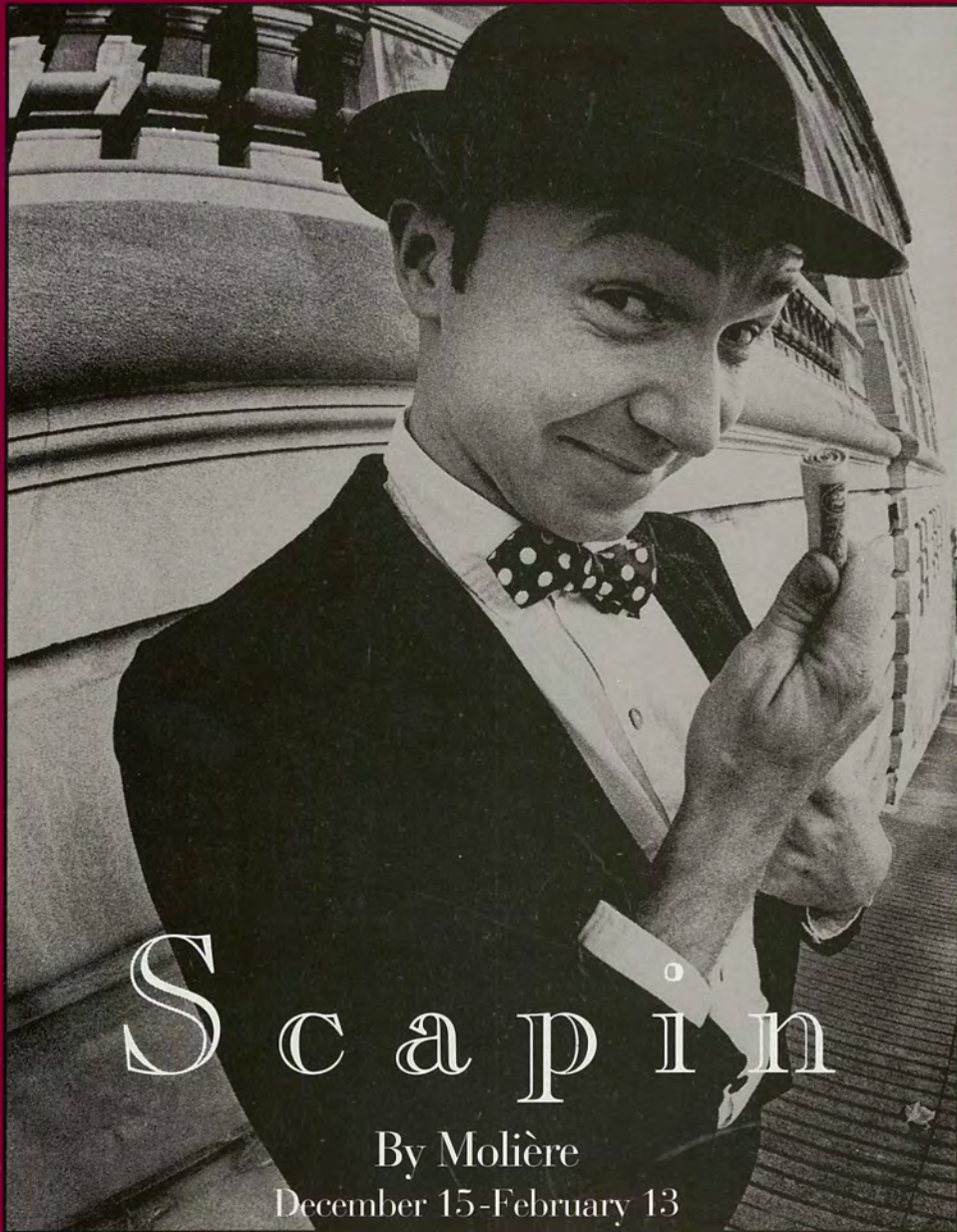


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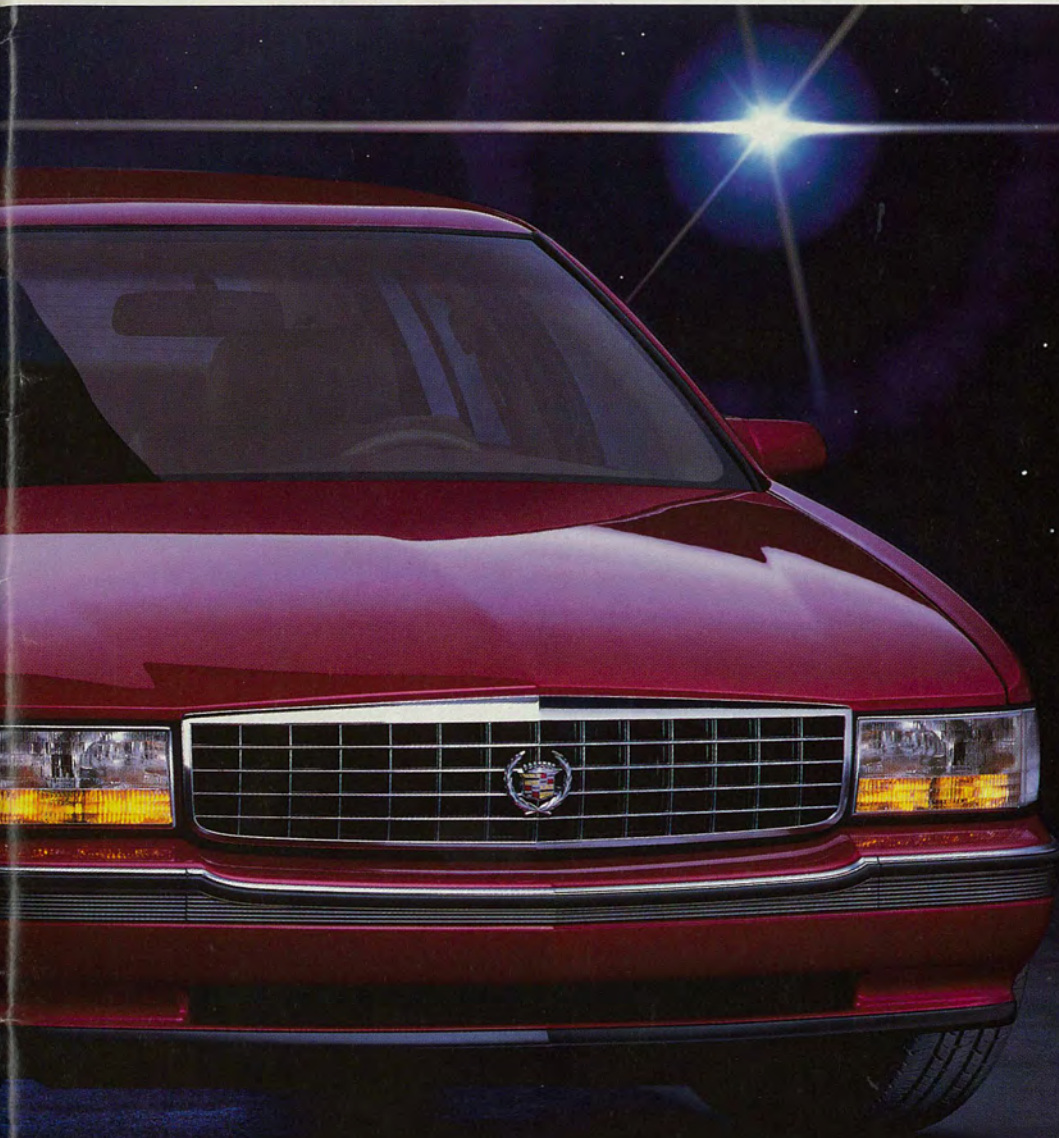
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# PERFORMING ARTS®

San Francisco and Bay Area edition • December 1993 / Vol. 6, No. 12

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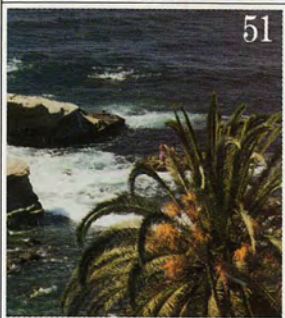
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PERFORMING ARTS magazine is published monthly by Performing Arts Network, Inc. to serve musical and theatrical attractions in Los Angeles, Pasadena, Costa Mesa, La Mirada, Cerritos, Laguna, Santa Barbara, San Francisco, Berkeley, San Jose, San Diego and La Jolla. Performing Arts magazine is published at 3539 Motor Avenue, Los Angeles, CA 90034-4800. Telephone (310) 839-8000. Fax (310) 839-5651. All rights reserved, © 1993 by Performing Arts Network, Inc. Reproduction from these magazines without written permission is prohibited.

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# The Arts of the State

January Events in California — What's Coming Up in the Arts

**FILM Philadelphia.** When director Jonathan Demme and screenwriter Ron Nyswaner each learned about friends suffering from AIDS, they decided a movie was due. "I really think the movie is about love," says Nyswaner. "About a gay man for his lover; a married couple for each other; a family for their son; a mentor for his protégé—and the love Andrew has for life. It's also about the love that a lot of people feel about each other but can't express." *Philadelphia* stars Tom Hanks as attorney Andrew Beckett and Antonio Banderas as his lover. Denzel Washington and Mary Steenburgen are the attorneys who battle the wars of AIDS prejudice, while Jason Robards and Joanne Woodward serve as Andrew's boss and mother. With a stellar list of cameo performances to boot, *Philadelphia* represents mainstream Hollywood's most penetrating glimpse yet into how the other tenth lives. *Opening in Los Angeles in December, nationwide in mid-January.*

**Wrestling Ernest Hemingway.** Finding love isn't easy at any age, but two retired men living in a small South Florida town certainly try their best. Robert Duvall and Richard Harris star with Shirley MacLaine and Piper Laurie in *Wrestling Ernest Hemingway*, a movie about friendship, courtship, and relationship. *Check newspaper listings.*

**Schindler's List.** At Yad Vashem in Jerusalem, the great memorial to the victims of the Holocaust, there is a proud avenue of cypress trees called "The Avenue of the Righteous Gentiles." Oskar Schindler's namesake should be among them. This Roman Catholic factory owner risked life and property to save his 1300 Jewish workers from Auschwitz. Schindler is played by Liam Neeson and his accountant by Ben Kingsley in *Schindler's*

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



*List*, the true story based on the novel by Thomas Keneally. *Check newspaper listings.*

**THEATER Fool Moon.** Ever since the days when Gallagher and Shean brought down the house, vaudeville comedy teams have been convulsing audiences throughout the country. David Shiner and Bill Irwin take up the clown's mantle in *Fool Moon*, an evening of signature routines, comedy sketches, and, yes, even a little soft-shoe. The original Broadway production of *Fool Moon* won the 1993 Unique Theatrical Experience Award from the Drama Desk. *January 20–March 27, Doolittle Theatre, Hollywood (213) 365-3500.*



Top: Tom Hanks as an AIDS-discrimination victim and Denzel Washington as his lawyer in *Philadelphia*.  
Above: Ben Kingsley with Liam Neeson in *Schindler's List*.

**Hedda Gabler.** David Chambers, who directed actress Lynnda Ferguson as Olivia in *Twelfth Night* at South Coast Rep, teams up with the actress again for Ibsen's masterwork, *Hedda Gabler*. "What Ibsen was doing," says Chambers, "which was radical in its day, was placing a truly mythical story into a domestic Edwardian environment. We're not moving Hedda into a Pacific Palisades living room—the play's roots will remain nineteenth century—but if we explode the environment, we can release the mythic background of the play. Clearly Ibsen meant *Hedda* to be mythology for its time." Also opening at SCR is Athol Fugard's *Playland*, directed by Martin Benson. *Hedda: January 14–February 13, Mainstage; Playland: January 28–February 27, Second Stage; South Coast Rep, Costa Mesa (714) 957-4033.*

**Uncle Vanya.** Self-sacrifice comes under the Chekhovian microscope in *Uncle Vanya*, a play referred to by American Conservatory Theater artistic director Carey Perloff (who directs the play) as "the perfect play, where everything is utterly specific, unique, and, at the same time, totally universal." Favorite A.C.T. actors Ken Ruta, Wendell Pierce, and Vilma Silva figure prominently in this new and colloquial translation by scholar, author, and actor Paul Schmidt. *January 19 (previews from 1/12)–March 6, Marines Memorial Theatre, San Francisco (415) 749-2ACT.*

**Fires in the Mirror.** Anna Deavere Smith is a Stanford professor of drama who set New York and Los Angeles on fire. Following the Crown Heights (Brooklyn) disturbances of 1991, caused by an incident in which a car driven by a Hassidic man killed a Caribbean-American child, she interviewed many of the people involved in and affected by these occurrences. The result is a theater piece in which Smith portrays men and women, Blacks and Jews. Her work is powerful, thought-provoking, and not to be missed.

by David H. Bowman

January 4–28, Berkeley Repertory Theatre  
(510) 845-4700.

**Blues.** Some shows pack a punch with one plot; *Blues in the Night* does it with tens of them. This musical revue is built on some of the greatest blues and torch songs of the 1930s, each one of them a complete encapsulation of character, story, and heartbreak. With such classic blues as “Willow Weep for Me” and “Wasted Life Blues,” *Blues in the Night* delivers a powerful passel of great singing. Also next month, one of Alan Ayckbourn’s most puzzling plays perplexes audiences: *Mr. A’s Amazing Maze Plays* features multiple plot possibilities, with the audience deciding which one to take. *Blues: January 27–March 6, Old Globe Theatre, San Diego; Mr. A’s: January 22–March 6, Cassius Carter Centre Stage, San Diego (619) 239-2255.*

**Hollywood Women.** *Hollywood Ever After* is writer Marilyn Anderson’s story of three women who are tired of the treatment (or lack of it) that women writers receive in the American film industry. When they write something so bad that they know it will be a hit, they’re ashamed to put their names on it. But they’re not ashamed enough to put a man’s name on it... Dr. Susan Forward returns to her acting career with this play after having been a daily talk-radio psychiatrist and authoring several best-selling books. *Through February 6, Tiffany Theater, West Hollywood (310) 289-2999.*

**Lonely Planet.** Playwright Steven Dietz directs the California premiere of his *Lonely Planet* for San Jose Repertory Theatre. A play about two men trying to come to grips with a frightening world, *Lonely Planet* follows Dietz’s previous *God’s Country* and *Foolin’ Around With Infinity*. *January 9–February 6, Montgomery Theater, San Jose (408) 291-2255.*

**Joined at the Head.** Playwright Catherine Butterfield stars in her own highly acclaimed play *Joined at the Head*, a tale of love and friendship. *January 16 (previews from 1/7)–February 20, Pasadena Playhouse (818) 356-PLAY.*

**Les Miz.** The eternally pursued Jean Valjean is tracked down by his nemesis, the unrelenting Inspector Javert, yet once more in *Les Misérables*, the musical retelling of the Victor Hugo classic. Alain Boublil (book and lyrics) and Claude-Michel Schoenberg (book and music) began their collaboration in 1973



JOHN MARICIS



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Top: David Shiner and Bill Irwin in *Full Moon at Hollywood’s Doolittle Theatre*. Above: Anna Deavere Smith in *Fires in the Mirror at the Berkeley Repertory Theatre*.

with a musical version of the French Revolution. *Les Miz* was written in 1978, became a record album in 1980, and in 1983 metamorphosed into one of the most successful stage events of that decade. *January 12–16, Pasadena Civic Auditorium (818) 449-7360.*

**ART Grecian Urns.** *From Pasture to Polis: Art in the Age of Homer* examines one of the most profound and dramatic times in classical history, when Greeks left their scattered farming villages to develop their highly structured, artistically and philosophically advanced city-states. More than one hundred objects from twenty-six lending institutions make up this fascinating look at the “Age of Homer.” *January 19–March 20, University Art Museum, Berkeley (510) 642-1207.*

**Helen Levitt.** One of New York’s most famous photographers, Helen Levitt began taking pictures of street life in the Big Apple

in the 1930s and continued to do so for the next fifty years. Her images are arresting, often disturbing, and they helped define the look and purpose of American photography. This exhibit also features a short film, *In the Street*, made by Levitt in 1952 with James Agee and Janice Loeb. The exhibit was organized by San Francisco’s Museum of Modern Art. *January 6–March 27, Los Angeles County Museum of Art (213) 857-6111.*

**Family Pictures.** Two exhibits at San Francisco’s Ansel Adams Center for Photography examine pictures of family and ancestry. *Flesh and Blood: Photographers’ Images of Their Own Families* features 120 prints by more than fifty artists working in perhaps the one genre that we have all dabbled in—the family photograph. *Albert Chong: Ancestral Dialogues* chronicles a more symbolic approach to the subject. Chong pays homage to his Afro-Caribbean roots with photographs of sculptural thrones he has built using such elements as old wooden chairs, hair, feathers, eggshells, and family images. *January 19–March 6, Ansel Adams Center for Photography, San Francisco (415) 495-7000.*

**Photo LA.** Over three thousand vintage and contemporary photographs are exhibited for sale next month in the Los Angeles Photographic Print Exposition. Represented are such masters as Diane Arbus, Eugene Atget, Henri Cartier-Bresson, Robert Mapplethorpe, Man Ray, Weegee, and Edward Weston. The opening night preview is a benefit for the Department of Photography of the Los Angeles County Museum of Art. *January 13–16, Butterfield & Butterfield Galleries, Los Angeles (213) 937-5525.*

**DANCE Martha Graham.** Lincoln Kirstein, founder of American Ballet Theatre, wrote this about Martha Graham: “From year to year [she] stands as a monument to the pioneer strength of the American Dance.... Her work is as simple as Shaker furniture and the crucifixes of the New Mexican pueblos, and as rugged as a clipper ship’s figurehead. She is the center of the American dance.” Though Miss Graham died in 1991, the Martha Graham Dance Company continues to present her classics. *January 27–28, Cerritos Center (800) 300-4345.*

**Malashock.** John Malashock, former soloist with Twyla Tharp Dance, has become one of San Diego’s most intriguing artists ever since he returned to his native city and founded

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his own dance troupe there in 1988. Malashock Dance & Company has since been seen on both coasts and various parts in between. *January 6-9, Old Globe Theatre (619) 239-2255. January 14-15, Royce Hall, UCLA (310) 825-2101.*

**Parsons.** David Parsons is a former leading dancer of the Paul Taylor Dance Company; in 1987 he started his own company. The Parsons Dance Company has by now toured extensively, including visits throughout the U.S. and to Asia, Europe, and South America, where it has become one of the most popular

La Zarzuela, Madrid. Los Angeles Opera presents one of the great jewels of the zarzuela tradition, which dates from the 17th century (*El Gato* was written in 1916). Besides giving a particular Spanish snap to the light-opera form, the zarzuela deepened it considerably. *January 15, Orange County Performing Arts Center, Costa Mesa (714) 740-2000; January 19-29, Dorothy Chandler Pavilion, Los Angeles (213) 480-3232.*

**Eugene Onegin.** San Diego Opera launches an exciting year with *Eugene Onegin*, Tchaikovsky's gorgeous and resonant opera

*Plácido Domingo stars in Los Angeles Opera's production of Manuel Penella's El Gato Montés.*



*The San Diego Opera opens its season with Tchaikovsky's gorgeous Eugene Onegin.*

modern dance companies performing today. *January 9, Mandeville Auditorium, UC San Diego, La Jolla (619) 534-6462.*

**MUSIC El Gato Montés.** Plácido Domingo played the role of a gypsy child in Manuel Penella's *El Gato Montés* when his parents performed with the zarzuela company of Mexico City. Later, he himself sang the role of Rafael the bullfighter, a role which gave birth to what is still the unofficial anthem of Spanish bullfighting. Now Domingo returns to the role in a production from the Teatro Lirico Nacional

about flirtation, reciprocation, and responsibility. Based on the Pushkin classic, *Eugene Onegin* is presented in John Copley's acclaimed 1985 production, with Australian baritone Jeffrey Black as the aloof Onegin and Renee Fleming the lovelorn Tatiana. *January 22-February 2, Civic Theatre, San Diego (619) 236-6510.*

**The Merry Widow.** Roberta Peters, famed Metropolitan Opera soprano, stars in this New Year's treat. Peters celebrated her 35th anniversary with the Met in 1985, having made her debut there at the age of nineteen.

Lehár's *Merry Widow* is the quintessential Viennese operetta, and it is led for Opera Pacific by conductor Karl Sollak of the Vienna Volksoper. *January 21-30, Orange County Performing Arts Center, Costa Mesa (714) 740-2000.*

**LA Philharmonic.** Simon Rattle, formerly the Orchestra's principal guest conductor, leads Berlioz's great Romantic declaration *The Damnation of Faust*; Frederica von Stade, Vinson Cole, and Gilles Cachemaille are soloists in this blowzy cantata. On another program, Rattle conducts the Philharmonic in Mahler's Ninth Symphony. Vladimir Ashkenazy leads Shostakovich's Tenth Symphony. Christopher Rouse's Cello Concerto is given its world premiere by Yo-Yo Ma under the baton of David Zinman, and the month ends with mezzo-soprano Florence Quivar singing Mahler's *Songs of a Wayfarer*. *Throughout January, Dorothy Chandler Pavilion, Los Angeles (213) 850-2000.*

**SF Symphony.** A lovely Mozart/Beethoven program begins the year, with André Previn conducting Emanuel Ax in the Mozart Piano Concerto No. 9, K.271. Symphony Concertmaster Raymond Kobler is soloist in the Korngold Violin Concerto on a program with Ravel's completely ravishing—and complete—*Daphnis et Chloé*. Christoph Eschenbach leads Wendy Warner in the Schumann Cello Concerto, and Vladimir Ashkenazy continues his California music making with a shorter works of Ravel and William Walton's First Symphony. *Throughout January, Davies Symphony Hall, San Francisco (415) 431-5400.*

**Santa Barbara Symphony.** Eugene Fodor catapulted to the violin heavens when he won the 1972 Paganini Competition and the 1974 Tchaikovsky Competition. He performs the Mendelssohn Violin Concerto with the Santa Barbara Symphony and Dutch maestro Leo Driehuys. *January 15-16, Arlington Theatre, Santa Barbara (805) 965-6596.*

**Pärt Premiere.** The Los Angeles Chamber Orchestra presents the American premiere of Estonian master composer Arvo Pärt's *Introductory Prayers* on a program that includes two Bach violin concertos. Music director Christof Perick conducts and concertmaster Ralph Morrison is violin soloist. *January 27, Ambassador Auditorium, Pasadena; January 28, Japan America Theatre, Los Angeles (213) 622-7001.* □

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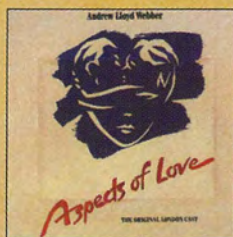
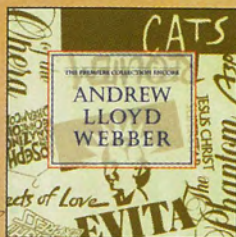
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Andrew Doan  
Julie Eccles  
Sam Fontana

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Kent Gash  
David Harris  
Lawrence Hecht  
Gerald Hiken  
Kenna Hunt  
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Guiseppe Jones\*  
Walker Jones  
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Louahn Lowe  
David Maier  
Joan Mankin

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Lane Nishikawa  
Sharon Omi  
Michael Osterom  
Luis Oropeza  
Frank Ottiwell  
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Susan Patterson  
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Bill Raymond  
Beth Richmond\*  
Margaret Robinson  
Franc Ross  
Brian Keith Russell\*

Ken Ruta  
Brent St. Clair  
Chanelle Schaffer\*  
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## NEWS FROM THE AMERICAN CONSERVATORY THEATER

### A.C.T.'s 1993/94 Professional Theater Interns

Each season, eight graduating members of the A.C.T. Conservatory's Advanced Training Program are invited to perform for one year in mainstage productions under the Actors' Equity Association Professional Theater Intern (PTI) contract. The internship gives recipients a chance to apply their Conservatory training directly to the mainstage, receiving firsthand an introduction to the daily life of a professional actor — its rigorous rehearsal and performance schedules and extensive understudy responsibilities.

Selection of the PTIs, who are sponsored by fellowships, takes place each spring and is dependent on the casting needs of the upcoming season. As members of the acting company, PTIs are paid and earn membership in the Actors' Equity Association union. Their transition from Conservatory to mainstage is guided, in part, by Associate Artistic Director Richard Seyd, who meets weekly with the PTIs to provide a resource for them and continue other levels of their training — including project work toward a Master of Fine Arts Degree, for which all ATP graduates with bachelor degrees are eligible to become candidates.

"The most exciting thing about being involved with the PTIs," says Seyd, director of this season's *Pygmalion* and *Oleanna*, "is to explore the different aspects of the craft that they encounter through experiences in our mainstage plays. The thoughts and questions they have about the entire process regenerate and refresh me, too."

Interim Conservatory Director John Loschmann believes the PTIs are a major part of A.C.T.'s contribution to the nurturing of talented artists. "All of our Conservatory graduates represent a new generation of dedicated, well-trained actors," he says. "The PTIs are also role models for their peers in the Advanced Training Program, showing them what two years of intensive study can bring."

PTI Zachary Barton comments, "I've been active in the Bay Area theater com-

munity for ten years, mostly with smaller houses. The PTI season has given me the chance to work at a large house and make my way into the professional theater world. Plus, as an actress who is committed to remaining in San Francisco, I feel that I have a responsibility to continue my training and do what I can to increase the quality of the local talent pool."

Barton's fellow-PTI, Chanelle Schaffer, agrees. "It's been exciting putting into practice everything I learned in the Conservatory and working with professionals on the mainstage — acting alongside stage veterans whom I've admired during my two years in the ATP. All of them have exposed me to new ways of approaching acting."

A.C.T. is proud to announce this season's talented Professional Theater Interns. They are: **Zachary Barton** (recipient of the Peninsula Children's Theater Fellowship), performing in *Scapin*; **Guiseppe Jones** (recipient of the Colin Higgins Foundation Fellowship), performing in *Pecong* and *Light Up the Sky*; **Jamie Jones** (recipient of the Shep Pol-

lack & Paulette Long Fellowship) and **David Rasner** (recipient of the Phyllis Wattis Fellowship), both performing in *Pygmalion*, *A Christmas Carol*, and *Light Up the Sky*; **Brett James Kennedy** (recipient of the Burt & DeeDee McMurtry Fellowship), performing in *Pygmalion* and *Full Moon*; **Beth Richmond** (recipient of the Joan Sadler Fellowship), performing in *A Christmas Carol*; **Brian Keith Russell** (recipient of the William & Sally Hambrecht Fellowship), performing in *Pygmalion*, *A Christmas Carol*, *Uncle Vanya*, and *Light Up the Sky*; and **Chanelle Schaffer** (recipient of the Hewlett Foundation Fellowship), performing in *Pecong*.

One of the many ways to contribute to A.C.T. is by sponsoring a young artist's career, either through a PTI Fellowship, which begins at \$10,000, or an Advanced Training Program Fellowship, beginning at \$5,000. For more information on sponsorship opportunities, contact A.C.T.'s Development Department at (415) 834-3249. For information on A.C.T.'s Conservatory programs call (415) 834-3350.



Presenting the 1993/94 A.C.T. Professional Theater Interns (l to r): Brian Keith Russell, Jamie Jones, David Rasner, Zachary Barton, Guiseppe Jones, Chanelle Schaffer, Beth Richmond, and Brett James Kennedy.



Joy Carlin



Frances Lee McCain



Ken Ruta



Sydney Walker



Peter Donat

## Professionals of the Stage Take to Prose: The 1994 A.R.S. Brevis Season

The A.R.S. Brevis series, a collaboration between *ZYZZYVA* and A.C.T. in which A.C.T. actors read short stories by major fiction writers, kicks off its 1994 season on February 7. In addition to Anton Chekhov and Reynolds Price — whose plays *Uncle Vanya* and *Full Moon* respectively are part of A.C.T.'s repertory this season — the 1994 A.R.S. Brevis series joins the fiction of Lorrie Moore, Cynthia Ozick, A.S. Byatt, Woody Allen, Susan Perabo, Roxana Robinson, Jeanette Winter-son, and Pulitzer Prize-winning author Robert Olen Butler with the voices of local actors Sydney Walker, Peter Donat, Frances Lee McCain, Michael Scott Ryan, Ken Ruta, Rod Gnapp, Nancy Carlin, and Joy Carlin, among others.

Carlin serves as the A.C.T. link to *ZYZZYVA*, a literary journal edited by Howard Junker that publishes fiction, poetry, and art by West Coast writers and artists. A veteran Bay Area actress and A.C.T. company member who was most recently seen at A.C.T. in last season's *The Learned Ladies*, Carlin selects the actors who will read for the series. "I try to imagine which actor's voice — and background — will be suitable for the tone of the story," Carlin says. "When authors read their own work they generally read in a neutral way. We want to bring more texture and charac-

terization to the stories, especially through the dialogue of the characters."

The series began four years ago when Carlin read at a benefit for *ZYZZYVA* with other Bay Area actors, including Danny Glover. From the success of that evening the A.R.S. Brevis series was born and has been gaining in popularity ever since. As far as the actors are concerned, "They are practically addicted to it," says Carlin. "I have actors begging me for a chance to read. They enjoy reading fiction because it's a unique application of their craft, though not a drastically different one. As a reader, the actor asks the same basic questions as when approaching a stage character: What am I trying to get across? Who am I talking to? What do I want?"

Previous seasons have included work by writers like Maya Angelou, Norman Rush, Joyce Carol Oates, Mark Helprin, Jane Smiley, and David Wong Louie. In selecting this season's stories, Junker has divided them into separate categories for each night. The first evening, "True Love Stories," on February 7, 1994, will be followed by "English Women's Stories" on March 14, "Tough-minded Stories" on April 11, and "Rich People's Stories" on May 9. Tickets are \$10. All readings take place at the Stage Door Theater. For tickets and more information call (415) 255-1282.

## ZYZZYVA

with the  
American Conservatory Theater  
presents

### A.R.S. Brevis Actors Read Short Stories

Four evenings of great short stories read by A.C.T. actors, including Joy Carlin, Ken Ruta, Rod Gnapp, Michael Scott Ryan, Peter Donat, Sydney Walker, Nancy Carlin and Frances Lee McCain, among other favorites.

Mondays at 6:30 p.m.,  
Stage Door Theater  
420 Mason Street,  
(between Post & Geary)  
San Francisco

#### True Love Stories

February 7, 1994

Anton Chekhov, *A Blunder*  
Reynolds Price, *Serious Need*  
Woody Allen, *The Whore of Mensa*  
Susan Perabo, *Explaining Death to the Dog*

#### English Women's Stories

March 14, 1994

A.S. Byatt, *Medusa's Ankies*  
Jeanette Winter-son, *The Poetics of Sex*

#### Tough-Minded Stories

April 11, 1994

Anton Chekhov, *The Ninny*  
Cynthia Ozick, *Bloodshed*  
Lorrie Moore, *You're Ugly, Too*

#### Rich People's Stories

May 9, 1993

Anton Chekhov, *The Proposal*  
Robert Olen Butler, *Relic*  
Roxana Robinson, *The Time for Kissing*

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## Sponsors Help Raise the Curtain on *Scapin*

**S**impson Paper Company, distinguished producer of fine writing, printing, and technical papers, reprises its supporting role at A.C.T. with sponsorship of *Scapin*, teaming up with first-time sponsor **Coopers & Lybrand** and opening-night sponsor **McCutcheon, Doyle, Brown & Enersen** to bring you *Molière's* comic masterpiece.

**Simpson Paper**, founded in Washington state in 1890, has grown from a small logging company ("fifty men and twelve horses") into a nationwide leader in paper sales and technology, with numerous manufacturing plants and thousands of employees across the country. Simpson has logged more than a decade of support for A.C.T. productions, most recently last season's *Dinner at Eight*. "My wife Georgeann and I have lived in various parts of the country," says John Fannon, President of Simpson Paper, counting Pittsburgh, Chicago, and now the Bay Area among them. "We've enjoyed the arts throughout my career, no matter where we've lived. In fact, all of us at Simpson feel strongly about supporting the arts in the communities where we operate and our people live."

Mr. Fannon backs up his personal enthusiasm with energetic stewardship of Simpson's corporate philanthropic activities. Under his dedicated leadership, for example, Simpson will again donate all of the paper for this season's issues of *Preview*, A.C.T.'s patron newsletter.

With his busy schedule, do Mr. and Mrs. Fannon find time to attend A.C.T.? "We go to several shows each year. I like the balance of the theater experience — comedy as well as drama, all across the spectrum — that A.C.T. provides. Supporting A.C.T. is extremely important to us."

Also a prominent member of the A.C.T. family is **Coopers & Lybrand**, which makes its A.C.T. sponsorship debut with *Scapin*. The prestigious international accounting and management consulting firm has served for two consecutive years as auditors for A.C.T., who thus benefits from one of the largest, most distinguished and diverse nonprofit practices in public accounting. Coopers & Lybrand maintains



*John Fannon, President of Simpson Paper Company*

*Carmine Guerro, Managing Partner of Coopers & Lybrand's Northern California Practice*



735 offices worldwide, employing 67,000 people in 117 countries; the firm has operated in the United States for more than 90 years, with 17,000 employees in 100 cities.

With Coopers & Lybrand's size and sophistication comes a sensitivity to the special needs of a not-for-profit performing arts institution. "Today, all nonprofit organizations face challenges in meeting their operational goals," says Carmine Guerro, Managing Partner of the firm's

Northern California practice. "To meet these challenges, management needs timely and accurate financial data upon which to base decisions. Independent auditors play an obvious role in providing that data, but you have the right to expect more of your auditors in addressing your full range of concerns." This philosophy has struck a positive chord among Bay Area nonprofits, sixty of which are served by Coopers & Lybrand offices.

"A.C.T. is the centerpiece of the theater community here, and performs a vital function in enriching the cultural life of the Bay Area," Guerro continues. "We view our role with A.C.T. as more than one of professional service — it's one of professional teamwork. No production gets on stage without each member of the team making a contribution, and sponsorship is one of our chief ways of making that contribution."

**McCutchen, Doyle, Brown & Enersen** continues its dedicated partnership with

A.C.T. this season as opening night sponsors of *Scapin*. The firm's tradition of corporate support to A.C.T. includes co-sponsorships of *Hamlet*, *The Cocktail Hour*, and last spring's production of *Dinner at Eight*.

Founded in 1883, McCutchen, Doyle is one of San Francisco's oldest law firms and has grown to comprise nearly 750 employees worldwide. The firm offers a full range of services, covering almost every area of legal representation, from offices in San Francisco, San Jose, Walnut Creek, Los Angeles, Washington, D.C., and Taipei, Taiwan, and Bangkok, Thailand.

Managing Partner James C. Fowler explains the firm's commitment to the arts. "Serving the community through our A.C.T. sponsorships is just one way McCutchen, Doyle succeeds in making the arts accessible to diverse audiences. We are pleased to support the entertaining productions Bay Area audiences enjoy and special programs such as discounted tickets to students and seniors."

A.C.T. thanks the combined talents of its artful sponsors for helping to make this production of *Scapin* possible. Curtain up!



The American Conservatory Theater  
*presents*

# SCAPIN

By Molière

(1671)

Translated and adapted by Shelley Berc and Andrei Belgrader  
from Molière's original text

Music and Lyrics by Rusty Magee

(1990)

*Directed by* Andrei Belgrader  
*Scenery by* Kate Edmunds  
*Costumes by* Janice Benning  
*Lighting by* Peter Maradudin  
*Sound by* Stephen LeGrand  
*Casting by* Ellen Novack, C.S.A.; Meryl Lind Shaw

## The Cast

(In Order of Appearance)

*Octave* Michael Oosterom  
*Silvestre* David Harris  
*Scapin* Bill Raymond  
*Hyacinthe* Zachary Barton  
*Argante* Gerald Hiken  
*Geronte* Walker Jones  
*Leandre* J. Todd Adams  
*Zerbinette* Maureen McVerry  
*Carle/Musician* Jules Cohen  
*Nerine* Zachary Barton  
*Porters* Robert Hampton,  
Juan C. Rodriguez

*There will be one intermission.*

## Understudies


*Argante, Geronte* — Harvy Blanks; *Octave* — Brett James Kennedy;  
*Silvestre, Leandre* — David Rasner; *Zerbinette* — Channele Schaffer;  
*Hyacinthe, Nerine* — Beth Richmond; *Scapin* — David Harri  
*Porters* — Rob Rogers

## Stage Management Staff

Bruce Elsperger and Thom Benedict

Assistant Director  
Kathleen Dimmick

Musical Director  
Jules Cohen



## Musical Numbers

"Scapin" .....	<i>Ensemble</i>
"Another Girl" .....	<i>Hyacinte</i>
"The Heir to My Fortune" .....	<i>Argante</i>
"The Way I Got" .....	<i>Scapin</i>
"What? What? What?" .....	<i>Geronte</i>
"Monsieur" .....	<i>Carle</i>
"Vile Thing" .....	<i>Silvestre</i>
Act One Finale .....	<i>Ensemble</i>
"Love Without Obstacles" .....	<i>Ensemble</i>
"The Gypsy Song" .....	<i>Zerbinette</i>
"Another Girl" (Reprise) .....	<i>Octave</i>
"The Heir to My Fortune" (Reprise) .....	<i>Argante</i>
"Money and Family" .....	<i>Ensemble</i>

This production is made possible in part through the generous support of  
**Coopers & Lybrand and Simpson Paper Company.**  
 The opening night performance is generously underwritten by **McCutchen, Doyle, Brown & Enersen.**



The Masked Comedian Playing a Guitar,  
 by Jacques Callot (c. 1622)

ROSENWALD COLLECTION, ©1993 NATIONAL GALLERY OF ART,  
 WASHINGTON, D.C.



# Timeless Scapin

By Kathleen Dimmick

At the age of forty-nine and in ill health (he would die two years and three plays later), Molière wrote *Les Fourberies de Scapin* in haste and as a backup for his ambitious mechanical ballet, *Psyche*, which he feared might fail. It didn't. *Psyche*, a court spectacle written in collaboration with the composer Lully, was an enormous popular success. *Scapin* was not; it was initially performed only eighteen times. The play was not even presented at court during Molière's lifetime, and it was not until after his death that it gained popularity — from 1673 to 1715 it had 197 performances; the Comédie-Française has given it more than one thousand times since.

Molière shared his theater with the Italian troupe of Tiberio Fiorilli, which included mimes, acrobats, and jugglers and performed a repertoire derived from both the *commedia erudita* (the "learned," written Italian comedy) and the more popular *commedia dell'arte*. Molière respected and was inspired by the type of physical comedy the troupe practiced and borrowed liberally from their performance style, as well as from classical writers — particularly Terence, whose play, *Phormio*, is considered a primary source for *Scapin's* story.

Molière designed the play's characters around the particular talents of the members of his company. His wife, Armande, played Hyacinthe; the male lovers were played by Baron and La Grange (who was a bit long in the tooth at the time for a juvenile, but conventions were indeed different then); and Huber and Du Croisy played the fathers. Molière capitalized on the infectious comedic laugh of Jeanne Beauval for the role of Zerbinette.

The title role, which Molière wrote for himself and performed at the premiere in 1671 at the Théâtre du Palais-Royale, has long stood as a tour de force, and revivals



Jacques Copeau (center) as Scapin in *Les Fourberies de Scapin* at the Théâtre du Vieux-Colombier (c. 1920)

FONIS COPEAU, BIBLIOTHÈQUE DE LA RESEMAL, PARIS



Callot's etching of Scapino and Capitano Zerbino (c. 1622)

ROSENWALD COLLECTION, © 1984, NATIONAL GALLERY OF ART, WASHINGTON, D.C.

of *Scapin* have provided star turns for leading actors since the beginning of the eighteenth century. Allowing for individual nuance and strength, two basic approaches to the role have become apparent. The first places an emphasis on a stock type — the cunning valet derived from *commedia dell'arte* — and has little concern for verisimilitude or character psychology. The other approach, perhaps most vividly represented early in our century by Jacques Copeau and later by Jean-Louis Barrault under Louis Jouvet's direction, celebrates the physical virtuosity of the *commedia* style, but adds a layer of thought, a kind of psychology of intent. This produces a sort of *raisonneur* Scapin, a theatrical engineer who knowingly drives the play and its conventions according to his own specifications and desires. While still content to engi-

neer the game for its own sake, this less innocent post-World-War I Scapin understands that a certain toll is inevitably exacted in the course of the pleasurable manipulation of the intrigue.

After Molière's death, the role fell to Armand, who played it for fourteen years with great success. He had performed in the provinces with an Italian troupe for many years, and so was accomplished in *commedia* techniques: a strong sense of mimicry, physical agility,

improvised invention, and the ability to bring the audience into the spectacle. Indeed, his Scapin came to be known as the "valet of Italian comedy"; he played to the audience so frequently and broadly that at times his relation to the other characters and the story was lost.

Armand was followed by Préville — considered one of the greatest comedians the Comédie-Française has ever known — who took the role in another direction. A former lawyer who joined the Comédie in 1753, at the age of 32, he had very little history with the Italian actors and modeled his Scapin on the more familiar eighteenth-century French comedy of Beaumarchais and Regnard, achieving great success in the title role of *The Marriage of Figaro* and as Crispin in *Le Légataire universel*. Préville saw Scapin as a character divided: one half purely mad, the other full of reason and persuasion, especially concerning the evils of the criminal justice system. His interpretation paved the way for the Comédie's great actor-teacher, Joseph-Isidore Samson, who in the early nineteenth century capitalized on detailed nuances of character, but lost something in the way of physical spark.

Then came Monrose, who, like Armand before him, had performed in Italy and emphasized the Italian tradition of broad, physical comedy. He was followed

by Edmond-François-Jules Gôt — one of the finest and most dependable actors of his day — who was unable to capture the gaiety and physical freedom of the role. In the 1840s his Scapin had more in common with the somber protagonists of the new middle-class drama than with the exuberance of the crafty Italian valet.

The most brilliant Scapin of the nineteenth century was Constant-Benoît Coquelin ("Coquelin the elder"), a big man known for his expressive face and extraordinary voice; Rostand conceived the role of Cyrano de Bergerac for him. Coquelin was noted for his "lyrical" Scapin, and the famous sack scene, in which Scapin imitates a multitude of voices, was his great tour de force.

In 1913, the actor, mime, and producer Jacques Copeau started a school attached to his new theater, the Vieux-Colombier. He proposed an ambitious course of study to free the actor from the prevailing convention-ridden, highly romantic style of acting which, in his opinion, lacked spontaneity and truthfulness. World War I interrupted his plans for the school, but a few years later, following a lecture tour as cultural ambassador to the United States, he and his company were invited to perform in New York. His Broadway production of *Les Fourberies de Scapin* in 1917 was highly praised, and, according to the prominent French actor and producer Louis Jouvet, "restored the Italian spirit to Molière."

The sense of a new theater in the making resulted as much from Copeau's pro-



The Zanni, or Scapin, an etching by French theater artist Jacques Callot (c. 1618). Molière often borrowed from the stock characters and improvisatory traditions of the commedia dell'arte. The zanni (whence the modern term "zany") were crafty servants who excelled in spying, pandering, jesting, and singing for their masters. The sixteenth-century theater critic Garzoni described them as "coarse fellows, simple and good-natured enough, who come down from the mountains of Bergamo to fetch and carry for the rest of mankind."

Scapino is frequently described as a variation of the wily and unprincipled commedia servant Brighella. The name (presumed to be derived from the Italian word scappare, meaning "to escape") is believed to come from an early Italian play by Beltrame (Nicolò Barbieri) called *The Misadvised*, or *Scapino Disconcerted* and Mezzotino Tormented, which inspired Molière's first comedy, *L'Étourdi* (1655). He is seen here with his favorite weapon — the slapstick.

duction style as from his interpretation of the role. In keeping with his idea of "pure theater," the setting was very austere, with a raised platform where Scapin conducted most of his business. In doing away with the standard classical comedy

but the actor could never make this piece of character business work.

In 1949, Jouvet mounted his own production of *Scapin* at the Marigny Theater, with Jean-Louis Barrault in the title role. It caused considerable controversy

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set of the Comédie-Française (two houses with a walkway in between), Copeau was reacting against the literal approach to stage design exemplified by Constantine Stanislavsky (the father of "method" acting) at the Moscow Art Theater — who took great scenic pains to represent a Neapolitan harbor with a barge carrying sacks of flour to justify Scapin's possession of that infamous article.

Copeau's production was dominated by extremely rapid movement; *Scapin* was no longer simply a comic play, but a "ferocious one." Scapin himself was casual, even indolent at times — after waiting for just the right moment, he would rapidly swing into action, devouring his next object of attention — prompting a contemporary critic to note, "This Scapin is the Wolf-Man in the human sheep fold." Such calculated patience allowed for the famous fly *lazzo*, a great and famous comic bit in which Copeau mimed following a fly with his eyes, until he eventually caught it. Jouvet also had a marvelous turn as old Geronte — to his bizarre costume he added a parasol that seemed to take on a life of its own. The servant Silvestre did not fare as well; Copeau envisioned him continuously chewing and spitting out sunflower seeds,



in the press, centering as usual around the interpretation of the role of the crafty valet. This extremely physical production, with a design that recalled Copeau's, required the actors to maneuver up and down stairs and ramps to a raised platform. Barrault's slight stature and his "*nostalgie danseuse*" created a "butterfly Harlequin" that was faulted for its contrast to the robust trickster audiences and critics were accustomed to. This was precisely Barrault's intention — a casual, delicate Scapin, at times infuriatingly precise in his movement patterns and equally precise in his machinations.

In this country, comic actor Jim Dale created a Scapin for the 1970s. He and director Frank Dunlop adapted Molière's original text, emphasizing the Neapolitan setting and allowing for a great deal of humorous invention along the way. Called *Scapino*, the piece was closer to pure physical farce, with plenty of Italian jokes along the way, and with none of the psychological or metatheatrical shading of Copeau or Jouvet. *Scapino* enjoyed considerable success on Broadway in 1974, and subsequently toured the country, including a run at the Geary Theater sponsored by A.C.T.

Andrei Belgrader's production for our own era calls upon both Scapin traditions. While emphasizing the physical *commedia* aspects of Molière's farce, Belgrader's post-modern sensibility, his ability to plumb the resources of popular culture, and especially his distinctive sense of playing with and to an audience combine to create a rich and contemporary rendition of Molière's timeless play. A Rumanian, Belgrader brings to *Scapin* the formidable influence of the Eastern European comic tradition — represented by such writers as Mrozek, Witkiewicz, and Gombrowicz — as well as the extraordinary theatrical invention that came out of the region in the 1960s and 1970s — including the work of such directors as Tadeusz Kantor, Jerzy Grotowski, and Belgrader's own contemporaries, Lucian Pintilie and Liviu Ciulei. The meeting of this mordant twentieth-century comic sensibility with Molière's seventeenth-century farce produces a wonderfully downbeat *and* ebullient version of *Scapin*, appropriate for our own humorously chaotic times.

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#### IV

Contemporary Approaches  
to Molière and *Commedia Dell'Arte*

##### Part 1

Sunday, January 9, 1994

5:30 – 7:30 p.m.

Stage Door Theater

##### Panelists:

Albert Bernel, Molière Scholar

Jeff Raz, Nationally Known  
"New Vaudevillian"; Member,  
Pickle Family Circus  
(Performance Demonstration)

Bill Raymond, Star of *Scapin*

##### Part 2

Monday, February 7, 1994

7 – 9 p.m.

Marines Memorial Theater

##### Panelists:

Jean-Marie Apostolides, Professor of  
French Literature, Drama, and Thought,  
Stanford University

Geoff Hoyle, Nationally Known  
Mime and Clown; Founding Member,  
Pickle Family Circus  
(Performance Demonstration)

Moderator: Richard Seyd,  
Associate Artistic Director, A.C.T.

#### V

Reinterpreting the Greeks:  
New Approaches to Ancient Drama

##### Panelists:

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

Helene Peet Foley, Olin Professor of  
Classics, Barnard College

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

Olympia Dukakis, Academy  
Award-winning Film (*Moonstruck*)  
and Stage Actress

Moderator: Carey Perloff,  
Artistic Director, A.C.T.

April 18, 1994

7 – 9 p.m.

Marines Memorial Theater

#### VI

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

Panelists: TBA

Moderator: Benny Sato Ambush,  
Associate Artistic Director, A.C.T.

May 9, 1994

7 – 9 p.m.

Marines Memorial Theater

Panelists subject to change without notice.

# Molière Renewed!

## At the Comédie-Française, of All Places

By Albert Bermel

In 1960 when you saw a Molière play at the Comédie-Française, you were in for a stodgy evening. The productions looked as if they'd been pickled since 1680, when the "house of Molière" officially came into being. During sizable speeches, actors snorted, grunted, and wailed their lines into the oblivious air as they stood stuck at right angles to each other and catty-corner to the audience, preferably on a staircase with one foot planted two steps higher than the other. Spectators who complained about the tedium of the shows ascribed it to the cult of tradition. But although the institution took its name from the least stuffy playwright of all time, it was founded about seven years after his death when his company was amalgamated with its rivals. While the tradition-stiffened performances of its first 280 years paid tribute *in theory* to Molière the actor, director, and inspiration of his troupe, *in practice* they obviously eked out the paltry skills of his successors.

Actors came down hard on the same old words, staggered through the same old pratfalls, gaped with the same open-mouthed astonishment as the players of ten earlier generations must have done. The playhouse itself had disadvantages all over, from nonexistent acoustics on many of the levels — including the first, the back of the orchestra — to blind sightlines and visual obstacles — like high hairdos — caused by inefficient placement of the meagerly padded seats. At the top of the house, the low-priced "paradise," not inhabited by angels — not visibly, anyway — an impoverished student like me might take in a *segment* of the stage only by standing on tiptoe.

You have to admire, even grudgingly, the stubbornness of traditions that survive for three centuries. But those at the Comédie had their birth on small, narrow acting areas that Louis XIV, sundry courtiers, and loutish young aristocrats often shared with the cast. The scenic



*The exterior of the Comédie-Française, after reconstruction in 1900*

designs featured baroque curlicues. The costumes were covered with ruffles and flapped enough to create major air movements through the wings. The surviving remnants of the stagings had, over centuries, frayed to become a caricature of their originals. If they no longer represented Molière's time, they'd equally sagged out of touch with the later twentieth century.

Thirty-something years slide past. In this country we've adapted to explosive new Molières on stage, many of the best ones conceived by Rumanian-born directors such as Andrei Belgrader, Liviu Ciulei, Lucian Pintilie, and Andrzej Serban. But by the early 1970s, before their interpretations became known, praised, and imitated here, drastic production reforms were underway in France led by artists invited to the Comédie from other companies, other cities, other countries. The results were not always happy. One designer lit *Don Juan*, which takes place in Sicily, mostly in green, as though set down on an ocean bed. Or in a fish tank. Or in the upper canopy of a tree. Or in mildew.

By this year, though, the changes at the Comédie have grown startling. Under a succession of new directors, that venerable pile, whose physical shortcomings still sometimes double-cross the eyes, ears,

backs, and bottoms of the audience, has revitalized its presentations of Molière and other playwrights.

During a recent stay in Paris, I caught three Molière comedies — a one-act from his earlier years, another one-act from his middle years, and his last play — all reconceived and dressed up in ways that could not have been dreamed of, let alone foreseen, thirty years ago. Molière's comedy was always handled much less chastely in the rest of the world, but it's now as satisfying to see the overload of respectability chopped out of the productions as it would be to find that the obedient, stay-at-home brother of a prodigal son had turned mischievous. For all three plays, the stage is stripped of furniture and properties the action doesn't call for. The new scenic designs look simple, direct, almost diagrammatic. I will not attempt a comprehensive description of each production here, but only mention some of the outstanding novelties that help transform the plays.

In the early work, *Two Precious Maidens Ridiculed*, Jean-Luc Boutté, the director, and his collaborator Louis Bercut, the designer, have introduced two balloonlike globes. A leading character in the play, the foppish servant Mascarille — who apes the manners of a courtier to impress two impressionable young



women from the country — bounces, balances, and spins the globes, toying with his temporary potency as a mock aristocrat. If the image reminds you of Chaplin in *The Great Dictator*, you're probably on target; but the effect seems more a tribute to that balletic marvel than a theft from it, as well as a nudge that says you are not taken to be a seventeenth-century audience.

In the "middle" play, *The Rehearsal at Versailles*, a modernizing moment arrives when the actors, playing Molière's own company, prepare to perform for the demanding monarch. They are on a bare stage, and their gorgeous costumes make us recall that if they happen to displease Louis, they could be stripped of their finery without notice. In the play and the new version Louis doesn't appear. Instead, the lights turn blinding as the music intensifies: it's a quotation from Ionesco's *The Chairs* (1952), one of the most startling plays of the modern theater, when the invisible "Emperor" enters, like a vision of God.

*The Imaginary Invalid*, Molière's last play, is also one of his most popular. The director (whose name was, maddeningly, omitted from the program) treats it as a farce. The actors wear monochrome costumes that contrast with the vivid nursery colors of the single, abstract setting and putted noses that make them look like figures out of *Donesbury*. But this uncredited *metteur en scène* has also made a serious addition that staggers those who know the play, a conceit that nevertheless seems appropriate, even though it's one that Molière himself could not have made.



*The interior of the Comédie-Française in 1808*

A.C.T. audiences may recall that *Invalid* has become famous not only because of its acute satire of doctors, druggists, and gullible patients, but because it is the most celebrated example in history of the motto, "The show must go on." The author, seriously ill before and during rehearsals, insisted on playing the role of Argan, the imaginary invalid. He coughed up blood onstage, completed the fourth performance, and died that evening.

In conventional productions Argan, the hypochondriac who lovingly ingests more medicine in a week than most of us could stomach in a lifetime, believes at the end that he is ceremonially inducted into the medical profession. He is actually being fooled by a troupe of actors hired by his brother-in-law, Béralde.

He argues that, as an acknowledged medico, Argan will be able to diagnose and prescribe for himself to his heart's — and the rest of his body's — content, without having to pay doctors' bills.

In the new version, Béralde, a sensible gentleman, coughs discreetly into a handkerchief during his scenes. The director has removed the old ending, the ritual of Argan's

transformation into an imaginary doctor. Instead, the happy hypochondriac strolls out of sight, leaving Béralde alone. He now coughs so helplessly he's unable to call for help, then slumps in his armchair on the otherwise empty stage. Dead. While the imaginary invalid was complaining about his complaints, grabbing enemas and emollients, the real invalid was stoically dying. Again the moment is reminiscent of Ionesco — in this case, the last scene of *Exit the King* — but it also takes us back to Molière's own relentless end, to his resolve to animate his life until its last second at the service of his career — and his fellow actors' careers.

And so, as the valiant author might add with a typically wry change of tone: now "his" house has brought its artistry up to the present day, even a bit beyond. Let's hope nothing can stop it from doing the same for its seating.

Applause Theater Books has published thirteen translations by Albert Bermel in *The Actor's Molière series*. His *Molière's Theatrical Bounty, an analytical appreciation of all thirty-three plays by Molière*, is published by Southern Illinois University Press. A.C.T. is proud to host Mr. Bermel as a participant in "Contemporary Approaches to Molière and Commedia dell'Arte," the fourth program of A.C.T. Perspectives, a series of public symposia funded by the National Endowment for the Humanities Division of Public Programs.



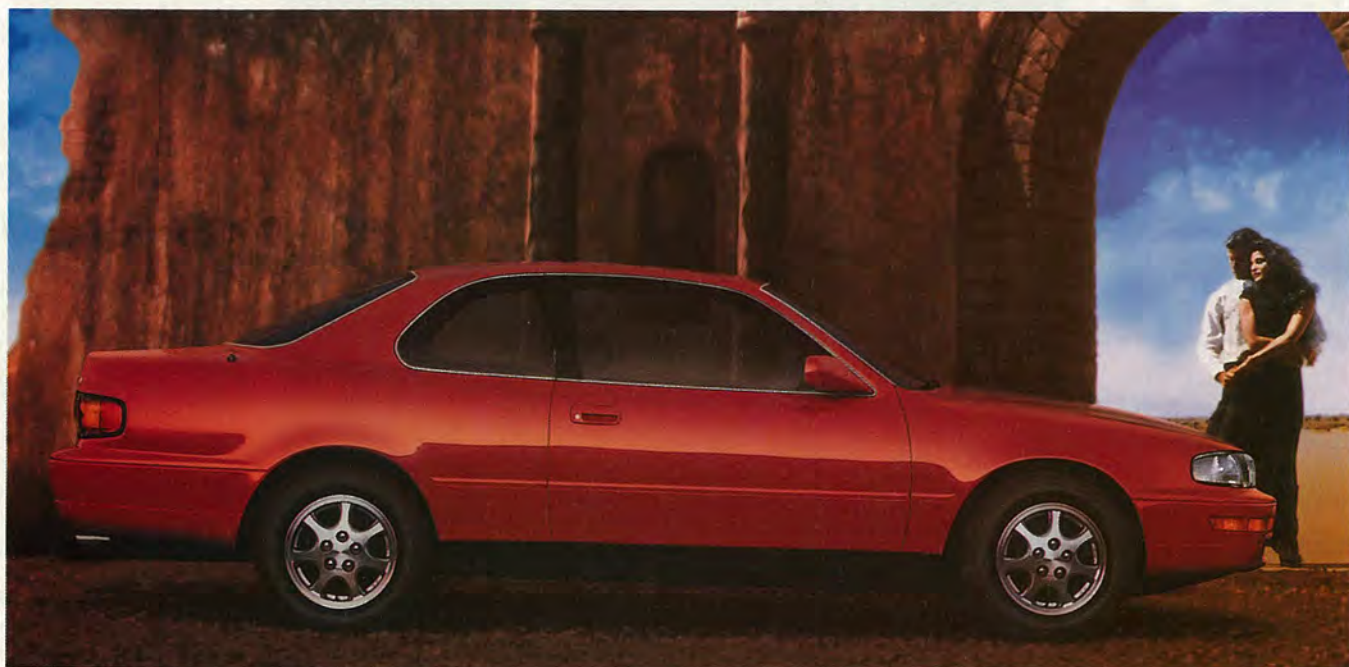
Riculina - Metzetin

Riculina and Metzetin, by Jacques Callot (c. 1622)

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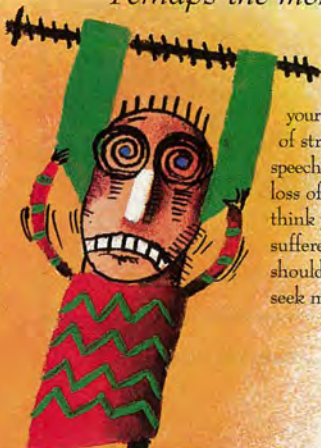
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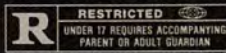
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## WHO'S WHO



**J. TODD ADAMS** (*Leandre*) appeared at A.C.T. last season in *Dinner at Eight*, *The Duchess of Malfi*, and *A Christmas Carol*. Last summer he worked with the San Francisco Theater Project at the Magic Theater, where he originated the role of Will Draper in the world premiere of Joe Pintauro's *The Dead Boy*. He has performed in *The Merry Wives of Windsor*, *King Lear*, and *The Merchant of Venice* at the Utah Shakespearean Festival, and has also worked with the Actors' Repertory Theater Ensemble and the Park City Shakespeare Festival. Adams is a graduate of A.C.T.'s Advanced Training Program, where his studio work included *Cloud Nine*, *Henry IV, Part I*, and *Barbarians*.



**ZACHARY BARTON** (*Hyacinthe, Nerine*) is the recipient of the Peninsula Children's Theater Professional Theater Intern Fellowship. She has been seen as Priscilla Hiss in David Barth's *A Dance Along the Precipice* at Intersection for the Arts, Lili in *Why We Have a Body* at the Magic Theater, Penis in *Body Parts* at Studio 2505 Mariposa and the A.C.T. Student Cabaret, and a lunatic in A.C.T.'s *Duchess of Malfi*. She has also performed at the Eureka Theater, Encore Theater, West Coast and Bay Area Playwrights' Festivals, and Haight Ashbury

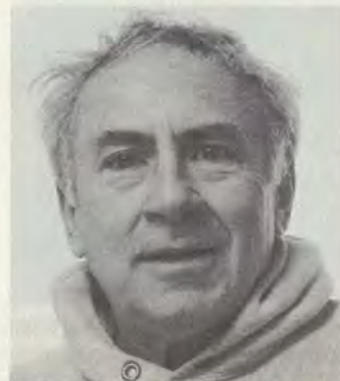
Repertory Theater and is proud to have originated roles in works by San Francisco playwrights Sharr White, Ken Prestiunzi, Jan Richman, and David Barth. Barton is currently developing her own one-woman show, *One Scary Woman*, which will premiere in the summer of 1994.

**JULES COHEN** (*Carle/Musician/Musical Director*), a graduate of Brown University and New York University, played Carle in the New York production of *Scapin* at The Classic Stage Company. He was musical director of the infamous Act IV Cabaret at the Weston Playhouse, *Personnel Files* for the New York Stage and Film Company, and *On the Town* for the Tisch School of the Arts. Cohen has been a member of the BMI Musical Theater Workshop and composed the scores for *Doppelgänger*, an original musical, and *Without a Net*, a musical revue.



**DAVID HARRIS** (*Silvestre*) appeared in the world premiere of *The Who's Tommy* and *Much Ado About Nothing* (both directed by Des McAnuff) at La Jolla Playhouse. Other regional credits include *Henry V* for the Daedalus Group in Venice, California, and *The House of Blue Leaves* at New American Theater. He holds a M.F.A. from U.C. San Diego, where he performed in *Summer and Smoke*, *A Moon for the Misbegotten* (directed by Matthew Wilder), *Romeo and Juliet*, and Naomi Iizuka's *Marie Why...* He also performs with the San Diego-based band Blue Moon. He will be seen in the upcoming film *Renaissance Man*, directed by Penny Marshall.

**GERALD HIKEN** (*Argante*) was last seen as Alfred Doolittle in this season's *Pygmalion*. Before that he appeared in the A.C.T. productions of *The Learned Ladies* and *Antigone*.



**WALKER JONES** (*Geronte*) is delighted to be making his first visit to the West Coast, to San Francisco, and to A.C.T. In New York, off-Broadway appearances include *Theater of the Film Noir* at Workhouse Theater, *Wonderful Town* at Equity Library Theater, and *Scapin* (directed by Andrei Belgrader) at The Classic Stage Company. Regional theater work includes Brecht's *A Man's Man* (directed by Liz Diamond) at Portland Stage; *Neddy*, *Moon over Miami*, and *Scapin* (the first Belgrader production) at Yale Repertory Theater; *The Threepenny Opera* (directed by Geraldine Fitzgerald) and *Mass Appeal* at Boston's Charles Theater; plus three summer conferences at the Eugene O'Neill Theater in Waterford, Connecticut. Jones has studied at Boston University and Oxford University and is a graduate of the Yale School of Drama.

**MAUREEN McVERRY** (*Zerbinette*) appeared this season at A.C.T. as Eliza Doolittle in *Pygmalion* and is delighted to be playing Gerald Hiken's daughter *again*. Last season she was seen in *The Pope and the Witch* and as Kitty Packard in *Dinner at Eight*. During the summer of 1992 she debuted in the San Francisco Symphony/



San Francisco Arts Commission Summer Pops Series, singing and dancing with the "voice" of the San Francisco Giants, Hank Greenwald. She was 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 worked with many 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."



**MICHAEL OOSTEROM** (*Octave*) makes his A.C.T. debut with *Scapin*. He has been with the California Shakespeare Festival for the past three seasons, playing Florizel in *The Winter's Tale*, Silvius in *As You Like It*, Guildenstern/Fortinbras in *Hamlet*, and James Gurney in *King John*. He is a member of the Central Works Theater Ensemble of Berkeley, where he recently portrayed T.E.

Lawrence in Howard Barker's *Crimes in Hot Countries*. He has acted at Philadelphia's Wilma Theater, the Delaware Theater Company, and his *alma mater*, Temple University, in productions of *Childe Byron*, *Statements After an Arrest Under the Immorality Act*, *Red Noses*, *The Memorandum*, *The Day Room*, *The Real Inspector Hound*, *FM*, and *Savage in Limbo*. Other favorite roles include Buscher in *The Conquest of the South Pole* at Stanford University, and the evil twins Evelyn and Rupert in *Corpse!* at Center Repertory Theater. Oosterom originally hails from Wilmington, Delaware, and now makes his home in Berkeley.



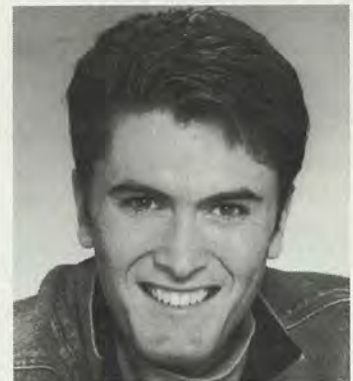
**BILL RAYMOND** (*Scapin*) was born and raised in San Francisco. He received his early training in the theater as an apprentice under Jules Irving and Herbert Blau at the San Francisco Actor's Workshop and studied with R.G. Davis, founder of the San Francisco Mime Troupe. In 1962, Raymond originated the role of Pantalone in the Mime Troupe's first *commedia dell'arte* production, *The Dowry*. A two-time *Village Voice* Obie Award winner, Raymond was a member of the New York-based Mabou Mines Experimental Theater from 1974 to 1990. Recent film appearances include *The Ref*, *Where the River Flows North*, *My New Gun*, and *Quick Change*. He has been seen on television in "The Murder of Mary Fagan," "Stephen King's Golden Years," "Law and Order," "I'll Fly Away," and "Miami Vice." He resides in Manhattan's East Village with his family.

## UNDERSTUDIES

**HARVY BLANKS** graduated from the University of Washington School of Drama and Cornell University, where he received an M.A. in theater literature. Most recently he was a member of the Denver Center Theater Company, playing leading roles in such



plays as August Wilson's *Joe Turner's Come and Gone* and *The Piano Lesson*. His critically acclaimed work as Gabe in Wilson's *Fences* earned him the Denver Theater Critics' Circle Award for best supporting actor in 1990. Blanks' touring show of the Edgar Allan Poe classics *The Tell-Tale Heart* and *The Black Cat* has also been much heralded. Television credits include "Lady Blue" and NBC's "Crime Story," as well as public television appearances.



**BRETT JAMES KENNEDY** is the recipient of the Burt & DeeDee McMurtry Professional Theater Intern Fellowship. 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*, and he has been seen in the PBS television movies *Darrow* and *The Mark Twain Musical Drama*.

**DAVID RASNER**, recipient of the Phyllis Wattis Professional Theater Intern Fellowship, was most recently seen at A.C.T. in *Pygmalion* and *A Christmas Carol*. His roles in A.C.T. Conservatory productions include Scoop in *The Heidi Chronicles*, Brutus in *Julius Caesar*, Frondoso in



*Fuente Ovejuna*, Chebutykin in *The Three Sisters*, and Pylades in *The Libation Bearers*. He 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 Summer 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 is the recipient of the Joan Sadler Professional Theater Intern Fellowship. 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.

CHANELLE SCHAFFER made her A.C.T. mainstage debut as a featured vocalist in last season's *The Duchess of Malfi*. Recipi-



ent of the Hewlett Foundation Professional Theater Intern Fellowship, she has appeared in A.C.T. Conservatory studio productions as Sally in *A Lie of the Mind*, Ajax/Priam in *Troilus and Cressida*, and Lyubov Ranevsky in *The Cherry Orchard*. Regional stage credits include Joanne in *Godspell*, Marta in *Company*, Kate in *The Pirates of Penzance*, Queequeg in the American Premiere of *Moby Dick* at Massachusetts Repertory Theater, and a featured vocalist in *Sophisticated Ladies* at the Lorraine Hansberry Theater. Schaffer received a B.A. with distinction in music and social sciences from Stanford University. She has performed as a solo cabaret artist throughout the Bay Area, in Boston and Oslo, and at the Grand Hotel in Stockholm.

## SCAPIN DIRECTORS, DESIGNERS, AND STAFF

ANDREI BELGRADER (*Director/Translator/Adaptor*) collaborated with Shelley Berc on The Classic Stage Company's 1989 award-winning adaptation of Diderot's *Rameau's Nephew*, which has since been produced by the American Repertory Theater in Cambridge and the Odyssey Theater Ensemble in Los Angeles. Their most recent collaboration, *Servant of Two Masters*, premiered last year at the American Repertory Theater, which has also produced several plays directed by Belgrader, including *As You Like It*, *Measure for Measure*, *The Bald Soprano*, *The Chairs*, and *Waiting for Godot*, which received the Boston Critics' Circle Award for best play and best director. At Yale Repertory Theater, Belgrader has directed *Troilus and Cressida*, *The Miser*, *As You Like It*, *Ubu Rex*, the American premiere of Dario Fo's *About Face*, Joe Orton's *What the Butler Saw*, Gogol's *Marriage*, and John Guare's *Moon over Miami*. Belgrader has also directed Tom Eyen's *The White*

*Whore and the Bit Player* and Quincy Long's *Korea* at the West Bank Cafe in New York, as well as two episodes of the ABC television series "Coach." Off-Broadway credits include Büchner's *Woyzek* and *Troilus and Cressida*.

SHELLEY BERC (*Translator/Adaptor*) is playwright of *Dual Heads*, *Burn Out*, *Shooting Shiva*, *Rameau's Nephew* (adapted from Diderot's dialogue in collaboration with Andrei Belgrader), and, most recently, *Stations*. Berc's plays and theatrical adaptations have been performed at the American Place Theater (The Women's Project), American Repertory Theater, Classic Stage Company, St. Louis Repertory, Edinburgh Festival, and Festival d'Automne in Paris. Her theater pieces and essays have been published in *The Drama Review*, *Performing Arts Journal*, *T.C.G.'s Plays in Progress*, and *Theater* magazine. She has held a McKnight Fellowship in playwriting and an

N.E.A. opera music librettist fellowship and was a Fellow at the Rockefeller Foundation's center in Bellagio, Italy. Her most recent plays, *A Girl's Guide to the Divine Comedy*, are being published by Performing Arts Journal Press this spring. Berc is Associate Professor of Playwriting at the Iowa Playwrights' Workshop.

RUSTY MAGEE (*Composer/Lyricist*) won the New York Outer Critics' Circle James Fleetwood Award for promising composer for his music and lyrics for *Scapin*. He also wrote the music and lyrics for American Repertory Theater's *Servant of Two Masters*, adapted by Andrei Belgrader and Shelley Berc. Magee co-wrote the musical *The Czar of Rock and Roll*, which premiered at Houston's Alley Theater, and arranged and performed the music for the Tony Award-winning production of *The House of Blue Leaves* at Lincoln Center and on Broadway. Magee has performed his stand-up comedy



from the piano at colleges and clubs across the country. He is currently writing a full-length musical with Charles Busch.

**JANICE BENNING** (*Costumes*) most recently designed costumes for *The Revenger's Tragedy* at San Diego's Sledgehammer Theater. Other West Coast credits include *The Swan*, *Marisol*, and Joe Orton's *What the Butler Saw* at La Jolla Playhouse; Erik Ehn's *Saint Plays* (also at Sledgehammer), Ensemble Arts Theater's *I Can't Get Started*, and *The Cherry Orchard* for the Foothill Theater Company in Nevada City. Originally from Washington, D.C., Benning has designed for the Source and Studio Theaters there. She is currently working on the world premiere of N. Scott Momaday's *The Indolent Boys*, opening at Syracuse Stage this winter. She is pleased to reprise her role as costume designer for *Scapin* from the San Diego production directed by Andrei Belgrader. She holds an M.F.A. in theater design from U.C. San Diego.

**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. Theaterfest in Solvang and Santa Maria, California. His directing credits include *A Breeze from the Gulf*, *Bag Lady*, *A Streetcar Named Desire*, and a touring production of his musical revue, *A Tribute to the American Musical Theater*. A graduate of Drake University, Elspenger has studied in London and worked as an art therapist in schools in Iowa and Montana.

**THOM BENEDICT** (*Assistant Stage Manager*) returns to A.C.T. for his second season after serving as Assistant Stage Manager for *Miss Evers' Boys* and *Dinner at Eight* last season. Last summer he was Stage Manager for the California Shakespeare Festival's productions of *King John* and *Hamlet*. He first came to San Francisco in 1991 as Assistant Stage Manager of the Eureka Theater Company's world premiere of Tony Kushner's *Angels in America*, and he later went on to serve as Production Stage Manager for the company's 1991-92 season. Since then, he has stage-managed the Ellen Webb Dance Company, the Magic Theater's *XXX Love Act*, and the California Shakespeare Festival's 1992 production of *Two Gentlemen of Verona*. Before moving to the Bay Area, Benedict lived on the Mendocino Coast, where he was the Production Stage Manager

and Technical Director for an international touring dance show entitled *Men Dancing*, featuring solo performer Gregg Lizenbery. When not on tour, Benedict worked extensively as a lighting and scenic designer for the Mendocino Performing Arts Center and produced and directed in other venues with an independent company, Caught in the Act.

**KATHLEEN DIMMICK** (*Assistant Director*) served as Resident Dramaturg at A.C.T. last season, following two years as Associate Dramaturg at the Mark Taper Forum in Los Angeles. She has worked as both a director and dramaturg for theaters in New York, Los Angeles, and the San Francisco Bay Area, most recently directing for the Bay Area Playwrights' Festival. Other directing credits include *Shaker Heights* at Home for Contemporary Theater in New York, *The Combat Poets* at the Los Angeles Theater Center, *The Adventures of Por Quinly* at the Skirball-Kenis Theater in Los Angeles, and *Something About Baseball* for the Atlantic Theater Company. She has directed workshop productions of *Yokohama Duty* at Ensemble Studio Theater and the Los Angeles Theater Center, as well as staged readings of new plays at Playwrights' Horizons, the Mark Taper Forum, New Dramatists, and the Matrix Theater. She is currently working with Bay Package Productions in San Francisco on a series of plays about baseball.

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



**CAREY PERLOFF** (*Artistic Director*) assumed artistic leadership of A.C.T. in June 1992. Known for directing innovative productions of classics and new works adapted from or inspired by classical works and themes, Perloff opened her first season at A.C.T. with August Strindberg's *Creditors*, followed by Timberlake Wertenbaker's new

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

*Don Juan of Seville*, Michael Feingold's version of Alexandre Dumas' *The Tower of Evil*, Beckett's *Happy Days* (with Charlotte Rae), Brecht's *The Resistible Rise of Arturo Ui* (with John Turturro), and Len Jenkins' *Candide*. Under her direction, CSC won the 1988 Obie Award for artistic excellence, as well as numerous Obies for acting, design, and production. Other New York credits include Kilburg Reedy's *Second Lady*; Terri Wagener's *The Man Who Could See Through Time*; *Leverage*, a musical theater/dance work created in collaboration with Max Rapkin and Ara Fitzgerald; Paula Cizmar's *Candy and Shelley Go to the Desert*; Sean O'Casey's *The Silver Tassie*; Brecht's *St. Joan of the Stockyards*; and the New York premiere of David Allen's Australian play *Cheapside*. In Los Angeles, she staged Pinter's *The Collection* at the Mark Taper Forum, winning a Drama-Logue Award for outstanding direction, and was Associate



Director of Steven Berkoff's *Greek*, which won the Los Angeles Drama Critics' Circle Award for the best production of 1983. Her production of Ingebor Bachman's *The Good God of Manhattan* for Voices International (featuring Elizabeth McGovern) was broadcast on National Public Radio. Perloff received her B.A. (Phi Beta Kappa) in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford University. She served on the faculty of the dramatic writing program at New York University's Tisch School of the Arts for years and taught acting and directing at NYU and at the Conservatory at CSC. She is the proud mother of Alexandra Perloff-Giles.

**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 at Kenyatta University in Nairobi, Kenya in 1987; and a USIA theater delegate to the U.S.S.R. in 1990. He has also served on the board of Theater Bay Area. An alumnus of Brown University, he received his M.F.A. in stage directing from the University of California, San Diego.

**RICHARD SEYD** (*Associate Artistic Director*) was appointed Associate Artistic Director of A.C.T. in 1992. He is a native of England, where he co-founded the Red Ladder Theater, England's first professional political theater collective, for which he acted, directed, and produced for seven years. In



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

**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 Gentle-*



# American Conservatory Theater

man, *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** (*Associate Producer*) 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. In 1985 Haire was appointed Production Director. He and his department were awarded Theater Crafts International's award for excellence in theater in 1989. In 1992 Haire was awarded a lifetime achievement award by the Bay Area Theater Critics' Circle. Haire became Associate Producer of A.C.T. in 1993.

**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 The-

ater, and *Fen* for the Eureka Theater Company. LeGrand's work has included scores for *Yankee Davg 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*) has previously designed *Pecong*, *Pygmalion*, *The Learned Ladies*, and *Antigone* for A.C.T. He designed the lighting for the Pulitzer Prize-winning *The Kentucky Cycle* and *Ma Rainey's Black Bottom* on Broadway, and lit the off-Broadway production of *Bouncers*. For regional theater he has designed over 130 productions in the last nine years for such companies as The Guthrie Theater, Kennedy Center, Mark Taper Forum, La Jolla Playhouse, Seattle Repertory Theater, San Diego's Old Globe Theater, Oregon Shakespeare Festival, South Coast Repertory, Repertory Theater of St. Louis, Indiana Repertory Theater, and Denver Center Theater Company. Maradudin has designed frequently in the Bay Area, lighting *The Lady from the Sea*, *Mad Forest*, *Fuente Ovejuna*, *Serious Money*, *A View from the Bridge*, and *Long Day's Journey into Night* for Berkeley Repertory Theater, as well as *The Master Builder* and *Oedipus* for San Jose Repertory Theater. He has received three Los Angeles Drama Critics' Circle Awards, a San Diego Theater Critics' Circle Award, nineteen Drama-Logue Awards, and an

Angstrom Award for lifetime achievement in lighting design.

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

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

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

## CONTRIBUTORS

The American Conservatory Theater is deeply grateful for the generous support of the many individuals, corporations, foundations, and government agencies whose contributions make great theater possible. The list below reflects gifts received between August 1, 1992 and September 30, 1993.

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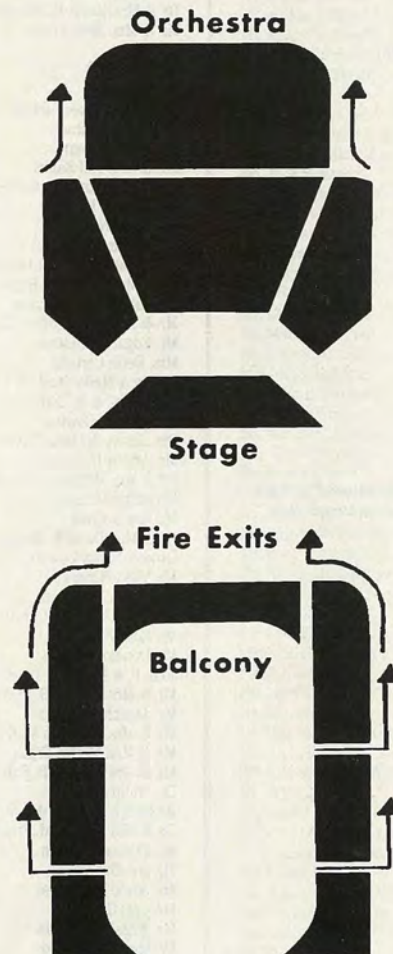
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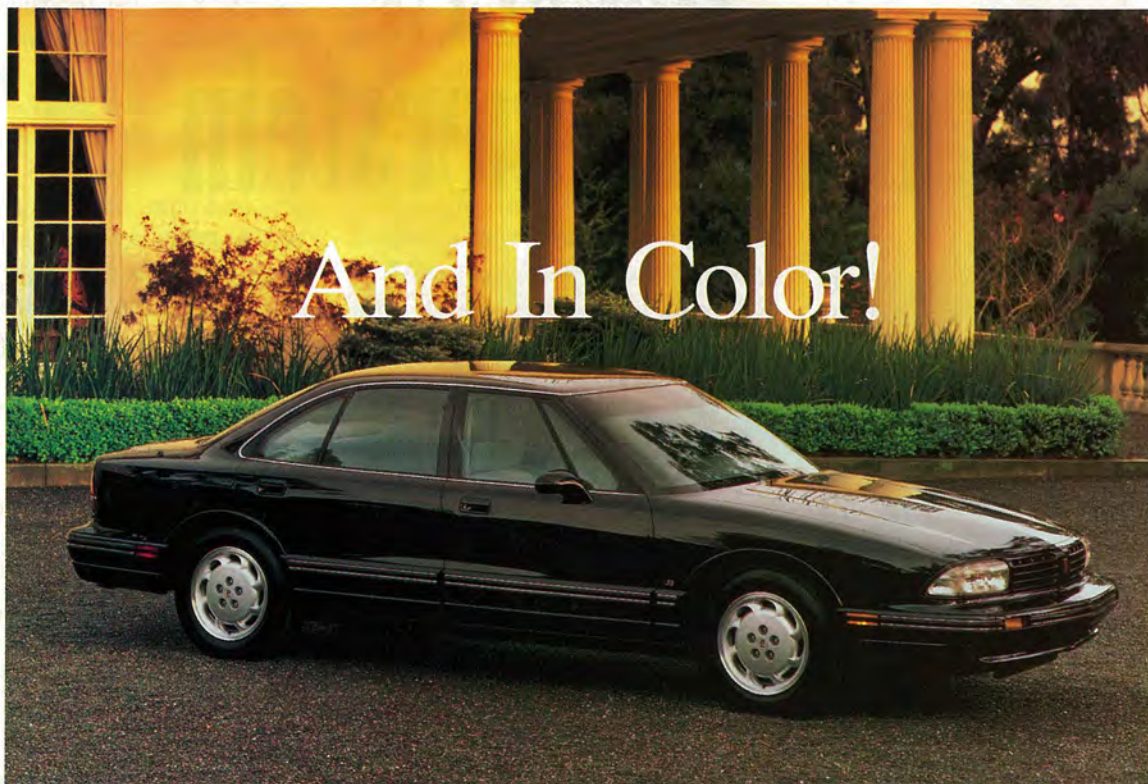
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# Rodgers and Hammerstein

There are two truisms concerning Rodgers and Hammerstein. One is positive, the other negative. Neither is accurate.

The first is that the team invented the fully integrated Broadway musical, in which the songs and dances help tell the story. The second is that their shows — however popular in their day — today seem, well, as corny as Kansas in August.

Perhaps the best way to celebrate the fiftieth anniversary of this remarkable collaboration is to demonstrate the inaccuracy of both contentions. Rodgers and Hammerstein did not invent the modern musical, but they perfected it, and their greatest works — psychologically sophisticated, politically pointed, and musically



innovative gems — retain their tremendous appeal.

This year — precisely one-half century after its premiere — the still-thriving Rodgers and Hammerstein organization has tallied more than seven hundred fifty productions of *Oklahoma!* That number reflects the fact companies are celebrating the show's anniversary; in a typical year, a mere six hundred productions are staged. When you add *Carousel*, *South Pacific*, *The King and I*, and *The Sound of Music* to that list, the total number of yearly Rodgers and Hammerstein productions increases to more than two-thousand seven hundred.

Nostalgia alone doesn't explain that kind of success. Rather, the shows' con-



Above: The opening ballet-pantomime from the Rodgers and Hammerstein team's second smash hit, *Carousel*, 1945. Inset: Poster from their first, the revolutionary *Oklahoma!* which opened in New York on March 31, 1943.

by Tom Jacobs

tinuing popularity reflects the emotional expressivity of Richard Rodgers' music, and the archetypal nature of the conflicts they dramatized. Hammerstein unflinchingly portrayed the enormous gulf between races, cultures and social classes. And while he distrusted psychology (calling it a "pseudo-science"), he intuitively tapped into some basic psychological truths, which audiences continue to recognize and relate to.

In some ways, the pairing of these two men was an odd one. As author Ethan Mordden points out in his recently published survey of the Rodgers and Hammerstein musicals, they represented two fundamentally different wings of the musical theater. Rodgers' shows with his previous partner, Lorenz Hart, are smart, flashy musical comedies with a distinctly contemporary flavor. Hammerstein essentially wrote operettas — an antiquated form most critics felt was falling into a deserved obscurity.

If their artistic personalities clashed however, their personal backgrounds were reasonably similar. Both were native New Yorkers and Columbia University graduates, and both started writing for the theater around the same time.

Hammerstein was born into an important show-business family. His grandfather, Oscar Hammerstein I, ran both a very successful vaudeville house and an opera company which, for a time, seriously challenged the mighty Metropolitan. His father, William, managed the vaudeville theater — and advised his son to go into another field. Oscar II attempted to follow his father's advice, enrolling in Columbia Law School upon graduation. But finding himself bored, he soon dropped out and persuaded his uncle, a Broadway producer, to employ him as a stage manager. Shortly thereafter, he began writing songs, and in 1923 he had his first hit show, *Wildflower*; with music by Vincent Youmans.

Richard Rodgers' family had nothing to do with show business — his father was a physician — but his mother, an amateur pianist, encouraged him when he began demonstrating musical talent at a young age. He got his primary training at the institute which later became

the Juilliard School, making him one of the most musically well-educated Broadway composers of his generation. Arguably, however, his earlier stint as a student at Columbia University proved more crucial to his development; it was there that he met both of his future collaborators, Hart and Hammerstein.

Through the 1920s and 1930s, Rodgers' career proceeded much more smoothly than Hammerstein's. Rodgers and Hart created a series of hit shows, including *On Your Toes* (the first Broadway show to include ballet), *Babes in Arms*, *By Jupiter*, and *Pal Joey*. In contrast, Hammerstein, working with various composers, moved forward in a series of starts and stops; he had an enormous success in *Show Boat*, but by the time he hooked up with Rodgers, he hadn't had a hit in ten years.

So why did Rodgers turn to Hammerstein in 1942, when the increasingly despondent and self-destructive Hart withdrew from their lengthy partnership? Part of the reason was practical; both had separately expressed interest in writing an adaptation of the play *Green Grow the Lilacs*, and surely each wanted a partner who was equally enthusiastic about the idea. But perhaps, on a deeper level, they realized that the combination of their very different sensibilities — Hammerstein's earnest seriousness and Rodgers' innate ability to write music of popular appeal — would produce something greater than either had achieved before.

Rodgers admitted as much in his autobiography, *Musical Stages*. "Oscar's kind of theater was rapidly becoming passé and mine was all too often in a rut," he wrote. "If we were both flexible and dedicated enough, perhaps something fresh and worthwhile could emerge from our combined efforts."

"I had absolute faith in Oscar's talent," he added. "I was convinced that any man who could write *Show Boat*, *Sweet Adeline*, and the lyric to Jerome Kern's *All the Things You Are* was far from being through, that his talent was being misused rather than used up."

Rodgers' confidence was not widely shared; the Theatre Guild, which pro-

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duced *Oklahoma!*, had severe trouble finding backers for the show. But the investors who ultimately put up the money — including many whose arms felt the strain of persistent twisting — were not disappointed. The show ran at the St. James Theatre on Broadway for an unprecedented five years, and a total of 2,212 performances. A national touring company gave another 3,000 performances, meaning that ten million people saw the show during its first ten years of existence. The original-cast album — the first time a Broadway show was recorded by its original stars in an attempt to recreate the stage experience — brought the music even wider popularity.

This unprecedented success partially explains the first inaccurate truism mentioned earlier — the notion that *Oklahoma!* was the first musical to successfully integrate songs and dances into its plot. "There's a legend that musicals were a chaotic mess before *Oklahoma!*" said Mordden. "That's not true. *Show Boat* (which Hammerstein wrote with composer Jerome Kern in 1927) was the first great fully integrated musical, but the tradition goes back to Victor Herbert."

While integrated musicals and more old-fashioned shows coexisted side by side before *Oklahoma!*, the popularity of that show virtually wiped the other genre off the Broadway stage. Thrown-together shows full of dancing girls and novelty acts simply didn't cut it any more. To reverse the cliché, audiences didn't want to see faux-Parisian chorus lines once they'd been down on the farm.

They did want to see more Rodgers and Hammerstein, and during the following decade they were treated to a truly astonishing trio of works. *Carousel*, adapted from a Molnar play, concerns a carnival barker who takes out his anger at society by physically abusing his wife. *South Pacific*, a World War II tale based on short stories by James Michener, focuses on two Americans who are torn between romantic longing and long-held prejudices. *The King and I*, based on a true story, dramatizes the fiery relationship between the King of Siam and the English governess who stubbornly tries to "civilize" him.

If, as one definition proclaims, the dif-

ference between drama and melodrama is that dramatic characters go through personal transformations, one can unhesitatingly label all three works musical dramas. The King, *Carousel*'s Billy Bigelow and the two main protagonists in *South Pacific* — Lt. Cable and the self-proclaimed "cockeyed optimist," nurse Nellie Forbush — all go through a process of serious introspection in response to a challenge. Upon learning of his wife's pregnancy, the immature, swaggering Billy realizes he has to assume adult responsibilities. Challenged by the strong-willed Anna, the



Richard Rodgers, at the keyboard, turned to lyricist Oscar Hammerstein in 1942.

King realizes many of the assumptions he has held all his life may not be correct. And both Nellie and Lt. Cable realize their deep-seated and "carefully taught" prejudices against people of other colors and cultures are dooming them to lives of loneliness and sorrow.

Hammerstein draws these dilemmas in rather blunt terms; these people literally must change or die, and not all of them find they can change. While that reflects a heightened sense of drama some might consider overblown (the



same could be said about Shakespeare), the essential point is these are troubled souls, not musical-comedy stock figures. "All his characters are neurotic," said director James Hammerstein, one of Oscar's two sons. "Neurotic people are rather interesting."

In telling their stories, Hammerstein perfected his already-proven ability to create seamless plays that mixed songs, spoken words and dance. The Rodgers and Hammerstein musicals would make little sense without the songs (or, in many cases, the dance numbers); the musical numbers almost always advance the plot, and — perhaps even more importantly — help define the characters.

One of Hammerstein's most important innovations was having his inarticulate characters express their thoughts directly to the audience via song. Imagine how much coarser Billy Bigelow would seem without the humanizing influence of the Soliloquy, or how much less sympathetic the king would seem without the self-questioning "A Puzzlement."

In his lyrics for Rodgers, Hammerstein proved himself a poet of the stage, albeit one whose work remains underrated even today. "He's often slighted because his lyrics are seldom funny," said Mordden, noting that Hammerstein didn't have the wit of a Sondheim or Hart. "But he's probably the best lyricist we've ever had."

"He knew that honesty was the essence of a good lyric," singer Michael Feinstein commented at a tribute to Hammerstein at the Mark Taper Forum earlier this year. "Real characters and real situations are best expressed in simple language."

Hammerstein wrote his lyrics in the voice of the character who was singing, using his or her dialect and speech patterns and reflecting his or her way of thinking. This was a sharp break from tradition, and it sometimes got him into trouble; the song "My Favorite Things" from *The Sound of Music* is often ridiculed for its saccharine list of preferred pleasures (such as "raindrops on roses and whiskers on kittens"). Mordden, who joked his personal roster of favorite things would start with "money and sex," noted that this is the list of the naive young Maria, a virginal would-

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be nun whose worldly knowledge is, shall we say, limited. (It's also Maria who sings of "a lark who is learning to pray," which may seem like a ludicrous image to us, but no doubt makes perfect sense to her.)

Like Hammerstein, Rodgers created the finest work of his career with his new partner. During his collaboration with Hart, Rodgers generally wrote the melody first. With Hammerstein, that process was reversed, and his lyrics inspired the composer to a new level of expressiveness. As Gerald Mast notes in his history of the musical stage, *Can't Help Singin'*, Hammerstein's poetry often forced Rodgers to extend or alter the standard 32-bar refrain form he used with Hart; his songs with Hammerstein often include codas and other extended passages. Furthermore, the emotional stakes for the characters were much higher than in the lighter-hearted Hart shows, and Rodgers responded accordingly.

The two men were not, by most accounts, close friends. Their personalities didn't really mesh; Hammerstein was blunt-spoken, Rodgers more enigmatic, and the lyricist reportedly resented the composer's stinginess with praise. "They were very close when they were working on something, which was most of the time," James Hammerstein said. "But their social lives didn't intersect."

Rodgers, who immersed himself in the business side of their operation, worked out of their New York City office; Hammerstein preferred to write in the study of his Pennsylvania farm. He kept strict work hours of 8 a.m. to 4:30 p.m. daily; according to James, "If he didn't follow an exact schedule, he feared he'd do less and less work."

"Rodgers called him a 'careful dreamer,' but I think 'disciplined dreamer' is more apt," James Hammerstein added. "He was a perfectionist. He worked desperately hard to write something simple and emotional without being trite, clichéd or sentimental."

So where does the sentimentality charge come from? Many, many bad productions, which went for an easy sniffle, no doubt deserve part of the blame. But both Mordden and James Hammerstein accuse the movie adapta-

tions, which tended to soften the original plays' hard edges. *Carousel*, James Hammerstein pointed out, "is a sweet movie about a violent wife-beater. Hollywood wanted to make sure everyone in the family liked it."

"Don't get into Rodgers and Hammerstein through the films," he warned, noting the only successful one in his mind is *The King and I*. "They weren't meant to be films. I watch them as little as possible."

"On screen, *South Pacific* isn't larger than life any more," moaned Mordden. "The movie isn't that bad, but they shouldn't have shown Bali Ha'i (the island where Lt. Cable discovers a beautiful native girl — and his own sensuality). It was a mythical place on stage; on screen, it's just another island."

But it was the movie set in the mountains, not the one filmed on the islands, that most strongly reinforced the notion of Rodgers and Hammerstein as sentimental writers. Having broken all box-office records when it opened in 1965, the Robert Wise film of *The Sound of Music* introduced a new generation to the pair's work. It did so, however, by taking their most mawkish musical (the only one for which Hammerstein did not write the libretto) and making it still more sticky-sweet.

James Hammerstein directed a New York production of the show several years ago, and is planning to direct a touring production next year — one in which "we're going to fight the sentimentality tooth and nail."

"I think of the [Von Trapp] children as particularly bright, not particularly cute," he said. "In auditions, I say 'If anybody does anything cute, get out of the room.'"

That show aside, James Hammerstein feels strongly that his father has been unfairly maligned by some critics. "I think he had a lot of hope. That's confused with sentiment," he noted.

"He was a pragmatist, in a sense. He didn't say 'When you walk through a drizzle, hold your head up high.' He was saying 'When you really need hope, you'd better have it.' He wasn't saying all people have nobility, but he did say it's in a lot of people, and once in a while it comes out." □

# California Cuisine

## SAN DIEGO DINING

### TOP O' THE COVE —

Housed in an historic hundred-year-old bungalow, this venerable restaurant has been a La Jolla tradition for over forty years. Because of the spectacular view of La Jolla Cove, the window tables in this place are booked well in advance since they seem to engender an evening of romance. In fact, one corner table-for-two seems to hold the record for guests who pop the question since so many couples all want to return to that same spot for anniversaries. Even if you can't get a window table, you'll still enjoy the cozy old world ambiance of antique-framed paintings, a low walnut beamed ceiling, breathtaking floral arrangements, a marble fireplace, and faultless service. And, guess what, it's quiet enough to hear any question being popped. The encyclopedic and award-winning wine list has over a thousand selections — although most are on the high-priced side.

Newly-installed chef Brian Johnson has carefully retained many old favorites and added some ingenious dishes of his own. To bring back former memories, I like to start with the grilled scampi fes-

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

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tooned with fresh garlic. Also worth sampling are the Shiitake mushrooms baked in sherry, perfect stalks of asparagus topped with golden caviar, and a rich dish of wide noodles with Gorgonzola and smoked salmon. Unfortunately, the Caesar salad is soggy and limp; instead, go for the tomato, goat cheese and avocado combination with a light, lemony vinaigrette.

If I've been exercising regularly, I opt for an entree of the velvety seared foie gras in a lovely truffle and Frangelico sauce. Almost equally rich are the veal medallions in a creamy wild mushroom

sauce which competes with an order of fettuccine topped with giant shrimp in a parmesano and basil sauce. On the lighter side of the *carte du jour* are the slices of tender duck breast with black currants, an unusual pairing of chicken breast with shrimp and scallops in a sherried garlic sauce, and a quite wonderful venison filet with fresh blueberries. Fresh fish are reserved for daily specials, and I like the way chef Johnson makes swordfish with a port wine reduction while his Ahi tuna is delicately moist when grilled with olive oil and black pepper.

While members of my party like the caramel cheesecake and the bittersweet chocolate torte, I prefer an edible work

Above: Spectacular exterior and interior views from La Jolla's venerable Top O' the Cove restaurant.

by Norm Chandler Fox

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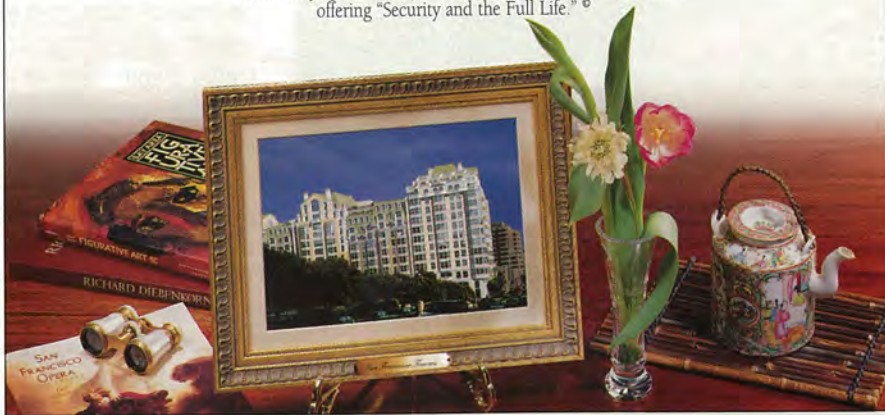
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of art consisting of dark chocolate and white chocolate mousse surrounded by pools of blackberry, raspberry and strawberry coulis. Afterwards, I often go to the bar for some Armagnac or port and listen to the sophisticated piano stylings which seems to be designed for incurable romantics like myself. And on a clear night, it's also *de rigueur* to take a hand-holding stroll on the cove boardwalk down below.

*TOP O' THE COVE, 1216 Prospect Street, La Jolla 619/454-7779. Open for lunch Monday-Saturday, dinner nightly, brunch Sunday. Without wine, two can dine for \$110.*

**IL FORNAIO** — One of the great bonuses of our Mediterranean climate is that we can dine al fresco most of the year. Even though nights can be quite chilly in December, I commend you to dine on this establishment's fabulous outdoor terrace (which has heat lamps), overlooking the Pacific. Dining indoors at this gregarious place is much noisier as voices bounce off the handsome marble and dark wood surroundings. A further caveat is not to overdose on the big basket of freshly baked country breads that the congenial wait people bring along with the menus. The predominantly Italian wine list has some excellent buys, particularly among the reds.

Although the pasta and pizza are wonderful, chef Gianpaolo Putzu also prepares some other outstanding examples of his native Italian repertory. For example, I like starting with baked focaccia topped with prosciutto, arugula, parmesano and truffle oil or the fine polenta topped with garlic and shrimp. Another interesting beginning is the plate of

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grilled sliced scallops served cold with a mustard-orange vinaigrette.

You could also start by sharing one of the fabled pizzas baked in the wood-burning ovens. I especially like either the thin crusted version with potatoes, artichokes, tomatoes and mozzarella or the pizza with eggplant, ricotta, olives, pecorino, and fresh tomatoes.

Among the more unusual pasta dishes, I enjoy the fettuccine with sweet sausage, onions and red wine, the spinach and egg linguine with marinated shrimp and garlic, whole wheat noodles with artichoke hearts and mushrooms, and the baked lasagna prepared with duck. The ravioli stuffed with Swiss chard are too salty despite a pleasant walnut sauce.

While I'm fond of the rotisserie-roasted chicken, I really like the spit-roasted whole game hen served with phenomenal caramelized onions and soft polenta. Favorite Tuscan specialties include the sliced rare steak splashed with balsamic vinegar and a giant chargrilled veal chop with rosemary and sage. I also recom-



Il Fornaio's handsome marble and dark wood interior in Del Mar Plaza.

mend the very tender veal cutlet crusted with arugula and tomatoes.

Since the restaurant has its own bakery (and you've already tasted the incred-

ible breads), you should force yourselves to sample a few desserts. I like the raisin bread pudding soaked in rum, the airy meringue topped with shaved chocolate,

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white chocolate ice cream melting in strong espresso, or a lovely apple and walnut torte with a delightfully gooey caramel sauce. Later, after dinner, order some grappa, listen to the pounding surf, and pretend you're in Positano.

*IL FORNAIO, Del Mar Plaza, 1555 Camino Del Mar, Del Mar 619/755-8876. Open for lunch and dinner daily, brunch Sundays. Without vino, two can dine for \$55.*

## LOS ANGELES

**POSTO** — Piero Selvaggio, who owns this ristorante as well as Valentino and Primi, ought to receive some kind of award for bringing the level of Italian food up to such a blissful level in our town. And with this, his newest endeavor, he proves that simple, straightforward dishes can be among the most enticing of all.

The brightly-lit dining rooms have comfortable booths and the most intriguing wall collages — many of which represent musical instruments. My only complaint is the noise level which accelerates as more voluble patrons seem to gather at peak dining hours. (If you want to hear everything your dining companion says, book a table later in the evening.) While studying the menu, order some frico — extraordinary toasted chips of Parmesano — of which I never get enough. As in all of Selvaggio's venues, the wait people are on their toes, and as expected, the wine list is well-chosen with many decently-priced bottles, particularly among some of my favorite Italian reds.

Chef Luciano Pellegrini creates the kind of rustic food you'd have in the hills overlooking Siena. I like to start with silken slices of smoked swordfish with arugula, a terrific porcini and Gorgonzola tart, crisply fried calamari with a piquant dipping sauce, and unusual veal carpaccio with a mustard dressing. The dish of snails and smoked bacon in a red wine sauce is too salty for my taste. On these chilly nights, a bowl of ribollita — a hearty Tuscan bread soup or the wild mushroom and barley soup should warm you up quickly.

Being a lover of hot spice, I'm devoted to the penne with sundried tomatoes and mouth-searing peperoncini. Other good choices include noodles in a simple ricotta and sage sauce, lasagna with a garlicky pesto, and risotto cooked with a rich mixture of lamb and red wine. Entrees that impress me are the moist sea bass with aged olives and capers, perfect roast loin of rabbit studded with rosemary and served with oven-browned potatoes, grilled chicken with a lusty roasted garlic sauce, and fork-tender osso buco in a Barolo sauce served with tiny pillows of gnocchi.

The dessert carte lists a fine lemony ricotta cheesecake, but I prefer something lighter like the homemade gelati and sorbetti or one of this city's best versions of tiramisu (in which I can actually taste the fresh espresso). After dinner, I like to linger a while over glasses of grappa and contemplate the great gifts of Italy to civilization: opera, quattrocento art, and sublime cuisine.

*POSTO 14928 Ventura Boulevard, Sherman Oaks 818/784-4400. Open for lunch Monday-Friday, for dinner nightly. Without wine, two can enjoy dinner for \$75.*

**CAFE DEL REY** — For those who are always grumbling about not having a decent place to eat in the Marina, I can direct you to this large and vibrant spot. It has a big fireplace, a fine pianist in the bar, those sexy Italian spotlights, and giant picture windows overlooking the yacht slips outside. Chef Katsuo Nagasawa is a master at east/west cuisine, and he also has a penchant for combining some disparate yet harmonious flavors. You'll find the young and enthusiastic wait people are eager to tell you which dishes they like the most from the vast menu.

Among my favorite appetizers are the fresh sashimi salad with julienned cucumber, thick Cuban black bean soup with a crown of crème fraîche and salsa, tender grilled calamari with a spicy remoulade sauce, and stunning shellfish sausages full of hot Thai spicing. There's also a nice seaweed salad with fried anchovies and ginger, unusual Caesar salad with smoked chicken and prosciutto, and a pastry basket filled



with a rich combo of foie gras and sweetbreads with bright orange wedges of persimmon.

The best pasta dishes, in my opinion, are the squid ink noodles with fat scallops and garlic, penne with caramelized onions and bacon, and the tagliarini topped with a spicy mixture of smoked chicken and chipotle peppers. The pizza of choice is a fiery one with a thin, crisp crust topped with rock shrimp, shiitake mushrooms and delectable jalapeno pesto. Incidentally, there are a few wines on the list that go well with this full flavored food, or you can do equally well with iced beer.

Tender slices of lamb loin have a crust of wild rice and are topped with Armagnac sauce, tasty sand dabs are sautéed with chives and wild mushrooms accompanied by a sauce of ginger and orange, and super roasted venison comes with a piquant fig sauce. Peking duck is dry and tasteless despite a good plum wine topping and a cilantro rice pancake. Getting into exotic territory, I like the blackened mahi mahi with coconut rice and phenomenal pineapple mustard seed sauce, and the best dish of all is the spit-roasted five spice crusted loin of pork with apple chutney.

To help you narrow down the dessert choices, I suggest the hot green apple tart with vanilla ice cream, a very different coconut crème brûlée, and the chocolate silk torte which indeed does melt in my mouth (as proclaimed by our server). Besides dining on such deliciously avant garde food, I think you'll also have a lot of fun in this festive restaurant.

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**SAN FRANCISCO**

**FRINGALE** — Some restaurants have a great look while others also smell good, and as I enter this small, handsome bistro located in SoMa, I'm knocked out by the incredible aromas wafting from the kitchen. Co-owner and chef, Gerald Hirigoyen comes from southwestern France, a region known for strong, earthy flavors, and he has successfully married his original style with a Bay Area penchant for freshness. There's a zesty energy in this small place with white walls, colorful artworks, and light wood accents, and the young serving staff is quite knowledgeable about the menu and wine list which has some real bargains among the mostly French and California offerings.

I can't resist starting my meal with the rich onion pie filled with walnuts, prosciutto and Roquefort cheese. There's also a delightful potato and goat cheese tart with black olives as well as an exotic scallop and avocado napoleon with fresh mango. Lighter eaters may prefer the frisée salad with a warm bacon vinaigrette while a heartier appetite may desire the duck platter consisting of smoked breast of duckling, a deliciously unctuous shredded duck confit, and grilled foie gras.

Chef Hirigoyen takes an ordinary entree of steamed mussels and turns it into a delectable dish with shards of fried garlic in the parsley-laden broth. His gratin of macaroni with wild mushrooms is almost as good as the ravioli filled with Roquefort and topped with fresh basil and roasted pine nuts. I also like the sautéed scallops with peppers, onions and shaved fennel, tender steamed salmon with a magnificent garlic sabayon, and a smoky confit of pork tenderloin with fresh onion and apple marmalade. The chicken breast on fava beans with a balsamic vinegar sauce is overcooked, but the rack of lamb is fork-tender and terrific served with incredible potatoes gratin.

If I've eaten too much (which can

happen here since the portions are large), I settle for the great chardonnay sorbet or the frozen coffee parfait enlivened by a shot of Armagnac. If I get a second wind, I dig into the roasted almond and walnut cake in a dark chocolate sauce or the cloud-like whipped pistachio and chestnut cream mousse. After dining here, I completely understand the connotation of the restaurant's name — a French term that means "the urge to eat."

*FRINGALE, 570 Fourth Street, San Francisco 415/543-0573. Lunch Monday-Friday, dinner Monday-Saturday. Without alcohol, two can dine for \$50.*

**GEORDY'S** — I have appreciated the professionalism of Geordy Murphy over



the past years when he managed Kuleto's and later Postrio. Naturally, when I heard that he had opened his own place and hired a thirty-year-old Wunderkind, Charles Solomon, as his executive chef, I knew it would be something special — and it is!

It's a long narrow room with a bar and glass-enclosed kitchens on one side, wonderfully comfortable banquettes, and you can also dine upstairs in a similar rectangular space. The Murphy-trained wait staff is close to perfection, and the fine wine list is filled with so many reasonable bottles, making it hard to select just one.

Having trained under Washington's legendary Jean-Louis Palladin and having been second in command at New



York's famed Bouley, chef Solomon truly brings some inspired culinary excitement to our city. I like to begin with his intensely flavored wild mushroom risotto, a dish that would make the heart of anyone from Milano beat faster. Other great meal openers include a pot au feu of baby vegetables in a tart broth, sweet house cured salmon with a gingery seaweed salad, and ethereal ravioli stuffed with crab in a lobster sauce.

Some of the pasta offerings reflect incredible sophistication like tender lobster with carrots, turnips and beans over fettucini in a toothsome topping of ginger and Sauternes...or small Canadian pink scallops on butterfly pasta in a remarkable carrot lemongrass sauce. Even simple ziti becomes memorable when cooked with fresh leeks and tomatoes and a grace note of fresh Parmesano.

If they're serving sautéed skate, a soft textured, delicately flavored fish, don't miss it accompanied by crunchy chunks of artichoke and arugula. Among the other entrees I enjoy are crisp roasted chicken with a buttery brioche stuffing, tender salmon on a bed of black-eyed peas, unusual slices of grilled prime rib in a red wine reduction, moist halibut with plump oysters and braised fennel, and a perfectly grilled squab perfumed with herbs on a nest of creamy polenta. Only the venison lacks flavor despite an accompaniment of super caramelized apples.

It comes as no surprise to find the desserts as intriguing as the rest of the meal. I'm quite taken by a flaky pumpkin napoleon with candied pecans and a rich marsala-spiked sabayon. I also like the maple crème brûlée, and a wonderful pear strudel with a clove and cinnamon-scented red wine sauce along with whipped Gorgonzola. The *pièce de résistance* is a dark chocolate soufflé accompanied by bittersweet chocolate sorbet, a tiny banana tart, and a thick milk chocolate fudge sauce. I'm certainly not a psychic, but my instincts and taste buds tell me that this year-old restaurant is going to be around for a long, long time.

*GEORDY'S, 1 Tillman Place (at Grant), San Francisco 415/362-3175. Lunch and Dinner Monday-Saturday. Without wine, two can have dinner for \$80. □*



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# More Time Than Money

*Another way to give*

*T*'s the holidays. Time for celebration. Funny though, somehow this year seems like more of a time for extravagance of the soul than of the pocketbook.

By extravagance of the soul, we mean gifts that keep on giving — to loved ones, to complete strangers, to oneself, to the planet, to the universe. These are gifts that take into consideration the true meaning of this season — a time for sharing love with everyone.

We've come up with a list of gift giving ideas that come from the heart and are meant to reach the hearts of others. These are more than politically correct ideas — these are gifts conscious of our ultimate and undeniable connection to each other. When one of us suffers, we all do. When we help by giving from our hearts, we are all helped.

Does Aunt Bertha really need another pair of slippers? Does that client really need that paper weight or bottle of wine? Some thoughtfulness, a phone call or two, and the gift you choose to give might make a difference in someone's life — perhaps your own.

Joy to the world.

1) Invite a family, homeless from the fires or other circumstances, for a holiday dinner.

2) Clean out your closets and give the stuff to people who need it.

3) Call up Project Angel Food (Los Angeles) or Meals On Wheels and volunteer to cook or deliver meals to shut-ins.

4) Call up AIDS charities (Aids Project Los Angeles, San Francisco, San Diego; AMFAR; Pediatric Aids Founda-



tion), find out what they need and give it.

5) Adopt a highway.

6) Go to an animal shelter and either adopt a pet yourself or give one to someone who needs love.

7) Become a Big Brother or Big Sister.

8) Give museum memberships or seasonal tickets to theater and/or concerts as a way to support the arts and lift the spirits.

9) Instead of throwing away food after holiday parties or dinners, pack it up and take it to people who need it.

10) Spend time with the elderly.

11) Plant a tree in a burned-out forest.

12) Help someone rebuild their home.

13) Bake or make your holiday gifts

...with friends.

14) Have a party. Charge \$10 (or more) per guest, or have them bring canned goods, unwrapped toys, and give the money or goods to a charity in the names of all those who attended.

15) Give financial donations to charitable institutions in the names of friends and business associates.

16) Volunteer.

17) Shop at the Unicef store.

18) Shop at stores or buy products that donate part of the proceeds to charitable causes.

19) Give memberships in the Sierra Club, World Wild Life fund, Santa Monica Mountains Conservancy, etc.

20) Give a series of Yoga lessons, nutritional consultations, or private trainer sessions to a friend as a gift to their well-being.

21) Shop for recycled gifts.

22) Give books that teach, nurture and enlighten.

23) Read a book to someone who can't.

24) Call a Children's Hospital or Ronald McDonald Children's Charities and give tickets to see *The Nutcracker* to someone who's never seen it.

25) Write a letter to someone.

26) Forgive someone.

27) Give someone that benefit of the doubt.

28) Tell the truth.

29) Give something you love to someone you love.

30) Give love.

31) Give more heart-felt time than money.

Above: *Illustration by Roberto Innocenti for Christmas Carol by Charles Dickens.*

by Barbara Foley

# HERE'S TO WARM, WITTY & WISE

Often, when called upon to give a toast, the sentiment is near at hand but the words seem so far away. Herewith some assistance, courtesy of The Glenlivet.

◆  
Here's to starting at the top and working our way up.

◆  
Here's wishing you all the happiness you want, and a touch of sorrow to show the difference.

◆  
Here's to common sense, as uncommon as it is these days.

◆  
Here's to our creditors. Long may they waive.

◆  
Here's to living up to our own expectations and not someone else's.

◆  
Here's to living it up, as long as we can live it down.

◆  
I give you good fortune. May you master it, not be mastered by it.

◆  
Here's to lenders. May they take less and less interest in us every day.

◆  
Here's to The Glenlivet. May you make the wise choice and give it to everyone who deserves the best single malt scotch of all time. Mellow smoothness, rich flavor and aroma, a consistent reward to the palate. Visit your retailer or, to have a gift of The Glenlivet sent, call 1-800-BE THERE.

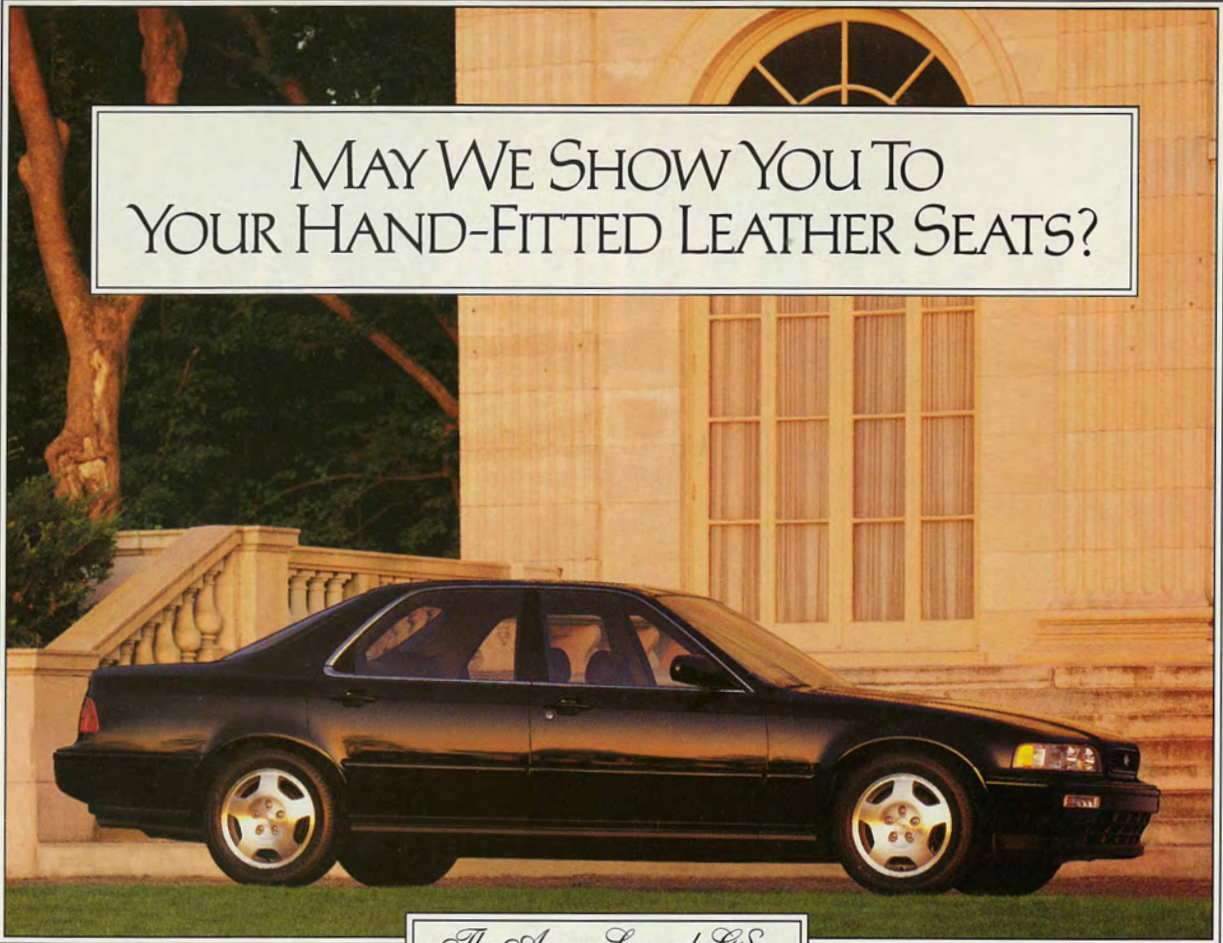
Those who appreciate quality enjoy it responsibly.

Toasts may be best given in our unusual glasses emblazoned with The Glenlivet crest. A pair of these octagonal-shaped rocks glasses is yours for \$6.99. Please make check payable to The Glenlivet Offer. Send with name and address to The Glenlivet Offer, PO Box 6059, Ridgely, MD 21660. Allow 6-8 weeks for delivery. Void where prohibited by law.



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YOUR HAND-FITTED LEATHER SEATS?



*The Acura Legend GS*

*B*EFORE YOU sit down, may we also point out a few other features that make the Acura Legend Sedan GS one of the premier luxury automobiles on the market today. Like a powerful 230-horsepower engine. And a Traction Control System for better handling. Now if you'll be kind enough to take your luxurious, eight-way adjustable hand-fitted leather seat, you may take a test drive at your leisure. **SOME THINGS ARE WORTH THE PRICE.**



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