT'S ENTERTAINMENT! III Say "American movie musical" and you're saying "MGM." The studio's 70th anniversary 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 Rooney, and Esther Williams—who have returned to the soundstage for the first time in years for the occasion. *Check local newspaper listings.*

A R T

TERRY FOX In a thirty-year career, Seattle-born Terry Fox has been a key figure in contemporary art, especially conceptual art. Now living in Europe, Fox was an important creator of video, performance, and installation art in the Bay Area in the late '60s and early '70s. This is the first major 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 13—June 19, *University Art Museum, UC Berkeley* (510) 642-0808.

BREAKDOWN Four emerging artists create provocative examinations of objects

or forms to determining their meanings or essences. Michael Joaquin Grey, Robert Levine, Jorge Pardo, and Rita McBride model their works on forms such as buildings, domestic appliances, or sea creatures and give us new ways of looking at ordinary things. April 14—June 23, *Museum of Contemporary Art, San Diego* (619) 454-3541.

ABSTRACT/BAUHAUS Two exhibitions opening next month gives us modern times through the photographer's lens. *The Abstract Urge* features thirty large-scale abstract photographic works, while *The New Bauhaus/School of Design in Chicago* documents László Moholy-Nagy's short-lived New Bauhaus (1937-38) and its successor, the School of Design in Chicago (1939-44), reorganized as the Institute of Design (1944-49). April 27—June 12, *Ansel Adams Center, San Francisco* (415) 495-7000.

COCTEAU *Cocteau Among the Musicians* includes costume and stage designs, portraits, libretti, theatrical properties, paintings, and photographs which document Cocteau's collaborations with such composers as Hahn, Satie, Stravinsky, Weill, and others. On April 24, the Museum celebrates the 100th birthday of musicologist, composer, and conductor Nicolas Slonimsky, who will compose a new work with text by Cocteau. April 18—July 22, *Severin Wunderman Museum, Irvine* (714) 472-1138.

David H. Bowman is Arts and Entertainment Editor for Performing Arts magazine.



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The dramatic crescendos 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 *auténtico* 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 throbs with music and the number of guitars per capita is probably higher than those of the less melodious buses. 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 Galicia. Along the way, he earned a doubtful place in history as one of the fiercest conquistadors. Later on, the city was one of the first to fall

The *centro* playas, with their cascading fountains, are flanked with performers on weekends.

to the revolutionary Padre Miguel Hidalgo y Costilla. In the baroque *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 *tapatíos*, meaning "three times as worthy" and according to

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which authority you believe, the "modest" designation derives from either Indian or Spanish origins.

In vague order of importance, Guadalajara and Jalisco, heart of Mexico's vast west, is home to *Tequila*, *Charros* (gentlemen cowboys), *Mariachi* bands and the *Jarabe Tapatio* (Mexican Hat Dance).

The *charros* are stars of the weekly *charreada* (rodeo), a vivid memory of Western Jalisco's cattle-driving tradition.

Daring participants in this event are mustachioed *rancheros* elegantly dressed in silver-trimmed riding gear with requisite silk scarves and sombreros. They are among some of the world's finest horsemen, so skilled they can go from full gallop to a full stop on a *centavo* in seconds.

According to an eminent Mexican historian Kal Muller, their origins date to colonial times when all Spaniards were required to own a horse and Indians were forbidden to do so under penalty of death. The *charros* were blood brothers of the Don Cossacks and South American *gauchos*, their special skill, the *colear* or grabbing the bull by the tail.

An historic claim to fame — their expertise with the lasso was so accurate that at the Alamo, *charros* were able to capture Americans with this rope, a warrior skill that later ended with the development of barbed wire and machine guns.

Proceeding on with Guadalaran specialties, the *Mariachi* band is said to have had its origins in Jalisco and more specifically in Guadalajara. *Mariachi* comes from the French root *mariage* and originally described a musician who played for a wedding. In fact, a distant sibling of this art form was made famous more recently by musician Herb Alpert and his Tijuana Brass Band in the U.S.

In concert, the contemporary *mariachi* band normally consists of twelve musicians and is heavily accented with brass instruments along with guitars and violins.

These talented ensembles provide music *al fresco* at leading hotels such as the Fiesta Americana or in restaurant patios like La Pianola (Avenida Mexico) with one of the more notable ensembles in town.

The high-decibel entertainment can drown out intimate conversation but the atmosphere at lunch and dinner is *perfección*.

Costumes rival the *charros* in splendor and fit. If you're so inclined, hire your very own *mariachi* band at, not surprisingly, *Plazuela de los Mariachis*, the famous Mariachi Square where bands stroll endlessly from bar to bar playing their *corridos* (street ballads).

While the *marimba*, a sibling of the xylophone, 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 fairs, or in your hotel.

The classic *marimba* is played by four musicians using rubber-tipped batons, sometimes accompanied by percussion instruments and gourds. If you ask for a particular melody from either a *mariachi* band or *marimba* group, be prepared to pay the piper.

And finally, the *Jarabe* or Mexican Hat Dance has its origins in Guadalajara where it arrived along with the conquistadors and was refined by the *charros*.

Actually, the *jarabe* was originally a gypsy dance and true *jarabe* lyrics are licentious, to put it mildly, the tempo, triple measure allegretto. These days the plaintive love songs are more G-rated.

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 the raw material for the distillate.

Among the more than six hundred distillers of 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 Sauza.

Cuervo dates to 1795 when Don Jose María Guadalupe de Cuervo first started to produce a distillate from the heart of the agave. Sauza was founded by Don Zenobio in 1873, and Herradura's progenitor was an unlikely Catholic priest who acquired a distillery (built in 1799) sometime during 1861.

The name *tequila* comes from two Nahuatl Indian words: *Teitl* meaning volcano or mountain and *Quila* denoting lava. The *Mexicas* (or Aztecs) once utilized the agave hearts by cooking them in underground furnaces to provide carbohydrates in their diet.

Later they learned to ferment the agave juice producing an alcoholic drink used for special ceremonies to be drunk only by

priests, sages, warriors, and kings.

The Spaniards happily took up the beverage, extended its use and, as a source of income, began taxing it in 1608.

Today, privately-owned Herradura resembles a small Cognac estate. This holding comes complete with private chapel and great manor house, at one time the legal requisite for its recognition as a *hacienda tequilera*.

The present owner is a widow, Gabriela de la Peña Rosales de Romo, a Mexican social and professional peer of the famed Veuve Clicquot of Champagne fame.

With the building of a new distillery, the family is turning the original property into a museum and formal gardens complete with peacocks. Its contents are an archeologist's delight, pots and shards from the Olmecas civilization which antedate the Aztecs along with antiques such as old oak chests, brass bedsteads, and elongated figures of Christ made of pressed cane by the resident Indians.

Among *Tequila* aficionados, one of the most passionate is Gabriela's son, Guillermo Romo de la Peña, general manager, who is religious in his fervor about this latter-day version of mescal.

"The true *Tequila* is 100 percent blue agave, which should be drunk like a fine cognac. The margarita is a Los Angeles invention and only tourists fuss with lemon and salt. True tequila drinkers would never permit it to be mixed. To do so would be sacrilegious."

The best way to arrange a tour of *Tequila* distilleries such as Jose Cuervo and Sauza is through the travel desk of your hotel. Herradura with no formal visitors facilities will welcome a request for a tour of their estate in the charming town of Amatitán.

Sauza also conducts tours and tastings at its bottling plant in Guadalajara.

Some travel details: Guadalajara has a unique persona for a large Mexican city. It's a modern metropolis, sophisticated and cosmopolitan, the major streets among the cleanest in the country.

After WWII, American students came, to study at its university. Many military and professional American retirees took up residence in villages bordering nearby Lago de Chapala (the largest body of water in Mexico) where living was inexpensive and casual.

Lago de Chapala is still casual, English is a major second language and there's even an American Legion post with an excellent library and a public bar.

Times have changed, however. Prices have increased markedly although still quite affordable and the lake has developed serious pollution problems. But the hand of man cannot alter the magnificent surrounding mountain scenery in an area once the scene

of ancient Indian battles.

Guadalajara's more than three million residents are widely scattered and there's no cluster of high-rise buildings. The figure grew perceptibly as a result of a population influx after the most recent Mexico City earthquake.

The climate is temperate and predictable with the average daily temperature ranging from 73 to 85 degrees, somewhat akin to Southern California. Its gracious setting is on a plain surrounded by the picturesque Sierra Madre Occidental mountains.

Traffic (and pollution) has increased to gridlock point during rush hours but the city has a subway which is currently being expanded with a new line.

Taxis are plentiful — and the only cars painted yellow. It's a good idea to have the doorman at your hotel or restaurant confirm the price before you embark on a journey. The drivers rarely speak English so it's wise to determine the price by writing it out.

But there's no better and more adventurous way to see and get a feel of the city than on foot taking frequent pauses to rest at fountains or in cafés.

On weekends the entire city seems ambulatory in *Las Cuatro Plazas* (the four main squares) that surround the cathedral.

Plazas are reasonably spotless, beggars are a rare intrusion, street vendors are in profusion but will not hassle visitors.

Musicians will pass the hat but they are extraordinarily polite and non-intrusive.

The *centro* plazas, with their cascading fountains, are flanked with wall-to-wall performers particularly on weekends — jugglers and white-faced mimes grateful for change.

Although the city is a fascinating travel destination year-round, it bursts into a frenzy of activity this month with its own version of Mardi Gras, in this case the *Fiestas de Octubre*.

The event was dreamed up twenty-seven years ago as a tourist attraction and more than three hundred artistic and cultural events take place throughout the city. Center is the mammoth Benito Juarez Auditorium, reminiscent of a county fair with rides, games and crafts.

But the high point of all this excitement is the restoration of the tiny (10-inch) Virgin of Zapopan to its rightful cathedral in nearby Zapopan after five months of touring all the parishes of Guadalajara on a mission to protect the area against floods.

The *vuelta* (return) culminates in Mexico's largest religious celebration on October 12 attracting more than a million of the faithful along with interested tourists.

The requisite sixteenth-century Guadalajara cathedral has impressive twin two-hundred-foot glazed tile towers. Started in 1561 and taking two centuries to complete, the

edifice is basically Gothic with Corinthian and Moorish accents incorporating more than a dozen architectural styles. This landmark is visible for some distance, perfect for orienting a visitor to the *centro*.

The *Plaza de los Laureles* on the west face of the cathedral, complete with its own impressive fountains, is named not for its laurel trees but for the monuments to Mexican heroes.

On the other side of the cathedral is the *Plaza de Armas*, a small green enclave, its centerpiece an elaborate pavilion supported by *art nouveau* figures presented by the people of France to the city at the turn-of-the-century. A state band plays every Thursday and Sunday evening.

The cathedral rises over the *Plaza de la Liberacion*, paved with concrete and brick and studded with laurel trees. A central fountain softens the square and is a tourist photographer's benchmark for souvenir shots.

Every day the *tapatíos* gather to sell their wares in stalls scattered throughout the plaza.

A short walk across the square, in sharp contrast to the cathedral, is one of the city's most elegant attractions, the Degollado Theatre.

Every Sunday morning the superb University of Guadalajara folklore dance group, an ensemble where such lively artists as Joel Silva got their start, performs such classic figures as *la Negra de la Culebra*.

The neoclassic fifteen-hundred-seat theater, with its eight columns and design reminiscent of La Scala in Milan, was built in 1855. The concert hall ceiling is highlighted by oil paintings depicting Stanza IV of Dante's *Divine Comedy*, and the boxes towering over the interior are decorated with filigree gold metalwork. It's also the permanent home of the world-class Jalisco Philharmonic Orchestra.

Behind the theater is the *Plaza Tapatia*, a huge square (actually a series of squares) and a favorite "people watching" area. Nearby is the local tourist office at Rincon Diablo (Devil's Corner) along Avenida Morelos which originally was headquarters for the feared Inquisition. The staff still claims to hear ghosts whispering in tiled halls. Nearby is the first balconied building in Latin America where luckless victims were condemned to die by hanging.

The corner is considerably lightened these days with *al fresco* handicraft markets and such *típico* souvenirs as ceramic animals, plated necklaces and earrings beyond count.

Shops along the way sell "genuine" antiques, leather handbags and the ubiquitous lottery tickets. Wandering merchants display cotton candy atop cardboard poles.

Facing the *Plaza Tapatia* is the archly named *Cabañas Cultural Institute*, considered

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Construction began in 1805 and took thirty-eight years to complete. For more than a century this "House of Charity" was used principally 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 Cabañas' *leit motif* is a chapel where Jalisco-born José Clemente Orozco painted his interpretation of Mexican history on 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, but the symbolism is at best, murky.

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 arcaded entrance to the *Palacio de Gobierno*. The painter, along with Diego Rivera and David Siqueiros, was part of a group of brilliant revolutionary Mexican artists who used their paintings as powerful political statements — their palate often government buildings on walls, ceilings, and exteriors.

For an experience in organized shopping mayhem, walk from the Cabañas to the *San José de Dios Church* area and the *Mercado Libertad* (Liberty Market).

This three-story extravaganza is a huge enclave 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 bipedular with hundreds of shoes — leather, rattan, fabric — offered in dozens of stalls. There's a choice of hand-carved chess and backgammon sets, guitars (\$30 and up to four figures), costume and precious jewelry and seemingly limitless selections of colorful tourist T-shirts.

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 blocks of cinnamon-flavored chocolate. The latter provides the base for a post-*siesta* drink and also is presented as a *digestif* at the end of a party.

The market gets high marks for hygiene, and for reassurance, there's a police post in its center. Merchants entertain themselves in slow periods with tiny television sets. The only evident hazard is a constant flow of

high-speed porters 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 cuesta?* (How much?) and *Ando mirando* (Just looking).

If you're not attuned to the market experience, visit the *Casa de las Artesanías de Jalisco*, a state gallery located in the *Parque Agua Azul* specializing in quality handicrafts at reasonable prices.

El Charro (Calzada Juárez 148) has an excellent selection of handsome Mexican cowboy regalia from hand-carved leather boots to sombreros large enough in size to be perfect for a hat dance.

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

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

But there are exquisite tapestries, pottery, *papier-mâché*, and glassware items on the shelves of shops such as Ken Edward, Casa Canela, 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 fascinating display of both ancient and contemporary works.

El Parián, the central plaza (built in 1898), is surrounded by arcades with a large interior patio. It's lined with a limitless supply of cafés around the huge courtyard, particularly popular during the *siesta* when shops close down. Food specialties might include *birria* (a kind of Mexican *pot au feu*) and the ubiquitous *queso fundido* (melted cheese) 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 yarn dolls, lace table scarves, and beads in case you want to shop and simultaneously dine.

In toto, *El Parián* is a remarkable combination of food, drink and music particularly on Sunday evenings when some of the most professional *mariachi* bands perform on its bandstand in concert.

The village of Ajijic is only a few miles away from Chapala. It's quiet and picturesque, the residents creative spiritual descendants of D.H. Lawrence who wrote *The Plumed Serpent* here.

Visitors to Guadalajara will find that American-style grandiose hotels such as the Camino Real have been built to the west of the city center in an upscale suburban area.

The glass-sheathed five-star Fiesta 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 philodendron and swift elevators, rises from the lobby where nightly, a *mariachi* band performs in a bar that is overflowing with attractive local business people, visiting celebrities and hotel residents.

The hotel rises over the Fountain of Minerva centered in a traffic roundabout inscribed with the words, "Justice, Wisdom, Strength," which might well apply to the speeding cars that circle its waters.

In a city with no dearth 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 sirloin, chicken, beef tongue and medallion of veal served with charro-style beans, tiny grilled onions, and melted cheese.

Newest arrival on the hotel scene is the nearby Quinta Real, an all-suite hotel. With hand-cast 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 interior garden and an excellent restaurant.

In town, La Copa de Leche (Juarez 41) is a traditional restaurant and something of a Guadalaran institution with a bar on the street level and a second floor restaurant featuring such Mexican specialties as toasted tortillas and a mixed grill.

The charming Restaurant La Rinconada (Av. Morelos #86) is situated in an 1897 building. Designed in true Mexican "rancho" style with patio and airy interior, it specializes in such dishes as *sopa de tortilla* (tortilla soup), *filete de pescado a la diablo* (filet of fish with hot sauce) and *filete Tampiquena* (steak Tampico style).

Some other restaurants, mostly medium priced and popular with Guadalarans, are El Toro de Don Jose (Av. Revolucion #2190), Restaurant La Troje (Av. Americas #1311), and Mi Pueblo Grill (Mariano Otero y Periferico).

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

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



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California Cuisine

by Norm Chandler Fox

SAN FRANCISCO

GORDON BIERSCH 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 Biersch 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 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 pinot noir is tantamount to seeing *Hamlet* just to view the doublets and tights. Of the three house brews offered, I prefer the dark, malty Dunkles, with the spicy bock-like Maerzen coming in as a close second.

Chef Ilana Saraf stimulates my taste-buds with original appetizers like grilled prawns in a mouth-searing Korean sauce, a hummus, chèvre 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 lemongrass. The Thai beef skewers are stringy and overcooked.

Among the savory entrées, I like the braised lamb in a piquant red curry, fennel flavored 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 cumin on a bed of couscous. Two excellent pasta dishes include noodles with seared mushrooms and parmesano as well as fusilli tossed with smoked chicken, ancho chilis, and cilantro. Lighter appetites may opt for the polenta studded with hot and sweet peppers served with grilled eggplant and carrots.

Even the desserts show ingenuity like the buttery apricot, bitter-almond tart, caramel ice cream sandwich with a passionfruit sauce, and bittersweet chocolate mousse topped with mascarpone 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 BIERSCH BREWERY & RESTAURANT, 2 Harrison Street, San Francisco 415/243-8246. Open for lunch and dinner daily. Without alcohol, two can dine for \$50.

CAFE MARIMBA — Still glowing from their success with Lulu, co-owners Louise Clement and Reed Hearon opened this small, lively spot last fall in the Marina District. Skillfully managed by Clement and with the kitchen directed by executive chef Hearon, the restaurant, which began as a neighborhood hangout, has become a Bay Area mecca for lovers of *auténtico* Mexican cuisine. Upon entering, I'm taken by the riot of color from the paintings by Ralf Gonzales to the super folk art figurines displayed throughout. Wines are offered, but again, I commend you to imbibe Mexican beer with such dramatic 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 Olmec,

Zapotec, and Aztec. I like to begin with the extraordinary snapper and shrimp ceviche, Oaxacan quesadillas filled with poblano chile, epazote and cheese, and the chorizo empanadas. An unusual opener is an order of the uniquely flavored squash blossom enchiladas, and on these 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 Hearon'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 tamale which is light enough to become airborne, and chile rellenos filled with corn and squash blossoms in a roasted tomato sauce flavored with cinnamon. Shrimp in a nice garlic chile sauce are overcooked, but the tender ringlets of octopus in a jalepeño and tomato sauce are excellent.

If you have a group, I suggest ordering the family style platters which can consist of delectably 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 drunken beans (pintos cooked in beer), spiced black beans, and yummy Mexican rice with chunks of fried plantains.

If you crave a sweet, I suggest the supple flan topped with a layer of cajeta, gooey Mexican caramel. Another route 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 of Mexico's most unusual and flavorsome 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 \$45. □

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

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SO DO WE.

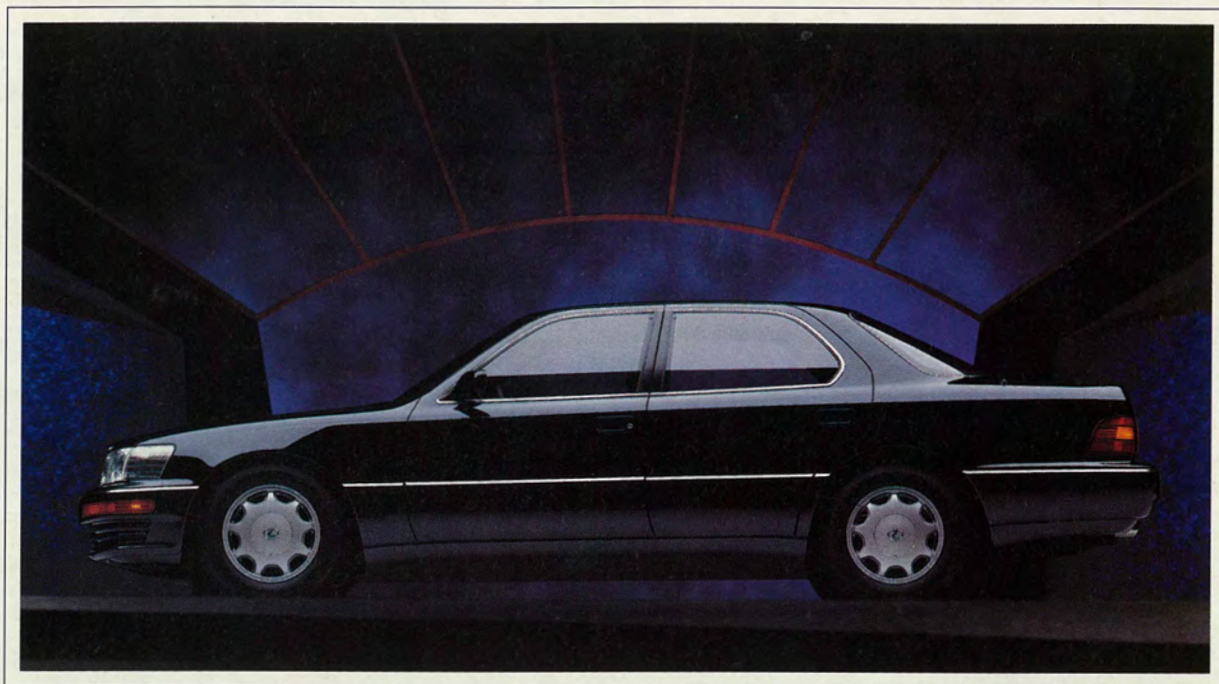


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