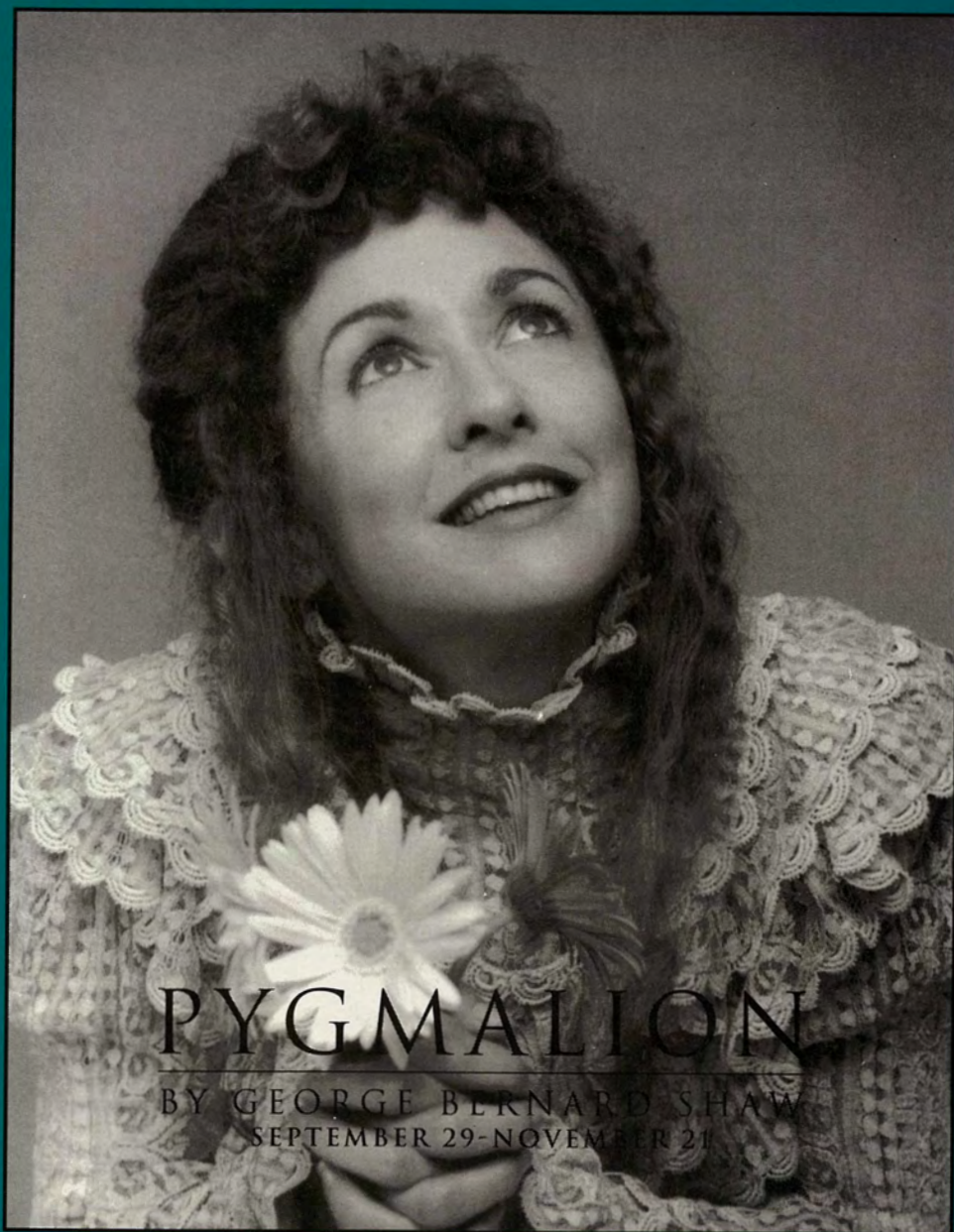


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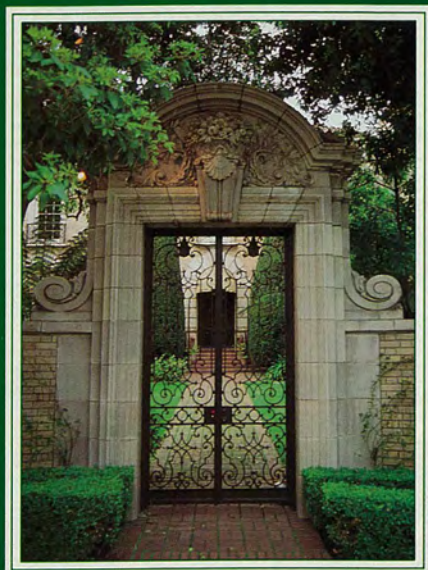


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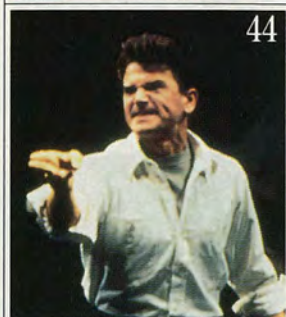
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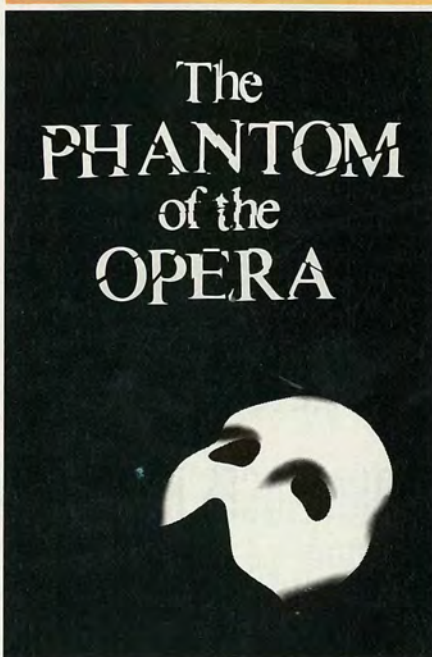
December in California — What's Coming Up in the Arts

THEATRE **Sunset Blvd.** Billy Wilder's classic 1950 movie *Sunset Boulevard* was a sly and cynical peep at 1940s Hollywood, and it was made by one who knew Tinseltown well. This mad and macabre tale of twisted pride gets the Andrew Lloyd Webber treatment next month, with book and lyrics by Don Black and Christopher Hampton and directed by Trevor Nunn. It stars Glenn Close as Norma Desmond, the comeback queen; George Hearn as Max von Mayerling, her erstwhile husband/director; and Alan Campbell as Joe Gillis, aka The Body at the Bottom of the Swimming Pool. We're ready for our close-ups, Mr. Webber! The American premiere of this budding blockbuster takes place, appropriately, on Avenue of the Stars. *Opens December 2 (prev. from 11/23), Shubert Theatre, Century City, Los Angeles (800) 447-7400.*

Phantom of the Opera. After busting blocks in Los Angeles for well over four years, *The Phantom of the Opera* finally arrives in San Francisco. Prepare for the most chandelier-shattering performances since the Great Earthquake of '06. Davis Gaines plays the poor demented Phantom in a town that understands what opera-mania can really do to a man. Lisa Vroman is Christine Daë and Raymond Saar her dashing Raoul. Look for the spectacular masquerade sequence, and the spine chilling love duet on the roof of the Paris Opera House. This is what spectacle is all about. *Opens December 12 (prev. from 12/2), Curran Theatre, San Francisco (415) 776-1999.*

Scapin. A.C.T. brings us a contemporary setting of Molière's 1671 comedy *Les Fourberies de Scapin* ("The Rogueries of Scapin"). Scapin is the direct descendant of the commedia dell'arte's Scapino, a wily valet who is

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



here employed by a master in love with a girl who had been stolen by gypsies and, well, you get the picture—classic French farce.

This is a new translation and adaptation by Shelley Berc and Andrei Belgrader, directed by Belgrader and with a score by Rusty Magee. *December 22 (prev. from 12/15)—February 13, Stage Door Theatre, San Francisco (415) 749-2ACT.*

Guys and Dolls. "Love for the new musical spread faster last night than fire through dry grass in a high wind." So wrote critic William Hawkins in New York's *World-Telegram & Sun* when *Guys and Dolls* premiered in November 1950. "*Guys and Dolls* brings Broadway in off the street," he continued, "so you can see and hear it sitting down. The show springs from Damon Runyon's stories. It recaptures what he knew about Broadway, that its wickedness is tinhorn, but its gallantry is as pure and young as Little Eva. It is all tender and rough at the same time, the way people who have never grown up very much can be tender and rough." Lorna Luft and David Garrison star in this award-winning revival of an American folk musical. *December 21–January 1, Orange County Performing Arts Center, Costa Mesa (714) 646-OCPS.*

Jesus Christ Superstar. Yet another Andrew Lloyd Webber show! The two stars of the 1973 film head the cast of this production: Ted Neely (Jesus) and Carl Anderson (Judas); the latter also performed the role on Broadway. Dennis DeYoung of the rock band Styx makes his theatrical debut as Pontius Pilate. *December 7–12, Flint Center, DeAnza College, Cupertino (408) 864-8816.*

Stories of the Season. Celebrating the ancient art of storytelling, Pacific Resident Theatre Ensemble turns its magical black box theater into a figurative campfire deep in the forest. There in the darkness we hear legends and fables come alive. *December 1–30, 705½ Venice Blvd., West Los Angeles (213) 484-9757.*

Above: Logos for two of Andrew Lloyd Webber's mega-hits for California's 1993-94 theater season. *Sunset Boulevard* premieres at L.A.'s Shubert Theatre on December 2, while *The Phantom of the Opera* opens at San Francisco's Curran Theatre on December 12.

by David H. Bowman

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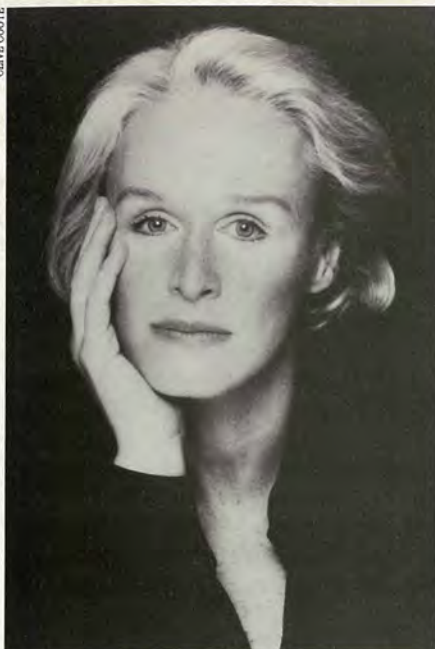
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Left to right: Glenn Close will star as Norma Desmond in the American premiere of *Sunset Boulevard* at the Shubert Theatre; Part of the record-setting crowd of would-be ticket buyers at the Shubert box office; L.A.'s zany social satirists, Culture Clash, open at the Mark Taper Forum December 5.

A Christmas Carol. Having trouble getting into the Christmas spirit this year? Visit with Scrooge, Marley, and those three withering wraiths for a good strong dose of the right stuff. Here are some of the more well-known *Christmas Carols*, but look around—there's sure to be one at a theater near you.

American Conservatory Theatre's A Christmas Carol, December 7–26, Orpheum Theatre, San Francisco (415) 749-2ACT.

San Diego Repertory's A Christmas Carol, November 27–December 26, Lyceum Theatre, Horton Plaza (714) 957-4033.

South Coast Repertory's A Christmas Carol, November 30–December 26, Costa Mesa (714) 957-4033.

Room Service. An unrecognized classic of the American theater, John Murray and Allen Boretz's *Room Service* is well known from its film versions—the 1938 one of the same name with the Marx Brothers, Lucille Ball, and Ann Miller, and the 1944 Frank Sinatra vehicle *Step Lively*. The plot — destitute producer attempts to save show — is an old one, but it's never been funnier. *December 4–January 2, Montgomery Theatre, San Jose (408) 291-2255.*

Leocadia. Michael York stars in Jean Anouilh's satirical tale of romantic love, as "acted" for radio by L.A. Theatre Works. A new translation by Timberlake Wertenbaker is given its American premiere, *December 1–2, Guest Quarters Suite Hotel, Santa Monica (213) 660-8587.*

Camelot. Robert Goulet, once enthroned in the knightly role of Lancelot, is now crowned King Arthur in this revival of Lerner and Loewe's paean to T.H. White's *The Once and*

Future King. December 28–January 9, Pantages Theatre, Hollywood (213) 480-3232.

The Sound of Music. Rodgers and Hammerstein were attacked for making this show like an old fashioned operetta—too sweet. On the whole, though, critics loved it, and so did the public—as proven by more than 1400 performances in its first run on Broadway. The movie then went on to become one of the highest grossing films in history. *December 15–19, Pasadena Civic Auditorium (818) 449-7360.*



Saint Anthony Abbot, by an artist known only as Master of Saint Veronica, is featured in "The Cult of Saints in the Middle Ages and Renaissance" at the J. Paul Getty Museum in Malibu.

ART Little Pictures. Nearly two hundred daguerreotypes, cartes-de-visite, stereographs, cabinet cards, tintypes, and autochromes dating from 1848 to 1920 go on view next month at the J. Paul Getty Museum. Drawn from the Museum's holdings of more than thirty thousand small photographs, this exhibit features works by such famous and founding photographers as William Henry Fox Talbot, Camille Silvy, Nadar, Gustave Le Gray, Eadweard Muybridge, and Mathew B. Brady. *December 7–March 30, Getty Museum, Malibu (310) 459-7611.*

Ante América. Twenty-six contemporary artists from North, Central, and South America present diverse approaches to the question of what it means to be "American." *December 14–January 30, Center for the Arts Galleries, Yerba Buena Gardens, San Francisco (415) 512-1000.*



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DANCE **Nutcrackers.** Fifty years ago, Americans rediscovered this delightful ballet and made it standard Christmas fare. Now it seems there isn't a ballet company in the world that doesn't have a version on the boards or hasn't at least taken aim. From deconstructed to "Currier-and-Ives-ed," *Nutcracker* productions continue to enthrall us. This year, *The Nutcracker* comes at us from the silver screen, too. Three powerful magics are at work here: Christmas, childhood, and, most important, the dance. Who can resist the spell?

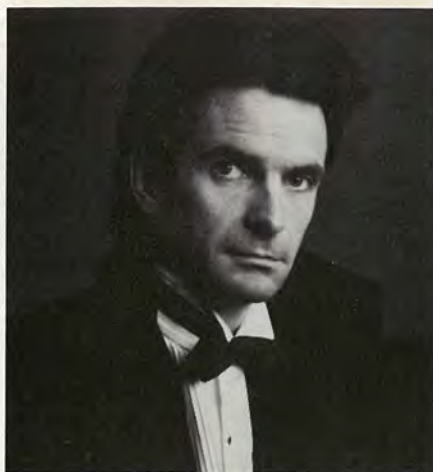
American Ballet Theatre gives us a world premiere of Kevin McKenzie's new production and promises a new ending. December 3-12, Orange County Performing Arts Center, Costa Mesa (714) 646-OCPS; December 21-31, Dorothy Chandler Pavilion, Los Angeles (213) 480-3232.

George Balanchine's production for the New York City Ballet has been turned into a feature-length motion picture starring Macaulay Culkin (formerly a student at the American School of Ballet). Check newspaper listings for a convenient theater.

California Ballet Company presents choreography by company director Maxine Mahon. December 10-24, Poway Center for the Arts and San Diego Civic Theater (619) 560-6741.

Moscow Classical Ballet returns to this country for the first time in over a decade with a new production. December 21-26, Cerritos Center for the Performing Arts (310) 916-8500.

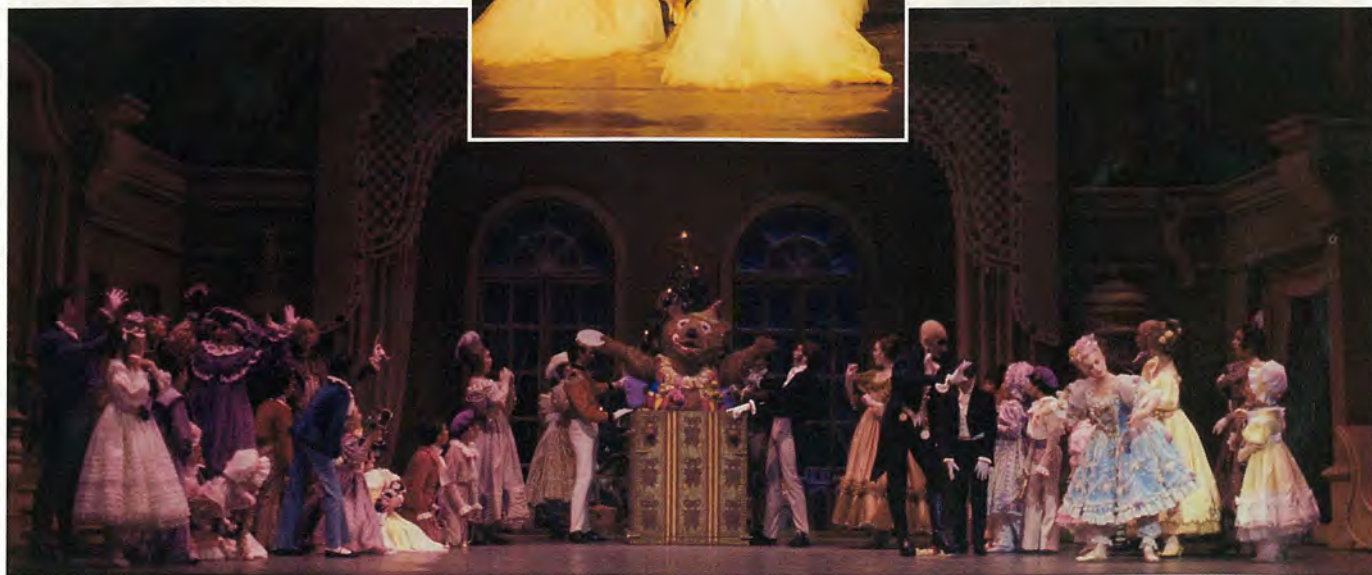
Oakland Ballet's new production features



Kevin McKenzie's new production of *The Nutcracker* for American Ballet Theatre will premiere at the Orange County Performing Arts Center, December 3-12, and at L.A.'s Dorothy Chandler Pavilion December 21-31.

choreography by Artistic Director Ronn Guidi. December 10-26, Paramount Theatre, Oakland (510) 465-6400.

*San Francisco Ballet's beloved staging is the direct descendant of America's first full-length *Nutcracker*. December 14-31, War Memorial Opera House (415) 776-1999.*



*San Francisco Ballet's beguiling production of *The Nutcracker* has sets and costumes by Jose Varona. Inset: *The Moscow Classical Ballet* returns for the first time in over a decade with a new production at the Cerritos Center for the Performing Arts, December 21-26*

San Jose Cleveland Ballet presents Artistic Director Dennis Nahat's acclaimed interpretation. November 26-December 5, San Jose Center for the Performing Arts (408) 998-2277.

DanceTime! Dance Through Time is a theatrical dance company that specializes in researching, preserving, and authentically presenting Western dances of the past five hundred years. Featuring period costumes, and music and dialogue appropriate to the time, Dance Through Time's newly expanded signature program, *DanceTime!*, now also focuses on contemporary social dance as a barometer for dynamic and independent self-expression. December 3-4, Julia Morgan Theatre, Berkeley (415) 392-4400.

MUSIC **SF Symphony.** The Symphony welcomes its new music director-designate next month, Michael Tilson Thomas, currently principal conductor of the London Symphony Orchestra. He leads a program that includes his own composition *From the Diary of Anne Frank*, along with Fauré's *Pavane* and Mahler's First Symphony. Also next month, conductor Kent Nagano leads violinist Nadja Salerno-Sonnenberg in Mozart's Concerto No. 5, K.219. December 1-31, Davies Symphony Hall, San Francisco (415) 431-5400.

LA Philharmonic. Conductor Sian Edwards returns after her spectacular 1991 debut with the orchestra. Her program features Janáček's *Taras Bulba* and Mozart's Piano Concerto in E flat, K.271, Stephen Hough soloist.

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Later in the month, Jukka-Pekka Saraste, principal conductor of the Helsinki Radio Symphony, makes his Philharmonic debut with Mozart's Piano Concerto in A, K.488, Zoltán Kocsis soloist, and Mahler's Sixth Symphony. *December 1-12, Dorothy Chandler Pavilion, Los Angeles (213) 850-2000.*

LA Chamber Orchestra. Iona Brown, former director of LACO, conducts and is violin

Holiday Concerts. From choral carols to sing-along *Messiahs*, Christmas has as many musical traditions as it does theatrical or dance ones, if not more. Below is just a taste of the selection, so ask your friends—there's holiday music being made everywhere.

A Baroque Christmas, with the LA Philharmonic, is led by harpsichordist Grant Gershon and features concertmaster Sidney Weiss as soloist in Vivaldi's *Four Seasons*.



Top: Iona Brown (center) conducts and is violin soloist with the Los Angeles Chamber Orchestra in "An Evening of Vivaldi." Above, left to right: Donald Sutherland, Mary Beth Hurt, Bruce Davidson and Stockard Channing star in MGM's *Six Degrees of Separation*.

soloist in "An Evening of Vivaldi," featuring concertos for flute, two horns, and piccolo, as well as *The Four Seasons*. Christof Perick, the Orchestra's current director, leads an all-Mozart program, including the *Jupiter* Symphony. *December 3-23, various locations around Los Angeles (213) 622-7001.*

Later, Manhattan Transfer joins the Orchestra for holiday concerts. *December 16-19, Dorothy Chandler Pavilion, Los Angeles (213) 850-2000.*

Candlelight Christmas, Handel's *Messiah*, Christmas Pipe Dreams, and A Night in Old Vienna are the SF Symphony's contributions

to holiday music this year. *December 5-31, Davies Symphony Hall, San Francisco (415) 431-5400.*

A Holiday Celebration is the LA Master Chorale's annual Christmas music program. It precedes the ever-popular *Messiah* Sing-Along, *December 11-19, Dorothy Chandler Pavilion, Los Angeles (213) 626-0910.*

Big Hair Holiday is the SF Gay Men's Chorus's Christmas celebration, marking the group's fifteenth anniversary. *December 16-19, Center for the Arts Theatre, Yerba Buena Gardens, San Francisco (415) 512-1000.*

Winter Solstice Concerts features Windham Hill recording artists Nightnoise, Liz Story, and Alex DeGrassi. *December 18, Cerritos Center for the Performing Arts (310) 916-8500.*

The Gay Men's Chorus of LA presents A Holiday Celebration, featuring Britten's *Ceremony of Carols*. *December 18, Royce Hall, UCLA (310) 825-2101.*

FILM **Six Degrees.** John Guare's 1990 play *Six Degrees of Separation* opened in New York to rave reviews and then continued packing in audiences in London's West End and around the US. Clearly it touches something in modern urbanites, who understand how little we know our neighbors and at the same time how little it takes to bridge that ignorance. MGM's film version stars Stockard Channing, re-creating the role she originated on Broadway, Donald Sutherland, and Will "Fresh Prince" Smith. Fred Schepisi directs John Guare's film adaptation of his own play. *Check newspaper listings for a convenient theater.*

Remains of the Day. Merchant Ivory Productions brings to the screen Ruth Prawer Jhabvala's adaptation of the award-winning novel by Kazuo Ishiguro. Anthony Hopkins plays the English butler devoted to his master, portrayed by James Fox. Emma Thompson and Christopher Reeve also star. *Check newspaper listings for a convenient theater.*

LECTURES **Levertov.** Poet Denise Levertov reads from her works and then participates in a public conversation with Michael Silverblatt, host of the "Bookworm" show of Santa Monica's public radio station KCRW. In "readings & conversations," The Lannan Foundation has created one of the most interesting lecture series around. *December 7, Center Green Theatre, Pacific Design Center, West Hollywood (310) 660-8587.* □

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Today, there are a number of new treatments that have the potential to limit the damage a stroke can do.

Perhaps the most

The worst headache of your life? Sudden loss of strength? Slurred speech? Numbness, or loss of vision? If you think you might have suffered a stroke, you should immediately seek medical attention.

innovative concept is the "six hour window"; the period of time just after a stroke first



A fundamentally new concept in stroke treatment is the so-called "six hour window," the time after a stroke hits in which treatment may make all the difference in the world.

hits in which treatment has an opportunity to make a difference. We now know that if people react quickly enough to the signs of stroke, we have a chance to substantially reduce the risk of long-term damage.

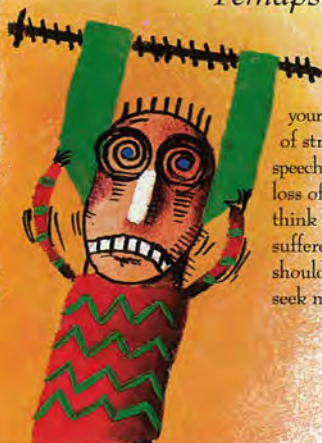
As the only stroke center

in Northern California, The Stanford Stroke Center has become a national pioneer in

stroke treatment, with a new and unique approach to teamwork and a medical staff respected for its remarkably high degree of expertise. Led by neurologist Dr. Greg Albers, neurosurgeon Dr. Gary Steinberg, and neuroradiologist Dr. Michael Marks, the Stroke Center's doctors offer a wide range of treatments and all work closely together in order to provide the best

available options to every patient.

But in order for any new stroke treatments to work, we all have to start thinking about strokes in a completely different way. Not just doctors, but all of us. Probably the best way to think about a stroke is as a kind





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of brain attack. The blood and oxygen flowing through the brain have just been cut off. Perhaps it's as simple as a blood vessel being stopped up, or as extreme as an aneurysm bursting. But even if an area of the brain is not receiving all the blood it needs, we know now that the brain cells do not actually perish immediately. There is time. About six hours.

With this in mind, we are using a wide range of new methods (including everything from experimental medication to emergency surgery) that work to protect the brain and

restore the blood flow as soon as is humanly possible. This is why we have so strongly emphasized the importance of immediate treatment.

Because, if you can get proper medical attention quickly enough, the threatened brain cells stand a chance of being rescued, greatly reducing the stroke's impact. In some cases, as if it never happened.

Fast treatment should be the reaction to any kind of stroke attack, even if it only seems to be a mild

one. Frequently, these very mild strokes act as a warning sign for a much larger stroke



In 1919, Woodrow Wilson suffered a severe stroke, crippling his left side. With today's treatments, his health could have possibly been restored within hours.

to come. (Just the same way Mount St. Helens set off its warning tremors before the big one.) Also, by uncovering what caused the original stroke, it is oftentimes even possible to prevent the second one from occurring altogether.



But, ultimately, the most important thing to remember is this: If you have a stroke, or even if you think you might be having one, get help right away. Immediately call either your local doctor or the Stanford Emergency Department at 415-723-5111. Because those first six hours might just make a difference in how a stroke could affect the rest of your life.

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UNCLE VANYA

by Anton Chekhov

January 12, 1994 through March 6, 1994
Marines Memorial Theater

FULL MOON

by Reynolds Price

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Stage Door Theater

LIGHT UP THE SKY

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by David Mamet

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Dear A.C.T. Theatergoer:

Welcome to A.C.T.'s 1993/4 season!

Every theatrical season holds within it the fruit of hundreds of snatched conversations and converging ideas. At A.C.T., every Friday morning our artistic staff holds a ritual that we call the "ATM," or Artistic Team Meeting. It is in this free-flowing, often chaotic, always exhilarating weekly meeting that ideas and dreams about future productions at A.C.T. emerge. We talk about our own needs and long-term goals as artists, our diverse audience and what we've learned about their interests and concerns, the goals of our acting company, artistic resources in the Bay Area that we want to explore, and national treasures whom we want to include. We talk about the smaller stage spaces that are available to us while we plan our return to the Geary Theater and what will play well in them, while contemplating the work we will be able to do on the newly restored Geary stage, and we examine areas of dramatic literature that we have yet to explore. Finally, we talk about the shape of the season as a whole and about what balance of plays will create the richest arc of experience from September to May. Out of this, a season begins to take shape.

The 1993/4 season at A.C.T. grows out of many dreams and ideas that have surfaced through this kind of dialogue with ourselves and our audience. Associate Artistic Director Richard Seyd, a transplanted Englishman who is fascinated by the common language that divides America and England, has been interested for years in collaborating with some exceptional American actors on Shaw's masterpiece about love, London, and the English language, *Pygmalion*. This ever-immediate and ever-delightful play, starring some of A.C.T.'s most beloved actors, opens our season.

Following fast upon *Pygmalion* is a new American work that both Benny Sato Ambush and I have had on the top of our wish lists for the last four years: Steve Carter's *Pecong*. A piece of "fusion" theater that transports the Medea myth to a Caribbean "island of the mind," this poetic and pulsating play has provided Benny and his artistic collaborators with the adventure of a lifetime.

In my own directing work, I have longed to direct Chekhov's extraordinary *Uncle Vanya* since I began teaching the play ten years ago at New York University to young playwrights who were searching for a way to find the perfect detail, the telling gesture, by which character is instantly revealed. I have also longed to work again with one of America's finest translators, Paul Schmidt, on a translation of

Uncle Vanya for American actors. A.C.T.'s new look at this most perfect of plays will be unveiled in January.

During Artistic Team Meetings, as we discussed national treasures whom we wanted to bring to the Bay Area, one name that kept coming up was that of Andrei Belgrader. Andrei is one of the most imaginative directors I know, renowned not only for his brilliant work on classics and, in particular, classic



TERESA MCNALLY

comedies, but for his sensitive and invigorating work with acting companies. Having worked at Yale Repertory Theater and the American Repertory Theater in Cambridge for years, Andrei is adept at stimulating actors to reach the top of their form and to go places they've never dared to go. His *Scapin*, produced at Yale and in New York to great acclaim, is one of the most hilarious and memorable theatrical experiences I've had in recent years. We loved the idea of sharing this production with the community that spawned the "new vaudeville" movement as we know it

today, and with families who need a good laugh over the holidays.

Families lie at the core of Reynolds Price's 1938 Southern drama *Full Moon*. This is a play that came to us through a staged reading hosted by A.C.T.'s Young Conservatory, and it is a play that haunted everyone who heard it for months afterwards. Price asks what it means to "come of age" in a world in which every value is shifting, every assumption changing.

The culture of *Full Moon* seems both intensely familiar and strangely foreign, and the language embraces your ears like a mist over the Mississippi.

In the spring, Albert Takazaukas, whose magnificent *Dinner at Eight* played to capacity houses last season, returns with another gem of 1940s America, Moss Hart's biting and breathless Broadway satire, *Light up the Sky*. The most rejuvenating thing for theater people is to remember how to laugh at ourselves: lest any of us fall into that habit of believing that the epic we're currently producing will save the world, Moss Hart blissfully reminds us that IT'S ONLY A PLAY!

Bear that in mind as you encounter David Mamet's blistering and fascinating, *Oleanna*, which closes the season. What excites us about this play is that it refuses to make any easy political statements about that most difficult of topics: sexual harassment. Instead, Mamet sets in motion a fascinating minuet of misunderstanding that provides enough fodder for hours of post-play discussion. When we found ourselves arguing for hours about who was manipulating whom in this play, we decided that we had to produce it.

Benny Ambush summed up the season well when, at our season announcement press conference, he remarked that what unites all of the plays we are bringing you is love, laughter, and language. Aside from being nicely alliterative, his description struck me as apt. For with these plays we invite you to revel in the English language in all its richness and variety, and to lose yourself in dramatic literature that engages your heart, your mind, and that part of yourself which is hardest to hold onto in these difficult times: your sense of humor. Thank you for being with us. We're thrilled to have you.

Sincerely,

Carey Perloff
Artistic Director



NEWS FROM THE AMERICAN CONSERVATORY THEATER

A.C.T.'s New Perspective on Theater

Last season's audiences were so enthusiastic about Speaking Out, the Sunday post-performance discussion series, that A.C.T. is expanding its public education programs with the launching of "A.C.T. Perspectives." Funded by a substantial grant from the National Endowment for the Humanities Public Programs, the new series will feature six two-hour public symposia to be held on selected Monday evenings throughout the season. Panels of scholars and theater artists from all over the country will present discussions and performances exploring aspects of A.C.T.'s productions and the relation of theater and the arts to American culture.

The first symposium in the series, "Power Plays: Language, Class, and Gender in Shaw," will focus on issues raised by the connection between language and power, using A.C.T.'s production of *Pygmalion* as a point of departure. Contemporary linguists and Shavian scholars will discuss the relation of language to class, gender, and race, exploring the historical and contemporary politics of regional dialects and standard speech.

In conjunction with A.C.T.'s production of Steve Carter's *Pecong*, panelists in the second symposium, "Oral Traditions Old and New: *Pecong* and the Cultural Roots of New World Literary Forms," will discuss the cross-cultural influences in the play, which is a Caribbean recontextualization of the Medea myth. At the center of the play is a "pecong," a traditional verbal jousting match from the region. Scholars of Trinidadian culture, musicians, and storytellers will discuss and demonstrate the relationship of

A.C.T. PERSPECTIVES

A Series of Public Symposia

I

Power Plays: Language, Class, and Gender in Shaw

Robin Lakoff, Professor of Linguistics, U.C. Berkeley

Beverly Robinson, Director of the Graduate Program and Associate Chairperson of African Studies, U.C.L.A.

Regina Gagnier, Professor of English and Director of the Program in Modern Thought, Stanford University

Moderator: Richard Seyd, Director of *Pygmalion*

October 18, 1993

7:00 – 9:00 p.m.

Marines Memorial Theater

II

Oral Traditions Old and New: *Pecong* and the Cultural Roots of New World Literary Forms

Opal Palmer, Lecturer, African-American Studies Department, U.C. Berkeley; Author and Storyteller

Paul Carter Harrison, Playwright-in-Residence and Professor, Theater/Music Department, Columbia College Chicago; Editor, *Kuntu Drama* and *Totem Voices*
N. Gregson Davis, Chair and Goldwin Professor of Comparative Literature, Cornell University

Moderator: Benny Sato Ambush, Director of *Pecong*

November 15, 1993

7:00 – 9:00 p.m.

Stage Door Theater

III

Translation and Adaptation: Playwrights Reinterpret the Classics

Paul Schmidt, Translator, Chekhov's *The Cherry Orchard* and *Uncle Vanya* and Brecht's *Saint Joan of the Stockyards*

Leon Katz, Adjunct Professor of Theater, U.C.L.A.; Former Resident Dramaturg, Mark Taper Forum; Adaptor

Joan Holden, Principal Playwright, San Francisco Mime Troupe; Translator, Beaumarchais' *The Marriage of Figaro* and Fo's *The Pope and the Witch* for A.C.T.

Moderator: Carey Perloff, Director of *Uncle Vanya*

December 6, 1993

7:00 – 9:00 p.m.

Marines Memorial Theater

Speakers and dates for the following symposia to be announced:

IV

Contemporary Approaches to Molière and *Commedia dell'Arte*

V

Reinterpreting the Greeks: New Approaches to Ancient Drama

VI

Is There a Common Mythic Base in Contemporary American Culture?

Panelists subject to change without notice.



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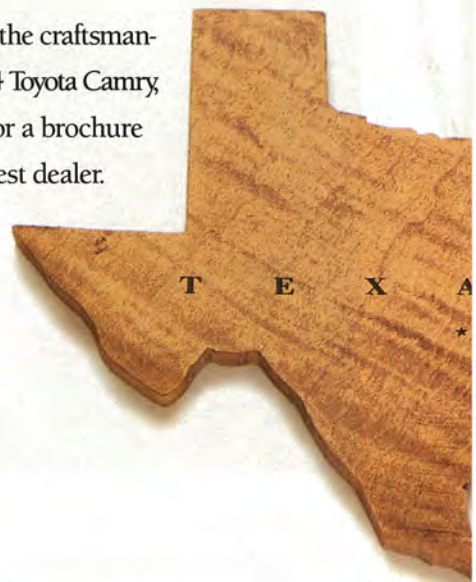
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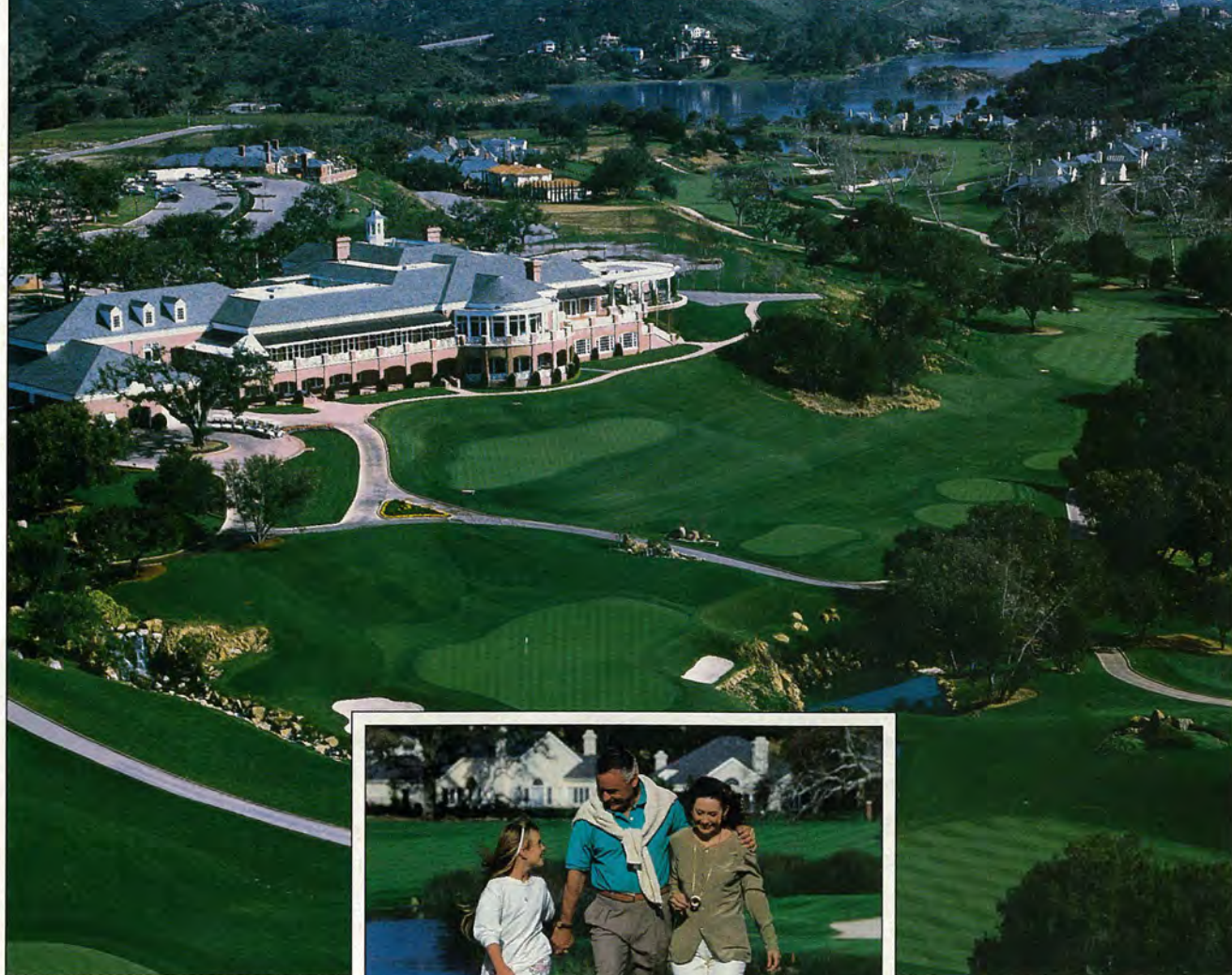


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performance, talking tents, and storytelling traditions to rap music and other forms of contemporary African-American culture.

Other symposium topics to be discussed later in the season include: "Contemporary Approaches to Molière and *Commedia dell'Arte*"; "Translation and Adaptation: Playwrights Reinterpret the Classics"; "Reinterpreting the Greeks: New Approaches to Ancient Drama"; and "Is There a Common Mythic Base in Contemporary American Culture?" Panelists will range from scholars and dramatists specializing in Molière, translation, Greek history, and modern American culture to performance artists skilled in the pitfalls and pitfalls of *commedia dell'arte*.

A.C.T. hopes with **A.C.T. Perspectives** to broaden the community's involvement with its productions and to deepen audiences' appreciation for the richness of humanistic perspectives generated by classical and contemporary drama. Come to A.C.T. for the most entertaining higher education in town — the price is right: admission to all A.C.T. symposia is free of charge.

Everyone is welcome. **A.C.T. Perspectives** is designed to be enjoyed

SPEAKING OUT:

Sunday Post-Performance
Discussion
on
Pygmalion

October 17, 1993

Join A.C.T. Associate Artistic Director Richard Seyd with contemporary linguists and distinguished Shavian scholars to discuss the complex relationship between language and power.

The discussion will begin at approximately 6:00 p.m., following the Sunday matinee of *Pygmalion*. Admission is free of charge.



Hewlett-Packard Company Vectra personal computers play a leading role in many corporations, as well as at A.C.T.

with or without seeing a related production; for those who prefer to discuss a play right after seeing it, Speaking Out post-show discussions will continue to be offered on selected Sundays (usually the Sunday immediately preceding a Monday-night symposium) and may feature some of the same speakers as those scheduled for the following Monday night.

A.C.T. Perspectives will usually be held at the Stage Door and Marines Memorial theaters; specific locations, speakers, and topics will be announced in advance. See you there!

Computing Excellence

Computer powerhouse **Hewlett-Packard Company** returns to the spotlight this season with corporate sponsorship of *Pygmalion*. HP's global business activities are guided, in part, by the company's objective to honor its obligations to society by being an economic, intellectual, and social asset to each nation and community in which it operates. With some 16,000 members of its 93,000-employee international work

force located in the Bay Area, HP is a leading benefactor of local arts organizations, and A.C.T. is grateful for its continuing support.

While the work of A.C.T.'s staff is never done, it is made infinitely easier by the assistance of a top-of-the-line network of HP personal computers, which HP leases to A.C.T. at a substantial discount. Having escorted A.C.T. into the computer age, HP keeps the company on a steady course into the technological future. This summer HP field technicians — including Ken Mollison, Ken Nichols, Lou Decalatore, and Phil Hom — worked with A.C.T.'s staff to plan and execute the complex mission of transferring the new equipment from our former administrative offices on Geary Street to our new space on Grant Avenue. They also provide ongoing technical assistance, consulting with A.C.T.'s MIS Director, Thom Morgan, every few weeks. Says Morgan, "We couldn't ask for better support. They solve our problems quickly and efficiently, and they're always here when we need them."

Thanks again, HP!



Shaw and the Mother Tongue by Lance Barry Miller

*Eliza, Elizabeth, Betsy and Bess,
They went to the woods to get a bird's nes'...*

— Henry Higgins, *Pygmalion*, Act II

Pygmalion "is assuredly a good subject, well suited to Mr. Shaw's fashion of holding romance upside down.... Indeed, Professor Higgins is a little like the self that Mr. Shaw likes to show to the world."

So wrote H.W. Massingham, one of George Bernard Shaw's most astute early critics, who was not alone in seeing Shaw in Henry Higgins, but was one of the few to recognize how much Shaw had invented himself. Shaw indeed had many selves, among them the drama critic "G.B.S." and the music critic "Corno di Bassetto." To Mrs. Patrick Campbell, the original Eliza Doolittle and the object of Shaw's platonic passions, he was "Joey," the white-faced clown of the English pantomime. Later, as pundit, elder statesman, and gadfly, he became simply "Bernard Shaw."

No wonder that the ancient Greek tale of *Pygmalion*, the artist who fashions in ivory the image of his soul mate, appealed to Shaw's imagination. It is a myth of creation and transformation, for the statue, named Galatea, is brought to life by Aphrodite, goddess of erotic love. Shaw transforms *Pygmalion* and Galatea into Henry Higgins and Eliza Doolittle, and in so doing, trans-

forms passion into language.

Language was Shaw's element, as it is Higgins'. For Shaw, language was the technology with which we know the world, and ourselves. If there was some Higgins in Shaw, there was also a lot of Eliza. Like her, Shaw was transformed by language — and like her, he could never quite forget where he had come from.

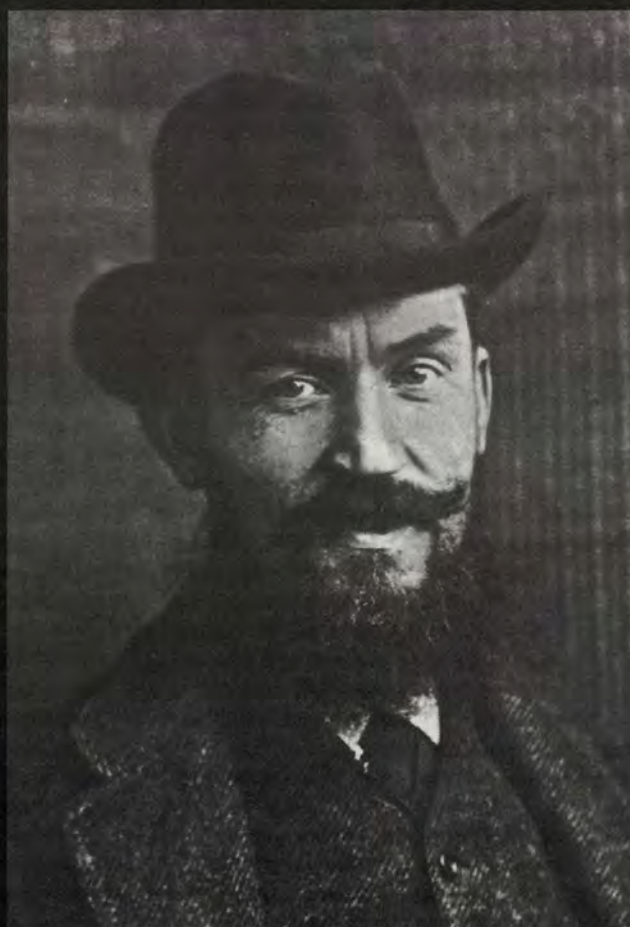
A Peculiar *Ménage à Trois*

Shaw was born in 1856, the only son of George Carr Shaw, an alcoholic ne'er-do-well whose jokes exhibited a well-developed sense of irony, and Lucinda Elizabeth Gurly, whose one great passion in life was singing. The young Shaw was usually left to his own devices. As he grew up, the meager family fortunes declined to the point that George Bernard — an Irish Protestant — was humiliated by having to attend a less expensive Catholic school.

Financial ruin was temporarily postponed, however, by Mrs. Shaw's love of music. A student of voice teacher George Vandaleur Lee, she was so devoted to his "Method" that he moved in with the Shaws, sharing the expense of housekeeping. The relationship was apparently platonic.

This peculiar *ménage à trois* persisted even after Lee moved to London — Shaw's mother and sister followed. After a time, so did young George. But when Lee abandoned the Method, Mrs. Shaw, whom everyone knew as Bess, abandoned him. Determined to carry on teaching the Method, she set up housekeeping with her son.

Continued on page P-8



Bernard Shaw, circa 1901

The American Conservatory Theater

presents

PYGMALION

by Bernard Shaw

(1913)

Directed by Richard Seyd
Scenery by Kent Dorsey
Costumes by Shigeru Yaji
Lighting by Peter Maradudin
Sound by Stephen LeGrand
Dialect Coach Nancy Lane

The Cast

Eliza Doolittle Maureen McVerry
Professor Henry Higgins Charles Lanyer
Colonel Pickering William Paterson
Mrs. Pearce Lynne Soffer
Alfred Doolittle Gerald Hiken
Mrs. Higgins Shirley Jac Wagner
Clara Eynsford-Hill Nancy Carlin
Mrs. Eynsford-Hill Kenna Hunt
Freddy Eynsford-Hill Brett James Kennedy
Parlor Maid Jamie Jones
Bystanders David Rasner, Brian Keith Russell
Taxi Driver Brian Keith Russell
Constable David Rasner

The Time and Place: London, 1912

Act I

Scene 1: Covent Garden. Spring. Night.
Scene 2: Higgins' Laboratory. Next day. Morning.

Act II

Scene 1: Mrs. Higgins' Drawing Room. Three months later. Afternoon.
Scene 2: Higgins' Laboratory. Three months later. Night.
Scene 3: Mrs. Higgins' Drawing Room. Next day. Morning.

There will be one intermission.

Understudies

Eliza Doolittle — Jamie Jones; *Professor Henry Higgins, Alfred Doolittle* — David Maier;
Mrs. Higgins, Mrs. Eynsford-Hill, Mrs. Pearce — Joan Mankin;
Colonel Pickering — Frank Ottiwell; *Clara Eynsford-Hill, Parlor Maid* — Beth Richmond;
Freddy Eynsford-Hill, Bystanders, Taxi Driver, Constable — Dick Butterfield

Stage Management Staff

Karen Van Zandt and Bruce Elsperger
Kathleen Sigelman — Intern

Assistant Director

David Kurtz

Associate Dramaturg

Lance Barry Miller

This production is made possible by the generous support of Barbara and Gerson Bakar and  HEWLETT*
PACKARD*

Cover photograph of Maureen McVerry by William Davis.



MOTHER TONGUE

continued from page P-6

Shaw lived with his mother for twenty-two years, until his marriage to Charlotte Payne-Townsend in 1898, when he was forty-two years old — a marriage that remained, by mutual consent, celibate. Between the ages of twenty and twenty-nine, he wrote five unpublished novels, had no income whatsoever, and remained a virgin.

Juggling Mistresses

In the year 1885, Shaw's life was transformed by a heady blend of sex, politics, and theater. He began his first play, *Widowers' Houses*. He was appointed to the Executive Committee of the Fabian Society, which was critical of capitalist injustice and propounded a gradual move to Socialism. And he was seduced by one of his mother's students, an older woman named Mrs. Jenny Patterson. In Shaw's recollection, she was sexually insatiable and emotionally hysterical, pursuing him relentlessly. He soon moved on to the affairs of the world.

In the 1880s, London was alive with debating societies. Persuaded by a friend to attend a meeting, Shaw was moved by contentiousness to stand up and speak. The Irish recluse felt humiliated by the experience, defeated by his nerves and by his accent. He determined to master the English tongue.

As a public speaker for the Fabian Society, Shaw's hard-earned command of language was to make him famous. His boundless curiosity also led him to the back-to-nature movement, and he became a lifelong vegetarian. He developed his own theories about everything, from more "efficiently porous" clothing to a forty-two-letter phonetic alphabet. He was *transformed*, as biographer Margaret Shenfield describes:

Suddenly, from being a shy hobbledehoy, almost a recluse, with no occupation but his fruitless writing and no prospects before him, Shaw had become an extremely busy man, juggling mistresses, making dockside speeches and dealing expertly with hecklers, writing pamphlets and drafting reports, making plans to reform



Mrs. Patrick Campbell (as Mrs. Ebbsmith in The Notorious Mrs. Ebbsmith). Her extensive North American tour of Pygmalion came to San Francisco in 1915 for a five-week engagement at the Geary Theater, then called the Columbia.

society and walking up the Surrey hills with his "simple-life" friends.

Intellectual Ecstasy

Sidney and Beatrice Webb, Shaw's Fabian colleagues, were bemused by his energy. "My," said Sidney, "you do warm both hands at the fire of life!" But Beatrice saw through Shaw's womanizing: "You cannot fall in love with a sprite, and Shaw is a sprite in such matters, not a real person."

Late in his life, Shaw was subjected to a biography by his friend Frank Harris, whose own autobiography was a lurid confession of a secret sexual life. Harris made much of Shaw's peculiar relations with women. Shaw responded with a kind of confessional apologia.

As a young man, he wrote, he had been a "votary of Venus, steeped in romanticism... Real life was only a squalid interruption to an imaginary paradise." This idealized vision "enables you to prolong

your physical virginity long after your adolescence," he went on, but it "may sterilize you by giving you imaginary amours on the plains of heaven with goddesses and angels, or even devils, so enchanting that they spoil you for real women... You become inhuman through a surfeit of beauty."

Even his decade of sexual activity was for Shaw a sign of something beyond itself. "I liked sexual intercourse," he avowed, "because of its amazing power of producing a celestial flood of emotion and exaltation of existence which, however momentary, gave me a sample of what may one day be the normal state of being for mankind in intellectual ecstasy." In this amazing but typically Shavian maneuver, Shaw uses sex to sublimate sex!

The Duel of Sex

In 1912, at the peak of his powers as playwright and polemicist, Shaw fell in love with Mrs. Patrick Campbell. He was fifty-six. She was forty-seven, still a sensation on the London stage. The passion missing from Shaw's companionate marriage seemed to overtake him all at once. He was obsessed: "I want my Virgin Mother enthroned in heaven... I want my dark lady. I want my angel — I want my tempter."

Shaw seemed to have some understanding of his obsession: "I am a mass of childish wants and dreams... to have a woman's love on the same terms as a child's, to have the gate of heaven wide open, to draw the sword for the duel of sex with cunning confidence, and suddenly find myself in the arms of a mother — all this plunges me into the wildest terror."

Only two years before, Shaw had written to his friend Gilbert Murray, who had just published a new translation of *Oedipus Rex*: "I am not very appreciative of the psychiatrists; but there may be something in their theory that repressed instincts, though subconscious, play a considerable part in our lives." He confesses that in his occasional dreams of his mother, he "had taken it as a matter of course that the maternal function included the wifely

one... What is more, the sexual relation acquired all the innocence of the filial one, and the filial one all the completeness of the sexual one."

The Most Amazing Skid

Shaw was not to find the innocence and completeness he yearned for in the arms of "Stella," as he called Mrs. Patrick Campbell. The relationship remained celibate, and she was to marry another. Shaw's letters exhibit the course of his reactions, from vitriol ("Go then: the Shavian oxygen burns up your little lungs: seek some stuffiness that suits you") to self-loathing ("Fool! Dupe! Dotard! Crybaby! Useless, these letters: the wound will not heal") to sublimation ("You must still be the Mother of Angels to me, still from time to time put on your divinity and sit in the heavens with me"). And finally, contempt (Stella was "a Monster of illiteracy... And I, the greatest living Master of Letters, made a Perfect Spectacle of myself with you before all Europe").



Shaw's father George Carr (extreme right), mother "Bess" (extreme left), and music teacher George Vandaleur Lee (seated, center).

In the course of this epistolary affair, Shaw's mother died. After attending the funeral and cremation, he wrote, "Why does a funeral always sharpen one's sense of humor and rouse one's spirits?" He describes "Mama's dainty little heap of ashes" and how, on the drive home, "the car was in a merry mood, and accomplished the most amazing skid, swiveling right round across the road one way and then back the other." He was giddy with freedom and fear.

House of Cards

Pygmalion opened in London in April, 1914. It was and remains the most successful play Shaw ever wrote. At fifty-nine, he seemed atop the world. He was never again to experience the passions he felt during those few years before *Pygmalion*. From then on, he controlled his feelings with intellect. Women became to him the bearers of the Life Force, powers of nature beyond the ken of mere men. But he would command the Mother Tongue, becoming the prophet of Creative Evolution, writing and speaking almost incessantly for the remaining thirty-five years of his life.

Shaw's psychic energies, his very identity, were embodied in language. Bertolt Brecht observed that Shaw "gives the impression that his mental and bodily health increases with every sentence he writes." Neither did his political interest in phonetics ever wane. He proselytized for his new alphabet, and he was appointed chairman of the British Broadcast Corporation's Advisory Committee on Spoken English.

On the other hand, Shaw's idealism seemed the product of an earlier age. The champion of Socialist reform, of Women's Suffrage, of steady scientific progress toward a utopian future, he was shaken by world events.

The very first production of *Pygmalion*, even before Shaw's production at His Majesty's Theater in London, was in Vienna, where it was a roaring success. Among the happy crowd was the Austrian Archduke Ferdinand. A few months later, Ferdinand's assassination in Sarajevo toppled a diplomatic house of cards and dealt the world its first total war.



Six Decades of Shavian Surprises

By Dennis Powers



MARTY SOHL

Peter Donat and Frances Lee McCain in A.C.T.'s *Caesar and Cleopatra*, directed by William Ball in 1971.

Celebrated as the greatest British dramatist since Shakespeare and infamous as the playwright whose prefaces were often as long as the plays they explicated, Bernard Shaw was also among the most prolific writers in theater history. His playwriting career began in 1892 with *Widowers' Houses* and continued unabated until 1950, the year of his death at the age of ninety-four. His last play, *Why She Would Not*, was finished only a few weeks before he died.

While some critics may have hesitated before daring to rank Shaw with Shakespeare, Shaw himself was troubled by no such scruples as he compared himself favorably with his illustrious predecessor. Always the outspoken radical, Shaw's frequent public pronouncements made him as famous as any of his plays.

By the time he started *Widowers' Houses*, Shaw was already an experienced writer of essays and reviews as well as

novels that failed to find publishers. He was also a veteran public speaker, often lecturing or debating on behalf of the socialist Fabian Society.

Although the subject matter of the plays varies widely, most of them are characterized by an unflagging vitality and humor and a fondness for defying the audience's expectations. In form, they range from well-made plays like *Mrs. Warren's Profession* (1898) to bold experiments like *Back to Methuselah* (1921) and *Lazarus Laughed* (1927). Among Shaw's most popular and highly regarded works are *Arms and the Man* (1894), *Candida* (1898), *You Never Can Tell* (1898), *The Man of Destiny* (1897), *The Devil's Disciple* (1897), *Caesar and Cleopatra* (1899), *Major Barbara* (1904), *The Doctor's Dilemma* (1906), *Pygmalion* (1913), *Heartbreak House* (1919), and *Saint Joan* (1923).

Shaw was convinced that all true art is

didactic in purpose, and many of his plays are undisguised pleas for the reform of specific social evils. In other plays he enthusiastically ridicules what he saw as people's blind, unquestioning worship of "science." One thing Shaw himself believed in was the phenomenon he called the Life Force, which, in *Man and Superman* (1903), finds its expression in women's predatory reproductive instincts. The goal of the Life Force, in Shaw's view, is the evolution of mankind to a higher being, a superman embodying the Shavian virtues. In several of his plays, the heroes are variations, both male and female, on the Shavian superman, including Captain Shotover in *Heartbreak House*, Caesar in *Caesar and Cleopatra*, and Joan in *Saint Joan*. It was partly his belief in a superman that led Shaw, in his later years, to make controversial public statements that some saw as endorsements of the idea of dictatorship.

Less frequently revived today are such Shaw works as *Captain Brassbound's Conversion* (1899), *John Bull's Other Island* (1904), *How He Lied to Her Husband* (1904), *Getting Married* (1908), *The Dark Lady of the Sonnets* (1910), *Fanny's First Play* (1911), *Overruled* (1912), *Great Catherine* (1913), *The Apple Cart* (1929), *Too True To Be Good* (1932), *The Millionairess* (1936), and *Bouyant Billions* (1948).

In addition to *Pygmalion*, transformed by Alan Jay Lerner and Frederick Loewe into *My Fair Lady*, other Shaw plays that have been turned into musicals include *Caesar and Cleopatra*, which became *Her First Roman*, and *Saint Joan*, which was the source of *Goodtime Charley*, a musical that concentrated on the relationship of Joan of Arc and the Dauphin. Neither of the latter achieved the critical or popular success of their predecessor.

Among the plays by Shaw previously seen at A.C.T. are *Man and Superman*, *The Devil's Disciple*, *Caesar and Cleopatra*, *Heartbreak House*, *You Never Can Tell*, *The Doctor's Dilemma*, and *Saint Joan*. *Dear Liar*, a dramatization by Jerome Kilty of the correspondence of Shaw and Mrs. Patrick Campbell, was presented in 1967 and revived in 1968 and 1982.



Andrea Marcovicci, in the title role of A.C.T.'s 1989 production of *Saint Joan*, directed by Michael Smuin.

Speech Therapist Who Gives and Takes Accents

(From the *New York Times*, August 11, 1993)

Weeks into an attempt to expunge her German accent, Marietta Maxime was still struggling with her sitchooovashun.

"Tell me," she implored of her speech therapist, Sam Chwat, "is it sit-OO-ashon? Or situ-A-tion?" Frustration mounted. She tried the sentence again. "Tell me about the sit-CHoo-a-ton."

Mr. Chwat patiently coaxed the vowel sounds from Ms. Maxime, who is Swiss, and like hundreds of other transplanted and native New Yorkers, turned to him to eliminate an accent.

He took the South away from Julia Roberts. He exorcised Brooklyn from Robert De Niro's speech. Kathleen Turner, Gregory Hines and the Olympic ice skater John Curry have passed through his office in search of speech....

He teaches senators how to drop their regional accents when they are in Washington, and how to pick them up again when they are on the campaign trail. He extracts Puerto Rico, Poland and Bensonhurst from executives, making linguistic footnotes from their dropped R's and soft J's.

"I couldn't thrive elsewhere," said Mr. Chwat, (pronounced shh-WATT, or before a session, CHA-wit) director of New York Speech Improvement Services, a 15-year-old center at 253 West 16th Street. "This is a city where ethnic communities are clashing and there is a drive to conformity, and people with accents are typecast."

"This business wouldn't work in Miami," he said. "Ethnic is in there."

Ms. Maxime, who thought she needed to lose her accent to get a job as a talk show host, represents two groups of clients: immigrants who believe that they are discriminated against because of their accented English, and actors looking to learn an accent for a role.

Ms. Maxime seemed fluent enough, but Mr. Chwat said, "German accents don't go over too well here. The last time her manager told someone she was Swiss they said, 'Yeah, that's what they all say.'"

He trained her to press her tongue farther back, hoping to make her T's more

comprehensible. Somehow, the lesson digressed into a conversation about dating. "I would not go out with a guy with a speech problem; it would get on my niffs," Ms. Maxime said.

Mr. Chwat, whose 45-minute sessions cost "a couple hundred dollars for a lisp to several hundred dollars" for a brand-new accent, considers Meryl Streep his fantasy client and Joey Buttafuoco an accented archetype....

"New Yorkers come because they feel the nasal accent characterizes them as sloppy or uneducated," he said. "Only an obscurely oriented person would want to actually learn a New York accent."...

Mr. Chwat, who earned a linguistics degree from Sarah Lawrence College, sees a handful of clients who are neither actors nor executives.

Like the towering C.I.A. agent with a New York accent who demanded to learn a Chinese one. He mastered it in 10 sessions. "I never asked him why he needed it, but he went away very happy and sounding Chinese," Chwat said. A few come to acquire British accents. "They think it makes them sound distinctive, elegant."...

Mr. Chwat is not exceptionally tolerant of those who are critical of accent elimination. He recalled a conference during which some people said that by helping immigrants change their accents, he was attacking cultural heritages.

"I was shocked, really outraged," he said. "America pretending to be a democracy is not very respectful of differences in business. Being understood clearly is the priority. Political arguments are cop-outs."

Mr. Chwat is quick to point out that accents do not reflect intelligence, simply origin, though that alone seems enough to motivate people to push themselves during a session. When [stage actor Darby] Townsend was having a problem with her vowels, he hinted that she sounded a bit like Amy Fisher. A flash of horror crossed her face and she quickly corrected it, and moved on to soften her R's.

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The First *Pygmalion*

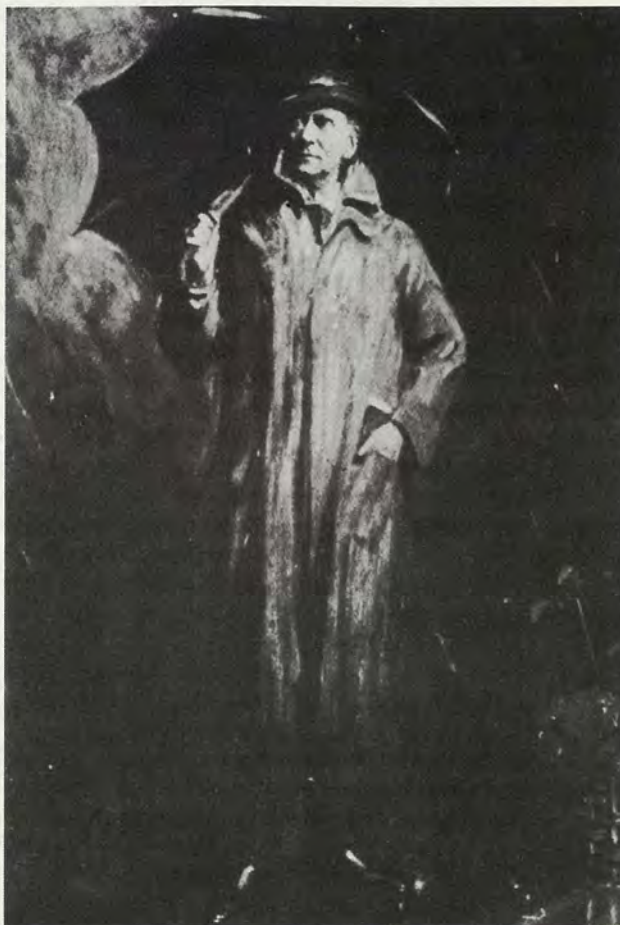
By Tim Fisher

The original production of *Pygmalion* brought together three of the most remarkable, talented, and egotistical people of the London theater world: Bernard Shaw, Mrs. Patrick Campbell, and Sir Herbert Beerbohm Tree. The playwright and his two leads were at loggerheads from the first moment; their ranting at each other fostered so many scandals and wasted so much time it is no small miracle they gave the world one of its most celebrated plays.

Shaw wrote the part of Eliza Doolittle for Mrs. Patrick Campbell. A virtuoso pianist, Mrs. Pat (born Stella Tanner) had an alluring beauty, a deep, hypnotic voice, and a devastating wit. She was beloved by the public, but backstage she was arrogant, spoiled, and often self-destructive. When, in 1897, Shaw saw her as Ophelia adorned with flowers in *Hamlet*, her performance in the mad scene inspired him to write a play for her as a cockney flower girl.

It was not until fifteen years later that Shaw wrote *Pygmalion*, and it took some strategizing to woo Mrs. Pat to play Eliza. "There's no point in my giving her the play to read for herself," he said, "... She'll just look at her part and ignore the rest." After securing Mrs. Pat, they began to search for a Higgins.

Mrs. Pat wanted only men who would not outshine her on the stage. Shaw suggested many talented actors, but she condemned each in his turn as too ugly or too beautiful. Frustrated, he gave the play to Continental theaters who were anxious to put up a Shaw play that had not yet been destroyed by the British press. *Pygmalion* had a highly successful world premiere in Vienna in October, 1913 — in German. This rankled the British sense of loyalty, and suddenly *Pygmalion* was much in demand.



Sir Herbert Beerbohm Tree as Professor Higgins, painted by Charles Buchel.

One of the actor-mangers to vie for the play was Sir Herbert Beerbohm Tree, who owned His Majesty's Theater. The dreamy, eccentric West End figure — an excellent, though outrageous, actor — had wanted a Shaw play for quite some time. Mrs. Pat, of course, refused to work with Tree. Shaw threw up his hands, and *Pygmalion* might have remained unproduced if Mrs. Pat had not later run out of money. She eventually suggested Tree again to Shaw, as though the idea had been hers all along.

Tree was excited about the play, but before work could begin the matter of artistic control had to be settled. Before World War I, it was customary for the lead

actor and owner of a theater, in this case Tree, to direct the play. But Shaw knew that Tree would turn *Pygmalion* into a spectacle, with flamboyant costumes, and that Mrs. Pat — who had also directed — regarded plays merely as show-cases for her own talents.

With Shaw taking command, rehearsals began in Tree's appallingly unprofessional and casual theater. Tree was often late or wasted vast amounts of time entertaining the various people who wandered around His Majesty's as though it were a pub. Mrs. Pat was equally tardy and irritating. She complained childishly about rehearsal props. She questioned all of Shaw's directions, interrupted with inane suggestions, and invented endless problems with her costumes ("I look like Caligula's grandmother!"). Often she'd storm off to play the piano in her dressing room, attracting stagehands to her door with impassioned music. Sometimes Shaw and Tree would order her out of the theater to calm down. At other times Tree sulked off to a corner, and Shaw frequently

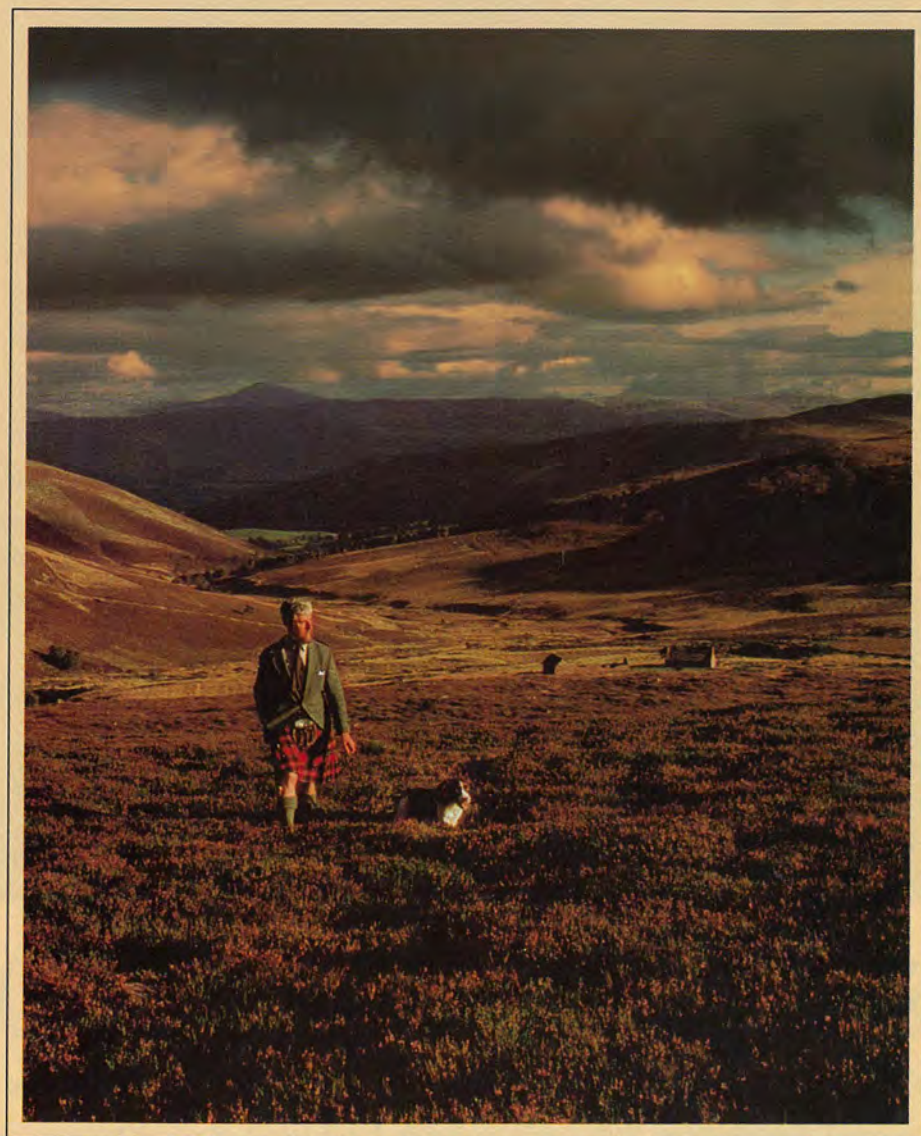
stormed out in anger. More than once all three left in different directions, only to return the next morning smiling and ready for another round.

Shaw recognized that both of his principals, while equipped with imitable talent and stage presence, had been spoiled by their quick success and lacked both technique and professionalism. Shaw had to teach Mrs. Pat, in particular, how to approach the floodlights downstage, telling her that the amount of front-light she wanted made her face "look like a dinner plate with two prunes on it." She had no experience with the lower classes, so he sent her to Covent Garden to watch the flower girls and



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Music by RICHARD ROBBINS Director of Photography TONY PIERCE-ROBERTS Executive Producer PAUL BRADLEY Screenplay by RUTH PRAYER JHABVALA

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AT SELECT THEATRES

coached her, much as Higgins does Eliza, to speak the difficult vowels.

Tree, much to Shaw's frustration, desperately wanted Higgins to fall in love with Eliza, and was notorious for forgetting his lines and inventing new ones in their place. Unused to playing such a visually nondescript part, and with no makeup or elaborate costume to fuel his prodigious imagination, he assaulted Shaw daily with new caricatures, once asserting that Higgins would have gout, and therefore a limp, coming to rehearsal with a cane to demonstrate the point.

With opening night a few weeks away, rumors increased, as did the press's interest in them, due to Tree's knack for manipulation. He invented or covertly encouraged wild stories — the three of them had come to blows; the opening-night audience was to be filled with dustmen and flower girls only; the production was in serious danger; etc. — while officially denying them.

Then, one week before opening, Mrs. Pat disappeared. For an entire day, no one knew where she was until it was dis-

covered that she had eloped with George Cornwallis-West. (Mr. Patrick Campbell had been killed in the Boer War years before, where he had chosen to risk his life rather than live with Stella.) Shaw and Tree were — naturally — outraged and panicked, but when the press rushed to Tree he calmly stated that, of course, he had known about the marriage all along and had even suggested she make it at that time. Mrs. Pat returned just before the final dress rehearsal, responding to Tree's upbraiding, "Marriage is the deep, deep peace of the double bed after the hurly-burly of the chaise-longue."

On the Saturday before the opening Tree released his biggest bombshell for the press: the adored Mrs. Patrick Campbell was expected to cause the biggest theatrical sensation of the decade by uttering a word that began with "b" and rhymed with "muddy."

Opening night was the promised sensation — traffic filled the streets around His Majesty's Theater, and the house was packed with celebrities. Tree, as was his convention, placed pieces of paper

throughout the stage with his lines on them, and tried to persuade Mrs. Pat not to say The Word.

The play was a fantastic success; the audience adored the actors to the extreme. When Eliza said, "Not bloody likely," the audience paused, and then laughed for a full minute and a half — reportedly one of the longest laughs in recorded theatrical history. Tree basked in this indulgence, doing everything Shaw had forbidden, which so disgusted the playwright that he marched out. "The last thing I saw," Shaw later complained, "was Higgins shoving his mother rudely out of his way and wooing Eliza with appeals to buy a ham for his lonely home like a bereaved Romeo."

Still, later that night Shaw cabled Mrs. Pat: "MAGNIFICENT. SUPERB. NEVER BETTER." "YOUR GENEROUS PRAISE QUITE UNDESERVED," she replied, to which Shaw could not resist responding: "DEAR STELLA. I WAS TALKING ABOUT THE PLAY." Mrs. Pat wasted no time. "DEAR JOEY," she sent back. "SO WAS I!"

Shaw v. Tree

Sir Herbert Beerbohm Tree fancied himself a playwright and was known for rewriting the work of others, particularly when he found it necessary to "improve" his own roles — which, of course, was always the case. This tendency naturally generated a certain amount of tension during rehearsals for Pygmalion:

The irresistible force now met the immovable object with the inevitable result: Shaw would not budge an inch nor yield to [Tree's] suggestions in the slightest degree. Tree wasted a lot of time in a laudable effort to bring it up to His Majesty's standard...regarding it as his sacred duty to make it into an effective piece of stage entertainment. It never once occurred to him that Shaw had already done this...and he wasted a lot of time in futile attempts to persuade Shaw to make changes and additions. Anticipating *My Fair Lady* by nearly half a century, he even suggested a ball-scene; 'a beautiful ball-scene for my beautiful theatre, Shaw, you certainly missed a heaven-sent opportunity there,' he said.

'No,' said Shaw firmly, but Tree was not easily deterred; he continued as if Shaw had not spoken. 'I can just see it, a street scene, Park Lane, the Embassy all lit up with an awning, dozens of taxis and cars drawing up and...'

'The London County Council will only allow us one taxi,' said Shaw, 'have you forgotten that?'

'...and then a transformation scene,' continued Tree smiling happily. 'We are in the ball-room, footmen in livery, chandeliers, a real orchestra playing a waltz, hundreds of supers in gorgeous clothes, Eliza comes in with Pickering, she is wearing a beautiful gown with jewels...'

'No!' repeated Shaw firmly, 'it's not necessary,' but he might as well have saved his breath for Tree was not listening; he was speaking like a prophet inspired. 'Then there will be a huge curved staircase and then...then...then I shall descend the staircase and then I shall present Eliza to the Ambassador, perhaps he will be Turkish with a gold and black uniform with a fez, and then I will waltz

with Eliza all over the stage and...

'Sir Herbert!' interrupted Shaw, speaking now very slowly and carefully as if to an idiot child, which in a sense he was, 'why do you always want to gild the lily? If I thought the ball-scene such as you have described was dramatically necessary, believe me, I would have written one. You calmly propose to spend hundreds of pounds on an elaborate set, costumes and effects to produce a scene which — if I know you — will last as long as the rest of the play put together, and for what? Simply to make a point which I have made very simply and effectively in a single page of dialogue in Act Four.' 'Aah!' interrupted Tree eagerly, 'but don't you see, if you do as I suggest, we can cut your Act Four.' 'No!' roared Shaw. 'If this was a musical comedy at the Gaiety, it would be a different matter, but it isn't.'

—From *The Truth About 'Pygmalion,'* by Richard Huggett



WHO'S WHO



Having graduated from Stanford University with Honors in International Relations, **DICK BUTTERFIELD** came to A.C.T. in 1982 to study in the Advanced Training Program. After two years of training with the likes of William Ball, James Edmondson, Janice Hutchins, Lawrence Hecht, Frank Ottiwell, and Dakin Matthews, he worked with the Berkeley Shakespeare Festival for two seasons in roles including Navarre in *Love's Labors Lost*, Flute in *A Midsummer Night's Dream*, and Catesby in *Richard III*. After two shows with the Berkeley Jewish Theater, where he appeared as Freddie in *Good* and Moses in *The Firstborn*, and work at San Jose Repertory Theater, Butterfield returned to A.C.T. at the invitation of former artistic director Edward Hastings. During eight seasons with A.C.T., his roles have included Billy in *The Real Thing*, Captain Cummings in *Diamond Lil* (with Gretchen Wyler), Edgar in *King Lear* (directed by Edward Hastings), Tony in *Woman in Mind* (with Michael Learned), Charles Darnay in *A Tale of Two Cities*, Pale in *Burn This*, and Rosencrantz in John C. Fletcher's *Hamlet*. Since returning to A.C.T., he has earned his M.F.A. and served as Dean of A.C.T.'s Conservatory. Last season he appeared as Dr. Talbot in *Dinner at Eight*, under the expert direction of Albert Takazaukas. Television and film credits include "Midnight Caller" and '68. Butterfield is also proud to have served as an artist member of the A.C.T. Board of Trustees.



NANCY CARLIN has performed leading roles at many West Coast theaters, including Berkeley Repertory Theater, California Shakespeare Festival, Oregon Shakespeare Festival (in Ashland and Portland), Shakespeare Santa Cruz, Marin Shakespeare Company, Marin Theater Company, Eureka Theater Company, and the Pacific Conservatory of the Performing Arts. Among her many A.C.T. credits are Paula Jordan in *Dinner at Eight*, Viola in *Twelfth Night*, Beth in *A Lie of the Mind*, Kitty in *Taking Steps*, Maggie in *Cat on a Hot Tin Roof*, Lucie in *A Tale of Two Cities*, Iris in *Feathers*, Jennifer Dubedat in *The Doctor's Dilemma*, Masha in *The Seagull*, and Philia in *A Funny Thing Happened on the Way to the Forum*. Carlin stars in the Jon Fost film *Frameup*, which premiered at the Sundance and Berlin Film Festivals. She holds a B.A. in comparative literature from Brown University and an M.F.A. from A.C.T.'s Advanced Training Program.

GERALD HIKEN appeared last season in A.C.T.'s *Antigone* and *The Learned Ladies*.

KENNA HUNT makes her first appearance with A.C.T. this season, but not her first at the Marines Memorial Theater, having played Dotty in the long-running *Noises Off* after its move from Marin Theater Company under Richard Seyd's direction. She played Corin in Seyd's *As You Like It* for the San Francisco Shakespeare Festi-



val and Mrs. Hedges in *Born Yesterday* at Marin Theater Company. Hunt has been nominated five times by the Bay Area Theater Critics' Circle, most recently for her portrayal of Mrs. Moorhead in *The Women* at Marin Theater Company. She has received Drama-Logue Awards for Maggie in *Mourning Pictures* at the Eureka Theater Company, Emma Jung in *The Couch* at the Magic Theater, and Kathleen in *Home* at the San Francisco Repertory Theater. Her favorite roles include Sarah in *Quilters* and Agnes in *Passion Play* (directed by Joy Carlin) at San Jose Repertory Theater, Stella in *Follies* at the San Jose Civic Light Opera, Emily in *Wings* at Marin Theater Company, Helen in *A Taste of Honey* at the San Francisco Actors' Ensemble, and Mrs.

Plum in *Uncommon Women and Others* at the Magic Theater. At the Napa Valley Theater Company, where she was guest artist for five years, she performed the title role in *Mother Courage*, Olga in *The Three Sisters*, and Lady Hurf in *Thieves' Carnival*. For her work at the Omaha Playhouse she was awarded the Henry Fonda-Dorothy McGuire Award for best acting. She has a B.F.A. in drama and graduated from the Royal Academy of Dramatic Art in London, winning the Flora Robson Award in the Forbes-Robertson Shakespearean Competition. While in London, Hunt performed with the Southwark Shakespearean Festival and with the American Arena Theater at the American Embassy in Grosvenor Square.



JAMIE JONES most recently appeared in *Free Will and Wanton Lust* at the Cable Car Theater. She is a 1993 graduate of A.C.T.'s Advanced Training Program, where she appeared as Bonnie in *Hurly Burly*, the title role in *Yerma*, Cornelia in *Cymbeline*, and Charlotta Ivanovna in *The Cherry Orchard*. Other credits include Nerissa in *The Merchant of Venice* and Edith in *Blithe Spirit* at the Utah Shakespearean Festival, and Lady Fidget in *The Country Wife* and Aerial in *Coastal Disturbances* at the Western Stage. Jones has also performed with the Fantasy Theater in Sacramento.

BRETT JAMES KENNEDY is a 1993 graduate of A.C.T.'s Advanced Training Program. As Freddy he makes his mainstage debut. His regional stage credits include Jean Michel in *La Cage aux Folles* at the Pittsburgh Playhouse, *At This Evening's Performance* at St. Vincent's Theater, and



All's Well That Ends Well at the Three Rivers Shakespeare Festival. His film credits include *The Cemetery Club* and *Dominick and Eugene*. He has been seen in the P.B.S. television movies *Darrow* and *The Mark Twain Musical Drama*.



CHARLES LANYER was most recently seen at A.C.T. as Gustav in *Creditors*. He has previously appeared at A.C.T. in the title role of *Cyrano de Bergerac* (a role he has also filled at the Garden Grove Shakespeare Festival), and as Mark in *Taking Steps*, Steve Crandall in *Broadway*, Johann in *Pillars of the Community*, and Bill in *The Hot l Baltimore*. At Berkeley Repertory Theater he has portrayed Undershaft in *Major Barbara*, George in *Who's Afraid of Virginia Woolf?*, the Devil/Mendoza in *Man and Superman*, and Judge Brack in *Hedda Gabler*. At the Mark Taper Forum, he has appeared as Dr. Douglas in *Miss Evers' Boys* and Yves in Sybille Pearson's *Untitled Play*. During five seasons at South Coast Repertory, his roles

included Dysart in *Equus*, Jack in *The Ruling Class*, Simon Hench in *Otherwise Engaged*, and Frederick the Great in *The Sorrows of Frederick*, among others. Off Broadway he appeared with Meryl Streep in *Alice in Concert* at the New York Shakespeare Festival. He has also performed leading roles for such national companies as the San Diego Shakespeare Festival, Seattle Repertory Theater, Pacific Conservatory of the Performing Arts Theatrefest, Los Angeles Theater Center, and Denver Center Theater Company. Among his television and film credits are "The Robert Kennedy Story," "St. Elsewhere," "Hill Street Blues," "Matlock," "Moonlighting," and *The Stepfather*.



DAVID MAIER, a graduate of the Advanced Training Program, is currently in his eighth year with A.C.T. 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 appeared in the A.C.T. productions of *Good, Hamlet, Judevine, Right Mind, Saint Joan, Nothing Sacred, Golden Boy, A Christmas Carol*, and many others. He also serves as A.C.T.'s Literary Coordinator. Maier has acted in numerous roles throughout the Bay Area, including Christian in San Jose Repertory Theater's production of *Cyrano de Bergerac* and Otto in *Curse of the Werewolf* at Theater on the Square. This winter he will direct A.C.T.'s production of *A Christmas Carol* for the third season. A founding member of Encore Theater Company, Maier has 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.



JOAN MANKIN appeared as Hattie Loomis and, stepping in for Jan Miner, Carlotta Vance in last season's *Dinner at Eight*. She has been a company member of the San Francisco Mime Troupe, Dell'Arte Players Company, Pickle Family Circus, and Lilith Women's Theater. She has also performed with the California and San Francisco Shakespeare Festivals, Vaudeville Nouveau, Eureka Theater Company, Oakland Ensemble Theater, Make-A-Circus, and TaleSpinners Theater. Her television and movie credits include *Desert Hearts*, *Over My Dead Body*, and "Midnight Caller."



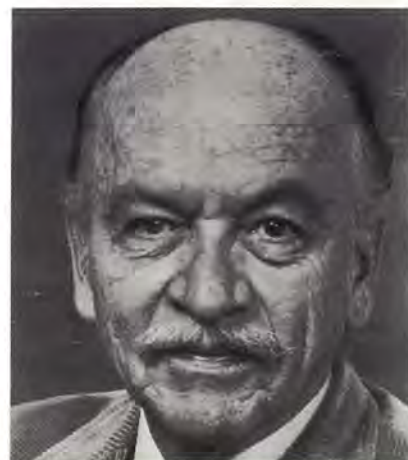
MAUREEN McVERRY (a.k.a. "Mrs. Richard Alber"), last seen at A.C.T. in *The Pope and the Witch* and as Kitty Packard in *Dinner at Eight*, was recently featured in two long-running San Francisco shows: *Curse of the Werewolf* at Theater on the Square, for which she garnered a Bay

Area Theater Critics' Circle Award, and *Noises Off* at Marin Theater Company and the Marines Memorial Theater, which won her a Drama-Logue Award for best performance. At Marin Theater Company she also performed in *Side by Side by Sondheim*, *Born Yesterday*, *Room Service*, and *You're Gonna Love Tomorrow*, for which she won a Bay Area Theater Critics' Circle Award. She has also worked with many other companies in the Bay Area, including the Encore Theater Company, San Jose Repertory Theater, Eureka Theater Company, and Magic Theater. Her film and television credits include *The Dead Pool*, *True Believer*, *Big Business*, and KQED's "Dead Pan Alley."



FRANK OTTIWELL has taught the Alexander technique at A.C.T. since the company's Pittsburgh beginnings in 1965. He studied at the Canadian Art Theater in his hometown of Montreal before moving to New York, where he studied at the Vera Soloviova Studio of Acting and the American Center for the Alexander Technique. He has appeared in over fifteen productions at A.C.T., including *The Three Sisters* (which played on Broadway in 1969), *The Matchmaker*, *Desire Under the Elms* (which toured the Soviet Union), *Macbeth*, and last season's *Dinner at Eight* and *A Christmas Carol*. He has also been seen in televised versions of A.C.T. productions of *Glory! Hallelujah!*, *A Christmas Carol*, and *Cyrano de Bergerac*.

WILLIAM PATERSON joined A.C.T. in 1967 to play James Tyrone in *Long Day's Journey into Night*. A graduate of Brown University, Paterson served in the army for four years before starting his profes-



sional acting career in a summer stock company. He appeared for at least part of every season for twenty years at The Cleveland Play House, taking time out for live television, films, and four national tours with his own one-man shows. The A.C.T. productions in which he has appeared in major roles include *You Can't Take It with You*, *Jumpers*, *The Matchmaker* (U.S.S.R. tour), *All the Way Home* (Japan Tour), *Buried Child*, *The Gin Game*, *Painting Churches*, *The Doctor's Dilemma*, *Saint Joan*, and *Saturday, Sunday and Monday*, for which he received the Bay Area Theater Critics' Circle Award for best supporting actor, and *The Cocktail Hour*, for which he received a Bay Area Theater Critics' Circle Award for best principal performance. Paterson played Scrooge in the original A.C.T. production of *A Christmas Carol* and performed the role for fourteen seasons. He served for nine years on the San Francisco Arts Commission and for two years as a Trustee of the A.C.T. Foundation.

DAVID RASNER is a graduate of the Advanced Training Program at A.C.T. and a Professional Theater Intern. His roles in Conservatory productions include Scoop in *The Heidi Chronicles*, Brutus in *Julius Caesar*, Frondoso in *Fuente Ovejuna*, Chebutykin in *The Three Sisters*, and Pylades in *The Libation Bearers*. Most recently, he has appeared as Rocky in *Damn Yankees* and Captain Dumaine in Barbara Damashek's production of *All's Well That Ends Well* at Shakespeare Santa Cruz. Other credits include Mike in *A View from the Bridge* and Trevor in *Bedroom Farce* at Santa Rosa Sum-



mer Repertory Theater. Rasner attended C.S.U. Fresno, where he appeared as Horse in *Who's Happy Now*, Jerry in *Betrayal*, Gross in *The Memorandum*, Caliban in *The Tempest*, Tony in *Savage in Limbo*, and Banquo in *Macbeth*.



BETH RICHMOND graduated from the Advanced Training Program and is pleased to be joining the company this season as a Professional Theater Intern. Her studio roles at A.C.T. included Troilus in *Troilus and Cressida*, Roma Avery in *August Snow*, Anfisa in *The Three Sisters*, and the title role in Sophocles' *Electra*. Last summer Richmond performed at the Magic Theater in *Why We Have a Body* and in the Bay Area Playwrights' Festival. Before coming to A.C.T., she appeared in the Sacramento Theater Company's production of *The Cherry Orchard* and the 24th Street Theater production of *Crimes of the Heart*. Richmond received a B.A. in drama from San Francisco State University, where she was awarded the

Jules Irving Scholarship for professional promise in the theater.



BRIAN KEITH RUSSELL, a San Francisco native, is a 1993 graduate of the Advanced Training Program and a Professional Theater Intern. He was last seen as Dan Henniman in Encore Theater Company's production of *Down the Road*. With Diggin' Hole Productions of San Francisco, he has appeared in Len Jenkins' *Poor Folks Pleasure* and as Crowsfoot in Mac Wellman's *Harms Way*, Petruchio in Charles Marowitz's adaptation of *The Taming of the Shrew*, and Sycamore in Sam Shepard's *The Unseen Hand*. Last season at A.C.T. Russell took the stage as the executioner in Robert Woodruff's *The Duchess of Malfi*.



LYNNE SOFFER has appeared in the A.C.T. productions of *Dark Sun*, *Cyrano de Bergerac*, *Good*, and *Dinner at Eight*. Her other Bay Area stage credits include San Jose Repertory Theater's *The Innocents*; Encore Theater Company's *Uncle*

Vanya, *June 2nd*, and *Women Beware Women*; and Victoria Rue's *CancerBodies* at Brava! for Women in the Arts. She has performed with the Alaska Repertory Theater, Sherwood Shakespeare Festival, Acadia Repertory Theater of Maine, and in New York City with the Direct Theater and the 29th Street Project. She has toured extensively throughout Alaska in *Shakespeare's Women* and has taught and directed in that state's Artists-in-Schools program since 1979. Soffer also teaches in A.C.T.'s Conservatory and for Voicetrax in Marin and has served as a dialect coach for Berkeley Repertory Theater, San Jose Repertory Theater, Magic Theater, Actors' Theater of San Francisco, Pacific Conservatory of the Performing Arts, and A.C.T.



SHIRLEY JAC WAGNER has a degree in theater arts from the University of Minnesota. Her credits include summer stock, tours throughout the northwestern and eastern parts of the U.S., and nine years with the San Francisco Actor's Workshop, where she played major roles in over nineteen productions. Beginning in 1965, she was in the acting company at the Vivian Beaumont Theater (in New York City's Lincoln Center) for its first four years of operation, appearing in six productions. In 1969 she returned to the Bay Area, where she portrayed Mary Tyrone in *Long Day's Journey into Night* at the Walnut Creek Civic Arts Theater, worked with the Los Gatos California Shakespeare Festival, and appeared as Dr. Charlotte Wallace in Durang's *Beyond Therapy* and Mrs. Raffi in Bond's *The Sea*, among others, at Berkeley Repertory Theater.



—PYGMALION DESIGNERS AND STAFF—

KENT DORSEY (*Scenic Design*) returns to A.C.T. after designing the sets and lighting for *The Pope and the Witch* and *The Marriage of Figaro*. His New York design credits include *About Time*, *The Cocktail Hour*, *Yankee Dawg You Die*, *Suds*, and *Another Antigone*. He made his Washington, D.C., debut with the lighting for *The Cocktail Hour* at the Kennedy Center. He has worked as both scenic and/or lighting designer for directors Jerry Zaks, Jack O'Brien, Ellis Rabb, Adrian Hall, John Hirsch, John Tillinger, Ed Call, Luis Valdez, Charles Marowitz, and Sharon Ott. He has also designed scenery and/or lighting for over sixty productions at the Old Globe Theater in San Diego, including *A Midsummer Night's Dream*, *Othello*, *Coriolanus*, *Macbeth*, *Cats*, *Play*, *Rashomon*, *Tartuffe*, and *Much Ado About Nothing*. He has designed for many resident companies, including the La Jolla Playhouse, Ahmanson at the Doolittle, Playwrights Horizons, Denver Center Theater Company, The Shakespeare Theater at the Folger in Washington, D.C., Berkeley Repertory Theater, Studio Arena Theater in Buffalo, Philadelphia Drama Guild, South Coast Repertory, Los Angeles Theater Center, A Contemporary Theater in Seattle, San Jose Repertory Theater, El Teatro Campesino, San Diego Repertory Theater, Eureka Theater Company, and Arizona Theater Company. He also designed the sets and lighting for the West Coast premiere of *The Lighthouse* for San Diego Opera. He is an associate artist at Berkeley Repertory Theater.

SHIGERU YAJI (*Costumes*) is very pleased to be making his A.C.T. design debut. In his tenth season as a principal designer with South Coast Repertory, he has created costumes for a number of S.C.R.'s most critically acclaimed productions, including *Twelfth Night*, *Heartbreak House*, *Happy End*, *Man and Superman*, *Sunday in the Park with George*, *You Can Never Tell*, and *School for Scandal* on the mainstage, and productions of *Noah Johnson Had a Whore*, *Man of the Flesh*, *Blue Window*, and *Top Girls* on the second stage. Yaji's designs have also been seen at the Oregon Shakespeare Festival/Portland

(in Richard Seyd's production of *King Lear*), Old Globe Theater in San Diego; Pasadena Playhouse; Westwood Playhouse; Los Angeles Theater Center; Taper, Too; Grove Shakespeare Festival; East-West Players; International City Theater; GeVa Theater in New York; and 1990 Singapore Festival of Arts. He is the recipient of the 1988, 1990, and 1991 Los Angeles Drama Critics' Circle Awards for distinguished achievement in costume design and the winner of twenty-five Drama-Logue Awards.

NANCY LANE (*Dialect Coach*) is the voice-text coach of PlayMakers Repertory Company and has coached at such theaters as the Circle in the Square, Classic Stage Company, A Contemporary Theater, and Chautauqua Theater Company. She taught at the Juilliard School in New York for six years and has been on the faculty of New York University's graduate acting program, Circle in the Square, and University of Washington's actor training program. She has an advanced diploma in voice studies from the Central School of Speech, London and has worked as an actress with The Guthrie Theater, Seattle Repertory Theater, and PlayMakers Repertory Company.

BRUCE ELSPERGER (*Stage Manager*) returns for his seventh season with A.C.T. 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. Theatre-fest 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, Elsparger has studied in London and worked as an art therapist in schools in Iowa and Montana.

KAREN VAN ZANDT (*Stage Manager*) is now in her fifteenth season with A.C.T., where she has stage-managed productions of *Miss Evers' Boys*, *Dinner at Eight*, *Good, Charley's Aunt*, *Taking Steps*, *Cat on a Hot Tin Roof*, *The Marriage of Figaro*, *The Gospel at Colonus*, *Burn This*, *Twelfth Night*, *Saint Joan*, *Sunday in the Park with George*, *Another Part of the Forest*, *Mourning Becomes Electra*, and *A Christmas Carol*. Other production credits in the Bay Area include *The Boys in Autumn* (with Kirk Douglas and Burt Lancaster), *Top Girls*, *Greater Tuna*, and *Love Letters*.

DAVID KURTZ (*Assistant Director*) graduated from Stanford University with a degree in creative writing in 1989. His directing credits include *Walls* and *The Crucible* at the Asian American Theater Project, *Every Good Boy Deserves Favor* at the Redwood Symphony, and *Yankee Dawg You Die* at the Stanford Centennial and City Lights Theater. Kurtz worked on recent productions of *A Normal Life*, *The Royal Hunt of the Sun*, and *The Heidi Chronicles* at TheatreWorks and *The Swan* at the Magic Theater. He will direct a new play, *Five Letters to Turin*, for the Actors' Theater Group in Los Angeles.

LANCE BARRY MILLER (*Associate Dramaturg*) has served as dramaturg for A.C.T.'s productions of *Hapgood* and *The Duchess of Malfi*, and for Cherrie Moraga's *Shadow of a Man* for Plays-in-Progress. He is also a staff writer and resident Associate Dramaturg at A.C.T. Other dramaturg credits include *Oedipus Rex* at San Jose Repertory Theater and *The Alchemist* and *The Dispute* at Stanford University. He has also directed his own adaptations of Howard Brenton's *Gum and Goo*, Tom Stoppard's *Dogg's Hamlet*, Seneca's *Oedipus*, and Shakespeare's *All's Well That Ends Well*. This season he will help coordinate "A.C.T. Perspectives," a series of public symposia underwritten by the National Endowment for the Humanities. Miller teaches at Stanford University, where he is a doctoral candidate in drama and the humanities, and De Anza College.

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

CAREY PERLOFF (*Artistic Director*) assumed artistic leadership of A.C.T. in June 1992. Known for directing innovative productions of classics and new works adapted from or inspired by classical works and themes, Perloff opened her first season at A.C.T. with August Strindberg's *Creditors*, followed by Timberlake Wertenbaker's new translation of *Antigone*, and this season she directs a new translation of Chekhov's *Uncle Vanya* by Paul Schmidt. Last May she staged the world premiere of Steve Reich and Beryl Korot's new music-theater-video opera *The Cave* at the Vienna Festival, Hebbel Theater in Berlin, and Royal Festival Hall in London; *The Cave* will open the Next Wave festival at the Brooklyn Academy of Music in October. Perloff served as Artistic Director of New York's CSC Repertory Ltd.-The Classic Stage Company from 1986 to 1992, where she directed the acclaimed world premiere of Ezra Pound's version of Sophocles' *Elektra* (with Pamela Reed and Nancy Marchand), the American premiere of Harold Pinter's *Mountain Language* (with Jean Stapleton and Peter Riegert) on a double bill with his *The Birthday Party*, Tony Harrison's *Phaedra Britannica*, Thornton Wilder's *The Skin of Our Teeth*, Lynne Alvarez's translation of Tirso de Molina's *Don Juan of Seville*, Michael Feingold's version of Alexandre Dumas' *The Tower of Evil*, Beckett's *Happy Days* (with Charlotte Rae), Brecht's *The Resistible Rise of Arturo Ui* (with John Turturro), and Len Jenkins' *Candide*. Under her direction, CSC won the 1988 Obie Award for artistic excellence, as well as numerous Obies for acting, design, and production. Other New York credits include Kilburg Reedy's *Second Lady*; Terri Wagener's *The Man Who Could See Through Time*; *Leverage*, a musical theater/dance work created in collaboration with Max Rapkin and Ara Fitzgerald; Paula Cizmar's *Candy and Shelley Go to the Desert*; Sean O'Casey's *The Silver Tassie*; Brecht's *St. Joan of the Stockyards*; and the New York premiere

of David Allen's Australian play *Cheapside*. In Los Angeles, she staged Pinter's *The Collection* at the Mark Taper Forum, winning a Drama-Logue Award for outstanding direction, and was Associate Director of Steven Berkoff's *Greek*, which won the Los Angeles Drama Critics' Circle Award for the best production of 1983. Her production of Ingebor Bachman's *The Good God of Manhattan* for Voices International (featuring Elizabeth McGovern) was broadcast on National Public Radio. Perloff, from Stanford University, received her B.A. (Phi Beta Kappa) in classics and comparative literature 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.

JOHN SULLIVAN (*Managing Director*) joined A.C.T. as its chief administrative and financial officer in 1986. A native San Franciscan, Sullivan has been active in the theater since the mid-1970s, when he directed Harvey Perr's *Afternoon Tea* for the Circle Repertory Company in New York. In 1977 he joined the staff of the Mark Taper Forum as a resident director and producer. As head of the Taper's Forum Laboratory he produced numerous new plays by such writers as David Mamet, Susan Yankowitz, and A.R. Gurney. More recently he produced *The Detective*, a collaboration between Joseph Chaikin and Vaudeville Nouveau at San Francisco's Magic Theater. A former deputy director of the California Arts Council, Sullivan has served on the boards of Theater Bay Area and the San Francisco New Vaudeville Festival. He currently serves on the National Executive Committee of The League of Resident Theaters. After completing his graduate work at the University of Southern California's School of Cinema, Sullivan wrote and directed numerous short films for the educational and entertainment markets,

including three that were featured on national Emmy Award broadcasts. For five years he was a consultant to the Rand Corporation, focusing his work on the process and societal impact of popular culture. As a communications consultant Sullivan has advised such diverse clients as the California Roundtable, Kansas City Power and Light, and Major League Rodeo. Among his writings is *The National Outdoor Leadership School's Wilderness Guide*, a manual for camping and mountaineering published by Simon and Schuster, and numerous articles for magazines and newspapers.

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*, and concludes this season with the Bay Area premiere of David Mamet's *Oleanna*.

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*.

JAMES HAIRE (*Production Director*) began his career on Broadway with Eva Le Gallienne's National Repertory Theater. Among the productions he stage-managed were *The Madwoman of Chaillot* (with Le Gallienne, Sylvia Sydney, and Leora Dana), *The Rivals*, *John Brown's Body*, *She Stoops to Conquer*, and *The Comedy of Errors*. Haire also stage-managed the Broadway productions of *Georgy* (a musical by Carole Bayer Sager), *And Miss Reardon Drinks a Little*, and the national tour of Woody Allen's *Don't Drink the Water*. Haire joined A.C.T. in 1971 as Production Stage Manager. In that capacity, he managed more than one hundred productions and took the company on numerous regional, national, and international tours. He assumed the position of Production Director in 1985.

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 *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 (*Set Design*) has designed *Antigone* and *Hamlet* for A.C.T., and her design for Holly Near's *Fire in the Rain...Singer in the Storm* was recently seen at the Stage Door Theater. For Berkeley Repertory Theater, she has designed *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*) returns to A.C.T. after designing the lighting for last season's *Antigone* and *The Learned Ladies*. 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,

Continued on page P-23



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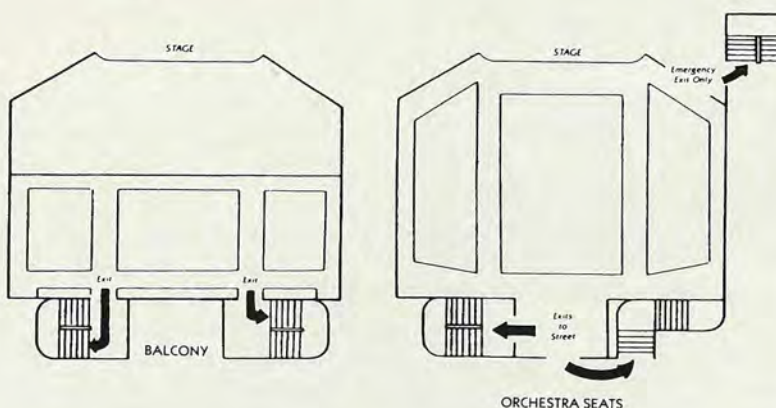
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continued from page P-20

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 wig-makers 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*.

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

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

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

SPECIAL PROGRAMS

A.C.T. Perspectives: A six-symposium series to be held from 7 to 9 p.m. on selected Monday evenings throughout the season, featuring in-depth panel discussions and performance demonstrations by scholars and artists from all over the country. Topics range from aspects of the season's productions to the general relation of theater and the arts to American culture. The symposia, moderated by A.C.T. directors, are free of charge and open to everyone. For information, call 749-2228.

Speaking Out: Informative after-show discussions concerning issues and ideas raised by the afternoon's play, scheduled throughout the season after selected Sunday matinees. The discussions, moderated by A.C.T. directors, are free of charge and open to everyone. For information call 749-2228.

A.C.T. Prologues: Presented before the Tuesday evening Previews for all productions, except *A Christmas Carol*, in the same theater as the evening's play, from 5:30 p.m. to 6:30 p.m. Doors open at 5 p.m.

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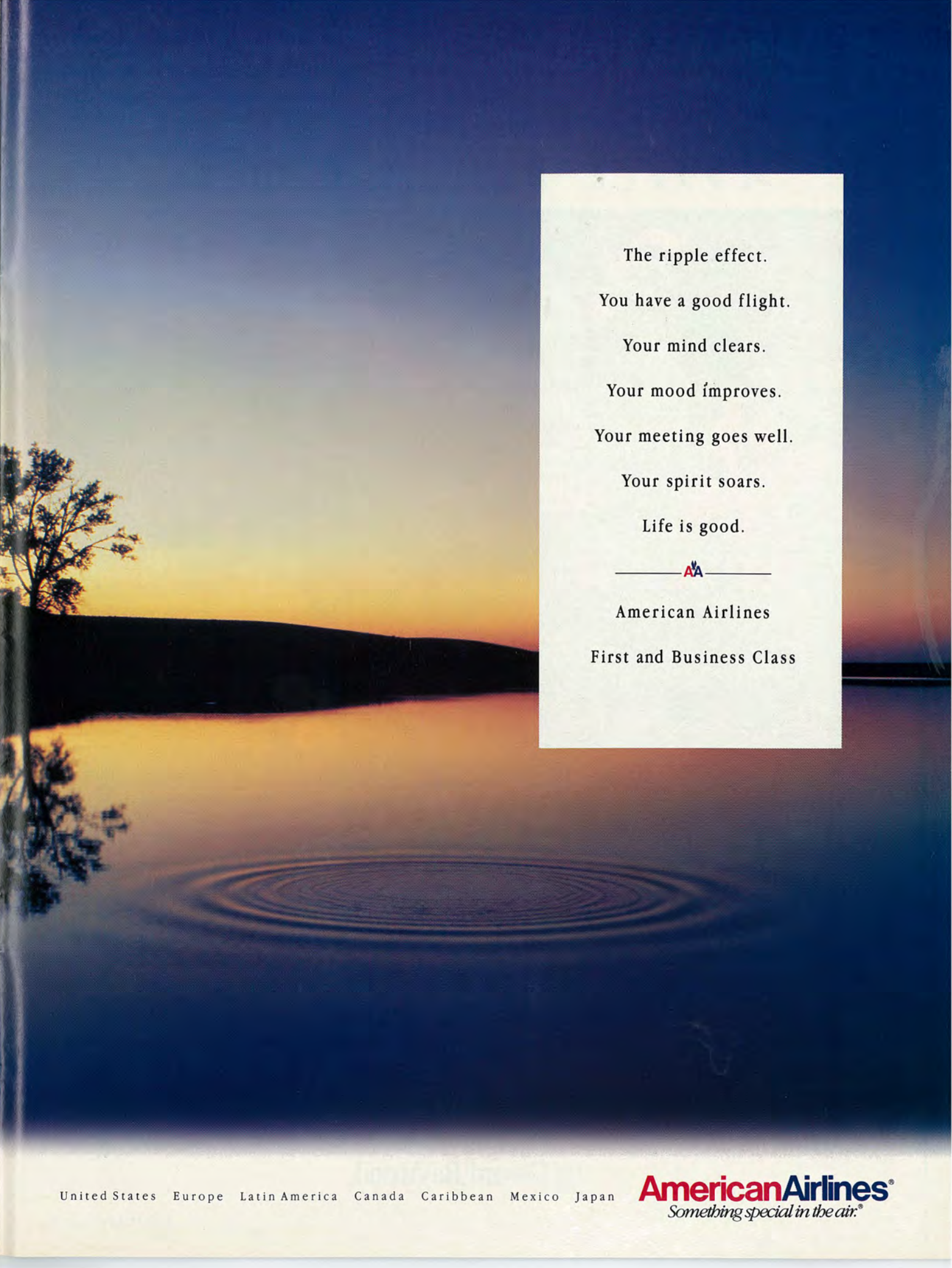
The Orpheum Theater is located at 1192 Market Street at Eighth, near the Civic Center BART/MUNI Station.

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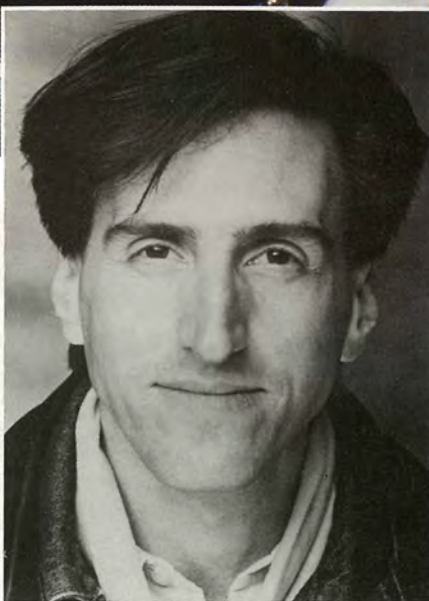
Rudnick's hit play Jeffrey wows audiences out West



WILLIAM GIBSON/MARTHA SWOPE ASSOC.

Playwright Paul Rudnick lives in a small Greenwich Village brownstone, in an apartment that once belonged to the actor John Barrymore. We could talk about Barrymore if there is a lull in the conversation, I think to myself as I climb to the top floor to interview Rudnick. But conversation with Paul Rudnick doesn't flag. He is never at a loss for a pithy one-liner or a clever *bon mot*. Imagine a Woody Allen with a gym body, a Woody Allen who is gay. Check out Rudnick's new play, *Jeffrey* at the Westwood Playhouse in Los Angeles

Gerard Raymond is a veteran theater writer based in New York.



and Theatre on the Square in San Francisco, and the you'll see what I mean.

A runaway hit since it opened in New York at the beginning of this year, *Jeffrey* is a comedy about a young, gay man who

vows to give up sex because of AIDS. In a series of sketches, the celibate hero scurries nervously through contemporary gay Manhattan trying to run away from sex, love and commitment until he falls in love with an HIV-positive man. Part screwball comedy, part romance, part wicked satire, *Jeffrey* is an attempt to come to terms with the plague through laughter.

Who is this man who challenges us to laugh in the face of AIDS? The apartment I have just walked into reflects a decidedly eccentric taste. I figure it's a good place to start. "I saw this ad in *The New York Times* which said 'medieval duplex,' and the real estate agent said Barrymore lived there in 1917," Rudnick

Above: Members of the original New York cast of *Jeffrey*. Inset: The playwright, Paul Rudnick.

by Gerard Raymond

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Left to right: Patrick Kerr, Edward Hibbert, and John Michael Higgins at L.A.'s Westwood Playhouse in the roles they created in the New York production of Jeffrey.

tells me as I take in his living room, a snug garret crammed with antiques and Victoriana. "Because I am a student of the theater and a real estate romantic, I fell in love with the place immediately. It was my childhood fantasy of Greenwich Village life."

Barrymore had named the apartment "Alchemist's Corner." Now, as Rudnick himself says smiling, it looks like a stage set for a murder mystery in summer stock. There are old portraits on the walls and every available table top is cluttered with candlesticks and lamps. Heavy ungainly objects, like the wooden mantelpiece, predominate. If you said junk, I suspect he'll cheerfully agree with you. Some of the pieces, Rudnick says, are genuine antiques, but he goes for mood rather than for authenticity. "When I lie on the couch with a legal pad, desperate to avoid writing, I can look up and see a kind of furniture parade." I had to ask about the centerpiece of his living room, an ornately carved throne. "It's a real test actually," he replies laughing. "When people come in they either shy away from it or they head right for it. My mother immediately sat on it."

* * *

You won't find clues to Rudnick's wildly theatrical personality in his child-

hood. He was born thirty-six years ago in the suburbs — Piscataway, New Jersey, to be specific. According to him, New Jersey is like a "mass day-care center", a "holding pad" with malls and lakes, designed to coddle children. He had a happy and untroubled childhood in Piscataway. "The people were very kind, but I knew they were only feeding and clothing me until the people in New York came to get me."

When it was time to go to college Rudnick chose Yale over Harvard, because Cole Porter went to Yale. Harvard, according to Rudnick, prepares people to become President of the United States, whereas at Yale one learns to play the piano and mix a martini. Never mind that Yale produced George Bush, that, Rudnick says, was an aberration. "Going to Yale was like being in a Broadway show out of town. Eventually you would be moved to New York where you would be a hit!"

Rudnick moved to his dream city in 1979, and although his Broadway debut was still over a decade away, he was finally in his element. He says he met many people with no money and no access, all trying for the same life that he wanted. "There was a wonderful sense of community — the gay community and the arts community." At Yale he

had met two kindred spirits, playwright Wendy Wasserstein and costume designer William Ivey Long, who in time, were also going to make it big on Broadway. They remain his close friends today.

When he was growing up, Rudnick's parents had tried to impress on him the value of the dollar and the importance of hard work. Their efforts backfired. The young Rudnick had become convinced that he would "rather die" than have a job. Of course, this severely limited his options in the real world. "I couldn't be an heir to a great fortune because of my parent's selfishness — their refusal to be Rockefellers," he quips. Supporting himself with various odd jobs, Rudnick decided that the only profession left open to him was writing.

He tried his hand at journalism, but his wild imagination almost got him into trouble. "I would do interviews and if the person wasn't saying anything that was interesting or pithy — no fabulous quote or great sentence — I would think one up!" Realizing that this was a bad habit for a reporter, he turned to fiction and the theater. Now he could invent as he pleased, borrowing from real life whenever necessary.

His first play, *Poor Little Lambs*, a quirky comedy about a woman who tries to break into the Whiffenpoofs, Yale's all-male singing group, was produced off-Broadway in 1982. Starring the then-unknown Kevin Bacon and Bronson Pinchot, it generated enough interest to bring it to the attention of Hollywood, although a movie never materialized. Two very funny novels followed: *Social Disease*, which was published in 1986, is a satirical take on the New York club scene featuring a young man who has never done a day's work in his life (sounds familiar?); *I'll Take It* (1989), is about a group of compulsive shoppers, inspired by Rudnick's mother and two aunts.

In due course, Rudnick's historic apartment became grist to his creative mill. In his 1991 play, *I Hate Hamlet*, a young soap star who is playing Hamlet in Central Park, moves into, where else? Barrymore's apartment in the Village. No wonder that throne looks familiar, I realize, as we sit talking. I had seen it on stage in *I Hate Hamlet*. Needless to say,

Rudnick had to improve on real life. In his play, the ghost of the celebrated thespian suddenly materializes in his former apartment to give the soap star some pointers in the classical acting tradition.

With *I Hate Hamlet*, Rudnick finally got his name up in lights on a Broadway marquee, but it turned out to be a very bizarre experience. Talking about it now, Rudnick sees the humor of the whole episode, and I'll bet it will show up someday in one of his literary confessions. What happened was that Nicol Williamson, the British actor playing Barrymore in *I Hate Hamlet*, apparently didn't like the play. He made up his own



John Michael Higgins created the role of Jeffrey in the New York production.

lines and made unscheduled exits during his scenes. When, on one occasion, he attacked another actor with a sword, it made headlines in the local tabloids. Rudnick's Broadway debut was effectively upstaged, and the show closed abruptly.

"People told me, 'Oh Paul, this will be a wonderful chapter for your memoirs,' and I wondered if they said that to the people getting out of the lifeboats from the Titanic," says Rudnick with a laugh. In fact the debacle actually helped his career as a writer. He found himself with work offers for both stage and screen,

and the play has since been produced all over the world. Two years later the playwright was back with his most successful work to date.

So we get to *Jeffrey*. I ask Rudnick, who has been openly gay from the beginning of his career, about the significance of him writing on a gay theme. "I always had gay characters, but this is the first time that I took the community as a whole subject," he replies. He says he also wanted to celebrate the "theatrically rich group" afforded by the gay community. "It's an extra plus when you are speaking to people about their immediate concerns." But, I point out, no one had quite presented the health crisis in these terms before. In the play's most quoted lines, a character says "think of AIDS as the guest who won't leave, the one we all hate. It's still our party." Rudnick agrees that his approach was unusual, and speculates that *Jeffrey* could not have been written in the first decade of the AIDS crisis. "Now there are all these questions, aside from the medical ones, about how we live with this particular nightmare, and especially how we achieve any kind of romance or hope for good simple cheer with this stuff going on."

In an article he wrote for *The New York Times* shortly after *Jeffrey* opened, Rudnick acknowledged that making wisecracks about AIDS could be viewed as being in the worst, possible taste. But, he wrote, AIDS is not the end of gay life or gay laughter. "If people can't giggle in hospitals or at memorials, all they can do is weep." There are no sacred cows in *Jeffrey*. Rudnick pokes fun at AIDS fundraisers, self-help gurus and memorial services at which guys cruise each other.

Rudnick tells me that he was very gratified when friends who were sick responded positively to his play. "Most of the people with AIDS refuse to see themselves as victims. Sometimes other people, even with the best of intentions, tend to pigeonhole those with AIDS, [reducing them to] just a red ribbon. They certainly deny PWAs a romantic life, treating them as if their lives were limited, as if they were already dead." Rudnick confesses that he enjoyed standing at the back of the theater to

WILLIAM GIBSON/MARTHA SWOFFORD ASSOC.

gauge how the play was doing. Audiences in New York, both gay and straight, respond to the play with whoops of laughter, and most of the city's critics concur that *Jeffrey* is the funniest play in town.

Rudnick believes that the "essential romantic comedy dilemma" of our time is one of love and sex in the age of AIDS; *Jeffrey* is probably the first old-fashioned romantic comedy in which an HIV positive person falls in love. True to its romantic inclinations, the play begins with slides of Manhattan accompanied by Gershwin music and ends with a couple on the top of the Empire State building, kissing against a cardboard skyline and a big cartoon moon. It's your standard boy meets boy, boy loses boy, boy gets boy back story. And it takes place in the Manhattan the young Rudnick dreamt about growing up in New Jersey. "I wanted the play to have this fairy tale romance in the center of it and I wanted to use Manhattan for its enchantment in the way Fred Astaire and Ginger Rogers and Woody Allen have used it."

But there are detractors. I remind Rudnick that even while finding the play funny, some people have questioned his use of age-old gay stereotypes: an interior decorator and his simple-minded chorus-boy lover; a randy, gay, Catholic priest; a caterer and a bartender. For the first time in our conversation he doesn't come up with a wisecrack, this is obviously a criticism that galls him. He defends himself arguing that it is "exhilarating" to write from a gay perspective those same characters that might have been token figures twenty years ago. "If you are writing from the inside, you find that they are very full human beings and have genuine strength," he says, warming to the subject.

"I think those people — the interior designers, florists, costume designers, pet groomers, and others who every one thinks of as the silliest of sissies — they are the ones who have done most of the marching, most of the protesting and they define the gay world," Rudnick continues. "To suddenly ignore them or act as if they were the Uncle Toms or Aunt Jemimas of our world is shocking to me. I wonder at those critics who seem to

prefer gay characters who are as straight as possible. That's a far more vicious stereotype — a kind of bland, middle-of-the-road, all-American decency. If I was a straight person I would be offended to be portrayed as that dull! So I think asking to have gays shown as such straight arrows is just a big mistake. And it sure isn't funny."

I decide to go a step further and ask Rudnick whether *Jeffrey* might be so popular because it is safe. Is a hit because a general audience only sees gay people as jesters? "In most gay projects there tends to be that moment where there is a soap opera chord or a drum roll and you see two men kissing



Harriet Harris plays *Woman in Bed*, *Showgirl*, *Ann Marwood Bartle*, *Debra Moorhouse*, *Sharon, Mom*, and *Mrs. Marcangelo* in *Jeffrey*.

or having sex. One of the things I wanted with *Jeffrey* was to have the guys kissing within the first five seconds. There is so much open sexuality and gay romance in the play, so that far from saying we are harmless jesters, it says we are completely sexual, powerful, and very funny people. I don't think that's safe. I think it's more subversive. Because it is funny, people are disarmed and almost accept it without knowing. I haven't been to many plays about wild optimistic gay romances, and I am very pleased to have written one."

However you read *Jeffrey*, the bottom

line is that it *is* funny. Like the playwright himself. I have only to ask my next question and Rudnick is bubbling again. I mention the recent revelations that Libby Waxman-Gelmer, film critic-at-large for *Premiere* magazine is none other than our playwright. Mrs. Waxman-Gelmer's regular columns, with her idiosyncratic film reviews peppered with caustic comments about movie stars and anecdotes about her family and gay friends, are the comic highlight of the magazine. "She is a goddess, a wonderful and distinct creature and I am but a humble manservant," Rudnick exclaims. "I don't see why she should be tagged with the burden of being identified with this hack gay writer, when she is clearly a prose stylist far beyond my gifts," he carries on.

Even if he claims he's not in Goddess Libby's league, Rudnick's fame has spread to Hollywood. His first effort there however, was not a success. He wrote the original script for *Sister Act*, but it was junked when Whoopi Goldberg came on board replacing Bette Midler. He also did some uncredited revisions on *The Addams Family*. But with the sequel, *Addams Family Values* opening this Thanksgiving, Rudnick will come into his own as a screenwriter. It's easy to see how Rudnick the ex-suburbanite must have enjoyed chronicling this most unwholesome of American families. "The parents are permissive, the children are outrageous, the house is a deliriously happy wreck, and no one is ever punished," he says gleefully.

We are running out of time now, so I ask Rudnick about his next project. It's a new play due summer 1994, but he tells me he won't talk about it this early for fear of jinxing it. I subsequently learn that it's titled *The Naked Truth* and focuses on a New York socialite who wants to shut down a gallery because it is exhibiting allegedly obscene photographs. As I leave Rudnick's apartment, I realize that journalists who interview this playwright won't need to make up things about their subject. For the past one and a half hours he has given me the Paul Rudnick Show, and there were just about as many laughs here as there are in *Jeffrey*. □

Touting Toronto

Arts Abound to the North

The 200th anniversary in July of Toronto's founding as a city on the north shore of Lake Ontario whizzed by with little local exuberance. But then Torontonians tend to be almost blasé, even jaded, about most things — except when the Blue Jays win the World Series.

They appear to take the city's infinite variety of pleasures for granted, because taken together, such delights would ordinarily inspire the most irksome kind of boasting, at home or abroad. They don't usually boast about the city.

The Greater Toronto Area is Canada's

Albert Warson is a Canada-based writer.



MICHAËLE POIR TRENCH

largest — population 3.5 million — and most cosmopolitan city (the United Nations designated Toronto as the world's most ethnically-diverse city in 1989). Sheer size and ethnicity make for the human dynamics; progressive municipal governments and resigned taxpayers (no proposition 13s here) have done the rest.

Toronto is traversed by an efficient and safe transit system, is kept squeakily clean and relatively safe, parks everywhere, with a wonderful waterfront and is endlessly fascinating because of cultural/culinary crosscurrents.

It also offers one of the richest cultural/entertainment mixtures in North Amer-



METROPOLITAN TORONTO CONVENTION & VISITORS ASSOCIATION

The Toronto skyline is dominated by the CN Tower, tallest freestanding structure on earth. Inset: The spectacular hit Miss Saigon at the magnificent new Princess of Wales Theatre which has one of the largest stages in North America.

by Albert Warson



Clockwise from upper left: Toronto's 55,000-seat fully retractable-roofed SkyDome, home of the Blue Jays; Eaton Centre; The Art Gallery of Ontario with a collection of 15,000 paintings and the world's largest collection of Henry Moore sculptures; Futuristic Toronto City Hall.

ica. If dining is entertainment, the city's 5,000 restaurants alone entertain diners whose tastes run to everything from "American" to West Indian.

In a more traditional cultural sense, there is The Royal Ontario Museum, one of the continent's five most popular museums, and other museums, 100 music venues and a like number of art galleries and exhibition spaces, including the recently expanded Art Gallery of Ontario, with a collection of 15,000 paintings and the world's largest collection of Henry Moore sculpture, along with an Ontario Science Centre, a genuine British-style castle — the list is long and varied.

The city's cosmopolitan flavor has not escaped the notice of movie and television producers. Toronto is second only to Hollywood and New York for film location (also doubling for Boston, New York,

Tokyo, Washington, Chicago, Philadelphia, Vienna and Tehran) and commercial production in North America. The Festival of Festivals in September is the second largest film festival in the world, although the volume is no guarantee of unforgettable moments, even for the most enthusiastic cineastes.

After London and New York, Toronto has the world's largest theater industry in the English-speaking world. It numbers more than 120 companies and 22,000 theater seats in 44 venues (compared to two live theaters in 1962).

They range from sometimes uncomfortable but ingeniously converted fire-halls, factories and Victorian mansions, church spaces, faithfully restored vaudeville houses and Dorothy Chandler-like complexes. Often the theater is brilliant. Just as often it is tolerable. Too often it is execrable. A bit of research, not excluding picking up *The Globe* and *Mail* for the best theatrical criticism, doesn't hurt.

Whatever the theater venue, the market has to be bigger than the immediate area for them to survive. It is. More than

3 million visitors from outside the Greater Toronto Area fill many of those seats every year, perhaps a third of them from the United States.

While Americans tend to gravitate to hit productions from Broadway or London's West End, they should also notice that Canadian playwrights are busy at their craft. More than two-thirds of Toronto's productions in the 1991-1992 season were in fact premieres of original Canadian plays. American visitors have the choice of familiar productions. Or they can be somewhat more adventurous and see Canadian drama, comedy and musicals that illuminate the national psyche, even if some of the humor and dialogue can turn mystifyingly parochial at times.

Two new theaters opening in Toronto within five months of one another are something to celebrate. One of them is the 2,000-seat Princess of Wales Theatre, built specifically to mount a \$12 million flashily spectacular *Miss Saigon* — outside of New York and Chicago the only other place to see it in North America.

It is set to run for at least two years from its opening last May. Whether it is *Madame Butterfly* revisited or the real Puccini opera, the stage is one of the largest on this continent (60 feet deep and 85 feet wide), cavernous enough for grand opera and the pit deep enough for a 75-piece orchestra. Even with those expanses, no seat is further than 85 feet from the stage. Co-producer Cameron Mackintosh describes the theater as "something more than a pastiche of old Victorian buildings". They are, he added, "the modern equivalent of great old-fashioned theaters".

Having bought, restored, renovated and operated the 1,500-seat Edwardian gem of a Royal Alexandra Theatre a few doors away for the past 30 years and the 1,000-seat Old Vic Theatre in London for the past 10 (after outbidding Andrew Lloyd Webber), proprietor/impresarios Ed Mirvish and his son David are too performance-wise for the stage to be dark very long. There is after all, a \$22 million investment in the theater to recoup and their reputation as wildly successful entrepreneurs to preserve.

David Mirvish's previous incarnation



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as an art gallery owner is recalled dramatically in the more than 10,000 square feet of original mural painting by Frank Stella (whom he represented) lavished on the lobbies. His swirling, color-field abstract murals also illuminate the auditorium ceiling dome and enliven the exterior of the 120 foot high fly tower backing on to a drab streetscape. They reflect, says Stella "the way people mill around...bustling and active, like a crowd."

The least visible, most dynamic aspect of the theater is a room chock-full of computer-driven, high tech wizardry that, for this show, activates 70 special effects, 250 prop changes and 410 lighting instruments culminating in the iconographic helicopter landing and takeoff simulation. Visually and dynamically the production owes more to the

bells and whistles staging of the London original than the one on Broadway. Of the acoustics, the musical's composer Claude-Michel Schonberg enthused: "You never know why you have a sound like that. The Opera Bastille in Paris doesn't have it. It's a miracle."

No less miraculous is the Mirvish knack for bringing successful productions, often Broadway musicals, to their Royal Alexandra stage. *Five Guys Named Moe* (to November 6) and *Crazy For You* (December 3 to January 22, 1994), are no exception.

The two "royal" theaters are engulfed within those two blocks in restaurants seating thousands of diners in search of the most familiar and least exotic cuisines. The Mirvishes' neighborhood presence is fortified by their seating for 2,400 diners in 10 flamboyant dining rooms on five floors in two buildings. Some of Toronto's more gastronomically appealing restaurants are at hand, as are CN Tower, tallest freestanding structure on earth, and the 55,000-seat fully retractable-roofed SkyDome, both of which loom overpoweringly a few

blocks away. With landmarks like that, it is well nigh impossible to miss the theaters and restaurants.

As if Toronto didn't have enough to gloat over with the glitzy new Princess of Wales Theatre, the \$50 million North York Performing Arts Centre is opening this month, almost exactly due north and several miles away in the adjoining suburban city of that name. It's on Yonge Street, Toronto's main street (and the world's longest street, which ends, curiously enough, in North Dakota).

The 1,800-seat theater opens October 5 with Harold Prince's resurrection of *Showboat*, the interracial musical by Jerome Kern and Oscar Hammerstein II, that has occasioned some local controversy over the opening "niggers all work on the Mississippi" etc. lyrics. Needless to say, there have been changes, although Jerome and Oscar might have been puzzled about the uproar over racial intolerance they were trying to expose.

Not to be cast into any cultural shadows, the Centre's single-balcony, 1,000-seat recital hall will be inaugurated November 22, 1993 with a special gala performance by lyric soprano and opera Diva Dame Kiri Te Kanawa. The following evening, Itzhak Perlman and Pinchas Zukerman, in a rare duo performance, will launch an overlapping series of concerts to mid-June 1994.

They are of an international diversity and celebrity unprecedented in Toronto's history. Roy Thomson Hall, Toronto's premier, 2,800-seat concert hall established in 1981 and home to the Toronto Symphony Orchestra, looks to be seriously upstaged, but has a 1993/94 season of its own nonetheless. Toronto's classical music menu over the next several months is going to be exceptionally filling and exceedingly rich.

While the City of North York owns the Centre, it is operated by The Live Entertainment Corporation of Canada, headed by Garth Drabinsky, who previously ran Cineplex Odeon Corporation and built its 200-movie theaters across North America. His archrivalry of the Mirvishes peaked when they beat him to the rights for *Miss Saigon*.

Drabinsky's Livent, as it's known, spent \$20 million restoring the turn-of-

Clockwise from upper left: *Half of the world's only stacked theater*; the 1,000-seat Winter Garden sits atop the 1,500-seat Elgin; The new \$22 million Princess of Wales Theatre which opened with *Miss Saigon*; Ontario Place is home to the world's first IMAX theater; Roy Thompson Hall, home to the Toronto Symphony Orchestra.



COURTESY METROPOLITAN TORONTO CONVENTION & VISITORS ASSOCIATION

the-century 2,200-seat Pantages Theatre, also on Yonge Street but right downtown where Toronto originated, to its original luster. He has consoled himself with the spectacularly successful *Phantom of the Opera* that opened at the Pantages in September 1989 and closes at the end of this month, and *Kiss of the Spider Woman*, the Livent production that swept up theatrical awards in Canada and the United States.

About a block south on Yonge Street are the world's only stacked theaters. The 1,500-seat Elgin, all burgundy and gold leaf formality, is at ground level; the 1,000-seat Winter Garden, rustically done up with trees, trellises and real leaves — is on top. They were restored over two years at a cost of \$29 million and opened in 1989, with a Canadian version of *Cats*. The cultural fare is truly eclectic — from smaller scale Canadian Opera Company productions (operas sung in Italian, German, Czech, French, all with English surtitles, (from November 4 to February 12, 1994) to a new musical based on Napoleon's life in that venue, opening in March. Details however, are still sketchy.

The opera company's main courses can be sampled at the 3,200-seat O'Keefe Centre, more variety show/music hall than opera house, near historic Union Station and Royal York Hotel, both worth a quick look for magnificent restoration and synergistic function. *Carmen* (to October 9), *Madame Butterfly*, *La Traviata* (in April, 1994) interspersed with other standards from the operatic repertoire will be performed.

With vampiric themes enjoying such considerable vogue these days, the opera company is staging the world premiere of *Nosferatu*, a.k.a. Dracula (December 8 to 12, 1993) at another venue, and without Gary Oldman. Then there is the Opera in Concert production of *Der Vampyr* (February 5 and 6) at the St. Lawrence Theatre next door to the O'Keefe Centre, for those not yet sated with the perverse theme of the blood-sucking "undead".

Speaking of the undead, until the recessionary stake driven into the heart of the proposed new \$40 million ballet/opera house is removed, the National

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Ballet of Canada continues to share the O'Keefe Centre stage with the opera. A new production of *La Sylphide* and Balanchine's *Four Temperaments* (November 17 to 24, 1993) will be followed immediately by two performances from the Royal Winnipeg Ballet's repertoire, then back to the National Ballet's *Coppelia* (February 9 to 13), *Onegin* (February 23 to 27) and *Sleeping Beauty* (April 27 to May 15) before the company's world premiere of a ballet by



CYLLA VON TEJEMANN



JANE EDMONDS

Top: Eric Donkin as Ko-Ko, Lord High Executioner, and Juan Chioran as Pooh-Bah in the Stratford Festival production of Gilbert & Sullivan's *The Mikado*. Above: Stratford's Festival Stage.

choreographer Glen Tetley and *Time Out With Lola* (May 4 to 8).

For sheer terpsichorean breadth, Toronto is the dance performance capital of Canada, with all due respect to Montreal, whether it's classical, modern, jazz, ethnic or experimental. And for all the different places to see it, there is probably nothing better for visitors than

to head for the Premiere Dance Theatre at Queen's Quay Terminal on the city's central waterfront.

The season started in October with the Toronto Dance Theatre, the country's most admired modern dance company. Peggy Baker, former lead dancer with Mikhail Baryshnikov's White Oak Dance Project performs in November, followed by dance events every month, including the Muntu Dance Theatre's African presentation in February, and concluding May 8 with Grupo Corpo's final performance of Mozart's *Orphanage Mass*.

There are other reasons to go to the Premiere Dance Theatre. It was designed specifically for dance performances, hence the name, for one thing. No improvised, rigid stage floor here. A 1950s-era rebuilt streetcar line stops practically at the front door, although there is abundant parking nearby.

More to the point, it's in a warehouse building magnificently restored by Toronto architect Eberhard Zeidler, whose firm designed Ontario Place, the nearby manmade, 56-acre lake front park/amusement center that houses the world's first IMAX theater. Queen's Quay Terminal restaurants are adequate to stave off hunger; consumerist thirsts can be slaked on two shopping levels catering to discerning shoppers. Views of the inner harbor, boat traffic, sea gulls and the chain of Toronto Islands are mesmerizing.

It's also a short walk along the idyllic waterfront to Harbourfront's international authors' readings in the fall. Canada's largest antique marketplace waits in ambush across the street. Open every day, it offers the pleasant diversion of browsing through a tantalizing selection of silver, jewelry, clothing, memorabilia, furniture, bric-a-brac and the usual flea market kind of stuff. Toronto in fact abounds with shops that cover virtually every period of antiquity (heavy on English and European) and most countries.

And if there is time, the Stratford Festival, where Shakespeare's plays and others, continue to enthrall, and the Shaw Festival, the world's only repertory company devoted to George Bernard Shaw's plays, among the work of other play-



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wrights, are each about a 90-minutes' drive from Toronto in superb theaters and bucolic settings.

Depending on the weather, there are few things more relaxing than to watch the swans gliding along the Avon River (naturally) in Stratford's lovely park before the curtain goes up. The Shaw Festival is at Niagara-on-the-Lake, a superbly restored and meticulously groomed 19th-century village. It's also near Ontario's vineyards that are beginning to capture international awards for their wines. The tours and tastings are not the Napa Valley, but then the Napa Valley doesn't offer Shavian wit and wisdom.

The season is in full swing at both theaters from May to late fall. At the Shaw Festival, *St. Joan*, *Gentlemen Prefer Blondes*, *Blithe Spirit*, *And Then There Were None* are on this month. *Anthony and Cleopatra*, *The Mikado*, *The Imaginary Invalid* and *The Importance Of Being Earnest* play until the end of this month at Stratford, with *A Midsummer Night's Dream* and *Gypsy* on until Mid-November.

More contemporary, improvised and often in-your-face comedy is in full bloom in any one of a dozen Toronto clubs. Film comedians John Candy, Rick Moranis and Catherine O'Hara (the careless mom in *Home Alone*), Broadway star Andrea Martin and Lorne Michaels, who invented "Saturday Night Live," put the Toronto's Second City

revue on the laughter map. They're still going strong (the current revue is called *Inhale To The Chief*) in a converted fire-hall next to what used to be a morgue, but without Candy, et al.

There are dozens of dinner/supper theaters of generally passable but never brilliant quality, and true gastronomes would want to think twice about eating in them. Most of them have a summer stock feel, even in the dead of winter. But there is definitely variety — female impersonation, magic shows, medieval spoofery, interactive murder mystery, solo singers, and so on.

Manhattan, to which Toronto is often compared for cultural/entertainment enjoyment on a more modest scale, has its story about Dutch colonists buying the island for \$24 worth of trinkets. Toronto has such a story too. The English colonists that bought the land on which Toronto was built from Mississauga Indians in 1788 paid some 1,700 pounds.

At today's exchange rates, that works out to about \$3,400 Canadian, or almost exactly what a music lover would pay for the top seat at all the concerts in the inaugural series at the North York Performing Arts Centre. Both were bargains.

The most effective way to find out anything about Toronto is to call the Metropolitan Toronto Convention & Visitors Association, 8:30 to 5:00 EST weekdays and 9:30 to 5:30 weekends, at 1-800-367-1990, toll free anywhere in North America. □



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The Shaw Festival is located in Niagara-on-the-Lake, a meticulously groomed Victorian village.

Feelings First

Fall Collections Ask us to Express How We Feel

I was having lunch the other day with New York designer Isaac Mizrahi (whose costumes recently appeared on Baryshnikov's White Oak dancers) and one of L.A.'s defining women of style, Lisa Eisner.

At the end of lunch Lisa pulled out a couple of recently found vintage bracelet treasures to share with Isaac, or "I" as she calls him.

"Look at the psychology of that one," remarked Mizrahi, "put it on, put it on."

Immediately Lisa's wrist was adorned with the "mad" cuff — a revelry of faux coral, turquoise, rhinestones and pearls in a Jules Verne "chiniserie under the sea theme." A carved coral medallion was surrounded by turquoise pebbles and rhinestones. Coming up the sides were two ominous glittering octopi with pearl heads.

"Can you imagine what the designer was going through when he designed that?" asked Lisa.

My mind raced to answer her question. I pictured a woman in her studio filled with bizarre and wonderful art, expressing her sense of freedom, beauty and humor through her jewelry. An expression of a kind of madness? Perhaps. But what divine madness.

All of this is another way of saying fashion is more than vapid folly or mere planned obsolescence. Each season designers' psychology, the psychology of the society and the times we live in are infused in the collections. Whether unconscious or conscious, the thoughts and feelings are there.

In each of the collections, the body is important. Seen softly moving under-



neath filmy layers of gossamer fabrics or floating jerseys, this is a marked change from aggressive shoulders, pulled in waists and pushed out breasts. The body is plenty, honored in its natural form. That's lovely. It does not need super-human proportions. The message is smooth, evenly paced, effortless yet powerful.

Because the fabrics are so sensual, they evoke feelings when we wear them. Of course, feelings are a particularly human and uniquely personal domain. Feelings are subjective and non-competitive. They require that we go in and consult ourselves, rather than wait for outside judgment to know what to think. And when the way we feel matches the way we look, there is a kind of mass communication that takes place beyond cellular and satellite capabilities.

Technology can never keep up with the of human intelligence and feelings. Innately our humanity brings us back into balance when our minds are tipping the scales in favor of too much thought and not enough feelings. That is the Gestalt behind Calvin's simplicity, Donna's sensuality, Isaac's elegance, Giorgio's ease, Chanel's sophisticated humor, Kamali's modern romanticism, Dolce y Gabbana's playful femininity, Todd Oldham's multiple personality expressionism ...

Color is another psychological podium with a message all its own. Many designers have adopted soothing neutrals, including black — Calvin Klein, Donna Karan, Norma Kamali, and Karl Lagerfeld to be sure. But one designer known for his neutrals, Giorgio Armani, has made his strongest color statement in years. He seems to be saying — "be free, wear color whenever and however you feel it, seasons aside."

Cosmetics are certainly following that philosophy with saturated but pale color on eyes and cheeks made, more innocent with delicate eyebrows and neutral lipsticks.

It's interesting to notice just what you do feel when you put on different designers' clothes, or clothes from your closet, or clothes from a neighborhood boutique, or a swap meet. Notice how what you choose has something to do with how you feel. Notice how what you wear can evoke specific feelings. Notice how your makeup changes with your feelings. This is no accident. Fashion is created by humans for humans with all the expression of emotions that creativity implies.

Above: Designer Todd Oldham's past-life romanticism.

by Barbara Foley

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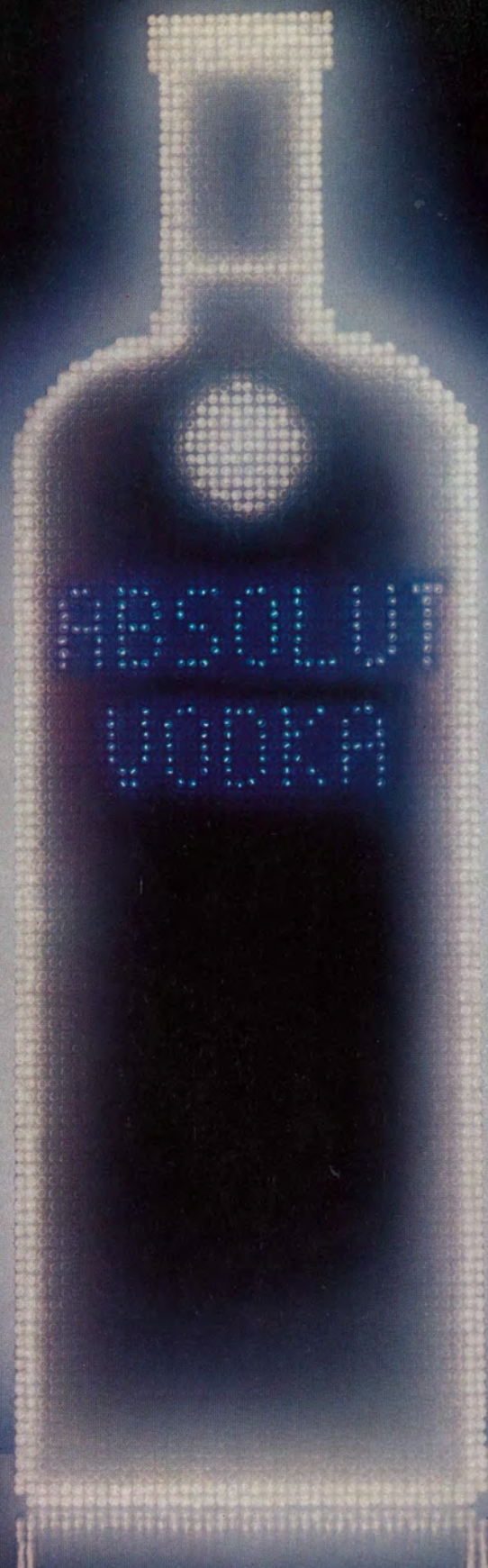
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