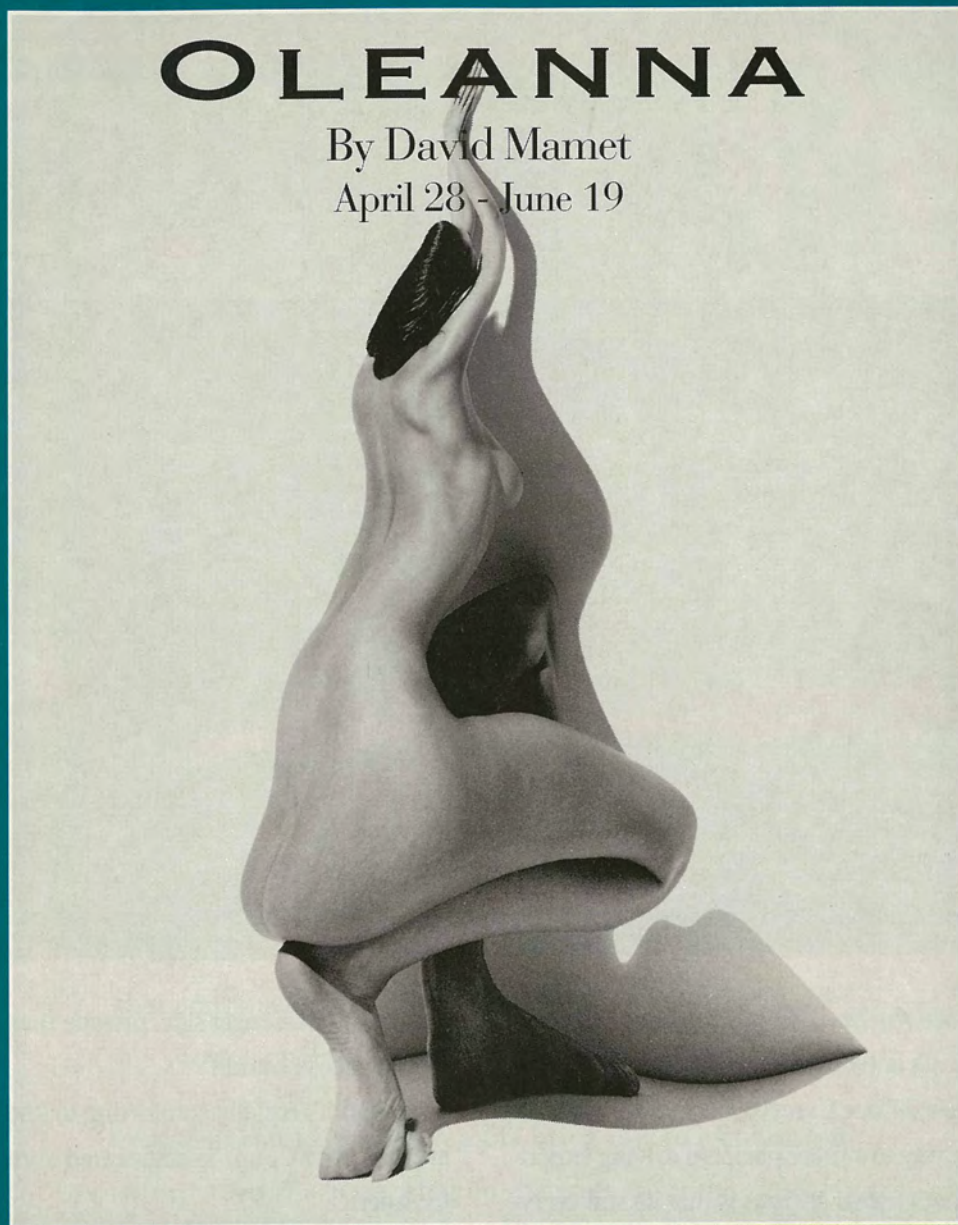


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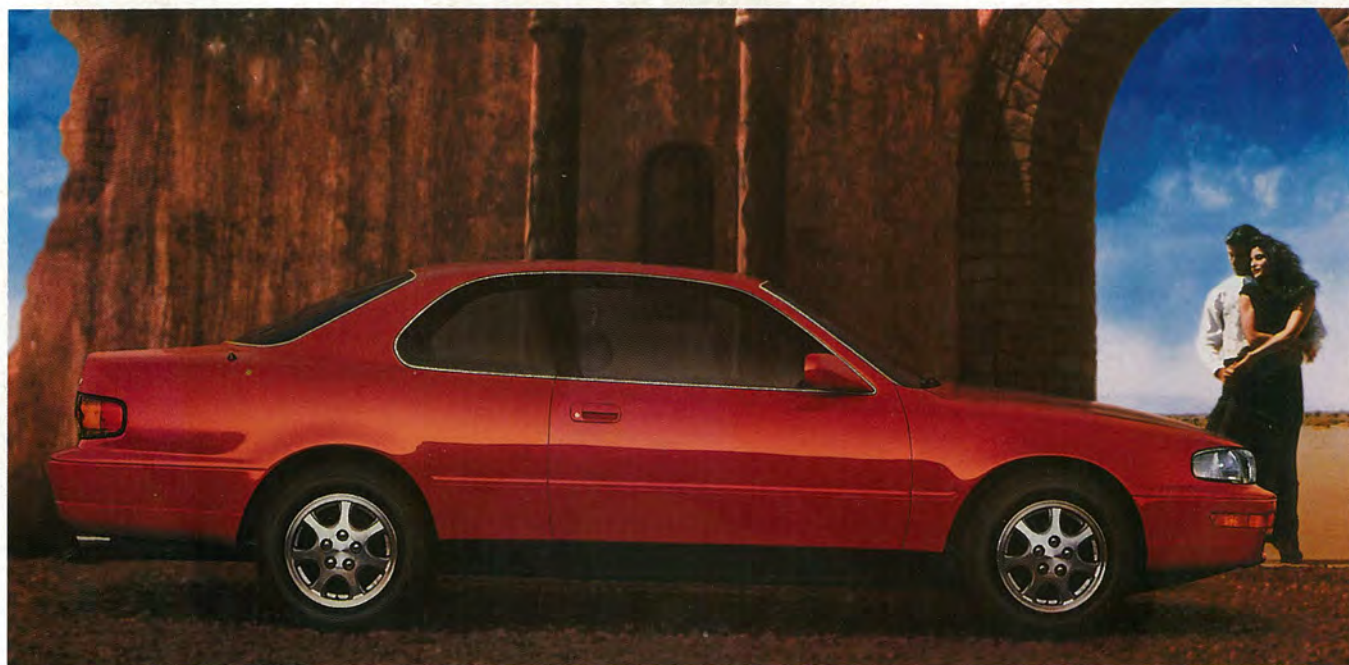


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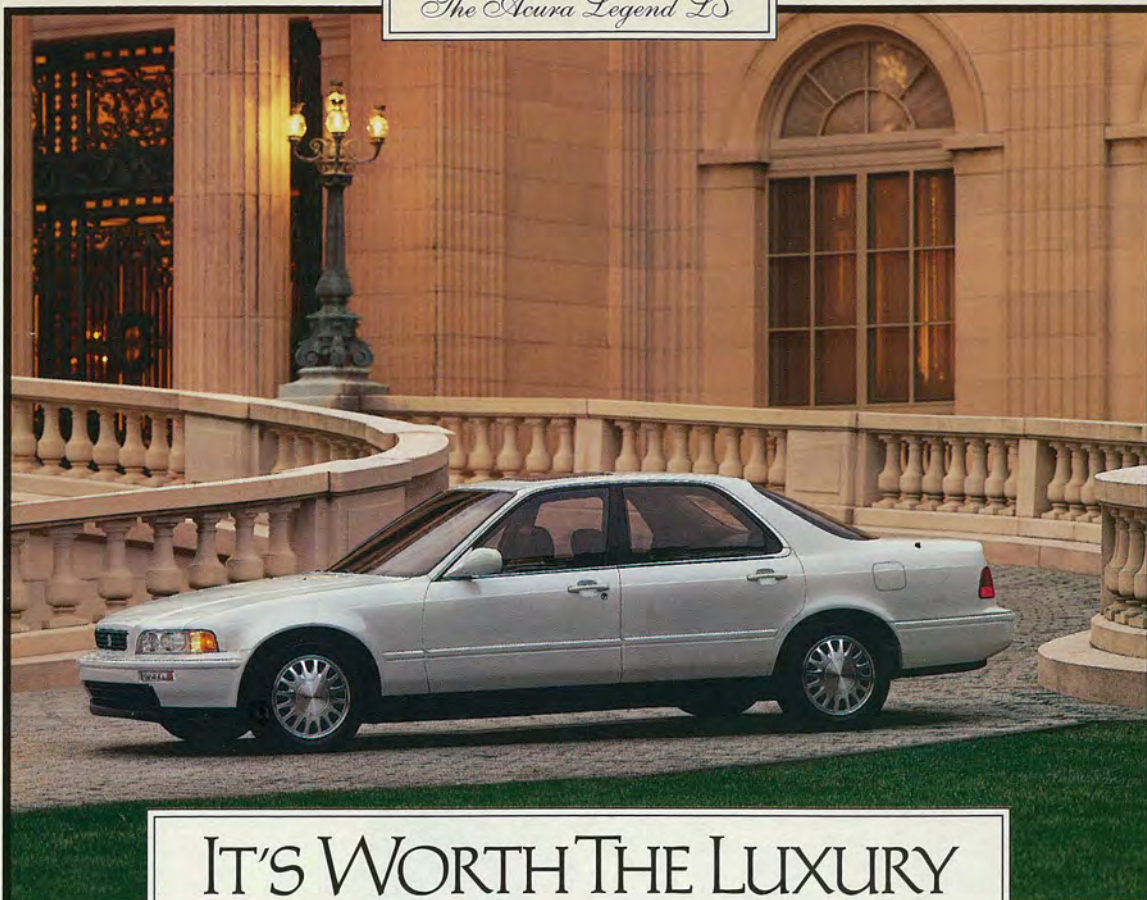
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APRIL 1994 • VOLUME 7 • NUMBER 4
NORTHERN CALIFORNIA EDITION



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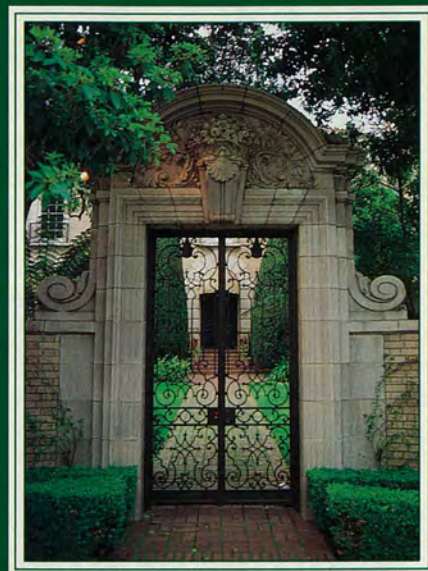
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PERFORMING ARTS magazine is published monthly by Performing Arts Network, Inc. to serve musical and theatrical attractions in Los Angeles, Pasadena, Glendale, Costa Mesa, La Mirada, Cerritos, Laguna, Santa Barbara, San Francisco, Berkeley, San Jose, San Diego and La Jolla. Performing Arts magazine is published at 3539 Motor Avenue, Los Angeles, CA 90034-4800. Telephone (310) 839-8000. Fax (310) 839-5651. All rights reserved. © 1994 by Performing Arts Network, Inc. Reproduction from these magazines without written permission is prohibited.

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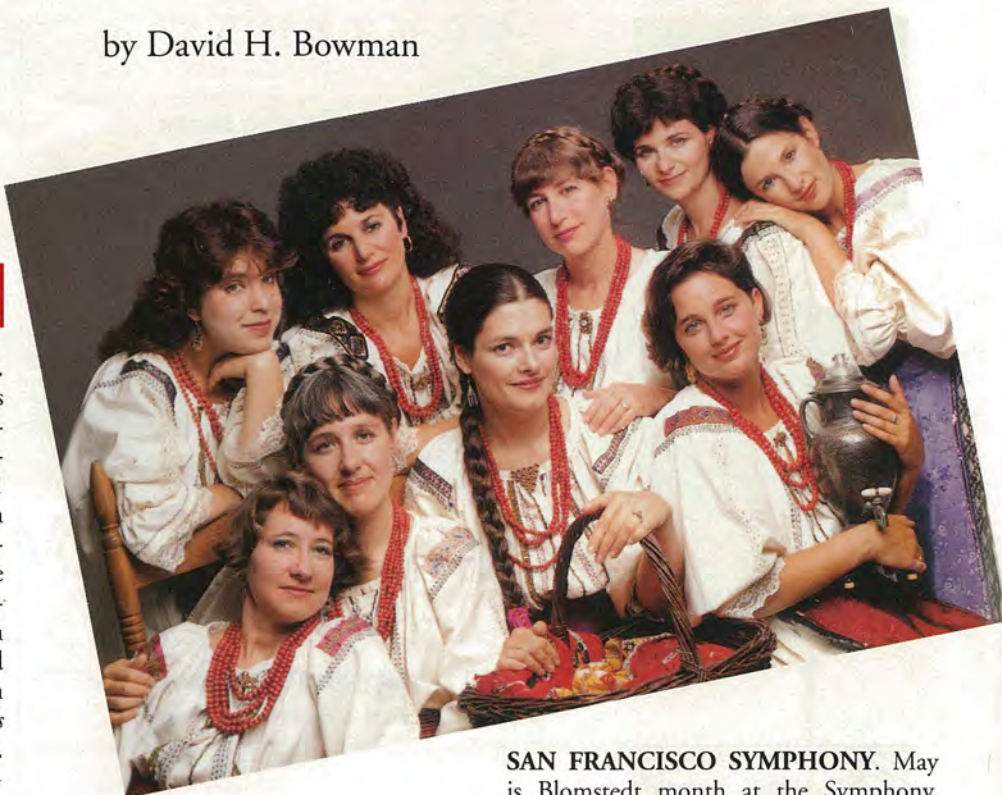
A GUIDE TO UPCOMING CULTURAL EVENTS

by David H. Bowman

May

MUSIC

LOS ANGELES PHILHARMONIC. Music director Esa-Pekka Salonen returns next month to share the month's conducting duties with Roger Norrington. Salonen leads Elliott Carter's *Symphony No. 1* on a program with the Beethoven Fifth and then pairs Mozart and Bruckner. Norrington, who made his name with these works as performed by the London Classical Players, leads the Philharmonic in Berlioz's *Symphonie fantastique* and Beethoven's Second. He ends the season with performances of Haydn's *The Seasons* (with the Los Angeles Master Chorale). *Throughout May, Dorothy Chandler Pavilion, Los Angeles (213) 850-2000.*



TOM CARAVAGLIA

Above: The Women's Philharmonic in San Francisco presents the unforgettable sound of the women's ensemble KITKA May 21, (415) 543-2297. **Left:** Esa-Pekka Salonen returns to the Dorothy Chandler Pavilion throughout May. **Above:** Phillip Glass gives a rare performance May 7 at the Wadsworth Theatre.

SAN FRANCISCO SYMPHONY. May is Blomstedt month at the Symphony, with the music director in residence. Andras Schiff is soloist in Bartók's Piano Concerto No. 1 on a program with Rachmaninoff's luscious *Symphonic Dances*. Finnish pianist Olli Mustonen plays the Grieg Piano Concerto and Chopin's First, and Christian Tetzlaff plays the Brahms Violin Concerto. The month ends with Mahler's Ninth Symphony. In the midst of these riches is a concert by the acclaimed SFS Chorus. *Throughout May, Davies Symphony Hall, San Francisco (415) 431-4500.*

SAN DIEGO SYMPHONY. Yoav Talmi, San Diego's music director, concludes the season with three beloved works: Mahler's *Songs of a Wayfarer* (May 5, 7); Fauré's *Pavane* for Choir and Orchestra (May 13, 14); and Holst's *The Planets* (May 20, 21). *Copley Symphony Hall, San Diego (619) 699-4205*

LIN/SCHUB. Violinist Cho-Liang Lin and pianist André-Michel Schub give a recital in Orange County next month. Lin

has just finished a fourteen-city American tour with Philippe Entremont and the Dresden Philharmonic; Schub won the 1974 Naumberg Competition, the 1977 Avery Fisher Recital Award, and the 1991 Van Cliburn Competition. These two masters have been collaborating since 1991 with a tour of the Far East. *May 7, Irvine Barclay Theatre, Irvine (714) 553-2422.*

KRONOS QUARTET. The famed Kronos Quartet performs with special guest, The Theatre of Voices. The latter, under the direction of Paul Hillier, is a group of singers with a wide-ranging repertoire, including early and contemporary music. This collaboration has earned accolades for its performances of the music of Arvo Pärt. *May 6, Westwood United Methodist Church, Los Angeles (310) 825-2101.*

PHILIP GLASS. One of our most important contemporary composers, Philip Glass, gives a rare solo piano recital including a transcription from his opera *Satyagraha*. *May 7, Wadsworth Theatre, UCLA (310) 825-2101.*

T H E A T E R

THE WOMAN WARRIOR. "When we Chinese girls listened to the adults talking-story, we learned that we failed if we grew up to be but wives or slaves. We could be heroines, swordswomen.... Night after night my mother would talk-story until we fell asleep. I couldn't tell where the stories left off and the dreams began, her voice the voice of the heroines in my

sleep." Published in 1976, *The Woman Warrior* was Maxine Hong Kingston's first book. Berkeley Rep presents the world premiere of Deborah Rogin's dramatization of *Woman Warrior* and its follow-up, *China Men*. *May 18 (prev. 5/13)-July 3, Zellerbach Playhouse, UC Berkeley (510) 845-4700.*

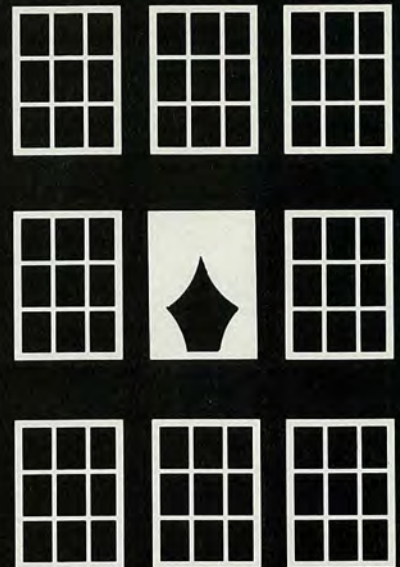
MADAME MAO. Kim Miyori presents her one-woman tour-de-force titled *Madame Mao's Memories*. Written by Henry Ong, the work examines the life of Jiang Qing, the 24-year-old actress from Shanghai who transformed herself into the most hated and feared women in modern history. *May 14 (prev. 5/11)-June 26, Old Globe Theatre, San Diego (619) 239-2255.*

TOMMY. Originally a song series written and performed by the rock group The Who in 1969, *Tommy* has been given dramatic form by La Jolla Playhouse artistic director Des McAnuff. After storming Broadway, the show is now on a national tour. *Tommy* reawakens the country's baby boomers to the issues and icons of the late sixties, to rebellion against authority and to what "rock operas" were supposed to be in the first place. *April 28-May 1, McCallum Theatre, Palm Desert (619) 340-2787; May 10-May 15, Orange County Performing Arts Center, Costa Mesa (714) 556-ARTS.*

HARVEY. The lovable drunk has been a stock character ever since revelers saluted the god Dionysus, thus inventing theatre. In her 1944, Pulitzer Prize-winning play, *Harvey*, Mary C. Chase created Elwood P Dowd, one such lovable inebriate whose



Playwright David Mamet



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Valerie Madonia dances in *Lines Contemporary Ballet* May 5-15, Yerba Buena Gardens Center for the Arts.

SHOW BIZ. The "topical revue" is a venerated show biz tradition, one that has, sadly, been on the wane in current years. In *And What, Give Up Show Biz?* this genre is brought back to life by producer Joseph Lillis. Using songs by such masters as Billy Barnes and Kander and Ebb, the show explores why it is that show folk couldn't possibly do anything else. *Show Biz* starts on a national tour next month. *Beginning May 19, Marines Memorial Theatre, San Francisco (415) 771-6900.*

SOUTH PACIFIC. In 1949, Rodgers and Hammerstein had the largest advance sale in the history of the Broadway stage when they opened their much-anticipated *South Pacific*. In its first production, *South Pacific* ran almost two thousand performances, as well as supporting a road company and a London run, too. The show has won more prizes, awards, and citations than almost any other musical

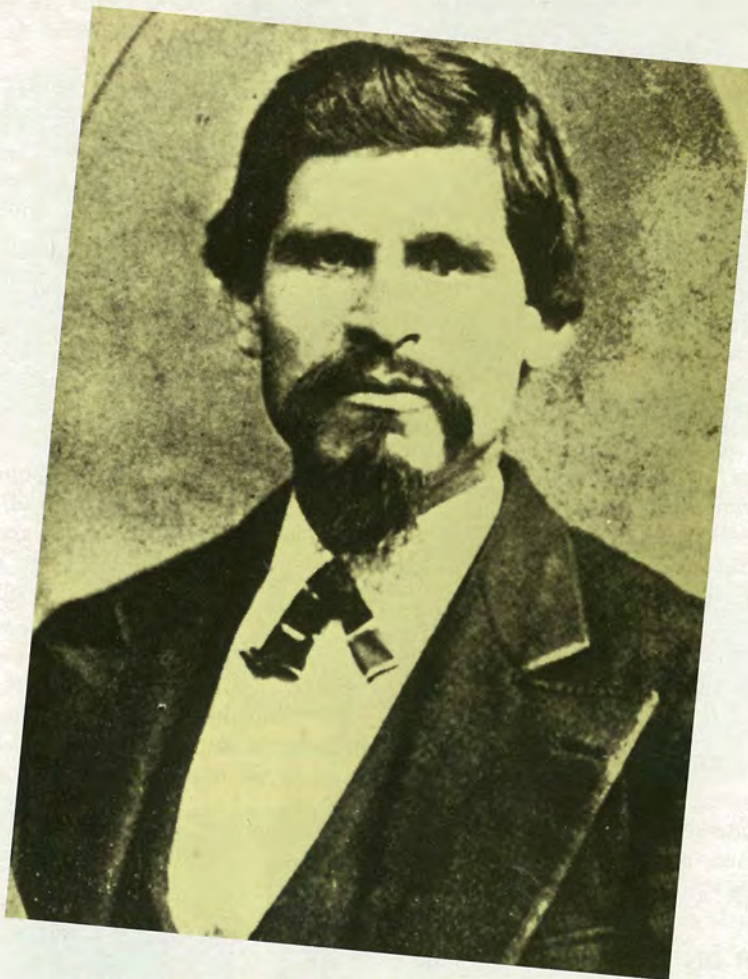


Thousands of revelers shed their inhibitions at *Carnival San Francisco* May 27-29, (415) 824-8999.

best friend is an invisible, six-foot rabbit. Psychiatry comes in for a drubbing in this very funny play, along with anyone or thing that prevents us from living our dreams. *May 22 (prev. 5/17)—June 19, La Jolla Playhouse (619) 550-1010.*

IRMA VEP. The late, lamented Charles Ludlam had a sense of the theatrically absurd that is now legendary. His "Ridiculous Theatrical Company" was well known for high camp of the most hilarious and inventive kind. *The Mystery of Irma Vep* was his second play and is given its Los Angeles area premiere in a production directed by Jules Aaron and featuring Ron Campbell and Anthony Forkush. Prepare for an all-too-clever send-up of the Gothic melodrama/Hollywood horror film. *May 19—June 19, The Laguna Playhouse, Laguna Beach (714) 494-8021.*

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. *May 19 (prev. 5/14)—June 26, Old Globe Theatre, San Diego (619) 239-2255; April 28—June 19, Stage Door Theatre, San Francisco (415) 749-2228.*



Above: The notorious California bandit, Tiburcio Vasquez. *Bandido!*, the world premiere of the American melodrama by Luis Valdez, appears on stage at the Mark Taper Forum May 29—July 24, 1994.

production in the history of New York theatre. It garnered the Pulitzer Prize as a drama, being only the second musical to do so. Long Beach Civic Light Opera presents Sandy Duncan and George Hearn in this landmark American musical. *May 5–May 22, Terrace Theater, Long Beach (310) 432-8713.*

FUNNY FORUM. With a book by Burt Shevelove and Larry Gelbart and music and lyrics by the young Stephen Sondheim, *A Funny Thing Happened on the Way to the Forum* opened on Broadway in 1962. The show is a mad romp through a Caesar's Palace Rome complete with wise-cracking Jewish standup comedians and burlesque babes. The music is bouncy and catchy, and the show's theme song, "Comedy Tonight," provided a memorable tune, both pretty and galumphing, that sent you out of the theatre with a smile. *May 14 (prev. 5/5)–July 10, Colony Studio Theatre, Los Angeles (213) 665-3011.*

CITY OF ANGELS. This show oughta been a picture. On one hand, in colors bright as a clown's umbrella, struggling screenwriter battles mouthy mogul for the — whatchacallit? — integrity of his story. On the other hand, in black and white rich as Fred Astaire's tux, fictional alter-ego matches wits with shapely doll. It's a great show all about the gritty and not-so-grand years of the City of Angels. And it's a hit show that gotta lotta prizes from a guy name of Tony. *May 10–15, Cerritos Center for the Performing Arts (310) 916-8500.*

THE DESTINY OF ME. In 1985, Larry Kramer's play *The Normal Heart* was among the first artistic expressions to lash out at a complacent medical establishment that was willing to look away from AIDS. Eight years later, his *Destiny of Me* replaces bitterness with tenderness, as an AIDS patient looks back on his life and visits with his younger self. Wrote Kramer in relation to the play, "My generation has had special, if not unique, problems along this way. We were the generation psychoanalysts tried to change. This journey, from discovery through guilt to momentary joy and toward AIDS, has been my longest, most important journey." *May 13 (prev. 5/10)–June 19, International City*

FIDDLER ON THE ROOF. The 30th Anniversary production of this musicalization of the tales of Sholem Aleichem is the occasion for one more toast — *Lechaim!* *May 4–8, Pasadena Civic Auditorium (818) 449-7360.*

URBAN REVISIONS. It's no secret that our cities are in trouble. "Urban Revisions: Current Projects for the Public Realm" is an exhibition of approximately fifteen innovative urban planning and design projects developed over the past five years for a wide range of predominantly American cities and contexts. It touches on such themes as transportation, reclamation, and master plans. *May 15–July 24, Museum of Contemporary Art, Los Angeles (213) 626-6828.*

AIDS QUILT. The NAMES Project AIDS Memorial Quilt is one of the largest examples of modern folk art in America. Comprised of more than 23,000 individual fabric panels, each measuring three feet by six feet, the Quilt memorializes the hundreds of thousands of people who have died of AIDS in the United States and around the world. *May 5–June 26, Yerba Buena Gardens Center for the Arts, San Francisco (415) 978-ARTS.*

MUSEUM OF TOLERANCE. The Simon Wiesenthal Center's new Museum of Tolerance includes hands-on, interactive exhibits that focus on two central themes: the history of racism and prejudice in the American experience and the story of the most monumental example of man's inhumanity to man, the Nazi Holocaust. A Global Situation Room monitors contemporary human rights violations. *Museum of Tolerance, Los Angeles (310) 553-9036.*

GOLD AND GRANDEUR. Some 120 objects, including items classified as national treasures in Portugal, comprise "Gold and Grandeur: The Age of the Baroque in Portugal." Drawing on large deposits of gold, diamonds, and emeralds in Brazil, the eighteenth century Portuguese crown commissioned major artworks from the finest European masters. Included in this exhibit is the celebrated coach of the Marques de Fontes, created



The new Museum of Tolerance.

for an elaborate papal procession in Rome. *May 22–September 6, San Diego Museum of Art (619) 232-7931.*

DANCE

ROYAL BALLET. On its second visit to Orange County in three years, Britain's Royal Ballet brings works by some of its master choreographers: Sir Kenneth MacMillan is represented by his three-act ballet *Mayerling* and his last completed work, *The Judas-Tree*. Works by Sir Frederick Ashton include the Royal Ballet's signature piece *The Dream*, based on *A Midsummer Night's Dream*, and *A Month in the Country*, based on the story by Turgenev. *May 3–8, Orange County Performing Arts Center, Costa Mesa (714) 646-OCPS.*

CUNNINGHAM. For over fifty years, Merce Cunningham has been one of the most important makers of dance in America. The Merce Cunningham Dance Company presents two new works as well as some important repertory pieces. *May 6–7, Zellerbach Hall, UC Berkeley (510) 642-9988.*

MEHMET SANDER. Born in Istanbul, Mehmet Sander has been a Southern California resident since 1987. As a dancer and choreographer he has produced work that is daring, dangerous, and absolutely "in-your-face." His dance company has performed at the Holland Dance Festival, and as a soloist, Sander has danced in Europe and throughout California. Next month he premieres new works titled *Controlled Space* and *Infinite Space*. *May 7–8, Schoenberg Hall, UCLA (310) 825-2101.*

LINES. Alonzo King's LINES Contemporary Ballet presents the world premiere of a new work in collaboration with jazz great Pharaoh Sanders. *May 5–May 15, Yerba Buena Gardens Center for the Arts, San Francisco (415) 978-ARTS.*

DANCE PHOTOS. Two extraordinary exhibitions of dance photography go on view next month: "Breaking Bounds: The Photography of Lois Greenfield" and "Dancers: Photographs by Philip Trager" prove that still photography can represent powerful motion in the most affecting way. *May 26–September 4, Museum of Photographic Arts, San Diego (619) 239-5262. □*

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



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December 7, 1993 through December 26, 1993
Orpheum Theater

SCAPIN

by Molière
December 15, 1993 through February 13, 1994
Stage Door Theater

UNCLE VANYA

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

FULL MOON

by Reynolds Price
February 24, 1994 through April 17, 1994
Stage Door Theater

LIGHT UP THE SKY

by Moss Hart
March 17, 1994 through May 8, 1994
Marines Memorial Theater

OLEANNA

by David Mamet
April 28, 1994 through June 19, 1994
Stage Door Theater

Tickets and Information: (415) 749-2ACT



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Dear Friend of A.C.T.:

Welcome to *Oleanna*, the final production of A.C.T.'s 1993/4 season. We hope this evening exhilarates you, engages you, makes you think, makes you argue, or in some way triggers your own response to the complex questions of power, sex roles, and "political correctness" raised by David Mamet.

We also very much hope that the rich variety of work you've seen on A.C.T.'s stages this year, from our opening production of *Pygmalion* to Paul Schmidt's vigorous new translation of Chekhov's *Uncle Vanya* and Moss Hart's backstage farce *Light up the Sky*, has fulfilled your appetite for live theater and stimulated you to keep coming back for more. We're particularly excited about next season's plays, because they represent a sumptuous mix of great classics and some of the most important new writing to emerge in the theater during the last decade.

Highlighting the season will be the momentous return to San Francisco of Tony Kushner's Pulitzer Prize-winning two-part epic, *ANGELS IN AMERICA*. A.C.T. is honored to bring this moving and compassionate drama back to the city that gave it birth, and to present the play to the Bay Area for the first time in its entirety. Subtitled *A Gay Fantasia on National Themes*, *Angels in America* weaves together the lives of wildly different Americans, from Roy Cohn to a Mormon housewife, in a tapestry that is both intimate and vast. It explores the nature of love, loss, and identity in America today with enormous humor and wisdom, never presenting easy answers, but raising endlessly thought-provoking questions about who we are and where we're going.

Brilliant British wit Tom Stoppard was asking similar questions when, in 1967, he wrote his acclaimed comedy *ROSENCRANTZ AND GUILDENSTERN ARE DEAD*, in which two of the most minor characters of *Hamlet* contemplate the meaning of life and death while trying to figure out what roles — if any — Shakespeare intended them to play in the first place. This is high drama seen through the eyes of two charmingly bewildered and totally irrelevant buffoons, as they are re-imagined by a contemporary master of verbal dexterity and comic wordplay.

A line from *Hamlet*, coincidentally,

inspired the title of our next comedy, *THE PLAY'S THE THING*, originally written by Hungarian playwright Ferenc Molnar and adapted by the famed creator of "Jeeves," P.G. Wodehouse. Proving that a play can truly save your life (or at least your love life), *The Play's the Thing* chronicles the mad adventures of two librettists forced to invent a new play on the spot to save the romance and reputation of a wayward leading lady. Molnar's wicked farce inhabits a world in which love, jealousy, infidelity, gossip, and good punchlines are always in style.

To take the *Hamlet* connection one step further, our next play is also mentioned in that great tragedy when the melancholy Dane tells the Player King to "Come to Hecuba." We urge you to do the same. A.C.T. presents playwright Timberlake Wertenbaker's (*Antigone, Our Country's Good*) new version of Euripides' startling anti-war play, *HECUBA*, with Academy Award-winning actress Olympia Dukakis in the title role. Set in the days following the Trojan War, the indomitable widow of King Priam concocts a shrewd plan of revenge in this rarely seen and emotionally gripping classic tragedy. The first commissioned work by A.C.T.'s new artistic team to reach the mainstage, *Hecuba* represents a collaboration between some of this country's most exciting artists, including choreographer Margaret Jenkins, the acclaimed a capella choral group Kitka, and composer David Lang.

Finally, the Bard himself makes an appearance at A.C.T. after too many years away when we present *OTHELLO*, featuring Wendell Pierce and Tony Amendola as the powerful soldier-lover Othello and his relentless nemesis Iago. We hope you had a chance to see these two actors' wonderful work together in *Uncle Vanya* this season, or separately in *Antigone, Miss*



DIDI SATTMANN

Artistic Director Carey Perloff

Evers' Boys, and *The Learned Ladies* last season. With the San Francisco Opera presenting Rossini's *Otello* in the fall, next year provides a rare opportunity to explore this vivid story both theatrically and musically, and we look forward to sharing with you Shakespeare's riveting study of the rise and fall of a moral man.

As I write this, we're looking for the perfect seventh play to round out the season, and will let you know as soon as we've reached a decision.

It means a great deal to us that we have an audience that represents so many points of view and so many different interests, dreams, and opinions. We are grateful to you for communicating your thoughts to us this year; indeed, many of your ideas and interests have found their way directly into next season. We very much hope you'll find your way back to A.C.T. as well, and continue to engage with us as we grow and evolve.

Have a wonderful summer, and we'll see you at *Angels* in the fall!

Yours,

Carey Perloff, Artistic Director

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Oleanna: Linguistic Apocalypse Now

By Robin Tolmach Lakoff

It seems fitting that the A.C.T. season that began with *Pygmalion* should end with *Oleanna* — two plays, spanning the twentieth century, that explore a recurrent obsession of our times: the use and abuse of language for political and social ends.

The plays may seem at first as dissimilar thematically as they are stylistically. Shaw's play concentrates on class, Mamet's on gender, as the driving force behind power inequality. But in both, language empowers as it disempowers, driving characters apart even as they (and we in the audience) hope that it will bring them together. Traditionally people have relied on language to create, reinforce, and legitimize the power of one group over another, even as they like to think of language as a means of communication — bridging differences, bringing everyone together in a shared humanity. Both plays juxtapose these views, and both offer, in the end, a dark vision (Mamet's more than Shaw's). And in both, simplistic notions — that our language is a genuine reflection of our worth, that it is a sign of intrinsic intelligence or the reverse — are examined and undermined.

Ours is an age of linguistic anxiety. More and more, the forms of communication designed to bring us together (as nations and as individuals) seem to be tearing us apart, often to our consternation. As we near the millennium, language itself threatens to become apocalyptic — every word a potential nuclear weapon. *Oleanna* is one representation of that epiphany.

Mamet's play has been interpreted as an attack on feminism and "political correctness" — Carol's bullying use of language and turning of John's well-meant words against

him are seen as embodying the illegitimate triumph of the Rush Limbaughian "femi-Nazi." One could equally well see it as the just vindication of the rights of the formerly powerless against those, like

John, whose gender, class, and institutional affiliation enable them to shield themselves with language from the consequences of their irresponsible behavior.

From these perspectives, the dialogue of the play is brilliantly evocative. Between the first and third acts, the balance of power shifts from John, the professor, to Carol, the student. That transfer

is illustrated and illuminated by a parallel linguistic shift.

At the start, there is a sharp distinction between the characters in both power and expression. John is a professor in a prestigious university, on the verge of tenure and home ownership (and the upper-middle-class status they convey). Carol is a student, of working class origins — an outsider to the system by both class and gender, and without institutional affiliation of any kind.

Their language reflects their status. In Act 1, John does most of the talking. He interrupts Carol. He expounds. He keeps the floor. More significantly, he makes the meaning, using language to define the relationship between him and Carol. All she can do is react: echo, reply minimally, or question briefly. He provides the words, the big, significant ones: "term of art"; "obedience"; "stricture"; "exploitation." Moreover, he sets the style — it's his office, his university... *his turf*. So his way of talking is the right way to talk, and of course he can do it effortlessly, she scarcely at all. She is afraid she is stupid (or "dumb"), and indeed she *is* dumb, though not at all stupid, but rather, inarticulate as long as he makes the language. But since speech is

what sets humans apart from the beasts, if you can't talk, you feel "dumb," that is,

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Sandy in Defined Space, bronze, 75 1/8" x 37 1/2" x 37 1/2", by Richard Miller (1967). Courtesy UNL-EM. Hall Collection, Sheldon Memorial Art Gallery, University of Nebraska-Lincoln, 1972.H-1567.

The American Conservatory Theater

presents

OLEANNA

by David Mamet

(1991)

Directed by Richard Seyd
Scenery by Kate Edmunds
Costumes by D.F. Draper
Lighting by Peter Maradudin
Sound by Stephen LeGrand
Casting by Meryl Lind Shaw
Casting Consultant Ellen Novack, C.S.A.

The Cast

John, a Professor Stephen Markle
Carol, a scholarship student Amy Tribbey

The Time and Place

An Ivy League Campus

Act I John's office.
Act II The same. One month later.
Act III The same. Two weeks later.

There will be one intermission.

Understudies

Carol — Zachary Barton; *John* — David Maier

Stage Management Staff

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Robin Tolmach Lakoff	David Kurtz	Jamison Jones

Special thanks to the Four Seasons Clift Hotel and the Esalen Institute.

Oleanna was originally produced for the stage by the Back Bay Theater Company in association with American Repertory Theater.
Oleanna was originally produced on the New York stage by Frederick Zollo, Mitchell Maxwell, Alan J. Shuster, Peggy Hill Rosenkranz, Ron Kastner,
Thomas Viertel, Steven Baruch, and Frank & Woji Gero in association with Patricia Wolff and the Back Bay Theater Company.

Oleanna is presented by arrangement with Dramatists Play Service, Inc. in New York.



LINGUISTIC APOCALYPSE

continued from page p-4

stupid, and are silenced, as Carol pretty effectively is throughout Act I. She just doesn't get it. That goes beyond the fancy words and convoluted syntax. She doesn't get what he intends, what he's up to — John's whole notion of what communication is.

His talk is intellectual discourse: abstract, ironic, figurative, theoretical. It's talk about talk, talk for its own sake.

***"Oh, to be in Oleanna — that's where I would rather be.
Than be bound in Norway,
and drag the chains of Slavery."*** — folk song

Carol quotes back to him his description of education: "virtual warehousing of the young." She's incredulous: *this* from a *teacher*? For him, though, the words represent a highly respectable and even responsible stance, the Socratic gadfly. He doesn't really mean to mean them: "It's just a book." For her, honorable and intelligent communication stays close to, and serves, reality: "No, no. There are *people* out there. People who came *here*. To know something they didn't *know*... To be *helped*." Language has a practical purpose: to help people "get on in the world."

Carol can see that John controls language, as she does not. But with her liberal perspective, she construes the problem as one of imitation: "I want to be sure that I have it right." Her words are reminiscent of Eliza's in Act III of *Pygmalion*. After Freddy has laughed at her attempt at gentility, she ripostes: "What is wrong with that, young man? I bet I got it right!"

Carol hesitates where John is fluent. Her words come out painfully, in fragments. She repeats herself in an attempt to be heard, while he holds forth volubly and with ease. John thinks — though he doesn't find it necessary to give it too much thought — that he understands Carol, and his overconfidence proves his undoing.

One reason he won't listen to her is that, in his eyes, it's *his* job to make sense — to make the interpretations, so she can't tell him anything. His ultimate power comes from this perception. It is of course the business of the academic to make interpretations — a harmless amusement when it is applied to *things*,

as John has applied it to education. But when the technique is extended to human beings, it becomes political, and often noxious. John tells Carol what *she* means (she innocently gives him the opportunity: "What am I then?"): "I think you're angry." "What can that mean?" he asks rhetorically of a passage in her paper. To him, it's a bit of business, a little *explication du texte*. To her, it's a literal if indirect statement: "You aren't making sense. You're stupid." He tries to correct

her, but does so by engaging in more interpretation. He doesn't see that she sees what he's doing and hates it. And hates him for it.

So at first John has control over Carol through control of the discourse. But she is resourceful and goes out and gets an institution of her own, and through it a language of her own. By Act III she has turned the tables on John. His linguistic moves in Act I are now hers; power has moved from him to her. Now she has all the lines, she is fluent, she interrupts, and she makes the meaning. John starts out trying to reassert control with his impressive words: "Against my better judgment... Although I feel it profits... you something." But he can't make it work. His fluency is gone. He repeats himself and hesitates. Carol, on the other hand, has begun to initiate topics, to set the tone of the discussion. Her language has risen to meet his in tone: "I was most surprised... That is what I wished to do."

Now he is the one asking unanswered questions. She is the one who can demand answers: "Yes? What is it you want? What is it you want?" She interrupts him at will. While her style resembles his in its formality, she has not picked that up from him. Rather, both take their formality from their institutional membership. That's how *institutions* talk, and Carol has acquired hers, while John is being divested of his.

In the same way she has acquired interpretive control of the discourse — not because (heaven forbid!) she has become an academic, but because inter-

pretation is a representation of power. So now — echoing his words in Act I — she can say to him: "You're *angry*. You *ask* me here. What *do* you want? You want to 'charm' me."

But we too live in a world in which language is used as a weapon. And like all weapons, it must continually be upgraded, so that the user (like the target) is never quite sure how the thing is supposed to work. The rules keep changing (and they're written in some lost and impenetrable code). How should you talk? How should you listen? What does it mean? Who gets to do what, mean what? Who knows? Language is not only (as William S. Burroughs put it) a virus from outer space; it's a mine field of our own devising. No wonder *Oleanna* won't go away when we leave the theater.

It's easy to interpret the play as a warning to *us* to beware of *them* bearing language, whoever *they* are: the professoriat, the feminists, the powerful, the powerless — whoever irks us most. But that would make the message palatable and even comforting. I don't see *Oleanna* as comforting, as encouragement to *us* to keep fighting against the villainous *them* and their appropriation of *our* language. *Oleanna*, like *Pygmalion*, is a play about the abuse and misuse of language, but it casts no blame, creates no villains. The play is about how both John and Carol use and are used by language to become inhuman and inhumane — and how they are not alone in that.

With the millennium breathing down our necks, we are at a truly apocalyptic moment, and Mamet offers us a glimpse into the linguistic apocalypse. If we are to fend it off, we must learn language again: learn to use it to bring us together, not destroy one another and ourselves.

Benjamin Franklin, the wisest of the Founders, put the point more succinctly: If we don't all hang together now, we shall all hang separately. Two hundred years later, *Oleanna* echoes that warning.

Robin Lakoff, Professor of Linguistics at the University of California, Berkeley, is the author of Language and Woman's Place; Talking Power: The Politics of Language; and "The Silencing of Women," in Proceedings of the 1992 Conference on Language, Gender, and Power.

... 'Tis But a Word and a Blow...

“Playwriting is simply showing how words influence actions and vice versa.” Nowhere is David Mamet’s philosophy more evident than in *Oleanna*, the most controversial work of his award-studded career. Long condemned by many as a misogynist for creating weak, victimized female characters, Mamet has been attacked for begetting in Carol a woman who becomes a bit *too* good at defending herself against the words and blows of men. For some, Mamet has now become the champion of a perversely fashionable “counter-PC” backlash.

A writer whose favorite forms of punctuation seem to be the ellipsis and the four-letter word, Mamet is recognized as a master dialoguist and a “language playwright” in the manner of Pinter and Beckett. Throughout his career he has been preoccupied with the capacity of language for deceit and the infliction of pain, and with the failure of human beings to communicate effectively. He once observed, “No one really says what they mean, but they always mean what they mean.”

The son of a labor lawyer from the South Side of Chicago, Mamet is no stranger to the wounding power of words. About his family he has recalled that, “In the days prior to television, we liked to while away the evenings by making ourselves miserable solely based on our ability to speak the language viciously.” Later, as an acting student at Goddard College in Vermont, he suffered at the hands of misguided educators, echoes of whom resound in *Oleanna*. “That’s always the trick that bad acting teachers use,” he has said. “They make themselves incomprehensible, and they humiliate you.”

After becoming an acting teacher at Goddard himself in 1971, Mamet turned to writing sketches for his students to perform, generating *Lakeboat*, *Sexual Perversity in Chicago* (later adapted into the film *About Last Night...*), and *Duck Variations*. He formed with friends the St. Nicholas Theater Company and returned with them to Chicago in 1972, where they produced *Perversity* and *Variations* to critical acclaim, launching Mamet’s formal playwriting career. During the ensuing years he produced several major plays, including his first national hit, *American*



David Mamet

Buffalo (1975); *A Life in the Theater* (1976); *The Water Engine* and *The Woods* (1977); *Edmond* (1982); and his Pulitzer Prize-winning dissection of the corrupt American business world, *Glengarry Glen Ross* (1983). The one-act plays *The Shawl* and *Prairie du Chien* inaugurated the Lincoln Center Theater Company in 1985; his recent plays include *Speed-the-Plow* (1988) and *Bobby Gould in Hell*, produced in New York together with *The Devil and Billy Markham*, by Shel Silverstein (1989). He has also adapted Chekhov’s *The Cherry Orchard* (1985) and *Uncle Vanya* (1989). He has taught acting and directing at New York University, the University of Chicago, and the Yale Drama School, and was a founding member of the Atlantic Theater Company.

Prolific in many genres, Mamet has written children’s books, television plays, fiction, poetry, song lyrics, an opera, episodes of “Hill Street Blues” and “L.A. Law,” and four books of essays—*Writing in Restaurants*, *On Directing Film*, *Some Freaks*, and *The Cabin*. In the last decade his screenplays have also earned critical

and popular success, including *The Postman Always Rings Twice* (1981), *The Verdict* (nominated for an Academy Award for best adapted screenplay in 1982), *House of Games* (which he also directed) (1987), *The Untouchables* (1987), *Things Change* (1988), *We’re No Angels* (1989), *Homicide* (1991), and *Hoffa* (1992).

Mamet was reportedly inspired to write *Oleanna* by an item he read in the *New York Times* which described a moment during a feminist performance-artist’s show when a man in the audience said to his wife, “Come on, baby, let’s get out of here.” As they rose to leave, the performer commanded loudly from the stage, “Don’t call your wife ‘baby.’” Although he wrote the first draft eight months before the Clarence Thomas-Anita Hill hearings, Mamet was moved to revisit the play by the real-life drama and public debate the hearings engendered. Productions of *Oleanna* in Cambridge, New York, and London have caused their own considerable uproar, sometimes leading to impassioned confrontations between audience members.

“‘Oleanna’ was the name of a planned community in western Pennsylvania, supported by the singer Ole Bull, and named for him and his wife, Ana. It failed miserably; and local wags made a song about a failed utopia, *Oleanna*. I heard the song through the Kingston Trio in the fifties. I liked the sound of the title and thought it looked better with two n’s (as what does not?).”

— David Mamet

Oleanna’s power to provoke is perhaps not unwelcome to the playwright, who says the play reminds him of what Leadbelly once said about writing the blues: “In the first verse, you use the knife to cut a slice of bread; in the second, you use it to shave. In the third, you use it to cut your lying lover’s throat.”

— Elizabeth Brodersen



Who Is Harassing Whom?

Thomas-Hill, the Packwood diaries, Tailhook, date rape. The number of sexual harassment charges filed across the country has risen dramatically since Anita first stepped forward, while debate over the definition and regulation of the offense has exploded in the media.

The U.S. Supreme Court leaves the question of what constitutes sexual harassment up to a mysterious "reasonable woman." Professor Catharine MacKinnon equates sexual speech with rape; author Katie Roiphe denounces the whole thing as feminist hysteria and condemns the self-victimization of women. Meanwhile, American universities wrestle with the apparent tension between academic freedom and the dignity of students.

Clearly, David Mamet has struck a nerve — Carol and John's struggle reverberates throughout our society. Here are some samples of current thinking around the country.

harass vt [F *harasser*, fr. MF, fr. *harer* to set a dog on, fr. OF *hare*, interj. used to incite dogs]...2b: to annoy persistently.

— *Webster's New Collegiate Dictionary*

The University of California is committed to creating and maintaining a community in which all persons who participate in University programs and activities can work together in an atmosphere free of all forms of harassment, exploitation, or intimidation, including sexual...Unwelcome sexual advances, requests for sexual favors, and other verbal or physical conduct of a sexual nature constitute sexual harassment when:

1. submission to such conduct is made either explicitly or implicitly a term or condition of instruction, employment, or participation in other University activity;
2. submission to or rejection of such conduct by an individual is used as a basis for evaluation in making academic or personnel decisions affecting an individual; or
3. such conduct has the purpose or effect of unreasonably interfering with an individual's performance or creating an intimidating, hostile, or offensive University environment.

In determining whether the alleged conduct constitutes sexual harassment, consideration shall be given to the record of the incident as a whole and to the totality of the circumstances, including the context in which the alleged incidents occurred.

— From the Policy on Sexual Harassment and Complaint Resolution Procedures of the Univ. of California

What do you think about professors who have made sexually oriented comments in class that students have found offensive or even to constitute harassment?...

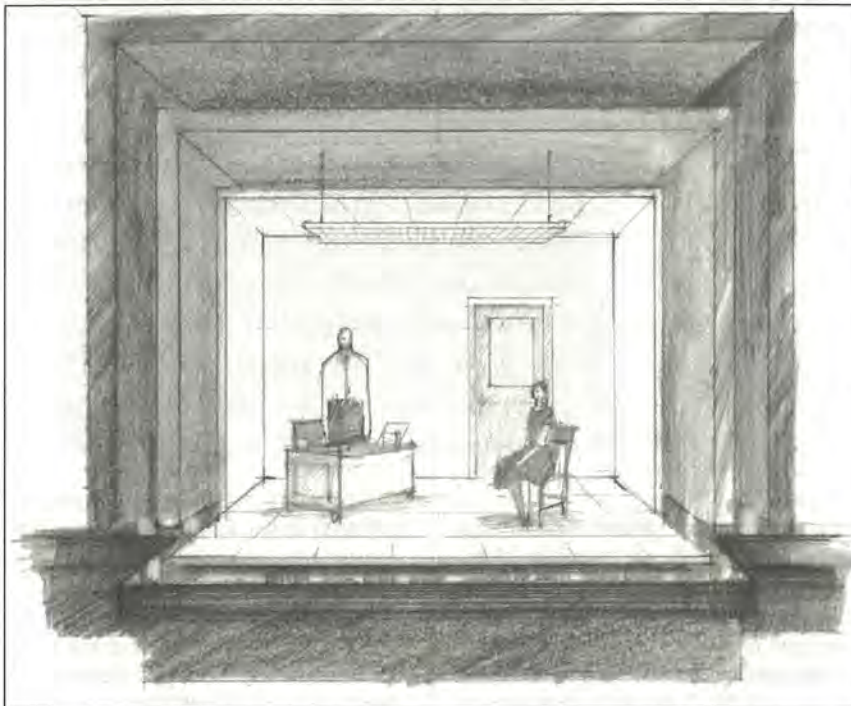
MacKINNON: ...Students are guaranteed equal access to the benefits of an education without discrimination on the basis of race or sex. So the question is: Does what you are asking about interfere with this, together with rights to academic freedom and freedom of speech? In the workplace, harassment has to be sufficiently severe or pervasive as to change the conditions of work. Just as a beginning, think by analogy of a hostile learning environment — one in which sexualized, demeaning, denigrating comments, subordinating comments or materials were sufficiently pervasive or severe as to alter the learning environment so it was discriminatory. I don't think professors should be free to do that.

— Prof. Catharine MacKinnon, Univ. of Michigan, author of *Only Words* (*New York Times Magazine*)

The following sexual contact/conduct are prohibited...and, in addition to possible criminal prosecution, may result in sanctions up to and including expulsion or termination of employment...**INSISTENT AND/OR PERSISTENT SEXUAL HARASSMENT:** Any insistent and/or persistent emotional, verbal, or mental intimidation or abuse found to be sexually threatening or offensive. This includes, but is not limited to, unwelcome and irrelevant comments, references, gestures, or other forms of personal attention which are inappropriate and which may be perceived as persistent sexual overtones or denigration.

— From the Antioch College Sexual Offense Policy

KERRIGAN: It's the consumer approach to education. It says: Yes, I want a higher



Original sketch by A.C.T. Resident Scenic Designer Kate Edmunds.

education. But I want a warranty that nothing formative, vital, or transformative will happen to me. In particular, should one of my teachers initiate a sexual moment of sufficient power to upset me, I reserve the right to destroy his career...

KERRIGAN: There usually is this initial idealism — the teacher presents ideas in a beautiful form, and so there is this element of seduction in pedagogy. And then things come down to earth, and there often follows disappointment and, on the part of the student, anger. But still, these relationships exist between adults and can be quite beautiful and genuinely transforming. It's very powerful sexually, and psychologically, and because of that power, one can touch a student in a positive way....

BOTSTEIN: What has changed is the sense of informality in the American university. What's been lost is the sense of comfort people had with an informal relationship between students and faculty. And this involves taking a drink, smoking, and all forms of informality that might result in an accusation of "I have been victimized." So you restrict your behavior until it's "beyond reproach," and what you've lost —

KERRIGAN: Are the rough edges of human beings....

BLYTHE: Sexuality is not a simple act but the very air we breathe. People can have orgasms sitting in a class listening to a good lecturer. Why are we defining sexuality so narrowly? It's a university. The air is alive with sexuality without anyone touching.... Education is a kind of desire, the desire to learn. You cannot rein it in with the blunt instrument of a policy manual....

BOTSTEIN:...Today's students believe they are not responsible; quite the opposite, they feel they are owed something — an entitlement to a reward from distress. And when they are hurt, they are more prone to call themselves "victims." Life, as the theologians have taught us for a long time, is inherently victimizing. So when something goes wrong, a student feels empowered to distribute the blame elsewhere. Let's say a relationship between student and professor goes sour, for whatever reason.

KERRIGAN: It's bound to.

BOTSTEIN: Rather than say, "This is my life, I take responsibility," the reaction today is, "I have suffered, I wish to be entitled to some reparation." And where the puritan character really comes out is in the desire for punishment, a public flogging of a presumed wrongdoer.... So the final message of higher education becomes



"Why are we defining sexuality so narrowly? It's a university. The air is alive with sexuality, without anyone touching."

not... "Life is tough, unfair, tricky, difficult, complex; ergo, learn to take responsibility and live with it," but "All problems in your life can be reduced to the task of exacting redress..."

BLYTHE:...But we forget about ourselves, the teachers. Education is also a transformation of us by our students, allowing us to learn and be changed by the encounter of a classroom... [I]n setting up a law [against student-teacher sexual relationships], you have immediately cast me as a potential raptor. You are emphasizing my role not as educator but as assailant. You define me in negative terms, stripping me of my ability to teach.

— Prof. William Kerrigan,
Univ. of Massachusetts; Leon Botstein,
President of Bard College
and Music Director of the
American Symphony Orchestra;
Assoc. Prof. Joan Blythe, Univ. of Kentucky
(*Harper's Magazine*)

Offenses involving abuse of power, as opposed to misconduct between equals, and especially repeated abuses of power are always severe and may result in dismissal.

— From Oberlin College's sexual harassment policy

[Her uncle] gave me complete charge over the girl, so that I could devote all the

leisure time left me by my school to teaching her by day and night, and if I found her idle I was to punish her severely. I was amazed by his simplicity — if he had entrusted a tender lamb to a ravening wolf it would not have surprised me more. In handing her over to me to punish as well as to teach, what else was he doing but giving me complete freedom to realize my desires, and providing an opportunity, even if I did not make use of it, for me to bend her to my will by threats and blows if persuasion failed?

— Peter Abelard, a twelfth-century French philosopher who fell in love with and married his student, Heloise, for which he was castrated by an angry mob (*The Letters of Abelard and Heloise* [Penguin])

[T]he test is whether a "reasonable person" would find the environment hostile or abusive and detrimental to job performance. In the everyday work world, this language is not terribly helpful.

"Questions of harassment often come down to, 'Is a behavior welcome or not to me?'"

— Margot Slade, quoting consultant Freada Klein (*New York Times*)

Sexual harassment involves women and men, and it involves power, either overt or covert power or both.... Power is the ability



to determine, manipulate, rule, or influence the actions of others. Power necessitates a hierarchy: those who possess power dominate those who lack it; the powerless are subordinate to the powerful.

Desire for control is a facet of the activities of everyday life...Where power is exerted over the female gender the form of hegemony is patriarchy. In patriarchy, to be male is to be the dominant power and to be in control of society...

Students and especially female students, do not see themselves as having equal power. Their professors have the power to grade; not only to pass or fail, but to determine whether someone might receive a scholarship, a recommendation for a job,

or a teaching assistantship. The power difference might be manifest in rewards implied or expressed or in penalties implied or expressed.

...The most frequent complaint is a female student being harassed by a male professor. The power balance is tipped by reason of both gender and status. Female complainants make statements such as "Who will believe me if it's my word against his...He's a professor and I'm JUST a student." Or "He's so good at talking he makes me think it was my fault that he asked me to go to his place...Was it?"

— Barbara Whittington
("Mediation in Cases of Sexual Harassment: A Feminist Critique")

...[I]t's time for everyone who doesn't have a serious problem to pipe down. What is happening on the campuses is scary, because it is polarizing men and women. Rather than encouraging them to work together, to trust one another, it is intensifying suspicion. Brown sophomore David Danon complains, "Women have all the power here on sexual conduct...It's very dangerous for us." If women are so profoundly distrustful of men, how will they raise boys? And if men are so defensive about women, how will they raise little girls?

— Newsweek

The image that emerges from feminist preoccupations with rape and sexual harassment is that of women as victims, offended by a professor's dirty joke, verbally pressured into sex by peers. This image of a delicate woman bears a striking resemblance to that '50s ideal my mother and the other women of her generation fought so hard to get away from. They didn't like her passivity...her excessive need for protection...But here she is again, with her pure intentions and her wide eyes. Only this time it is the feminists breathing new life into her.

— Katie Roiphe, author of
The Morning After (Newsweek)

The bottom line: the number of sexual assaults in the FBI files has risen four times as fast as the total crime rate in the last decade. The date-rape revisionists claim a feminist-provoked rape hysteria is causing young women to "wallow in victimhood." According to a Senate report, at

least 84 percent of rapes go unreported. So where exactly have these chroniclers of "rape hype" spied hordes of victim-emoting gals anyway? Maybe in Hollywood films or on TV where "women in jep" clot the screen. Maybe in the fashion ads featuring wan, cowering waifs. But not in feminist circles where the most striking recent development has been a massive influx not of hanky-clutching neo-Victorians but of such stand-tall feminist groups as Riot GRRRL, Guerilla Girls, WHAM, YELL, and, my personal favorite, Random Pissed Off Women. These new feminists use wit, not whining, megaphones, not moping, to deliver their point.

There is indeed a national "hysteria" over this new forceful feminism — but it's male hysteria. The real cultural fear is not that women are becoming too Victorian but that they're becoming too damn aggressive — in and out of bed. Let's recall where this victimhood argument first surfaced: in conservative journal articles by men. Nearly two years before the [New York] Times printed Roiphe's "Rape Hype," Commentary published Norman Podhoretz's seven-page denial of date rape. This "brazen campaign" by feminists, he warned, will deny men their privilege of "normal seduction" and "male initiative." "The number of 'wimps'...will multiply apace," as will — drum roll — "the incidence of male impotence."

Now I ask you, who's spouting hype?

— Susan Faludi, author of
Backlash (Newsweek)

It is the policy of Stanford University to maintain the University community as a place of work and study for students, faculty, and staff free of sexual harassment and all forms of sexual intimidation and exploitation. It is fundamental to the concepts of academic freedom and equal opportunity that each member of the University community be treated with dignity and without regard to any factor irrelevant to participation in the activities of the community. Vigorous discussion and debate are fundamental to the University, and this policy is not intended to stifle freedom of expression nor will it be permitted to do so.

Sexual harassment is not protected expression; it compromises the integrity of the University, its tradition of intellectual freedom, and the trust placed in its members...

Sexual harassment includes sexual advances that are repeated and unwanted,

Speaking Out! on Oleanna

Join us for post-performance discussions of David Mamet's explosive work. The talk, featuring professionals in the fields of law, gender roles and linguistics, begins at approximately 4:45 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.

May 22, 1994
and
June 5, 1994

Stage Door Theater

Informal audience discussions, hosted by members of the production and the A.C.T. artistic staff, will also be held after evening performances, Tuesday through Friday. Everyone is welcome.

even where they are verbal and not coercive. Coercive behavior...constitutes gross misconduct and will not be tolerated; a single incident could be grounds for discharge or expulsion.

— From the "Guide Memo" on Sexual Harassment of Stanford University

I am asking you to imagine that women's reality is real — something of a leap of faith in a society saturated with pornography, not to mention an academy saturated with deconstruction. ... Thirty-eight percent of women are sexually molested as girls; twenty-four percent of us are raped in our marriages. Nearly half are victims of rape or attempted rape at least once in our lives, many more than once, especially women of color, many involving multiple attackers, mostly men we know. Eighty-five percent of women who work outside the home are sexually harassed at some point by employers.

— MacKinnon (*Only Words* [Harvard Univ. Press])

*What has happened to self-reliance, humor, a sense of proportion? In an essay for *The Washington Post* titled "The Unbearable Heaviness of Being: Why Can't Americans Lighten Up?" Henry Allen made the point that "we need women wielding the ultimate weapon against sexual harassment — not consciousness-raising, legislation, or lawsuits, but the weapon no man can withstand: laughter."...*

In her popular campus lectures, Anita Hill makes the startling assertion that "women should be supported regardless of proof."...These women would have us live in a world where the burden of proof is shifted from the accuser to the accused, where you are guilty until proven innocent — but only of some crimes. This is about agenda and not rights or even fairness. It is OK in the name of a politically correct cause to damn the truth, damn proof, damn rights to privacy or free speech.

— Julia Reed (*Vogue*)

* * *

[Oleanna] is about two people looking for answers and torturing each other. Both characters are in a state of flux. In this play the unthinkable, the unbelievable becomes real. The point of the play is, at the end, to ask, "How did we get here?"

— David Mamet

WHO'S WHO



STEPHEN MARKLE (*John*) may be familiar to Bay Area audiences for his portrayal of Hamm in *Endgame* at Berkeley Repertory Theater. At Baltimore's Center Stage, where he is an associate

artist, he recently won acclaim for his portrayal of Iago in Irene Lewis's production of *Othello*. From 1969 to 1972, he was the youngest leading man for three seasons at the Stratford Festival in Ontario, where he held the title roles in Peter Gill's production of *Macbeth* and John Hirsch's *Hamlet*. He created the title role of *Zastrozzi*, by George F. Walker, and played Bernie in David Mamet's *Sexual Perversity in Chicago*, directed by Albert Takazauckas. He has appeared on Broadway as Roderigo in *Othello* with Christopher Plummer and James Earl Jones. During his long association with Joseph Papp's Public Theater, Markle appeared in the title role of Des MacAnuff's production of *Henry IV* at the Delacorte Theater in Central Park and as the Director in *Cinders*, Cyd in Michael Weller's *The Ballad of the Soapy Smith*, and Gervais in *Mary Stuart*. Regionally, he has portrayed Cyrano de Bergerac in B.H. Barry's production at Houston's Alley Theater, Julius Caesar in Oskar Eustis's production at the Mark Taper Forum, and Angelo in *Measure for Measure* for Adrian Hall at San Diego's Old Globe Theater, and he briefly had his hands on Roy Cohn in the first Taper Too production of *Angels in America*. Markle performed his first Hamlet in Stratford at the age of twenty-four and his most recent Danish Prince at forty-two for Garland Wright at the Guthrie Theater in Minneapolis. He has portrayed Astrov in three different productions of Chekhov's *Uncle Vanya* — his favorite, the Irene Lewis production in Baltimore — and has created three versions of Alceste in *The Misanthrope*, including one for Berkeley Repertory Theater's 1989 production. He won glowing reviews as MacDuff in *Macbeth* (with Christopher Plummer and Glenda Jackson) in Boston and was nominated for a Jefferson Award in Chicago for his portrayal of Jim in *Passion Play* at the Goodman Theater under the direction of Frank Galati. Markle's television credits include "Star Trek — The Next Generation," "Wiseguy," "Tour of Duty," "The Haunted," "Civil Wars," and the Canadian Broadcasting Corporation series "Sidestreet" and "Vanderberg." His film work includes *Ticket to Heaven*, *Invasion U.S.A.*, *Without a Trace*, and *The Manhattan Project*.



AMY TRIBBEY (*Carol*) was last seen in Octavio Solis's *Santos y Santos*, produced by Thick Description at Theater Artaud. She also had the pleasure to be directed by Solis in his critically acclaimed production of

Prospect at El Teatro Campesino. She has worked on the readings of several new plays with Upstart Stage, Theater Exchange, and the Mission Cultural Center. Other credits include performances with the Sacramento Theater Company and Timothy Busfield's Fantasy Theater. Tribbey received her B.A. from U.C. Berkeley and holds a certificate from the A.C.T. Summer Training Congress (1991).

UNDERSTUDIES



ZACHARY BARTON is the recipient of the Peninsula Children's Theater Professional Theater Intern Fellowship. A.C.T. audiences will recognize her from her portrayal of Hyacinthe in *Scapin*. She

has also been seen as Priscilla Hiss 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 Prestininzi, Jan Richman, and David Barth. In March Barton received a grant from Intersection for the Arts to develop her solo show, *One Scary Woman*, which will premiere in the summer of 1994.



DAVID MAIER, 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, Full Moon, 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 Com-

pany, 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.

OLEANNA DIRECTORS, DESIGNERS, AND STAFF

D.F. DRAPER (*Costume Designer*), a native of Washington, D.C., started out as a performer, appearing locally twenty years ago in *Moby* and *An Evening at Widow Begbick's*. A sampling of his design credits includes *The Emperor's Nightingale* and *Ukrainian Tales* for the Minneapolis Children's Theater Company; *Dracula*, *The Boyfriend*, and *Wonderful Town* at the Cider Mill Playhouse in Endicott, New York; *Androcles and the Lion* at the Perry Street Theater in New York; *Così Fan Tutte* and *Rigoletto* for the Annapolis Opera; *West Side Story* and *The Threepenny Opera* for the Towson (Maryland) Summer Theater; *The Taming of the Shrew* and *Macbeth* for Baltimore Actors' Theater; and *Hansel and Gretel* and *Aladdin* for the Baltimore Ballet. He was staff designer at the Balto School for the Arts for six years, designing for all theater and dance productions. In the San Francisco Bay Area, Draper has designed *Waiting for Godot* for Shakespeare Santa Cruz, *Joe Turner's Come and Gone* and *The Cocktail Hour* for A.C.T., and independent productions of *Song of Singapore* (co-designer) and *Babes in Arms*, which was awarded best costume design in 1976 by the *San Francisco Chronicle*. Draper manages the costume shop at A.C.T. and has indeed worked as a draper on many productions here and in New York.

BRUCE ELSPERGER (*Stage Manager*) returned for his seventh season with A.C.T., working on *Scapin*, after spending the summer stage-managing *Banjo Dancing* for San Jose Repertory Theater. His A.C.T. stage management credits include *The Duchess of Malfi*, *Nothing Sacred*, *Golden Boy*, *Right Mind*, *A Christmas Carol*, *Cyrano de Bergerac*, and *The Learned Ladies*. He was in Seattle for three years as Production Stage Manager with the Intiman Theater Company, the Bathhouse Theater, and a Western U.S. tour of *The Big Broadcast*. Before that he was Production Stage Manager with the P.C.P.A. Theaterfest in Solvang and Santa Maria, California. His directing credits include *A Breeze from the Gulf*, *Bag Lady*, *A Streetcar Named Desire*, and a touring production of his musical revue, *A Tribute to the American Musical Theater*. A graduate of Drake University, Elspenger has studied in London and worked as an art therapist in schools in Iowa and Montana.

ALICE ELLIOTT SMITH (*Assistant Stage Manager*), who this season stage-managed *Pecong* and *Uncle Vanya*, is in her sixteenth season at A.C.T., where she has been the company's master scheduler, production coordinator of Plays in Progress, director of staged readings, associate director of the Troubadour

program, director of the studio production *Ah, Wilderness!*, and co-director of *Morning's at Seven*, *Picnic*, and the Plays in Progress production of *Rio Seco*. In recent seasons she has stage-managed *Private Lives*, *The Lady's Not for Burning*, *The Floating Light Bulb*, *Faustus in Hell*, *A Lie of the Mind*, *Diamond Lil*, *Woman in Mind*, *Joe Turner's Come and Gone*, *Judevine*, *Haggood*, *Burn This*, *Food and Shelter*, *Dark Sun*, *Cat on a Hot Tin Roof*, *A Christmas Carol*, *Cyrano de Bergerac*, *The Cocktail Hour*, *The Pope and the Witch*, *Antigone*, and *The Learned Ladies*. Smith is also Program Director for the Beckett Prison Project, producing the works of Samuel Beckett in maximum security prisons.

JAMISON JONES (*Fight Director*) is a graduating M.F.A. candidate in the A.C.T. Advanced Training Program and the current combat instructor for the A.C.T. Academy program. He has more than seven years of experience in theatrical combat, including unarmed combat, theatrical swashbuckling, and historical swordplay. He has studied with masters from the Society of American Fight Directors and the Gascon Institute of Theatrical Combat, and has conducted weapons and armor research in London, Scotland, and New York.

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

The AMERICAN CONSERVATORY THEATER is a Tony Award-winning nonprofit theater in which professional training and production are inextricably linked to create work that aspires to the highest standards of American performance. Under the recent leadership of Artistic Director Carey Perloff, A.C.T. is committed to nurturing its rich legacy while expanding its reach into new communities and new areas of dramatic literature. Central to A.C.T.'s work is the interaction of original and classical work on our stages and at the heart of our Conservatory.

Founded in 1965 by William Ball, A.C.T. opened its first San Francisco season at the historic Geary Theater in 1967. During the theater's twenty-seven year history, more than two hundred productions have been per-

formed to a combined audience of six million people in Japan, the U.S.S.R., and throughout the United States. In the 1970s A.C.T. solidified its national and international reputation as a leading theater and training company, winning a Tony Award for outstanding theater performance and training in 1979. Today, A.C.T. continues to fulfill the expectations of Bay Area audiences as a company of national and international recognition, with performance, education, and outreach programs that annually reach three hundred thousand people in the San Francisco Bay Area.

From the beginning, A.C.T.'s philosophy has called for the union of superior repertory performance and intensive actor training. Its Conservatory, now serving fifteen hundred students every year, was the first training

program not affiliated with a college or university accredited to award a Master of Fine Arts Degree and is a model for the continued vitality of the art form. Danny Glover, Annette Bening, Denzel Washington, and Winona Ryder are among its distinguished former students.

The eighty-year-old Geary Theater, which was damaged in the San Francisco earthquake of 1989, is about to undergo major renovation that will result in updated stagecraft, improved patron amenities — including improved seating and sightlines, greater accessibility for the physically disabled, and expanded lounge and restroom facilities — and a total seismic restructuring. To date, A.C.T.'s capital campaign has raised \$21 million of the \$24 million necessary to complete the reconstruction.



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 pro-

duction 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, England'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 1993 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 *Full Moon*, *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 *Full Moon*, *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 *Full Moon*, *Scapin*, *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! Bonjour* 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.

NEWS FROM THE AMERICAN CONSERVATORY THEATER

Corporate Supporters Get in the A.C.T.

Located on Geary Street at Taylor, a block and a half from Union Square and just a few doors down from the Geary Theater, is one of A.C.T.'s most distinguished neighbors — San Francisco's grande dame, the luxurious and legendary Four Seasons Clift Hotel. Built in 1915 by Frederick C. Clift (who gave up a law career for the hotel business), the Clift has a history as colorful and star-studded as the Geary itself, with a guest roster including such celebrities as Mary Pickford, Douglas Fairbanks, Jr., Bette Midler, Bruce Springsteen, and Guns 'n' Roses. This season the Clift extended its theatrical tradition to include A.C.T. by donating accommodations for playwright Reynolds Price during his recent visit to San Francisco in conjunction with A.C.T.'s production of his newest play, *Full Moon*.

Managed since 1976 by Four Seasons Hotels and Resorts, and one of the Leading Hotels of the World, the 17-story, 329-room Clift is — for the tenth consecutive year — the only hotel in San Francisco to claim both the Mobil Five-Star and AAA Five-Diamond ratings for service and overall excellence. The hotel staff, whose devotion to guests' satisfaction verges on the fanatical, is available twenty-four hours a day to fulfill a visitor's every whim, from theater tickets to three-a.m. shoe shines.

A harmonious blend of the elegance of San Francisco's golden age and up-to-the-minute amenities for business as well as leisure travelers, the Clift houses two of the Bay Area's favorite pre- and post-theater destinations (which this year celebrate their sixtieth anniversaries): the French Room, complete with elegant Louis XV decor and original crystal chandeliers, which offers the fine California-French cuisine of Executive Chef Martin Frost; and the Redwood Room, a romantic Art Deco lounge built entirely from a single two-thousand-year-old redwood tree, where the glitterati gather to sip cocktails and relax to the soft sounds of a grand piano.

The Clift's General Manager, Kathleen Horrigan, came to San Francisco from the Four Seasons Hotel in Beverly Hills last year. "The Clift has been on San Francisco's 'Theater Row' since 1915," she says, "and there's something truly exciting about being in the heart of the district — you just walk out the door, and you're caught up in its energy. One moment I can be watching a very normal-looking person checking into the hotel or eating breakfast, and that night I'm watching him perform incredible dramatic feats on stage. We are committed to supporting theater in San Francisco, and are all very excited about working with A.C.T."

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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.

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*, *The Illusion*)

May 9, 1994

Marines Memorial Theater, 7 – 9 p.m.

Panelists subject to change without notice.

* * *

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Dedication to service is more than just good business at Genstar — it extends to the firm's participation in the community. As part of its public service program, Genstar returns — for the third consecutive year — as a leading corporate contributor to A.C.T.'s 1993-94 season.



The Four Seasons Clift Hotel in San Francisco and General Manager Kathleen Horrigan (inset).



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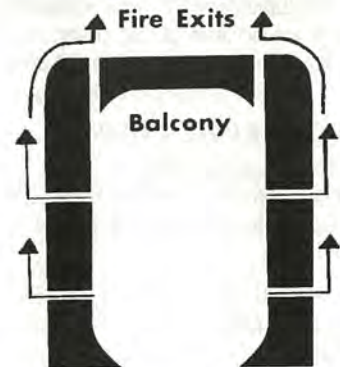
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A.C.T.'s Central Box Office

Location: 405 Geary Street at Mason, next to the Geary Theater, one block west of Union Square.

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TRAVELING TO YERBA BUENA GARDENS

Trotsky and Frida previews at the new Center for the Arts

by Jean Schiffman

They say that a prophet is without honor in his own country, and that's often the case for small touring theater companies. Government agencies and foundations are willing to provide substantial support for touring, so, to remain financially stable, these small theaters must remain constantly on the move, packing up their make-up kits and striking the set for yet another leg of their cross-country odyssey. But while they may receive accolades at international festivals and are welcomed warmly when they arrive in small towns on the other side of the continent, they are unheralded, sometimes virtually unknown in their own hometown.

San Francisco's A Traveling Jewish Theatre is trying to change that. Although the four-person company, as befits their name, has been on the road many months out of the year both collectively with ensemble pieces as well as individually with solo shows — they're in residence this season at the Magic Theatre. Better yet, they finally

secured a permanent theater space within Project Artaud, which is a huge live/work/performance warehouse for artists in the Mission District/South of Market area. Remodeling is underway and the company expects to be able to rehearse in the space soon and eventually turn it into a 75-seat theater for performances as well.

Meanwhile, work continues apace. The ensemble has been creating and performing its own material since 1978 in Los Angeles (they moved to San Francisco in 1981), experimenting with myth, ritual, masks, puppets, music and storytelling — exploring universal concerns through the specifics of the Jewish experience. “None of our work has been linear,” explains Albert Greenberg, who, along with Naomi Newman, Corey Fischer and Helen Stoltzfus, is a co-artistic director/writer/performer. “We work in an old-fashioned experimental way,” he jokes. “Nobody does this anymore — they all want to be screenwriters so they write scripts. We still want to do theater. We speak directly to

the audience; our characters transform, moving in and out of time. All these elements are constant as we create a melange of improvisations and tapings and transcriptions to develop our work — in a sense, we are like architects.”

Greenberg, who describes himself as an assimilated Jew from the south side of Chicago, was a musician and songwriter when he met actor Corey Fischer in Los Angeles. Fischer had already done film work in Hollywood, but what touched him most was live theater that has cultural roots. “I hadn't done anything Jewish,” says Greenberg. “I'd done everybody else's culture but my own. So it seemed exotic to me.” Joining forces with Fischer to tour a play on which they collaborated, Greenberg realized that he was “Jewish whether I like it or not and all this stuff started coming out.”

With Naomi Newman, they formed a three-person team to create and perform new material, with themes ranging from ancient myths to Yiddish poetry to the

reclamation of women's wisdom. They were later joined by Helen Stoltzfus, a tall blonde whose upbringing as an East Coast Mennonite oddly enough made her feel right at home amongst this group of California-based Jews. Greenberg, thin, dark and curly-headed and Stoltzfus, a statuesque blonde with long shining hair, the quintessential Jew and Gentile, have since explored their own personal relationship on stage, both their "otherness" and their togetherness.

Which is exactly what A Traveling Jewish Theatre is all about. Far from being a theater for and about Jews, the company longs for a multicultural audience and focuses on multicultural themes. "Our time is one of cultural cross-fertilization," they say. They believe that as they deepen their exploration of the specific worlds of Jewish experience and its points of intersection with other cultures, their work becomes more accessible to all audiences. Greenberg bemoans the separation of cultures that he sees in present-day San Francisco: "This is not why we started a theater, to be balkanized, to just play to Jews," he says. "[But] I don't think we could get a black or a Chicano to see our work." He thinks the same is true for other local theaters: People stick to their own kind when it comes to theater-going and miss the opportunity to make those vital connections, the chance to understand the similarities and the differences among all cultures. In that sense, theater seems to reflect the problems of today's American society. With pieces in their repertory like *Crossing the Broken Bridge*, in which ensemble member Newman and African American theater artist John O'Neal explore issues of racism and anti-Semitism, A Traveling Jewish Theatre is committed to the coming-together, the healing of breaches between races and ethnic groups.

The latest work in development is *Trotsky and Frida*, in which Greenberg portrays the Russian communist leader who was exiled by Stalin and eventually assassinated by Stalin's men. Stoltzfus plays Frida Kahlo, the Mexican artist and wife of muralist Diego Rivera. It was with Kahlo and Rivera that Trotsky found refuge in Mexico in the early 1930s, and he had a brief, tempestuous affair with Kahlo. Corey Fischer appears as an interlocuter/jokester and director Mark Samuels, who worked most recently at the Bathhouse in Seattle, is the fourth member of the creative team (in Traveling Jewish Theatre pieces, the director participates fully in the creative process).

Greenberg, complete with goatee, is a good Trotsky lookalike, but Stoltzfus, with her sunny all-American appearance, is a far cry, physically, from the dark, tortured Frida. Nevertheless, Frida Kahlo was not what she seemed. With a Jewish/Hungarian father and a Mexican mother, and of aristocratic background (ironically, her family, communists, lived in a villa outside Mexico City with sixteen servants), Kahlo identified with the Mexican peasants and dressed accordingly. In fact, Kahlo was a mass of contradictions. A brilliant artist who spoke fluent German, in chronic pain due to a freak accident, bisexual, she had

an affair with Trotsky even while she was infatuated with his arch-enemy Stalin. When she died, in the 1950s, a picture of Stalin was found on her bed. "How could this bohemian free-thinking artist of Mexico who was defending European war refugees fall in love with such a monster?" wonders Stoltzfus as she and Greenberg attempt to understand these charismatic, larger-than-life 20th century figures. "She's from a completely different culture and that's exciting to me," continues Stoltzfus. "She's this wonderfully funny, warm, sexy, generous woman who also painted Stalin on her easel. What is that about?"



Albert Greenberg and Helen Stoltzfus as *Trotsky and Frida*.

For his part, Greenberg, despite the physical similarities, is finding it daunting to play Trotsky. "He was a world leader. He galvanized an entire country. To even begin to take on that kind of personality... I can't..."

"Yes you can," interrupts Stoltzfus.

Both actors use the techniques of experimental theater as they explore character and develop material, but find some Method acting techniques useful too. "We work in the space with language, with movement, with music to develop our characters," says Stoltzfus.

"But we also take traditional theater, the notion of a life transforming, a character going through something. It's not just about cool form, it's about that sloppy part of life," Greenberg adds.

Trotsky and Frida explores issues of betrayal and denial of personal identity — neither Kahlo nor Trotsky identified with being Jewish — using A Traveling Jewish Theatre's signature style: a combination of comedy, realism, surreal dream sequences, and music. Based on the actual writings of Trotsky, biographies of Kahlo and books about the Russian Revolution, the play's images will be a cultural blend: Audience members are likely to see graveyards, Day of the Dead icons, candles, a Trotsky trial scene. Greenberg is composing a similar cultural blend of music on his synthesizer; early experiments sounded like an intriguing mixture of klezmer/East European tunes with a touch of flamenco. The text will almost surely include some Spanish and Russian for a fully integrated cross-cultural flavor. It's even possible that Trotsky might speak a little Italian he was once in love with an Italian opera singer.

While the company takes a break from constant touring and eagerly awaits the completion of its new space, Trotsky and Frida will preview April 21-24 at a major venue — the new theater at the Center for the Arts at Yerba Buena Gardens. "We've played in major venues all around the world, but never in San Francisco," says Greenberg. So this will be a first, and it should get the company the kind of attention that Greenberg feels has eluded them during their many years on the road.

Indeed the Center for the Arts is the jewel in the crown of San Francisco's arts scene, an arts center to rival New York's Lincoln Center, and as such has been the focus of the arts community's and the public's attention since well before its opening in October of 1993. Yerba Buena Gardens — of which Center for the Arts with its theater and art galleries is a major element — is itself part of a huge 87-acre



THE CENTER FOR THE ARTS IS THE JEWEL IN THE CROWN OF SAN FRANCISCO'S ARTS SCENE

urban renewal project in what was formerly a rundown section of San Francisco's South of Market area adjacent to busy downtown. The Moscone Convention Center, new and remodeled hotels, Center for the Arts and more — all this is part of a long-range redevelopment plan that began thirty years ago.

It's been a rocky thirty years, full of stops and starts, beginning with the tearing down of Skid Row, proceeding through a succession of law suits that challenged rehousing plans for the residents of the demolished low-rent hotels, changes of agenda, changes of personnel, lots of in-fighting in a city that's known for its fractious bureaucrats. By the time the Yerba Buena Gardens and its multiculturally-themed Center for the Arts was in its final planning stages, the performing arts community, both artists and critics, had joined the fray, and arguments abounded. Would the theater be too expensive for local groups? Too big? Too small? Would the emphasis really would be on local access,

as the organizers proclaimed, or would big-name out-of-town groups monopolize the space? Was the artistic mandate too multicultural, excluding mainstream arts? Would it would be a financial debacle like the notorious Festival 2000, a multicultural arts festival that bombed several years ago? Was entirely too much money being pumped into this slick downtown complex when small neighborhood arts groups are floundering? Who would actually come to this part of town at night to see theater? But when the Center for the Arts finally opened, the babble of voices was at least temporarily stilled and the community seemed to come together in joyous celebration. Covering a 3.3-acre section of the entire 8.8-acre Yerba Buena Gardens, the \$41 million Center for the Arts is comprised of a state-of-the-art theater and, in another building, a smaller multi-use "Forum," three art galleries, and a screening room. So far, the Gardens include a graceful esplanade for strolling; a waterfall named for Martin Luther King; and several gardens and cafes. A new building for the Museum of Modern Art is near completion and will open in January of 1995. The Mexican Museum is expected to move into the Center as well, and the Gardens will eventually include retail development, a cinema and restaurant complex, and a children's center with an ice rink and bowling alley. The San Francisco Redevelopment Agency funded construction of the buildings and will maintain the facilities through the lease of land parcels in the Yerba Buena district.

The theater, designed by James Stewart

Polshek, has few critics. With 755-seats including a balcony, the \$22 million space is said to be the best-equipped theater of its size in Northern California. It has a 45-foot deep sprung-wood floor, a 44-foot proscenium opening and a fly space nine stories high. The lobby is high-ceilinged, glass, gorgeous, with a view of the surrounding gardens. The ambience within the auditorium is cool, gray, blue and yellow, with excellent sightlines. Although its seating capacity is apparently too small to accommodate some of the larger touring dance and theater companies, the small and mid-sized local groups agree that, for their purposes, it's a classy showplace.

Not that it's cheap. But there's a sliding rent scale for nonprofit groups (\$800 to \$1,200 a night) and marketing director Jim Royce says that for the money, it's a better deal than some of the seemingly less expensive equivalent spaces in town, where not all the frills-like Center for the Arts' light and technical equipment, on-the-street loading dock, and tension grid in the ceiling — are included. It is, though, a union house, which necessitates high rents.

Who is booking gigs at the Center for the Arts? Everybody, from the smallest chamber orchestra to acclaimed international dance companies to fringe performance artists. The Center's highly-respected artistic director, Baraka Sele, is outspoken in her commitment to all forms of multicultural expression in the arts, and — notwithstanding worries on this score from some quarters — to plenty of access for every local group that can scrape together the rental fee. To that end, there are no long-running shows at the Center, nor any anchor tenants; a typical run is just a few nights.

Royce, who says that the Center receives about sixty calls a day from groups interested in theater rental, cautions inexperienced producers against taking the leap to the Center for the Arts too soon: "Small groups with little producing expertise may not do well here," he says. Which doesn't mean that small groups will necessarily fare poorly some of the smallest, like a recent coproduction between The Lab and SF CameraWork, sold out their run. It's the producing know-how that counts.

About thirty percent of the shows are not rentals, but are presented by the theater itself, in accordance with the artistic mission to "support cross-cultural, cross-generational, interdisciplinary work that addresses a wide range of human issues and reflects a full realm of cultural experience." Nor, clearly, does Baraka Sele see the

theater as merely an entertainment venue — dialogues, conferences and panel discussions on topics relating to the arts are an essential part of the programming. A Traveling Jewish Theatre's Trotsky and Frida, for example, is part of a Center-sponsored series called "Out of the Closet," exploring hidden identities — sexual, racial, cultural (Trotsky's and Frida's hidden identities were, of course, their Jewishness).

The theater is booked well in advance, and the choices are so eclectic that there's clearly something for everyone. To encourage a multicultural audience, the Center publishes press releases in Tagalog, Russian, Spanish, Japanese and Chinese as well as English, and the box office staff is multilingual. "Every culture in the City has been represented here in our first six months of operation," says Royce. Upcoming events at the theater include the premiere of Michael Smuin's new dance company; Pomo Homo Afros, a performance group of African-American gay actors; and Lines Contemporary Ballet.

The adjacent art galleries, directed by Renny Pritikin, keep up a hectic schedule of their own with a variety of contemporary exhibits. The galleries and Forum, are housed in a two-story building of glass, metal and stone designed by award-winning architect Fumihiko Maki. Like the theater, the galleries' artistic mission emphasizes local and regional artists but includes national works as well. And like Sele, Pritikin's choices focus on work that addresses a "wide range of social and cultural issues relevant to the diverse communities of the Bay Area and nation." Upcoming exhibits include conceptual sculpture by Belgian Wim Delvoye; contemporary subjects painted with Renaissance techniques; the AIDS quilt; a photo display by residents of a nearby Skid Row neighborhood.

"Yerba Buena is a vision, a good vision," says Traveling Jewish Theatre's Albert Greenberg. "I hope Kronos Quartet gets to play there right alongside El Teatro Campesino. That's what this city's all about." Helen Stoltzfus agrees: "The Center for the Arts is not just about doing theater, it's about nurturing a whole dialogue." Audience demographics aren't in yet, but San Francisco Bay Area arts-lovers and the feisty, argumentative arts community seem to be in agreement that the long-awaited Center for the Arts at Yerba Gardens is a very good thing indeed.

Jean Schiffman is a freelance writer based in San Francisco.

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Beauty and the Beast

Disney's New Musical Comes to Broadway

By Tom Jacobs

JOAN MARCUS/MARC BRYAN BROWN



Above: With technical wizardry and imaginative design, *Beauty and the Beast* will be transferred from screen to stage. Right: Tom Bosley as Belle's father.

Oddly enough, Linda Woolverton's epiphany came when she looked at her little girl's underwear. There, on her two-year-old's panties, were Mrs. Potts, Belle and the other characters from "Beauty and the Beast," the enormously popular and critically acclaimed Disney adaptation of the classic fairy tale.

Woolverton, who wrote the screenplay for the 1991 animated film, had been given another assignment: to adapt the work for the Broadway stage. She had been grappling with the idea of how to make the characters fresh, and asking herself how much she should change them.

Her underwear-inspired answer was: as little as possible.

"Seeing that really makes you say 'This does not belong to me,'" she said. "In translating it to the stage, I kept that always in mind. I didn't want kids in the audience saying 'That's not Mrs. Potts!' They've embraced these characters. They belong to them."

Not exclusively, of course. As Woolverton and her colleagues discovered, to their amazement, the film of "Beauty and the Beast" proved to be as popular with adults as it was with children. That cross-generational appeal, along with almost unheard-of acclaim that culminated in the first Best Picture Academy Award nomination for an animated film, made it a logical choice for Disney's first foray onto Broadway. (Previews begin March 9 at New York's Palace Theatre, with an opening scheduled for April 7.)

But the kids in the audience had to be convinced they were seeing the genuine article. And the creators unanimously felt that the obvious way to do that — having the actors wear huge styrofoam costumes that would turn them into six-foot-tall clocks, cups and candelabras — was aesthetically unworkable. Actors couldn't really act in such get-ups — let alone sing! — and people were not going to pay Broadway prices of \$65 a ticket to see an upscale version of Disney on Parade. *Continued on page 40*

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... "Beauty and the Beast" should have no trouble finding a large and appreciative Broadway audience.

It was director Robert Jess Roth who came up with the simple yet elegant solution to the dilemma: Alter the subplot. Modify the spell the witch puts on the Beast, so that as time passes, the members of his staff are *gradually* transformed from human beings into household objects. Have them become more object-like as the play proceeds.

Thus, when we meet the Beast's housekeeper, Mrs. Potts, only the lower half of her body has metamorphosed into a teapot. She can still use her arms to perform her normal household duties. But by Act Two, she is virtually all pot from the neck down, and the only maneuver she can make is to tip herself to one side and pour.

This masterstroke not only made things easier on the actors; it added an additional level of tension to the drama. And it allowed the characters to be the same yet different; kids could recognize their friends, but adults wouldn't be put off by the potential kitchiness of talking teapots.

With that major problem solved, Woolverton, Ross and the rest of the Disney creative team turned their attention to the thousands of other details that went into the creation of this unique project. While Broadway musicals tend to be adaptations of other works, no one has ever before tried to take an animated film and make it work as a stage musical.

Thus no one was quite sure what to expect when the show opened its out-of-town tryout at Houston's Music Hall Theatre in December, under the auspices of Theatre Under the Stars. Would audiences respond? Would critics? The answers turned out to be Absolutely, and Yes — for the most part. The day tickets were put on sale for an added week of performances, 10,117 were sold — the second largest number of theater tickets sold in one day in the history of American theater. (The record belongs to the first day of sales for "The Phantom of the Opera" in New York.)

Although the Houston Chronicle critic complained that the play was "neither as

magical nor as ming as the original," the Variety reviewer stated that Disney "is determined to get into legit in a lavish, serious way, and it has generally succeeded." And the critic of the Houston Post raved that the piece is "dazzling spectacular, playfully whimsical, expensively glittery, shamelessly inflated — in short, embarrassing entertaining."

According to Roth, it was Walt Disney Company chief Michael Eisner who instigated the project. Roth, designer Stan Meyer and choreographer Matt West — the nucleus of the Beast production team — had combined their talents to stage a number of Disney stage extravaganzas, including 30-minute musical shows at the California and Florida theme parks. Roth, who calls directing a Broadway musical his lifelong ambition, had been bugging Eisner for two years about backing such a show. His team had just begun work adapting a different Disney property for a possible Broadway production when "Beauty" opened in cinemas in November, 1991.

"Eisner called and said 'Stop what you're doing, and start thinking about 'Beauty,'" Roth recalled. Believing the problems of adaptation would be insurmountable, Roth talked his boss out of the idea — or so he thought. A week or two later — after New York Times theater critic Frank Rich noted in a column that the film contained the year's best Broadway-style score — Eisner called again, asking them to "really go back and think about it."

"We locked ourselves in a hotel room, and came up with a structure that was pretty much the same as what we have today," Ross recalled.

Next, Walt Disney Studios Chairman Jeffrey Katzenberg approached composer Alan Menken, who had also been urging Disney to back a stage musical. Menken's feelings about this project, however, were mixed. Since his collaborator, Howard Ashman, had died of AIDS, any new songs would have to be written with a new lyricist.

On the other hand, Menken loved the idea of letting the public hear "Human Again," the one song that had been cut from the film.

After assurances from Eisner and Katzenberg that the production would be first-class, Menken signed onto the project, bringing with him lyricist Tim Rice. Rice, who had collaborated on several of Andrew Lloyd Webber's biggest hits, had already stepped in for Ashman on a previous occasion; he wrote many of the lyrics for Disney's "Aladdin" (including the Academy Award-winning "A Whole New World") after Menken's former partner became too ill to work.

The pair then went to work writing new songs: one for Belle, one for her father, two for Gaston (the work's macho-man villain), and, most importantly, a ballad for the Beast in which he expresses his fears and frustrations. In the film, the Beast never sang; on stage, his poignant number serves as a powerful first-act finale.

"For years, I've been giving interviews about how much writing for an animated film is the same as writing for the stage," Menken noted wryly. "This is a case where the two are really different. Howard and I grappled with a song for the Beast (in the movie), but it never really felt right. The way the film was structured, we would have been at least halfway into it before the Beast sang, and I think that would have been a jolt. But in the theater, there's an act break, and it's appropriate to have a big number that closes Act One."

There's an aura of familiarity to the Beast's song, although virtually everyone seeing the show will be hearing it for the first time. That's because Menken, quite deliberately, incorporated into it a theme from the film's prologue. "I wanted to have every song sound familiar," the composer said. "For his song, I tried to use things that were associated with the Beast in the film, musically, thematically and harmonically. I wanted a feeling of fleshing out something that was already there."

Meanwhile, writer Woolverton was trying to do much the same thing. She enlarged the characters of several of the servants. She gave Belle "a little bit more of an edge" than the character — already startling feisty by Disney heroine standards — had in the film. And, most importantly, she allowed the relationship between the two title characters to evolve more subtly and gradually. She is particularly proud of a new scene in the library of the Beast's castle, in which Belle reads him the story of another classic myth — King Arthur and the sword in the stone. "I liked using reading as a way to bring them together," she said. "I wish I could go back and put it in the movie new."

Woolverton was aware that the audience for the Broadway show would surely skew more heavily towards adults than did the audience for the animated film. She found herself "constantly keeping the adult audience in mind," but she ultimately threw away much of the material that came out of that thinking. "I put in a little risqué stuff, but every time we did a read-through, it would fall flat," she said. "It didn't belong there."

The task for director Roth and his team was perhaps the most challenging of all: To find a visual style for the show that would be as dazzling as that of the film, but to not let the spectacle overwhelm the story. Set designer Stan Meyer created a richly colored storybook world; experts on magic and pyrotechnics were brought in to provide the literal and figurative fireworks. But as of the Houston premiere, Roth and his cast were still struggling to find the balance between storytelling and razzle-dazzle.

"We tried to choose effects that helped tell the story, and that were story-related," he said, specifically noting the transformation of the old lady into the enchantress in the prologue, and the final-scene transformation of the Beast back into a prince. In that particularly magical scene, the Beast is lifted into the air, whirls around for a minute or so, and then returns to the ground in human form.

Amazed applause notwithstanding, the love story is the key to making the show work emotionally, and Roth realizes that keeping it from being eclipsed by such effects is his primary challenge. "I'm excited to have a chance to do that," he said. "I'm hoping this will be the fun part for me."

Menken and Woolverton have certainly been having fun — "This is just like college, when I was a theater major," the writer said with a smile — but for both of them, this heartfelt, decidedly uncynical material brings up a lot of pain. For Menken, memories of his late partner Ashman arise "every time I watch a performance. Every time I see a rehearsal. With few exceptions.

"Howard hated to lose 'Human Again' on the screen, but we couldn't find a way to make it work. Now, when it plays on the stage, I think a number of things to myself, including how much I miss him, how much the world misses him, and how he's not here to see how wonderful it is."

Woolverton's pain is that of a writer who exercises a troubling part of herself by personifying (or in this case, Beastonifying it) into a fictional character. When the film came out, it was widely — and correctly — assumed that much of her own character went into spunky Belle. But another side of her can be found in the other title role.

"I have been the Beast in my personal life," she said. "I have fought a lot of demons. With the help of my husband, I've been able to overcome them. Every time the Beast sings that song at the end of Act One, I weep. I'm gone. It's just so heartbreaking for me."

For Woolverton, the story is about redemption. "You can make horrendous mistakes and sink into the depths of despair," she said. "But with help, you can pull yourself out. I got a lot of letters after the movie came out from men who could relate to the Beast. They said this was the first time they had seen a character whose story paralleled what they had been through."

With themes that appeal to men, women and children, "Beauty and the Beast" should have no trouble finding a large and appreciative Broadway audience. Disney officials are confident enough in that assumption to have sunk a considerable amount of money into this project. Producer Robert McTyre refused to reveal the cost of the production, but the Houston Chronicle estimated it at \$8 to \$10 million.

The risk seems prudent; there is clearly more money to be made on this material, both from ticket sales and merchandizing (an astounding array of t-shirts, posters and other "Beauty and the Beast" souvenirs were on display in the lobby of the Houston theater). What's more, if this works, the company is ready to proceed with similar projects; McTyre mentioned stage adaptations of "Aladdin," "The Little Mermaid" and "Mary Poppins" as possibilities.

But if Disney will profit from the theater, the theater may also profit from an association with Disney. It's Woolverton's hope that the Disney name will make buying tickets to a play a little less intimidating for people who don't normally attend such events. And that could, potentially, introduce a new audience to the experience of live theater. "Who better than Disney," she asked, "to say 'C'mon into the theater, folks! It's a wonderful place!'" □

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California Cuisine

by Norm Chandler Fox

SAN FRANCISCO

SPLENDIDO'S — The contrast is incredible as I walk from the austere Embarcadero Center lobby into the gracious warmth of this spot which feels like a venerable inn on the sunny Algarve coast. Brilliant designer Pat Kuleto uses aged stone arches and columns, tiles, wrought-iron grillwork, and rough-hewn ceiling beams to create a dazzling rustic interior that sparks the senses. Our excellent server warns us not to fill up on the freshly baked white and dense whole-wheat breads as we ponder the large Mediterranean-oriented menu. The wine list has some of my favorite Italian reds at very sane prices.

Thirty-four-year-old Chef Christopher Majer has a talent for giving a modern spin to sunny European classics. I like starters such as the shrimp, clam and whitefish soup redolent of thyme and tarragon with a piquant rouille, the steamed mussels in an unusual sorrel and tomato sauce, and a beautiful looking and tasting napoleon composed of layers of smoked salmon, cucumber, caviar and crème fraîche. Another winning appetizer is the potato salad studded with fresh crab in a citrus vinaigrette. If you wish to share a small pizza, I recommend the combination of roasted and sun-dried tomatoes, leeks and olive tapenade.

Pastas are a strong suit here, and I give top honors to a rich risotto with asparagus and morels as well as the wide noodles crowned with lobster in a basil sauce. The penne with seared beef, eggplant, tomato and ricotta is disappointing because of too many disparate flavors.

For entrees, try the tender rabbit cacciatore with polenta-filled ravioli, juicy broiled swordfish atop almond cous cous, seared peppered tuna in a red wine sauce, or grilled lamb loin with a sweet garlic flan. I also enjoy perfect sautéed salmon in an oniony

dill sauce as well as a giant veal chop with a garlicky noodle pudding.

The desserts are all knockouts, so I'm hopeful that you'll have enough people in your party to try such delights as a warm walnut crêpe with poached pears, decadent chocolate soufflé cake with malted milk chocolate ganache, a banana, mascarpone and nougatine napoleon, a Grand Marnier tiramisu, and concord grape soup topped with muscat ice.

Afterwards, enjoy views of the Bay while indulging in one of the eleven grappas or thirteen cognacs offered on the menu. This restaurant is certainly well-named considering the absolutely splendid food and surroundings.

SPLENDIDO'S, Embarcadero Center Four San Francisco, 415/986-3222. Open for lunch and dinner daily. Dinner for two without alcohol is about \$75.

WU KONG — San Franciscans have always been spoiled because of our abundant supply of fine Chinese restaurants. Yet, certain regional cuisines of China have not been well represented until recently. This attractive place tempts our palates with the food of Shanghai and its surrounding Yangtze River valley. This is the wheat-growing region of northern China where hearty peasant food evolved into a refined cuisine influenced by the many Europeans who lived and traded in Shanghai. Seafood and noodles predominate as does garlic and rice wine in the rich preparations. Having owned a successful Shanghainese restaurant in Hong Kong which reflected a lighter style of cooking without MSG, owner Francis Tsai has replicated this concept here with equal success.

The expansive dining area is brightly lit by crystal chandeliers, and the black-lacquered tables and chairs are well-spaced for dining comfort. Tuxedo-clad waiters are courteous and efficient, and although they may suggest white wine, I prefer icy beer and hot tea with

this food.

A house specialty appetizer is the vegetarian goose composed of fried bean curd layered with mushrooms. Even if you're not a tofu fan, you'll be converted by the beguiling taste and texture. I also recommend an order of crispy fried eel in dark soy sweet and sour sauce, baby dumplings filled with bok choy and bitter melon, and the light scallion and sesame cakes. Don't be put off by the name of "strange flavor chicken" as the cold chicken slices are topped with a phenomenally-flavored sauce of ginger, chili, garlic and vinegar.

The vast menu has so many delights, and among my favorites are the moist Beggar's chicken, prawns in a wine-infused walnut sauce, stir-fried black mushrooms and Chinese greens, scallops in piquant garlic sauce, stir-fried delicate pea tendrils (the whole plant, pods and all), and aromatic five-spice marinated crispy duck with nary a drop of fat. The only disappointment is an ordinary dish of beef and broccoli which is too bland for my palate.

Most of us are satisfied with fresh fruit or lychees at the end of a Chinese meal, but I commend you to try the red bean paste soft balls which are feathery fried egg white puffs with a center of the sweet bean paste. Also, try the bean paste stuffed crêpes, and Seven Treasure rice which is cooked with dried mango and raisins. This restaurant is worth repeat visits just to keep trying unfamiliar dishes made with impeccable ingredients.

WU KONG, One Rincon Center, 101 Spear Street, San Francisco, 415/957-9300. Open for lunch and dinner daily, brunch on weekends. Dinner for two without alcohol is about \$55.

MOOSE'S — In this town, it always helps to have a built-in following, and genial Ed Moose and his charming wife, Mary Etta, garnered a huge fan club when they ran the

Washington Square Bar & Grill which is still affectionately called "The Washbag". For an encore, they've produced a lively spot across the square from their former digs where you can indulge in hearty food, big drinks, and nightly jazz at the baby grand piano which separates the dining room and bar.

With a wall of windows, this large place welcomes you with a bronze moose which leads to a commodious mirrored bar and large dining area. Chef Lance Dean Velasquez, who comes from the kitchens of Campton Place and the Ritz-Carlton, has created a whimsical menu which will please just about everyone. I start with chewy escargot-filled ravioli in a Pernod sauce, an al dente risotto with sweet corn and onions, and seared scallops with a great mango cucumber relish.

Sharing a wood-oven baked pizza is another nice way to begin, and I recommend the spicy chorizo, pasilla pepper, and Manchego cheese combo as well as the witty ham and cheese on a seeded rye pizza crust with sweet mustard. Calzone stuffed with ricotta, roasted tomatoes, and pine nuts is too heavy, but the pissaladiere, a provençal pizza of sweet onions, olives and anchovies is the best version I've tried outside of Nice.

Smaller appetites may opt for the all-beef Mooseburger topped with Gorgonzola, but I choose the wonderful grilled salmon with a stewed red pepper-onion ragout, garlicky roast chicken with herbed potatoes, a fine ribeye steak topped with wild mushrooms and an onion marmalata, and mouth-melting grilled corvina served with diced caraway potatoes. If you're very hungry, you might want to dive into the giant veal chop with a crunchy risotto cake.

The dapper waitpeople do a nice job, and the very reasonable wine list boasts some excellent California bottles from smaller wineries as well as eleven choices by the glass. Desserts focus on the down-home variety which is a welcome change from the tidal wave of tarte tatin and tiramisu. The green apple crisp topped with vanilla ice cream and a nutmeg sauce brings memories of holiday time as does the layers of gingerbread and ice cream in a rich caramel sauce. I also like the gelato topped with a white chocolate rum sauce. After your repast, sit back with some after-dinner libations and soak up the super jazz that permeates the night and makes Moose's jump.

MOOSE'S, 1652 Stockton Street, San Francisco, 415/989-7800. Open for lunch and dinner seven days, brunch on Sunday. Dinner for two without wine is about \$65. □

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



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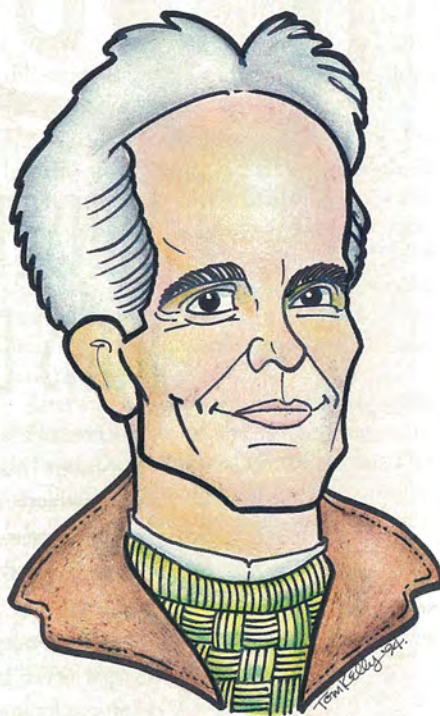
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Helgi Tomasson

“As I began to write down ideas of what I wanted to address in this column, I realized that many people may not be aware of how we train our dancers and what types of dancers we look for at San Francisco Ballet. So instead of giving all of you my views on future trends of dance in America, allow me the opportunity to write about my favorite subject, the San Francisco Ballet.

When I started here in 1985, I began retraining the dancers, bringing in new teachers and choreographers and instilling a classical style that I believe is fundamental in any training program. Classicism in ballet does not mean just wearing pointe shoes and tights. It has to do with how clearly every foot is pointed, how a body line is placed in accord with an ideal silhouette, how the classical attributes of harmony and proportion are infused into an academic movement idiom learned in school and transmuted, as it is here, into energy that is truly contemporary. When I look for choreographers, I look for individuals who have the background or the knowledge of classical technique. What I mean is that even if their field of choreography is contemporary, they have to know how to apply their movement to a ballet company. The company's current strength is that we do so many styles and do them equally well. And that's because the training is so sound. If you don't have technique, what are you? You're not a modern dance company, and you're not a good ballet company. The infusion of modern dance can be beneficial to ballet.



We can take modern movements and combine them with ballet technique, and produce something very interesting and special.

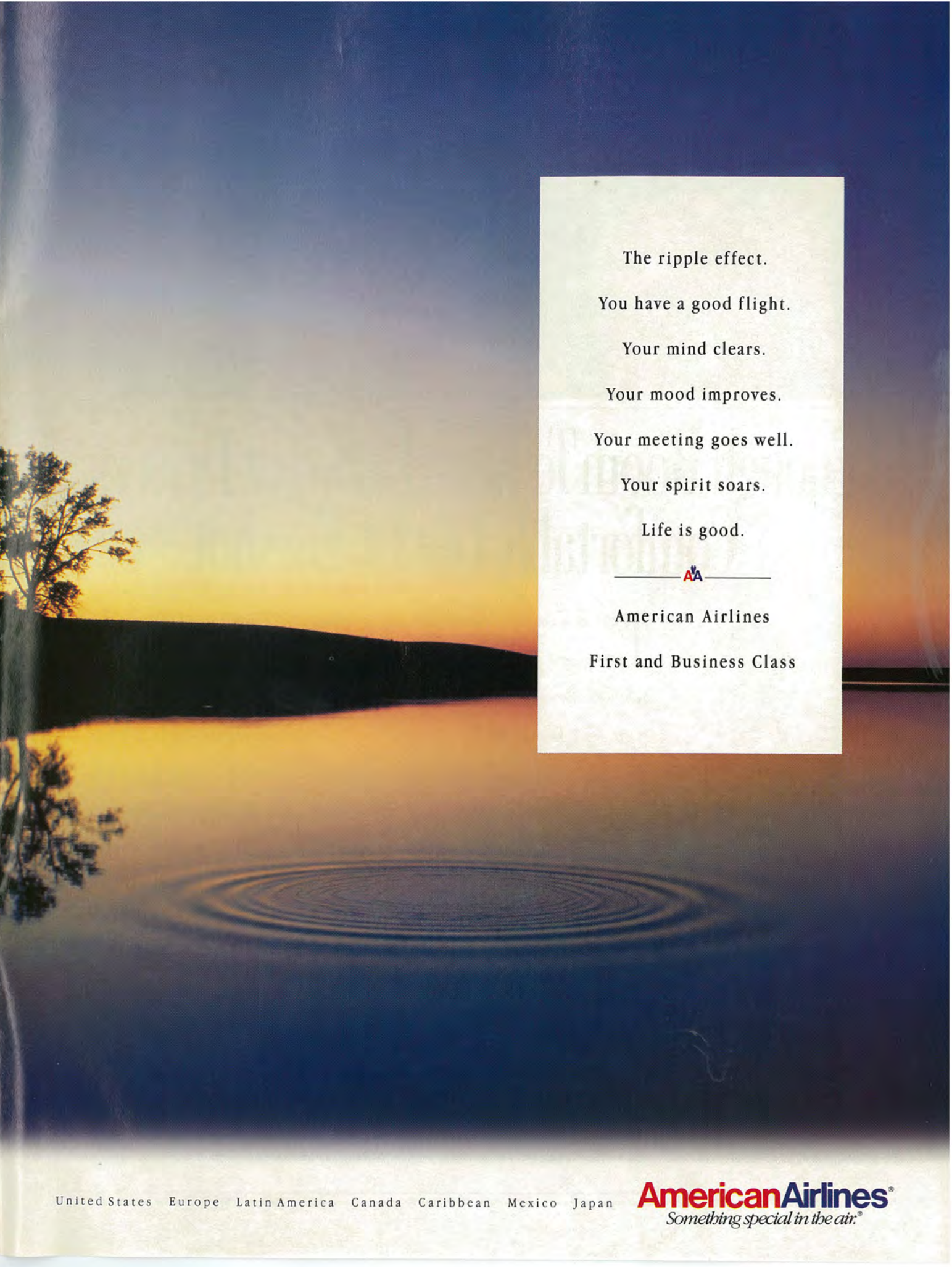
Many people ask me, what type of dancer do you look for and what type of look do you want? Instead of going for a homogeneous look, I like to emphasize each dancer's special skills. I want the talent and the technique, but also the individuality. Some dancers have a wonderful jump. Others may not, but may bring something else. Some are tall, some short. I am interested in people, in individuals. Then, when I get them all together, the repertory allows them to express themselves. The technical ability of dancers today is incredible. But at the same

time, I sense that they're losing their own individuality as performers. I'm speaking of dancers everywhere. If that happens, you run the risk of isolating an audience. You have to move them; your humanity has to come across the stage lights. That's what gives a dancer individuality, and it's the first step in making a star. It's very important for an audience to identify someone that is special. Some dancers are obviously more gifted than others, and I try to make them aware of that. They have to work harder because I see their potential, and more is expected of them. I believe that you must raise the overall standard of dancing to such a degree of excellence that outside choreographers are anxious to work with the Company.

I believe that as a Company we are moving forward, thanks to the support of a strong Board of Trustees, administration and community. We are a professional ballet Company that performs contemporary works. But our premise is the basics of classicism without the concern that classical ballet is boring or passé. I hope these thoughts will enhance your understanding of Ballet in general and San Francisco Ballet in particular. □

Helgi Tomasson is the Artistic Director of the San Francisco Ballet.

TOM KELLY



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