PERFORMING ARTS

FEBRUARY 1992

CYRANO DE BERGERAC
by Edmond Rostand
Directed by Sabin Epstein
January 21 through March 14
At Theatre on the Square

CHARLEY'S AUNT
by Brandon Thomas
Directed by Edward Hastings
February 4 through March 28
At the Stage Door Theater

The Silver Season
A.C.T.
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If you happen to be reading this sitting down, relax for a moment. Gently stretch your legs out. That's it. Then spread your elbows and ease your shoulders back. By now you've got a pretty good idea what it feels like to sit in the driver's seat of the all-new 1992 Toyota Camry. We could go to great lengths about how a car a mere nine inches larger on the outside gives you over two feet more room on the inside. How we redesigned the seating position to give you more headroom. Curved the back of the front seats to provide more legroom for rear passengers. Or how the new Camry sits (not squeezed) five adults in luxurious comfort. Or that we've re-designed the smallest details to create more space—like integrating Camry's high performance audio speakers into the armrest. Which all adds up to the most spacious and roomy Camry ever. We could even go on about Camry's most comforting feature of all, its legendary reliability. But unfortunately, we've run out of room.

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PERFORMING ARTS

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Great Expectations

March’s Marvels
Fizzy, Fresh, Frenzied Offerings Next Month.

A.R. Gurney has taken full advantage of the fact that, as he’s said, WASPs are the only ethnic group left one can safely poke fun at. His acerbic and understated comedy about the rituals of the tribe he belongs to and understands very well are neither passionate nor celebratory. But they are more profound — and frequently more painfully amusing — than his critics will allow.

American Conservatory Theater’s production of The Cocktail Hour follows a number of local presentations of his plays, most notably the long running Love Letters. The Cocktail Hour, which opened on Broadway in 1988, takes place in the familiar Gurney territory of a strolling suburban family whose tidy morals — like the five o’clock cocktail hour — are threatened by rumors of class warfare. The neatest twist in this ease is that the warmer is a New York playwright turned terrorist to his patrician seventy-year parents.

We never learn the harrowing secrets he intends to reveal; the playwright, John, describes this supposedly brutal autobiographical rant with ludicrous mildness as hitting “pretty close to home.” The more possibility is enough to set his parents into a tizzy. His mother feels over what critics will say of his WASP characters: “They think we’re all Republicans and all superficial and alcoholics.”

After a purely fizzy and delicious first act, Gurney tries to get serious in Act II; then loses his nerve. He can’t, as one critic commented, go farther than into The Dining Room (one of his funniest plays). Still, there’s more to this middle-class and middle-aged angst than mere drawing room comedy. Gurney has an eye as sympathetic as it is sharp, and characters develop their own measure of reserved, well-mannered humanity. It’s all the more poignant for being so stuff in the upper lip. March 24-May 16, American Conservatory Theater at Theatrere on the Square, 459 Post Street, San Francisco. (415) 749-2800.

TEN YEARS FOR SF YOUTH SYMPHONY

When the San Francisco Symphony Youth Orchestra presents its tenth anniversary concert next month, conductor Alfons Frakes will know as well as any of his players what it feels like to be so young, so gifted, and so on the spot. Frakes, who was appointed assistant conductor of the San Francisco Symphony two years ago, is only twenty-nine. He grew up as a musician in the world of youth orchestras — in England and later in Edinburgh, Scotland — and has been conducting since he was fourteen.

Frakes came to the United States upon graduation from Cambridge University, almost immediately got a job teaching at Yale and directing the Yale Symphony Orchestra and was fairly surprised to be invited, in 1986, to audition for the San Francisco Symphony post of assistant conductor.

As assistant conductor, he’s expected to attend all rehearsals, as an emergency substitute in the case of illness (it’s only happened once) and as overseer of the symphony broadcasts on KQED-FM radio every week. He will conduct the symphony nine times this season and, as well, directs the youth orchestra, whose players are drawn from the best young musicians in the Bay Area. His programs to date have been challenging in the choices of music and well received. The tenth anniversary concert consists of Golstein’s Appalachian Spring and Mahler’s First Symphony, a sufficiently demanding task for any orchestra. But there has never been anything wishy-washy or condescending in his work with
Great Expectations

March’s Marvels
Fizzy, Fresh, Frenzied Offerings Next Month

A.R. Gurney has taken full advantage of the fact that, as he’s said, WASPs are the only ethnic group left one can safely poke fun at. His acute and understated comedies about the rituals of a tribe he belongs to and understands very well are neither passionate nor celebratory. But they are more profound — and frequently more painfully amusing — than his critics will allow.

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We never learn the harrowing secrets he intends to reveal; the playwright, John, describes this supposedly brutal autobiographical rant with ludicrous mildness as hitting “pretty close to home.” The mere possibility is enough to set his parents into a tizzy. His mother feels he’s written that will say of his WASP characters: “They think we’re all Republicans and all superficial and alcoholic.”

After a purely fizzy and delicious first act, Gurney tries to get serious in Act II, then loses his nerve. He can’t, as one critic commented, go further than into The Dining Room (one of his funniest plays). Still, there’s more to this middling-class and middle-aged angst than mere drawing room comedy. Gurney has an eye as sympathetic as it is sharp, and characters develop their own measure of reserved, well-mannered humanity. It’s all the more poignant for being so stiff in the upper lip. March 29—May 16, American Conservatory Theater at Theatre on the Square, 459 Post Street, San Francisco. (415) 443-8822.

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When the San Francisco Symphony Youth Orchestra presents its tenth anniversary concert next month, conductor Alsandor Neale will know as well as any of his players what it feels like to be so young, so gifted, and so on the spot. Neale, who was appointed assistant conductor of the San Francisco Symphony two years ago, is only twenty-nine. He grew up as a musician in the world of youth orchestras — in England and later in Edinburgh, Scotland — and has been conducting since he was fourteen.

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David Davis:
The Stanford Davis retrospective coming to the San Francisco Museum of Modern Art will be the first complete sur-
dio in Hoboken, New Jersey. By nineteen, he had become enough of a presence in the New York art scene to have five water-colors chosen for the epochal 1915 Armory Show. It was there he discovered the European avant-garde and it changed his life. "I was enormously excited . . . . I .... set an objective order in these works that I felt was lacking in my own . . . . I realized that I would quite definitely have to become a "modernist." He became the quintessentially American modern artist, inspired by the self-inflating energies of Cubism yet equally responsive to the peculiar tensions and glad inventions of his place and time.

During the Depression, Stuart already radical political leanings took the forms of orthodox communism, but by 1940 he was disillusioned and had returned to his preoccupations with modernism. He and Mondrian, who in the 1940s was exiled to New York, often attended jazz concerts together—"one can see the affinity in both their work—and later in life he recalled that "Jazz had a tremendous influence on my thoughts of art and life. For me it was a time that captured the spirit of an authentic art in America . . . . I think all my paintings, at least in part, come from this influence."

Enlightened — sometimes to the point of decoration and yet magnificently free, the best of Davis' paintings have an wonderful sense of coalesced intellect. Nearly three decades after his death, they are still fresh, still alive with the possibilities of invention.

March 26-June 7, San Francisco Museum of Modern Art, 101 Natoma Street, San Francisco. (415) 863-8900

ONE WOMAN'S VOICE

Pianist Nancy Spero has been exploring the issues of feminism and femininity for over four decades. Since the 1970s Spero has been filling her non-rectangular canvases with female figures in motion. She describes her endeavor this, "Since 1974, I have dealt with the depiction of women: women as protagonist (in a stopgap sense), women as victim (for the most part in art) who control our bodies, our sexuality. I decided to view women and men by representing women, not just to reverse conventional history, but to see what it means to view the world through the images of women . . . . The figures themselves become the becoming history." Spero will speak on Monday, March 16 at the San Francisco Art Institute at 7:30.

More information call (415) 749-4899.
San Francisco Art Institute, 800 Chestnut Street, San Francisco.

IN BRIEF

Dance: The mesmerizing batch master Koechi Tanaka presents Chashamushi, performed by Unbound Spirit Dance Company (performing branch of the Asian American Dance Collective), which describes with typical eloquence as "a fantasy land of Batch . . . Strange creatures jump alive in the darkness. An energy tornado roars over lost memories and becomes an enormous lingering. Believe it: And don't miss it. March 26-28, Theater Artaud, 450 Florida Street, San Francisco, (415) 441-7777.

Since 1989 Min Yasumura has meticulously directed the great Polish folkloric song and dance group Mazowsze, a company of one hundred fifteen representing all the rich varieties of Polish national dances. March 11 at the Luther Burbank Center in Santa Rosa, (707) 546-9900; March 12-13 at Zellerbach Hall, UC Berkeley, (510) 642-9989.

Theater: Berkeley Repertory Theatre's Parallel Season opens with The Children of Rain, developed by Geoff Hoyle and Anthony Taeku, running in repertory with Highbridge, McDonald's Dream of a Common Language, March 6-April 26, 2005 Addison Street, Berkeley, (510) 841-6808.

Art: One by One, The Players of the San Francisco Symphony will be on view at the San Francisco Performing Arts Library and Museum from March 18 through April 25, The Biodiversity of Life and the Crystal Clarity of Water: Korona Ceramics from the Ataka Collection, will be irresistible to anyone who has fallen under the spell of color, those delicate pale green glazes that do indeed have the histrion and mysterious serenity of old jade, although it may seem to her how to say, Korean ceramics rival those of China's Sung. Opening March 4, April 25, Asian Art Museum, Golden Gate Park, San Francisco, (415) 665-8811.
these young players, and they have been responsive to his expectations and respect. March 25 at Davies Symphony Hall, San Francisco. (415) 431-5400.

DAVIS RULES
The Stuart Davis retrospective coming to the San Francisco Museum of Modern Art will be the first complete survey of his rigorously joyful Cubist canvases. He was born in Philadelphia in 1894 to an artistic family that encouraged precocious interest in studying art. At the age of fifteen, Stuart Davis moved to New York to work with Robert Henri in the Henri School. The young student wrote of Henri’s progressive methods, “Henri’s work is different than any other school in the world.”

dio in Hoboken, New Jersey. By nineteen, he had become enough of a presence in the New York art scene to have five watercolors chosen for the epochal 1913 Armory Show. It was there he discovered the European avant-garde and it changed his life. “I was enormously excited...” he once said, “and set out an objective in these works that I felt was lacking in my own...”

I resolved that, I would quite definitely have to become a ‘modern artist.’

He became the quintessentially American modern artist, inspired by the self-illuminating energies of Cubism yet equally responsive to the peculiar tensions and glad inventions of his place and time.

During the Depression, Stuart already radical political leanings took the forms of orthodox communism, but by 1940 he was disillusioned and had returned to his preoccupations with modernism. He and Mondrian, who in the 1940s was exiled in New York, often attended jazz concerts together – one can see the affinity in both their work – and in life he recalled that Jazz had a tremendous influence on my thoughts about art and life. For me at that time Jazz was the only thing that corresponded to an authentic art in America... I think all my paintings, at least in part, come from this influence.”

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Spero will speak on Monday, March 6th at the San Francisco Art Institute at 7:30.

IN BRIEF
Dance: The mesmerizing batuch master Koichi Tanino presents Chiaroscuro, performed by Unbound Spirit Dance Company (performing branch of the Asian American Dance Collective), which describes itself as “a fantasy land of Bath...” Strange creatures jump alive in the darkness. An energy tornado swam over lost memories and becomes an enormous largeness. Believe it: And don’t miss it. March 26-28, Theater Act, 450 Florida Street, San Francisco. (415) 621-7797. Since 1992, Mira Zimowski has masterfully directed the great Polish Silesian song and dance troupe Mazowsze, a company of one hundred fifteen representing all the rich varieties of Polish folk music. March 11 at the Luther Burbank Center in Santa Rosa, 717-546-9900; March 13 at Zellerbach Hall, UC Berkeley, (510) 643-9880. Theater: Berkeley Repertory Theatre’s Parallel Season opens with The Conquests Return, developed by Geoff Hoyle and Anthony Taconte, running in repertory with Heath McDonald’s Dream of a Common Language; March 8-11, 19, 20, 22, 23, 25, 26, 27, 28, 29, 30, 31. The Players of the San Francisco Symphony will be on view at the San Francisco Performing Arts Library and Museum from March 13 through April 25. The Beloved Juthe and the Crystal Clarity of Water: Korres Ceramics from the Attaka Collection, will be installed in a way that anyone who has fallen under the spell of esoteric, those delicate pale green glasses that do indeed have the luster and mysterious seductiveness of old jade: although it may seem heresy to say so, Korres ceramics rival those of China. On view March 4-25, 26, Asian Art Museum, Golden Gate Park, San Francisco, (415) 658-8811. [1]
American Conservatory Theater

Edward Hastings
Artistic Director

John Sullivan
Managing Director

1991/92 Repertory Season

CAT ON A HOT TIN ROOF
by Tennessee Williams
October 1, 1991 through November 23, 1991
Stage Door Theater

THE PIANO LESSON
by August Wilson
October 8, 1991 through January 5, 1992
Theatre on the Square

TAKING STEPS
by Alan Ayckbourn
December 3, 1991 through January 25, 1992
Stage Door Theater

A CHRISTMAS CAROL
by Charles Dickens
December 9, 1991 through December 28, 1991
Orpheum Theater

CYRANO DE BERGERAC
by Edmond Rostand
January 31, 1992 through March 14, 1992
Theatre on the Square

CHARLEY'S AUNT
by Brandon Thomas
February 4, 1992 through March 29, 1992
Stage Door Theater

THE COCKTAIL HOUR
by A.R. Gurney
March 24, 1992 through May 16, 1992
Theatre on the Square

GOOD
by C.P. Taylor
April 7, 1992 through May 30, 1992
Stage Door Theater

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CYRANO DE BERGERAC
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January 31, 1992 through March 15, 1992
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P.2

PERFORMING ARTS

PERFORMING ARTS
A Quarter Century of Plays and Players

Actor David Dukes

A
tor David Dukes was a member of the A.C.T. acting ensemble during the Company's first three seasons in San Francisco, from 1967 to 1969. His stage credits from those brief years number two dozen and include leading roles in the revivals of Chekhov's Ant in Flannel and Rabelais' The Promis, Glorifying Hollywood, and Long Day's Journey Into Night. Since that time his prolific career has enjoyed resounding success in every firm of the discipline, from major feature films (The Handmaid's Tale, Only When I Laugh, Call Me Mister Wilder, The Men's Club) to television series (Sisters, Bonanza Bill, Executive Suite, All That Glitters) and movies (Stalking Lily, Thieves Back the Clock, Some Kind of Miracle), as well as classical and contemporary work at every major repertory theater company in the country. On Broadway his principal stage appearances include leading roles in Love Letters, A Midsummer Night's Dream, and Bird with Richard Cox, for which he received Tony and Drama Desk award nominations, and as Rume Gallimard in M. Butterfly. While his heart may remain in San Francisco, especially when reminiscing about the early days of his career, David currently resides in Los Angeles with his wife, poet and author Carol Muske, and children, Annie and Shayan.

"In 1967 I was 21 years old. I was born and raised in San Francisco, and lived here when A.C.T. arrived. When I was spotted in the summer California Shakespeare Festival, I was invited to audition for A.C.T., and I went through a long and involved audition process, numerous readings, building up to one with Ed Hastings, and I thought I was done.

Then I was told, I would have an interview with Bill Ball, the famed founder of the company, as a finality. I made my way up through the maze of offices at 400-406 Geary - the building that housed the A.C.T. office, then as now. It was under construction, a real wreck, with broken plaster and wallboard everywhere. Duct in the air, drop-boxes dangling below in the walls, really intimidating - but somehow vital. From there I was ushered into the only room that was finished. And furnished. It was a nice desk, with bookcases, pictures on the walls, the rest of all this madness. And then, behind a long desk - on top of which was a model of the San Francisco Civic Center, which occupied the entire breadth of the desk - sitting in a proscenium ratten chair was Bill Ball in his trademark black Spanish hat.

It turned out he was no formality, but an actual audition. I was utterly unprepared. I asked if he had a copy of Much Ado About Nothing. He pointed to one in his bookcase, and I found my audition speech. Bill told me to sit and study it.

Meanwhile, there was a flurry of phone calls, which Bill handled with aplomb. After a few minutes I noticed I was really in for it and I knew it. Bill focused his attention on me, I began to speak and - ring! The phone, again, "I'm sorry, I'm sorry..."

Bill said, "Next, someone paired their head in the floor and started speaking to Bill. He went them up and ordered me to continue. I did. Several more people interrupted us, but I kept bravely on, and then the phone rang for the third time. This time Bill actually took the call, all the while waving me on, telling me to continue my speech, even as he had a very heated exchange with the caller."

At the end of my audition, Bill announced that I was in. I'd made the company. He had been listening, you see, during all the madness, Bill thrived on mayhem, could listen to two things at once, and made, passion for both.

That was it. That was the beginning of everything for me. I became what we called an "acting scholar" sort of an apprentice at A.C.T. a week. We did sixteen plays that first season - sixteen! "Sweat-cleaned," in four plays, and understudied six roles. And, of course, I was taking classes all the time. That was part of the whole idea. We were all students and we were all professionals. We tried everything. A.C.T. set a precedent for me, and I still look back to that first year for the high - and lows - of my career.

Themens' "Terrierto" was as bad as Springle's was good. It ended with the whole cast, 42 people, on stage in a choreographed form that was a series of high kicks. It was supposed to be spectacular! Here was this finale, this big, final finish, and we all froze, waiting for the applause. And... nothing. We stayed there in position, waiting for the sound over to build, starting at the audience. And they stared back at us. No one clapped - the longest few seconds of my professional career!

But there were many other openings, and one in particular sticks in my mind. We did a performance of Long Day's Journey Into Night at UC Santa Cruz. It was in a big dining hall with glass walls, walled in butcher paper to keep the sun out. Students crowded around outside, trying to peer through. With an asshole of letters of appreciation we got after that performance! I was almost at the last line, and they remain some of my most prized possessions.

That first year at A.C.T. was the best training, the best groundwork I could have hoped for. A.C.T. encouraged me to act all the way to do it when I thought I couldn't do one section and pulling, always taking it further. When I left, after three seasons, I had 24 professional credits to my name. And I was 24 years old.

There was nothing quite like A.C.T. before that time. The graciousness of venture and vision, the scope of it all, the high standards and the high stakes, nothing like it anywhere, and there may be nothing like it ever again!"
A Quarter Century of Plays and Players

Actor David Dukes

David Dukes was a member of the A.C.T. acting ensemble during the company’s first three seasons in San Francisco, from 1967 to 1969. His stage credits from those brief years number two dozen and include leading roles in the revival of Chekhov’s “Uncle Vanya” at Playhouse in Berkeley, “The Premise,” “Glory! Hollywood!” and “Good Day’s Journey into Night.” Since that time his prolific career has enjoyed resounding success in every form of the discipline, from major feature films (“The Handmaid’s Tale: Only When I Laugh” “City of Angels: The Men’s Club”) to television series (“Sisters,” “Bosom Buddy: Executive Suite, All That Glitters” and movies (“Valley Forge: Back to the Clock, Some Kind of Miracle”), as well as classical and contemporary work at every major repertory theater company in the country. On Broadway his principal stage appearances include leading roles in “Love Letters,” “Amour,” “Phaedra,” “The Fly,” and “Borat” with Richard Gere, for which he received Tony and Drama Desk award nominations, and in “Ein Gaukewitz” in M. Butterfly.” While his heart may remain in San Francisco, especially when reminiscing about the early days of his career, David currently resides in Los Angeles with his wife and partner, author Carol Muske, and children, Annie and Shawn.

“In 1997 I was 21 years old. I was born and raised in San Francisco, and lived here when A.C.T. arrived. When I was spotted in the summer California Shakespeare Festival, I was invited to audition for A.C.T., so I went through a long and involved audition process, numerous auditions, building up to one with Ed Hastings, and I thought I was done. Then I was told I would have an interview with Bill Ball, the famed leader of the company, a luminary. I made my way up through the stairs of offices at 40-404 Geary — the building that housed the A.C.T. office, then as now. It was under construction, a real wreck, with broken plaster and wallboard everywhere. Dust in the air, draping, peeling boxes in the wall, really intimidating, but everyone vital. From there I was ushered into the only room that was finished. And furnished. It was like an oasis, with bookcases, pictures on the walls, a bed, the model of all this madness. And then, behind a long desk, on top of which was a model of the Ziegfeld set which occupied the entire breadth of the desk — sitting in a proudest manner was Bill Ball in his trademark black Spanish hat. It turned out that he was not only an interview, but an actual audition. I was utterly unprepared. I asked if he had a copy of ‘Macbeth’ about nothing. He pointed to one in his bookcase, and I found my audition speech. Bill told me to sit and study it. Meanwhile, there was a flurry of phone calls, which Bill handled with aplomb. After a few minutes I noticed I was ready as I’d ever be, so I got up and Bill focused his attention on me. I began to speak and — ring! The phone, again. ‘Ignore it, Bill said. Next, someone joined his head in the door and started speaking to Bill. He waved them away and ordered me to continue. I did. Several more people interrupted us, but I kept bravely on, and then the phone rang for a third time. This time Bill actually took the call, all the while watching me, telling me to continue my speech, as he had a very heated exchange with the caller. At the end of my monologue, Bill announced that I was in. I’d made the company. He had really been listening, you see, during all the madness. Bill desired on nothing, could listen to four hours, or see, and was passionate for both. That was it. That was the beginning of everything for me. I became what we called an “acting scholar,” sort of an apprentice at Ed’s a week. We did sixteen weeks; that first season — sixteen! I learned all of it in four days, and understood six roles. And, of course, I was taking classes all the time. That was part of the whole idea. We were all students and we were all professionals. We tried everything. A.C.T. had set a precedent for me, and I still look back to that first year for the high — and lows — of my career. "Theresa’s" revival was as bad as "Bringing" was good. It ended with the whole cast, 42 people, on stage in a chorale sort of formation, doing a series of high kicksteps. It was supposed to be spectacular! Here was my first finale, this big, big finish, and we all froze, waiting for the applause. And... nothing. We stayed there in position, waiting for the next sound cue to run, starting at the audience. And they stared back at us. No one clapped — the longest few seconds of my professional career.

But there were many other openings, and one in particular sticks in my mind. We did a performance of "Deep Grass's Journey into Night." At UC Santa Cruz. It was in a big dining hall with glass walls, walled in builder paper to keep the sun out. Students crowded around outside, trying to peer through. With an asshole of letters of appreciation we got after that performance! I’ve kept those letters in my day, and they remain some of my most prized possessions.

That first year at A.C.T. was the best training, the best groundwork I could have hoped for. A.C.T. encouraged me to act all the way to do on what I thought I couldn’t do — stretching and pulling, always trying it further. When I left, after three seasons, I had 24 professional credits to my name. And I was 24 years old.

There was nothing quite like A.C.T. before that time. The mindset of actors and actors, the scale of it all, the high standards and the high stakes. Nothing like it anywhere, and there may be nothing like it ever again.”
American Conservatory Theater

presents

CHARLEY'S AUNT
(1892)

by Brandon Thomas

Directed by Edward Hastings
Set by Joel Fontaine
Costumes by Gerard Horvath
Lighting by Derek Duarte
Music by Arthur Rubinstein
Sound by Stephen LeGrand
Hair and Make-up by Rick Eckols
Associate Director Craig Stainton

The Cast:

Jack Chesty — Josiah Polhemus
Dress — Lala Orosena
Charles Wyndham — Mark Stience
Lord Rainscourt Babberly — Drew Letchworth
Kitty Verdon — Laurie McDermott
Amy Spettigue — Susan Pilat
Sir Francis Chesty — Lawrence Feltz
Mr. Stephen Spettigue — Ray Reinhardt
Donna Lucia d'Alvadoria — Kathryn Crosby
Elia Delahay — Jullie Oda

The Settings:

Act I
Jack Chesty's Rooms in College. (Morning)

Act II
Garden outside Jack Chesty's Rooms. (Afternoon)

Act III
Drawing Room at Spettigue's House. (Evening)

There will be two intermissions.

Understudies:

Jack — Adrian Roberts; Dress — Brian Lohmann; Charlie — Andrew Dolan; Funquart — Adam Paul;
Kitty — Alcin Solwark; Amy, Ela — Grace Zandarski; Sir Francis — Bruce Williams;
Spettigue — William Palmer; Donna Lucia — Frances Lee McCain

Stage Management Staff
Karen Van Zandt and Ben Kaplan
American Conservatory Theater

presents

CHARLEY'S AUNT
(1892)

by Brandon Thomas

Directed by Edward Hastings
Scenery by Joel Fontaine
Costumes by Gerard Howland
Lighting by Derek Duarte
Music by Arthur Rubinstein
Sound by Stephen LeGrand
Hair and Make-up by Rick Echols
Associate Director Craig Stolz

The Cast

Jack Chesney — Josiah Pohoremski
Basset — Luis Ortega
Charles Wycherly — Mark Sillence
Lord Fancourt Babberly — Drew Letchworth
Kitty Verdun — Laurie McDermott
Amy Spottigue — Susan Pilarski
Sir Francis Chesney — Lawrence Flecht
Mr. Stephen Spottigue — Ray Reinhart
Donna Lucia d'Alvadorez — Kathryn Crosby
Ella Delahay — Julie Oda

The Settings:

Act I
Jack Chesney's Room in College. (Morning)

Act II
Garden outside Jack Chesney's Rooms. (Afternoon)

Act III
Drawing Room at Spottigue's House. (Evening)

There will be two intermissions.

Understudies
Jack — Adrian Roberts; Basset — Brian LeHmann; Charley — Andrew Dolan; Fancourt — Adam Paul;
Kitty — Alcina Solwick; Amy, Eliza — Grace Zandri; Sir Francis — Bruce Williams;
Spottigue — William Peterson; Donna Lucia — Frances Lee McCain

Stage Management Staff
Karen Van Zandt and Ben Kaplan
Brandon Thomas's Oxford
A Survey of the University Experience

While 1992 marks the 25th Anniversary of the American Conservatory Theater's first season in San Francisco, the year recognizes the commemoration of yet another significant event in the annals of theater history: it is also the centennial of Brandon Thomas's Charley's Aunt. The first production of Thomas's master piece opened on December 21, 1892 at the Royalty Theatre, London, and after transferred to the Globe Theatre, ran for four years. Since that time, Charley's Aunt has played in nearly every corner of the globe, and it is widely asserted today that somewhere, everyday, a performance of the play takes place.

That first audience in the final decade of the 19th century that witnessed the tale of two Oxford undergraduates who woo their sweethearts through a spontaneous love, was thoroughly familiar with university life and the spirit it evoked at the mentioning. The British university was a special kind of institution, filled with traditions, history, rituals, and expectations, and immortalized then and in the centuries preceding by a solid paraph of distinguished writers, politicians, artists and academicians. Here are some observations on the college from their long history by eminent commentators, a kaleidoscope look at the heritage shared by Jack and Charley as Oxford undergraduates.

... Bishop Richard Fox founded Corpus Christi, the first true Renaissance college in Oxford, with Greek and Latin lectures on the establishment, and an enlightened emphasis on liberal studies. Fox's Statutes for the college, drawn up in Latin in 1517, defined its ideals in a variety of quaint metaphor and idiom. They begin with the fact that the best way to heaven is by a ladder, of which one side is called vertus, the other knowledge:

"We, therefore, Richard Fox, by Divine Providence Bishop of Winchester, being both destitute ourselves of ascending by this ladder to heaven and of entering therein, and being anxious to aid and assist others in a similar ascent and vertus, have founded, named, and con-
structed, in the University of Oxford, out of the means which God of his bounty hath bestowed on us, a certain bee garden, which we have named the Col-
lege of Corpus Christi, wherein scholars, theo theologians, physicians, with the right mind, to make way to the honour of God, and human, deriving sweetness, to the profit of themselves and all of Christendom. We appoint and decree by these presents, that in this bee garden there shall dwell for ever a President, to hold authority over the rest, twenty Scholars, or Fellows, the same number of Masters, three Lecturers to be therein employed, each in his office and order; and, moreover, six Ministers of the Chapel, of whom two must be Priests, two not Priests, but Clerics and Acolytes, or at the least initiated by the primary tenon, and two remaining Choristers."... Bishop Fox concludes with the warning that members of the college who break the rules must be "punished, harrased, and most bitterly afflicted with the penali-
tions of the Statutes, without pardon.

But whoever shall keep them with-
gout offence and dealt fair, and so far as he can, in their integrity, and shall pre-
curry their observance, shall dwell and be fed in safety, immortally and in our lives for a reason, and shall, after such long delay, having obtained his dis-
charge, arrive at, and take upon himself that most precious illumination for which he has so industriously studied wax; so that at the last he shall clearly describe the most precious Body of Christ, incomparably sweeter than all honey, to which we have dedicated our hive, and to enjoy that right, with the highest bliss, for evermore."...

A Young Gentleman of the University is one that comes there to wear a gown, and to say horrid, has been at the University. His Father sent him thither, because he heard there were the best Peculating and Dancing schools. His main study is at the Library, where he studies Bees and Books of Honor, and turns a Gentleman-Clark in Pettigues. Of all things he endeavors not to be mis-
taken for a Scholar, and has a black habit, though it be of Satin.  
--- From "A Guide to Oxford Characters, 1691"...

... "Why doth so solid and serious learning decline, and few or none follow it now in the university? Answer: because of coffee-
houses, where they spend all their time; and in entertainments at their chambers, where their studies are become places for virginals, also great drinking at taverns and ale-houses (Dr. Langton told me there were 170 in Oxford), spending their time in common chambers and alehouses, and then to the coffee-house."

--- Anthony Wood, Life and Times, 1620-95

A DRINKING STORY

"There is over against Ballot College, a dingy, huddled, scandalous alehouse, fit for the but drunks and tinker, and such as go there have made themselves equally scandalous. Here the Ballot men continually jolly, and by perpetual babbling add art to their natural stupidity to make themselves perfect note. The bell, being sounded by this, called them together, and in a grave speech informed them of the mischiefs of that hellish liquor, cold ale, that destroyed both body and soul, and advised them by means to have any-
thing else to do with it; but one of them, not willing so tamely to be preached out of his beloved liquor, made reply that the Vice-Chancellor's men drank ale at the Spring Crow, and why should they not too? The old man, being perplexed with this reply, immediately packed away to the Vice-Chancellor, and informed him of the ill example his fellows gave rest of the town by drinking ale, and desired him to prohibit them for the future; but although the Vice-Chancellor, not liking his pro-
posal, being formerly an old Fowler of ale himself, answered him roughly, that there was no hurt in ale, and that as long as his fellows did now worst he would not disturb them, and so turned the old man going, who returning to his col-
lege, told his fellows again and told them he had been with the Vice-Chancellor, and that he told him there was no hurt in ale; truly he thought there was; but now, being informed of the contrary, since
Brandon Thomas's Oxford  
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While 1992 marks the 25th Anniversary of the American Conservatory Theater's first season in San Francisco, the year recognizes the centennial of Brandon Thomas's Charlie's Aunt. The first production of Thomas's master class was opened on December 21, 1992 at the Music Box Theatre, London, and after transferring to the Globe Theatre, ran for four years. Since then, Charlie's Aunt has played in nearly every corner of the globe, and it is widely asserted today that somewhere, everyday, a performance of the play takes place.

That first audience in the final decade of the 19th century that witnessed the tale of two Oxford undergraduates who woo their sweethearts through a spontaneous rose, was thoroughly familiar with university life and the spirit it evoked at the mentioning. The British university was a special kind of institution, filled with traditions, history, rituals, and expectations, and immunized them in the centuries preceding by a solid parade of distinguished writers, politicians, artists and academicians. Here are some observations on the college from their long history by eminent commentators, a kaleidoscope look at the heritage shaped by Jack and Charlie as Oxford undergraduates.

... Bishop Richard Fox founded Corpus Christi, the first true Renaissance college in Oxford, with Greek and Latin lectures on the establishment, and an enlightened emphasis on liberal studies. Fox's Statutes for the college, drawn up in Latin in 1517, defined its ideals in a variety of quaint metaphor and idiom. They begin with the fable that the best way to heaven is by a ladder, of which one side is called vertue, the other knowledge.

"We, therefore, Richard Fox, by Divine Providence Bishop of Winchester, being both ourselves men of arts, intent on ascending, have set up this ladder to heaven and of entering therein, and being anxious to aid and assist others in a similar ascent and vertue, have founded, named, and con- structed, in the University of Oxford, the means which God of his bounty hath bestowed on us, a certain bee garden, which we have named the College of Corpus Christi, wherein scholars, theses, and students..."  

A Young Gentleman of the University is one that comes there to wear a gown, and to say howver, he has been at the University. His Father sent him thither, because he heard there were the best Preaching and Dancing schools. His main lecture is at the Library, where he studies Armes and Books of Honour, and handles a Gentleman-Drink in Person. Of all things he understands not to be mistaken for a Scholar, and have a black suit thought it be of Satin.

-From "A Guide to Oxford, Chaucerians, 1650"...

"Why doth solid and serious learning decline, and few or none follow it now in the university? Answer: because of coffee houses, where they spend all their time and in entertainments at their chambers, where their studies are become places for visiting, also great drinking at inns, and so forth." Dr. Larmartine told me there were 170 in Oxford, spending their time in common chambers whole after- noons, and theme to the coffee-house."  

- Anthony Wood, Life and Times, 1692-95

A DRINKING STORY

"There is over against Balliol College, a dingy, horrid, scandalous alehouse, fit for none but drunks and tinkers, and such as go in there made themselves equally scandalous. Here the Balliol men continually by and by perpetual babbling add art to their natural stupidity to make themselves perfect fools. The host, being informed of this, called them together, and in a grave speech informed them of the mischief of such hellish liquor, cold ale, that it destroys both body and soul, and advised them by means to have anything more disposed to do with it, but one of them, not willing to be exposed of his beloved liquor, made reply that the Vice-Chancellor's men drank ale at the Split Crow, and why should they not too? The old man, being nonplused with this reply, immediately packed away to the Vice-Chancellor, and informed him of the ill example his fellows gave rest of the town by drinking ale, and desired him to prohibit them for the future: but hath not the Vice-Chancellor not liking his pre- sence, being formerly an old lover of ale himself, answered him roughly, that there was no hurt in ale, and that as long as his fellows did not worse he would not disturb them, and so turned the old man going, who returning to his college, said his fellows again and told them he had been with the Vice-Chancellor, and that he told him there was no hurt in ale, truly he thought there was, but now, being informed of the contrary, since
"Wild Should Wild Remain."

"The love of wilderness is more than a hunger for what is simply beyond reach. It is also an expression of loyalty to the earth, to something that at first we might think of as a kind of prayer, or a tattoo or a law, or a deep creative force that is as active today as in ancient times, and is about as necessary." - John Muir

"We need wilderness preserved—so much of it as is still left, and in many kinds... It is important to us... simply because it is there—important, that is, simply as an idea." - Aldo Leopold

"The nearest way into the Universe is through a forest wilderness." - John Muir

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"Where in Punch or good Clarets my spirits I draw, And toss off a Bowl 'To the best in the Town', As One in the morning, I call what's to pay, Then Home to my College, I stagger away, Thus I take off the Night, as I trifle all Day.

- The Oxford Magazine, 1764

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"William Wordsworth

Oxford, May 90, 1829

Ye sacred Nurseries of blooming youth!
In whose collegiate shelter
England's Flowers
Expand, enjoying through their
normal hours
The air of Liberty, the light of truth;
Much have ye suffered from Time's
graving tools;
Yet, O ye Spains of Oxford domes
and towers!
Guardians and guardians, ye presence
over-powers
The soberness of reason; till, in

Took, and rushing on a bold
exchange
I slight my own beloved Cam, to
range"
Wild Should Wild Remain.

"Man always kills the thing he loves, and so we
the pioneers have killed
ewer wilderness. Some say
we had to. Be that as it
may, I am glad I shall
never be young without
wild country to be
young in.

ALDO LEOPOLD

"We need wilderness
preserved—as much of it
as is left, and in many
kinds... It is important to
us... simply because it is
there—important, that is,
simply as an idea."

PHELPS STODDARD

"The closest view into
the Universe is through
a forest wilderness."

JOHN MUIR

the Vice-Chancellor gave his men leave
to drink ale, he would give them home to
see that now they may be set by
authority.”

-Humphrey Prideaux,
Letters to Dr. Ellis, 1675

Near the beginning of the 19th century
an undergraduate, Benjamin Rushall,
described in a long Latin letter what he
claimed to be a typical day of his Oxford
life.

Blue before dinner.
6 a.m. Public Latin prayers.
Breakfast.
A walk with my friends, half
an hour.
Study of the Minor Proverbs.
Study of the points of
Tragedy.
9 a.m.
Study of Philosophy.
Study of the Minor Proverbs.
To my Tutor, Mr. Pelling, who
expands some portion of
Philosophy to me and my
Friends.
11 a.m.
Lunch.
With My friends to coffee-
house, where we discuss
public affairs.
1 p.m.
Study of the Romans.
4 p.m.
Study of Aristotle’s Rhetoric.
6 p.m.
Read Horace’s Odes or Martius’s
epigrams or read with my
Friends in a sociable way.

9 p.m.
Public Latin prayers. In the
morning we pray for success
upon our studies, and in the
evening we return thanks
for each success as has been
secured.

UNDERGRADUATE LIFE
I Rise about nine, get to Breakfast
by ten.
Bow a Tune on my Flute, or per-
haps make a Fez;
Read a Play till eleven or o’clock my
last Hat;
Then stop to my Neighbours, till
Dinner is ready, or to chat.
Dinner over, to Tom’s, or to
James’s I go;
The News of the Town so impatient
to know;

Where in Purlie or good Clarey my
broomes I drawn.
And sent a Bowl to the best in
the Town;
At one in the Morning, I call
what’s to pay,
Then home to my College, I
sniffle away,
Thus I hope all the Night, as I
triple all Day.

—The Oxford Student, 1704

WILLIAM WOODSORTH

Oxford, May 10, 1709
Ye sacred Nurseries of blooming
youth!
In whose college shelter
England’s Flowers
Expanded, rejoicing through their
normal hours
The air of Liberty, the light of
truth;
Much have ye suffered from Time’s
growing toils:
Yet, of ye sprins of Oxford, and
know!
Gardens and groves, ye presence
over-powers
The sweetness of reason; till, in
sight,
Transformed, and rushing on a bold
exchange.
I slight my own beloved Gam, to
range
LIVING WITH HIV

IN 1985, I FOUND OUT I WAS HIV POSITIVE. I THOUGHT I WAS OVER. THAT WAS THEN—THIS IS NOW.

WILLIAM HAZLITT
Let him then who is fond of indulging in a dreamlike existence go to Oxford, and stop there, let him study this magnificent spectacle, the same under all aspects, with its mental twilight tempering the glare of noon, or mellowing the silver moonlight, let him wander in her silent suburbs, or linger in her haunted halls; but let him not catch the din of scholar or teacher, or dine or sup with them, or speak a word to any of the privileged inhabitants; for if he does, the spell will be broken, the poetry and the religion gone, and the palace of the enchantment will melt from his embers into his air!
—Sketches of the Principal Picture Galleries, 1824

BURTON vs. OXFORD
One of Oxford's most consistently irreverent sons was Robert Burton, the explorer and Arabist, who reluctantly entered Trinity College in 1840. He felt he had "fallen among goors." After a brief career of ostracism, he was expelled from the University and living at his style his contrived to get himself noticed. By illegally riding about in a dog-cart, and never returning. Some years later he described his Oxford days in his chronicles of the Honourable East India Company's army.

"My college career was highly unsatisfactory," he began a reading man, worked regularly 12 hours a day, and was asked to do everything—drudgery. I flattered myself, because Latin hexameters and Greek numerals had not entered into the list of my studies. I threw up the classics, and returned to the old habits of fencing, boxing and single stick, handling the "ribbons" and sketching facetiously, though not wildly, the revered features and figures of certain half-forgotten academicals, calling themselves "fellows.""

OXFORD ETIQUETTE, 1830s
Let us suppose some eight or nine undergraduates, all strangers to each other, assembled in one room; a person unacquainted with the world might suppose that he could not do better than enter into conversation with his nearest neighbour. But let him do nothing of the kind: he has not been introduced to him. If he speaks to him, he will violate one of the first rules of Oxford etiquette. Let him whistle, if he pleases; and act as if there were no one in the room but himself; but let him not speak, except to his dog, or the waiter, if he is at an inn. If you observe any one inclined to address you, fix your eye upon him proudly, and say, "I am too good to be spoken to." Act in the same way on the couch: it will impress strangers with a very high notion of your confirmations.

JOHN RUSKIN
In 1860 John Ruskin was elected the first Slade Professor of Fine Art. In this office, he was an enormous success, and sometimes ventured into sociology:

"It is not therefore, as far as we can judge, yet possible for all men to be gentlemen and scholars. Even under the best training some will remain too selfish to refuse wealth, and some too dull to desire it. But many more might be so than are now; perhaps all men in England might one day be so, if England truly desired her supremacy among the nations to be in kindness and learning. To which good end, it will indeed contribute that we add some practice of the lower arts to our scheme of University education: but the thing which is vitally necessary is, that we should extend the spirit of University education to the practice of the lower arts."

AN OXFORD TUTORIAL
Lewis Carroll, the author of Alice in Wonderland, was really the Fred, C.I. G. Dodgson (1832-98), for twenty-six years a mathematics tutor at Christ Church, it is said that when Queen Victoria told him how much she had enjoyed Alice he delightedly sent her a copy of his profe-
LIVING WITH HIV

When silver lines his stripping feet,
Place the long avenue, or glide along
The stream-like windings of that glorious street
An eager Novice robed in fluttering gown!
— The River Euphrates, 1830

WILLIAM BAZILLY
Let him then who is fond of indulging in a dreamlike existence go to Oxford, and stay there, let him study this magnificent spectacle, the sum of all aspects, with his mental twilight tempering the glare of noon, or mollifying the silver moonlight, let him wander in her silver suburbs, or linger in her diamond halls; but let him not catch the din of scholars or teachers, or climb or rappel with them, or speak a word to any of the privileged inhabitants; for if he does, the spell will be broken, the poetry and the religion gone, and the palace of the enchantment will melt from his embers into this air!
— Sketches of the Principal Picture Galleries, 1834

BURLINGTON vs. OXFORD
One of Oxford’s most consistently irascible sons was Ronald Burton, the explorer and Arabist, who reluctantly entered Trinity College in 1840. He felt he had "fallen among Goors." After a brief career of outrageous panache, University life being not at all his style, he contrived to get himself sonicated by illegally riding about in a dog-cart, and never returned. Some years later he described his Oxford days to his comrades-in-arms of the Honourable East India Company’s Army;

"My college career was highly unsatisfactory. I began a reading man, worked regularly 12 hours a day, failed in everything—shrewdly, I flavoured myself, because Latin hexameters and Greek tumbles had not entered into the list of my studies—threw up the classics, and returned to the old habits of hunting, boxing and single-stick, handling the rifles, and sketching facetiously, though not wisely, the revered features and figures of certain half-refugee hussars, calling themselves "fellows.""...

OXFORD ETIQUETTE, 1836
Let us suppose some eight or nine undergraduates, all strangers to each other, assembled in one room, a person unacquainted with the world might suppose that he could not do better than enter into conversation with his nearest neighbour. But let him do nothing of the kind; he has not been introduced to him. If he speaks to him, he will violate one of the first rules of Oxford etiquette. Let him whistle, if he pleases; and act as if there were no one in the room but himself, but let him not speak, except to his dog, or the waiter, if he is at an inn. If you observe any one inclined to address you, fix your eyes upon him proudly, as much as to say, "I am too good to be spoken to." Act in the same way on in or out a coach: it will impress strangers with a very high notion of your consequence.

JOHN RUSKIN
In 1869 John Ruskin was elected the first Slade Professor of Fine Art. In this office, he was an enormous success, and sometimes ventured into sociology:

"I look at it, then, as far as we can judge, yet possible for all men to be gentlemen and scholars. Even under the best training some will remain too selfish to refuse wealth, and some too dull to desire fame. But many more might be so than are now; nay, perhaps all men in England might one day be so, if England truly desired her supremacy among the nations to be in kindness and in learning. To which good end, it will indeed contribute, that we add some practice of the lower arts to our scheme of University education; not the thing which is vitally necessary, that we should extend the spirit of University education to the practice of the lower arts."

AN OXFORD TUTORIAL
Lucy Carroll, the author of "Alice in Wunderland" was really the Reverend C.L. Dodgson (1852-1900), for twenty-six years a mathematics tutor at Christ Church. It is said that when Queen Victoria told him how much she had enjoyed Alice, he delightfully sent her a copy of his prede-
The Quadrangle, St. Edmund Hall

The Quadrangle is renowned for its historical significance and architectural beauty. It was designed by Sir Christopher Wren and completed in 1694. The Quadrangle is the central feature of the college, with its distinctive red-brick buildings and large open space surrounded by stone columns.

The Quadrangle was originally intended as a residential area for college fellows, but it was later converted into a residential area for undergraduate students. Today, the Quadrangle is home to several of the college's most historic buildings, including the Chapel and the Library.

In addition to its historical importance, the Quadrangle is also a popular location for college events and activities. The Quad hosts a variety of events throughout the year, including concerts, lectures, and college sports games.

The Quad is a symbol of the college's rich history and traditions, and it continues to be an important part of college life today.
American Conservatory Theater

cenor. A Syllabus of Piano (Algebraic) Geocetry. Throughout his career the fan-
tastic to him overdoubled the academic; as those extreme spoke:
It is the most important point, you know, that the tuner should be dignified and at a
distance from the pupil, and that the pupil should be as much as possible
deprecated.
Otherwise, you know; they are not humble enough.
So I sit at the further end of the room, outside the door (which is shut) sits the
tuner, outside the outer door (also shut) sits the sub-sub-sub, half-way downstairs sits
the sub-sub-sub, and down in the yard sits the pupil.
The questions are shouted from one to another, and the answers come back in the
same way — it is a never-ending thing you are well used to it. The lecture goes
something like this:

Reader: What is twice three?
Snout: What's a nice tree?
Sub-sub: When is ice free?
Sub-sub-sub: What's a nice bee?
Pupil (whining): Half a gumdrop.
Sub-sub-sub: Can't forget any?
Sub-sub-sub: He for Jerryl?
Snout: Don't be a ninny! . . .

And so the lecture proceeds. Such is
life.
— From a letter

MATTHEW ARNOLD

"Beautiful city! so resplendent, so lovely,
so unvaried by the fierce intellectual life
of our century, so serene!"

"There are our young barbarians all at
play,
And yet, steeped in sentiment as she lies,
spreading her gardens to the moonlight,
and whispering from her towers the last
enchanted melodies of the Middle Ages,
who will deny that Oxford, by her ineffi-
cible charm, keeps ever calling us nearer
to the pure goal of all, to be simple,
to perfection,—to beauty in a word,
which is only truly seen from another side?
Adorable dreamer, whose heart has been
so romantic! who had given myself so
pedantically, given myself to sides and
heroes, and law, only never to the
Philistines home of lost causes, and for

saken beliefs, and unpopular names, and
impossible loyalties!"
— From Essays on Criticism, 1865

THE TRANSATLANTIC VIEW

Two eminent Americans published, in the
same year, their impressions of Oxford
University.
RALPH WALDO EMERSON

The Quality of Bostonians.
"The logical English train a scholar as
they train an engineer. Oxford is a Greek
factory, as Wilton mills weave carpets and
Sheffield grinds steel. They know the use
of a tutor, as they know the use of a horse,
and they draw the greatest benefit out of
both. The reading men are kept by hard
walking, hard riding and measured eat-
ing and drinking at the top of their
condition, and two days before the exami-
nation do no work, but lounge, ride or
run, to be fresh on the college doomsday.
The effect of this drill is the rational
knowledge of Greek and Latin, and of
mathematics, and the solidity and taste
of English criticism. Whoever has there
may be in this or that award, an Eton cap-
tain can write Latin songs and short,

The Quadrangle, St. Edmund Hall

can turn the Court Guide into hexameters,
and it is certain that a Senior Class can
quite correctly from the Corpus Poeti-
cum, and is critically learned in all the
humanities. . . . Oxford sends us yearly
thirty or thirty very able men, and three
or four hundred well-educated men.
The diet and rugged exercise assure a
ordinary amount of old Name power. A fly
will fight, and in exigent circumstances,
will play the main part. In seeing these
youths, I believe I saw already an advan-
tage in vigour and colour and general
habit, over their contemporaries in the
American colleges. No doubt much of the
power and brilliancy of the reading men
is merely constitutional or logistic. With
a harder habit and regular studies,
with five miles more walking, or five
hours less reading, or with a saddle and
gallop of twenty miles a day, with skat-
ing and rowing matches, the American
would arrive at as robust an espirit, and
as cheery and hilarious a tone;"
— English Traits, 1856

NATHANIEL HAWTHORNE

The Quality of the Stone.
"How ancient is the aspect of these col-
lege quadrangles! So graced by time as
they are, so crombed, so blackened, and
so grey where they are not black — so

Cares of an hour; only the great things
are.
Only the gracious air, only the charm.
And ancient might of the humanities;
Those not personified, nor time, nor
name.
Not these, nor Oxford with her
memories.
Ill times may be; she hath no thought of
time;
She reigns beside the water yet in
pride.
Rude sous cries; but in her own the chimes
of fall, and bells brings back her old
springtides.
Like to a queen in pride of place, she
wears
The Splendor of a crown in Rudolph's
dome.
Well, far she well! As perfect beauty
bears;
And those high places, that be beauty's
home.
— Lionel Johnson (1947-1992),
from Oxford.

GEORGE BERNARD SHAW

"It is characteristic of the authors at
Oxford that they should consider a
month too little for the preparation of
a booznt, and grudge three weeks to the
rehearsal of one of Shakespeare's plays."

— Saturday Review, 1898

American Conservatory Theater

WHO'S WHO

KATHRYN CROSBY, who joined A.C.T. in 1972 after studying in the Advanced Training Program for two years, returns to San Francisco for this production of Charley's Aunt. Her previous work at A.C.T. includes roles in Cyrano de Bergerac, The House of Blue Leaves, Broadway and Family Album, and she embarked on and completed an 80-city tour in Same Time, Next Year in 1975. In addition to theatre work, she has made numerous film and television appearances, hosted a television talk show on KFSI TV, participated in three U.S.O. tours to the Far East and Europe, and has been active as a teacher and registered nurse. A Texas native and the mother of three, she is the widow of Bing Crosby, and now works on the Crosby Celebrity/Charity Golf Tournament held each June in Winter-Salina, North Carolina. Hosted by Sonja Lee, the tournament raises $1.5 million each year to benefit drug education and organizations chosen by competing golfers.

ANDREW DOLAN, a graduate of Bowdoin College and A.C.T.'s Advanced Training Program, was most recently seen in Encore Theatre Company's Road to Nirvana. For Encore he has previously performed in Search and Destroy, Coward Attractions (both directed by John C. Fisher), and Rejoice Life, directed by Bob Knauer. On A.C.T.'s mainstage he has appeared in Twelfth Night, Hipposed, A Christmas Carol and Bury The Dead. He has also portrayed Herb Caen in the A.C.T. Plays in Progress production of Jesting Claus. Last year Mr. Dolan appeared in the Arizona Theatre Company's productions of Lost in Yonkers.

LAWRENCE HROHIT, who was most recently seen as Driving Miss Daisy in A.C.T.'s The Skin of Our Teeth, is now in his 19th season with A.C.T., and has performed in over thirty productions, including The National Health, The Visit, Stuffed Child, Night and Day, Three Sisters, Happy Landings, The Beguiled, Sunday in the Park with George, End of the World, A Lie of the Mind, Feathers, Women in Mind, Saint Joan, A Tale of Two Cities, Saturday, Sunday and Monday, and in last season's Manhattan, as Claudius. He has also directed a number of plays, including The Daily, Translations, and 'night, Mother at the Garry.

Kathryn Crosby

DREW LETCHWORTH is a founding member of the San Francisco-based four-man comedy team, Fratelli Bologna. He originated the role of Sully-Sue Weber in the Fratelli's annual alternative Christmas show A Bolognese Christmas. This past fall he was seen as Sally & Eri, sons of Jason and Modes in the San Francisco Shakespeare Festival production of The Bohemian Murder — An Ancient Greek Tragedy. Mr. Letchworth has also originated the roles of The Famous Swami, Preston Clean, Arnold the Goopy, Goodman, Moe Bialick, Franco di Bologna, Bimbo Bologna, Della Della, Maria, Madame Tendam, Jona than Cube, Dymphna Slim, Squawk, The Wasp, Lord of the Jungle, Very Nice, Jesus H. Christ and Baby Diosa in various Bologna productions and events. As a solo artist and with his Bologna brethren Richard Dupell, William Hall, and John X. Heart, Drew has appeared in many companies in av

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KATHRYN CROSBY, who joined A.C.T. in 1972 after studying in the Advanced Training Program for two years, returns to San Francisco for this production of Chekhov's Aunty. Her previous work at A.C.T. includes roles in pygmalion, The House of Blue Leaves, Broadway and Family Album, and she embarked on and completed an 8-city tour in Some Time, Last Year in 1975. In addition to theatre work, she has made numerous film and television appearances, hosted a television talk show on KFNS TV, participated in thirty USO tours to the Far East and Europe, and has been active as a teacher and registered nurse. A Texas native and the mother of three, she is the widow of Bing Crosby, and now works on the Crosby Celebrity Charity Golf Tournament held each June in Winston-Salem, North Carolina. Hosted by Sona Lee, the tournament raises $1.5 million each year to benefit drug education and organizations chosen by competing golfers.

ANDREW DOLAN, a graduate of Bowdoin College and A.C.T.'s Advanced Training Program, was most recently seen in Encore Theatre Company's Road to Nirvana. For Encore he has previously performed in Search and Destroy, Coming Attractions (both directed by John C. Fletcher), and Boy's Life, directed by Bob Knauer. On A.C.T.'s mainstage he has appeared in Twelfth Night, As You Like It, and Ulysses. He has also portrayed Herb Caen in the A.C.T. production of Ulysses, which also starred Caen himself.

LAWRENCE HERTZ, who was most recently seen as Deep in the Dead in a Hot Tin Roof, is now in his 19th season with A.C.T. and has performed in over thirty productions, including The National Health, The Visit, Hated Child, Night and Day, Three Sisters, Happy Landings, The Holiday, Sunday in the Park with Geese, End of the World... A Lie of the Mind, Features, Women in Mind, Saint Joan, A Rage of Two Cities, Saturday, Sunday, and Monday, and in last season’s Hamlet, as Claudius. He has also directed a number of plays, including The Daily, Translations, and Night, Mother at the Guay, numerous productions for Plays in Progress, and Sherman for Encore Theatre Company. A graduate of the University of San Francisco and A.C.T.'s Advanced Training Program, where he studied with Bill Ball and Allen Fletcher, he now teaches at the Conservatory, where he served as Director from 1984 to 1995. He has acted, directed, and served as Director of the Performing Arts, where his directing credits include Harvey, Major Barbara, and Bus Stop. In addition, he has performed with the Berkeley Repertory Theatre and San Jose Rep and recently appeared in Encore Theatre Company's production of Search and Destroy.

DREW LETCHWORTH, a founding member of the San Francisco-based four man comedy troupe, Piatelli Bologna, he originated the role of Sally Sue Weber in the Piatelli’s annual alternative Christmas show A Bolognese Christmas. This past fall he was seen as Wally & Eric, sons of Jason and Modes in the San Francisco Shakespeare Festival production of The Babylon Medea — An Ancient Greek Parody. Mr. Letchworth has also originated the roles of The Famous Scarfi, Preston Clear, Arnold “the Goop” Goopmer, Laszlo Zelik, Franco di Bologna, Rimina Bella Della, Maria, Madame Tefldomi, Ionna than Cube, Zepdine Sim, Squakzy, The Weasel, Sean of the Jungle, Very Nio, Jesus H. Christ and Baby Diva in various Bologna productions and events. As a solo artist and with his Bologna brethren Richard Dupell, William Hall, and John H. Heart, Drew has appeared in many performances and events.

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DIAMANTE.
THE APPRAISALS ARE IN.

Appraisals from experts are always enlightening. On the Diamante, they have been overwhelmingly glowing:

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Δ DELTA
We Love To Fly And It Shows

BRIAN LOHMANN has been seen at A.C.T. as the Son in Ellen Moore's available Light at A.C.T.'s Play in Progress series, and in multiple roles in John D. Fletcher's production of Search and Destroy for Encore Theatre Company. Other Bay Area credits include appearing as Ball in Joe Orton's Goat at Marin Theatre Company and as Jay Arnold in Bill Teller's NJ's House. Since the age of sixteen, he has been improving professionally, and he has worked with The Committee and with Pauline (which he directed from 1986-1987); he also toured Northern Europe with the Fringe from Door and performed at the Edinburgh Fringe Festival as tortured rock singer Johnny Loney. He currently teaches in A.C.T.'s Advanced Training Program and with Bay Area Theatrepods, which he co-founded in 1986. He is the creator and producing director of Pulp Playhouse, an award-winning group of improvisational storytellers. Mr. Loehmann was selected by Francis Ford Coppola to serve as theatre and game consultant for the upcoming motion picture Dracula.

FRANCES LEE MCCLAIN was a member of A.C.T. from 1977 to 1979, appearing in The Latent Heterosexual, Dandy Dick, Paradise Lost, and as Cleopatra In Caesar and Cleopatra. Ms. McClain now makes her home in the Bay Area, and since her return to A.C.T. she has appeared as Madame Dufrege in A Tale of Two Cities, Little in When We Are Married, Lorna in Golden Boy, an ensemble actor in Jeeves in Bloom (receiving a Bay Area Critics Circle Award), Seven Gables in the Play-in-Progress program, and Dorothea for Encore Presentations. She was in Woody Allen's Play It Again, Sam on Broadway, the original production of Laskan Wilson's Lemon Drop on Broadway (reprising in the same play at the Martin Theatre Company last year), and Passion (directed by Jay Falmuth) at San Jose Rep. In Los Angeles, where she is a member of Ensemble Studio Theatre, she acted in Babble and as Natasha in Three Sisters at the Mark Taper Forum, and as Stella in A Streetcar Named Desire (with Jon Vought and Patsy Duggan) at the Ahmanson. She played Beatrice in Miller's A View from the Bridge at the Berkeley Repertory Theatre, for which she received a Bay Area Theatre Critics Circle Drama League award. She has appeared in leading roles in many films and television series and specials; her credits include starring roles in Back to the Future, Gremlins, Footloose, The, and Staged By Mr. Ms. McClain trained at the Central School of Speech and Drama in London and is a teacher of acting in the A.C.T. Conservatory.

LAURIE MCDERMOTT, a Professional Theater Intern in the Advanced Training Program and the recipient of the Friends of A.C.T. fellowship, was most recently seen as Belle in A.C.T.'s A Christmas Carol, and appeared last season as a Player/Player in A.C.T.'s production of John C. Fletcher's Hamlet. Her role in Conservatory studio productions include Stella in Wings of Mercy, Nina in The Seagull, Helena in A Midsummer Night’s Dream, and the Chekhovian bride in The Three Sisters. As a cabaret performer, she has appeared with Julie Oda in A Flowers In a Flowerpot, hailed in A Midsummer Night's Dream, and the Chekhovian bride in The Three Sisters. As a cabaret performer, she has appeared with Julie Oda in A Flowers In a Flowerpot, hailed in A Midsummer Night's Dream, and the Chekhovian bride in The Three Sisters. As a cabaret performer, she has appeared with Julie Oda in A Flowers In a Flowerpot, hailed in A Midsummer Night's Dream, and the Chekhovian bride in The Three Sisters. As a cabaret performer, she has appeared with Julie Oda in A Flowers In a Flowerpot, hailed in A Midsummer Night's Dream, and the Chekhovian bride in The Three Sisters.
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DELTA
We Love To Fly And It Shows.

BRIAN LOMANN has been seen at A.C.T. as the Son in Ellen Moore’s Available Light at A.C.T.’s Plays in Progress series, and in multiple roles in John D. Fletcher’s production of Search and Destroy for Encore Theatre Company. Other Bay Area credits include appearing as a ball in Joe Orton’s Loot at Marin Theatre Company and as Jay Arnold in Bill Talent’s Mouthful. Since the age of sixteen he has been importing professionally, and he has worked with The Committee and with Pauline (which he directed from 1980-1985), he also toured Northern Europe with the Pino from Door and performed at the Edinburgh Fringe Festival as tortured rock singer Johnny Loddy. He currently teaches in A.C.T.’s Advanced Training Program and with Bay Area Theatresports, which he co-founded in 1985. He is the creator and producing director of Pulp Playhouse, an award-winning group of improvisational storytellers. Mr. Lomann was selected by Francis Ford Coppola to serve as theatre games consultant for the upcoming motion picture Dreamers.

FRANCES LEE MCCAIN was a member of A.C.T. from 1970 to 1972, appearing in The Lariat Matisse, Dandy Dick, Paradise Lost, and as Gipsies in Caesar and Cleopatra. Ms. McCain now makes her home in the Bay Area, and since her return to A.C.T. she has appeared as Madame Duflage in A Tale of Two Cities, Lottie in When We Were Married, Lorna in Golden Boy, an ensemble actor in Judgement (receiving a Bay Area Critics Circle Award), Seven Scribes in the Plays in Progress program, and Dorothea for Encore Presentations. She was in Woody Allen’s Play It Again, Sam on Broadway, the original production of Lutech Wilson’s Lemon Sky off-Broadway, and Masque (directed by Jay Carlit) at San Jose Rep. In Los Angeles, where she is a member of Ensemble Studio Theatre, she acted in Rabbit and as Natasha in Three Sisters at the Mark Taper Forum, and as Stella in A Streetcar Named Desire (with Jon Voight and Patti Duhon) at the Ahmanson. She played Beatrice in Miller’s A View from the Bridge at the Berkeley Repertory Theatre, for which she received a Bay Area Theatre Critics Circle and Dramalogue Award. She has appeared in leading roles in many films and television series and specials; her credits include starring roles in Doctor in the House, Gremlins, Footloose, 3rd and Stroked by Mr. and Mrs. McCain trained at the Central School of Speech and Drama in London and is a teacher of acting in the A.C.T. Conservatory.

LAURIE McDERMOTT, a Professional Theater Intern in the Advanced Training Program and the recipient of the Friends of A.C.T. Fellowship, was most recently seen as Belle in A.C.T.’s A Christmas Carol, and appeared last season as a Stagehands in A.C.T.’s production of John C. Fletcher’s Humor. Her roles in Conservatory productions include Stella in Wings and homo, Nina in The Seagull, Helena in A Midsummer Night’s Dream, and the Immortality in Mountaineer. As a cabaret performer, she has appeared with Julie Oda in At the Paradiso Club, staffed in the A.C.T. Playroom, and in Zerk, directed by Susan Hunter, at the Cannery on San Francisco’s waterfront. She was seen in this past summer at Pacific Conservatory for the Performing Arts, theater where she performed in Cables and A Foolish Thing Happened on the Way to the Forum. Ms. McDermott, a graduate of UCLA, worked on “The Young and the Restless” and “The Gay Bandit” before moving to the Bay Area.

JULIE ODA joins the company this season as a Professional Theater Intern after completing studies in A.C.T.’s Advanced Training Program. On A.C.T.’s mainstage she has appeared in A Christmas Carol and A Midsummer Night’s Dream, and her roles in Conservatory productions include Nana in The Seagull, Cecily in The Importance of Being Earnest, and Hermie in A Midsummer Night’s Dream. This past summer...
she performed with Shakespeare Santa Cruz in Our Town and A Midsummer Night’s Dream. She made her acting debut at the age of eight in the Los Angeles Civic Light Opera Production of The King and I, and her television credits include appearances on Quincy, “Five Finger Discount,” and three seasons on “Villa Alegre.” Ms. Oda holds a B.A. from Mills College.

WILLIAM PATERNI is now in his 35th season with A.C.T., having joined the company in 1977 to play James Tyrone in Long Day’s Journey into Night. A graduate of Brown University, Mr. Paterni served in the army for five years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for twenty years at the Colorado Play House, taking time out for live television, film, and four national tours with his own one-man show. The list of A.C.T. productions in which he has appeared in major roles includes You Can’t Take It With You, Juno and the Paycock, Bakersfield Mist, The Melancholists (U.S.R.S. tour); All the Way Home (Japan tour); Buried Child, The Gin Game, That’s Me for Murder, Painting Churches, The Doctor’s Dilemma, King Lear, Saint Joan, A Tale of Two Cities, and Saturday, Sunday, and Monday, for which he received the Bay Area Critics Circle Award for best supporting actor. Mr. Paterni played Scrooge in the original A.C.T. production of A Christmas Carol and has performed the role again in its sixteenth holiday production. He served for nine years on the San Francisco Arts Commission, and for two years as a Trustee of the A.C.T. Foundation.

SEBASTIAN PILAR most recently appeared in A.C.T.’s production of A Christmas Carol. He is an A.C.T. Professional Theater Intern and a recent graduate of the A.C.T. Advanced Training Program where his performances in studio productions included Hypatia Tzerkian in Minotaur; Desdemona in Othello and Gwendolyn in The Importance of Being Earnest. At Pacific Conservatory for the Performing Arts he performed the role of Drusus Munius in A Chorus Line, and was seen at Western Stage as Adeleke in Guys and Dolls. After graduating from the University of South Carolina with a B.A. in Theater, Mr. Pilar spent one year teaching and performing at The Shakespeare Theatre at the Folger in Washington, D.C. in such productions as The Merchant of Venice and All’s Well That Ends Well, and toured in their Shakespeare in the Schools program as Puck in A Midsummer Night’s Dream.

JOHAN POLHEMUS is a member of the Professional Theater Intern Program and is currently an M.F.A. candidate in A.C.T.’s Advanced Training Program. He received his Bachelor of Fine Arts from The Juilliard School in Musical Theater from the University of California, Santa Cruz. During four seasons with Shakespeare/Santa Cruz, his roles included Petruchio in Romeo and Juliet and Bassanio in The Merchant of Venice, as well as performances in Much Ado About Nothing, Twelfth Night, Richard III, and Oleanna. He also appeared last winter in A.C.T.’s production of John C. Fletcher’s Hamlet, and this season he was seen as Kim in Encore Theatre Company’s production of Search and Destroy. Mr. Polhemus most recently portrayed Young Simoge in A.C.T.’s A Christmas Carol.

RAY REINHARDT was most recently seen at A.C.T. as Roland Crabbe in Threepenny. His past performances at A.C.T. include, among others, Khrain in Doctor Faustus; Under the Elms, Stanley in A Streetcar Named Desire, Alfred E. Neuman in The Civic, and the title role in the 1975 production of Cyrano de Bergerac. On Broadway he performed in Tiny Alice and A Piano in the Street, and he has played Las Vegas for the Martin Shakespeare Festival, Mack the Knife in Tragedy, and George in Next Generation and Ill Street Blues, as well as stories of the week “Cross of Play,” “Rich Men, Single Women,” and “My Name is Bill W.” Mr. Reinhardt has also performed his one-man show An Evening with Mark Twain and Shadows.

ADRIAN ROBERTS, a Professional Theater Intern in the Advanced Training Program, performed in A.C.T.’s A Christmas Carol and Cut and a Hot Tin Roof this fall season and last year in Joan C. Fletcher’s Hamlet. He has performed in Conservatory studio productions of Heartbreak House, As You Like It, The Cherry Orchard, Twelfth Night and Exercise in Anne Frank. Mr. Roberts attended Chabot College and is the recipient of the William and Flora Hewlett Foundation Fellowship.

ALICIA SEDGWICK, who appeared recently in A.C.T.’s A Christmas Carol, is a Professional Theater Intern and the recipient of the Mrs. Joan W. Stadler Fellowship. She is a recent graduate of A.C.T.’s Advanced Training Program where her studio roles included Hestia Hysteria in Heartbreak House, Titania in A Midsummer Night’s Dream, and Judith Bliss in A Streetcar Named Desire. She was also seen on A.C.T.’s mainstage last season as a Player in Hamlet. This past summer at Theatre on the Square she understudied and performed both Kathy and Moe roles in The Kid and Mo-Show, Parallel Lives. Ms. Sedgwick has performed as the Old Globe Theatre in Comedians of Sinners, and has, at the other end of the spectrum, worked in Hong Kong dubbing a long film. Some of her favorite past performances include Lucienne in A Film in Her Bag, Maire in Tyndernay and Containment in Amsterdam at The Pacific Arts Center.
American Conservatory Theater

she performed with Shakespeare Santa Cruz in Our Town and A Midsummer Night’s Dream. She made her acting debut at the age of eight in the Los Angeles Civic Light Opera Production of The King And I, and her television credits include appearances on "Quincy," "Five Finger Discount," and three seasons on "Villa Alegre." Ms. Oda holds a B.A. from Mills College.

WILLIAM PATRICK is now in his 20th season with A.C.T., having joined the company in 1987 to play James Tyrone in Long Day’s Journey into Night. A graduate of Brown University, Mr. Patrick served in the army for two years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for twenty years at the Cleveland Play House, taking time off for live television, films, and four national tours with his own one-man shows. The list of A.C.T. productions in which he has appeared in major roles includes You Can’t Take It With You, Juniper, The Matchmaker (U.S.S.R. tour), All the Way Home (Japan tour), Buried Child, The Gin Game, The Devil for Murder, Painting Churches, The Doctor’s Dilemma, King Lear, Salamander, A Tale of Two Cities, and Saturday, Sunday and Monday, for which he received the Bay Area Critics Circle Award for best supporting actor. Mr. Patrick played Scrooge in the original A.C.T. production of A Christmas Carol and has performed the role again in its sixteen-year holiday production. He served for nine years on the San Francisco Arts Commission, and for two years as a Trustee of the A.C.T. Foundation.

SEAN PILAR most recently appeared in A.C.T.’s production of A Christmas Carol. He is an A.C.T. Professional Theater Intern and a recent graduate of the A.C.T. Advanced Training Program where his performances in studio productions included Hypatia Tewton in Masquerade, Desdemona in Othello and Gwendolyn in The Importance of Being Earnest. A Pacific Conservatory theatre intern for the Performing Arts Society, he performed the role of Jr. Marlow in Ann P. Moore’s A Christmas Carol and a role in a student production of The Three Sisters. He also appeared in several productions at the UC Los Angeles. A Pacific Conservatory theatre intern for the Performing Arts Society, he performed the role of Jr. Marlow in Ann P. Moore’s A Christmas Carol and a role in a student production of The Three Sisters. He also appeared in several productions at the UC Los Angeles.

ADRIAN ROBERTS, a Professional Theater Intern in the Advanced Training Program, performed in A.C.T.’s A Christmas Carol and Cut and a Hid in the Booth this fall season and last year in John C. Patrick’s Hermit. He has performed in Conservatory studio productions of Heartbreak House, As You Like It, The Cherry Orchard, Tonight at 8.30 and Diary of Anne Frank. Ms. Roberts attended Ch duties College and the University of California at Santa Cruz and is a Trustee of the University of California at Santa Cruz.

RAY BEHRENS was most recently seen at A.C.T. as Roland Crabbie in Taming of the Shrew. His past performances at A.C.T. include among others, Ekhin in Deuce, Under the Elm, Stanley in A Streetcar Named Desire, Alfred III in The Visit, and the title role in the 1987 production of Cymbeline. On Broadway he performed in Tiny Alice and A Play in the Dark. Currently he is playing Lear in King Lear for the Marin Shakespeare Festival. Mack the Knife in Threepenny Opera for Arena Stage, and Sir Peter Teaneck in School for Scandal for South Coast Repertory. He has been seen in the films The Beast of the East, October, Wits and Absolute Strangers, and on television in numerous shows including Golden Girls, "Star Trek: The Next Generation," and "Hill Street Blues," as well as movies of the week "Cross of Play," "Rich Men, Single Women," and "My Name is Bill W." Mr. Reinhart has also performed his one-man show An Evening with Mark Twain and Shadows.

JOHAN POLHEMUS is a member of the Professional Theater Intern Program and is currently M.F.A. candidate in A.C.T.’s Advanced Training Program. He received his Bachelor of Fine Arts degree in Theatre from the University of California, Santa Cruz. During four seasons with Shakespeare/Santa Cruz, his roles included Petruchio in Romeo and Juliet and Basantine in Titus Andronicus, as well as performances in Much Ado About Nothing, Twelfth Night, Richard II, and Othello. He also appeared last winter in A.C.T.’s production of John C. Patrick’s Hermit, and this season he was seen as Kim in Encore Theatre Company’s production of Search and Destroy. Mr. Polhemus most recently portrayed Young Simoge in A.C.T.’s A Christmas Carol.

LUIZ ORPHEA made his debut at A.C.T. in 1987 as the Fool in King Lear. Since then he has played Thoby in Golden Boy, the Steward and DeCourcer on in Saint Joan, and roles in Brothers, When We Are Married, Mefisto Million, A Christmas Carol, Right Maid, The Imaginary Invalid, and The Marriage of Figaro. He began his career performing with Ursula Clark in the harpist of East Los Angeles, and spent five years working with Luis Valdez and El Teatro Campesino. His various Bay Area theater credits — which have earned him four Critics Circle Awards and an Drama League Award — include a five-year-old girl in Cloud Nine and 21 different characters in Hello, Goodbye (both for the Kuska Theatre), and appearances with San Jose Repertory Theatre, Berkeley Shakespeare Festival, Berkeley Repertory Theatre, and Encore Theatre Company. Mr. Orphea has also worked at San Diego Repertory Theatre, New Mexico Repertory Theatre, and the Denver Center Theatre Company. He has appeared in Howard Barker’s No End of Silence for Encore Theater Company, and has been featured on "Elton Court,” "Midnight Caller" and in film Pacific Heights. This fall he appeared at the Elgin Theatre in the J. Mayer Theatre’s A Terrible Time Festival where he wrote and performed his one-man show, The Assassination of Nelson George Lora.
American Conservatory Theater

Drama Guild, and in The Impossible Rise of Arthurs UI for Bay Natives Productions. Mr. Silence also teaches Stage Combat in the Conservatory.

BRUCE WILLIAMS has appeared in over 40 productions at A.C.T. and has performed at the Oregon Shakespeare Festival, the Mark Taper Forum and the Mark Taper Forum Company. He was most recently seen as Prospero in The Tempest for San Francisco Shakespeare Festival, where he previously played Othello/Timeness in a Midsummer Night’s Dream. Other Bay Area credits include appearing in the Maritime Memorial Theatre production of Other People’s Money, at the Magic Theatre, portraying Proctor in The Crucible, the Master in Jacques and His Master, and Alan in The Shape of Things, in Four Houses written by Rinde Eckert and directed by Brenda Way. Mr. Williams’ film and television credits include “Midnight Caller” and numerous radio and television commercials.

GRACE ZANDONAKI returns to A.C.T. where she received her M.F.A. In the Advanced Actor Training Program. In three seasons with the Oregon Shakespeare Festival (Ashland and Portland), she has played Juliet in Romeo and Juliet, Eliza in The Red Mill, Maria in The Merry Widow, and Anne Page in The Taming of the Shrew.

AMERICAN CONSERVATORY THEATER
DIRECTORS, DESIGNERS, AND STAFF

EDWARD HASTINGS (Artistic Director) is a founding member of A.C.T., having joined the company during its formation in 1965 and served as Executive Director under General Director William Ball. He was appointed Artistic Director by the Board of Trustees when Mr. Ball resigned his position in February, 1981. During A.C.T.’s twenty-five years in San Francisco, Mr. Hastings has directed thirty repertory productions, including Our Town, The Glass Menagerie, The Time of Your Life, The House of Blue Leaves, Broadway, Street Scene, All the Way Home, Fifth of July, The Girl of the Golden West, The Best Thing in the World, and King Lear. This year, he directs a Silver Anniversary Season revival of his first San Francisco A.C.T. production, Chekhov’s The Seagull. His current production of All the Way Home was presented at the Theatre Bridge Program between A.C.T. and the San Francisco Playhouse. He has been involved in the development of the cultural exchange and is a member of the Arts International Committee of the Institute of International Education. In 1979, his production of All the Way Home was presented in Tokyo. He directed a national company of the London and Broadway musical hit Oliver! and staged the American production of Shakespeare’s People starring Michael Stipe, directed the Australian premiere of the Hot Milk Suite, and directed the A.C.T. production of Sam Shepard’s Buried Child in Sydney, Australia at the Sydney Drama Theatre and Belgrade. Other productions have been presented on A.C.T. tours in the United States, including Hawaii, and he has been a guest director at major resident theaters throughout the country.

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JOHN SULLIVAN (Managing Director) joined A.C.T. as its Chief Administrative Officer in 1989. A native San Franciscan, Mr. Sullivan has been active in the theater since the mid-1970s, when he directed Harvey Fierstein’s Annie for the Circle Repertory Company in New York. In 1977 he joined the staff of the Mark Taper Forum in Los Angeles as a resident director and producer. As Head of the Taper’s Forum Laboratory he produced numerous new plays by such writers as Samuel Beckett, Susan Yankowitz, and P.G. Gurney. More recently he produced The Doctor, a collaboration between Joseph Chalkin and Vanda Van Rijen at San Francisco’s Magic Theatre. A former deputy director of the California Arts Council, Mr. Sullivan has served on the boards of Theatre Bay Area and the San Francisco New Vaudeville Festival. After completing his graduate work at the University of Southern California’s School of Cinema, Mr. Sullivan wrote and directed numerous short films for the educational and entertainment markets, including those which were featured on national Emmy Award broadcasts. For five years he was a consultant in the Davis Corporation, focusing his work on the process and societal impact of popular culture. As a communications consultant Mr. Sullivan has advised such diverse clients as the California Roundtable, Kansas City Power and Light, and Major League Baseball. Among his writings is The National Outdoor Leadership School’s Wilderness Guide, a manual for camping and wilderness seminars published by Simon and Schuster, and numerous articles for magazines and newspapers.

DENNIS POWERS (Associate Artistic Director) joined A.C.T. in 1987, 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 in 1990 by Edward Hastings, he worked with William Ball as successively, Press Representative, Staff Writer, Dramaturg, and Artist and Repertory Director. The A.C.T. productions on which he has collaborated as dramaturg or advisor include Godspell, The Orpheus Complex, The Cherry Orchard, The Burglar’s Daughter, King Richard III, The Vagina Monologues, St. Joan, and diamond. He is the editor of the annual A.C.T. Reviews and has published a number of articles on the theater in Eastern and Western Europe. Powers currently serves on the Board of Directors of the San Francisco Chamber of Commerce, and is a Board of Directors of the San Francisco Chronicle Foundation. As a writer, Powers has published articles on the theater in Eastern and Western Europe. He is the editor of the annual A.C.T. Reviews and has published a number of articles on the theater in Eastern and Western Europe. He is the editor of the annual A.C.T. Reviews and has published a number of articles on the theater in Eastern and Western Europe.

BENNY SAD AMBUSH (Associate Artistic Director) is a veteran theater professional with national and international experience as a director, producer, designer, and arts administrator. Before joining A.C.T., last season, he was the Artistic/Producing Director of the Oakland Ensemble Theatre (O.E.T.) for eight years, where he directed credits include The Dumb Elbows, A Night at the Apollo, O’Henry’s Christmas, Tower of Power, and Alternating. Last season he directed Ebb in A.C.T.’s Plays in Progress series, which has inspired the creation of a Bay Area Native American Theater Company—Turtle Island Ensemble, now a project of A.C.T.. He also directed Scenes From A New England Revue for the 1991 National Black Theater Festival in Winston-Salem, North Carolina. During the 1992-93 season, he will direct The Chairs for the Oregon Shakespeare Festival, Portland, and Miss Bennet’s Diary for the Alaska Shakespeare Festival. In addition, he has served as a National Endowment for the Arts (NEA) Arts Management Fellow in its Special Projects Program, as an Assistant Director-in-Residence at Washington, D.C.’s Arena Stage, and as a NEA Arts Management Fellow at the Pittsburgh Public Theatre, and as a United States Information Agency-sponsored lecturer in Kigali University, Nairobi, Kenya. He has served on the Board of Theatre Bay Area and has been active locally, regionally, and nationally in advocacy for cultural equity, non-traditional casting, and pluralism in American art. Mr. Ambush received his B.A. in Theater arts and dramatic literature from Brown University and his M.F.A. in stage direction from the University of San Diego.

JOY CARLIN is Associate Artistic Director at A.C.T., and has been a member of the acting company for many years. Among the roles she has played are Maggie in On a Clear Day, Miss Price in The Threepenny Opera, Miss Price in The Importance of Being Earnest, Alda in The Taming of the Shrew, and at A.C.T. as, among other productions at the Oregon Shakespeare Festival, the Jane Eyre Repertory Company, a Contemporary Theatre of Seattle, and the Chamberlain of the Theatre Department of the Los Angeles County High School for the Arts. At the Conservatory she has created and directed The Mayor of Casterbridge, The Wildwood Whirl of All (Village Voice Front Page), and The Mayor of Casterbridge, and in collaboration with Jane Mims, the Casterbridge Company, and the Los Angeles County High School for the Arts.
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PERFORMING ARTS
American Conservatory Theater

These People! She serves on the Supervisors' Task Force for the San Francisco School of The Arts, on the Board of Directors of Bay Area Theatre Sports, and is a member of the Critics' Advisory Board for the American Theater Festival. Her work has been described as "a creative consultant at Disneyland," and "her outstanding contribution to the Oregon Shakespeare Festival's Educational Outreach Program." Most recently she was the keynote speaker for the Educational Theatre Associates of America's National Conference in St. Louis.

JAMES HAIRED (Producer) began his career on Broadway with Eva Le Gallienne National Repertory Theatre. Among the productions he stage-managed were The Muftis of Chautauqua, Minnie Le Gallienne, Sylvia Sydney, and Leon Durr, The Robins, John Brown's Body, The Siege of Concor, and The Comedy of Errors. Mr. Haired has also stage-managed the Broadway productions of Georgia (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. Mr. Haired joined A.C.T. in 1971 as Production Manager, and in this capacity managed more than a hundred productions and taken the company on numerous regional, national, and international tours.

A.C.T.'s resident designer this season, JOEL PONTAINE (Scenery) has created scenery for the A.C.T. productions of Telling the Story, Cat on a Hot Tin Roof, Dark Sun, When We Are Married and Juditte. His regional theatre design credits include sets for Holdout at the Oregon Shakespeare Festival, Portland, The Road to Mecca at the Old Globe, The Messiah of the Glimmer Theatre, The Minotaur and The Witch of Eton at the Shakespeare Theatre at the Folger in Washington, D.C., and The Globe and Broadway for the San Jose Repertory, The Turning of the Screw for the Berkeley Shakespeare Festival, and Lloyd's Prayer for the Berkeley Repertory. A graduate of the Yale School of Drama, Mr. Pontaine has also designed for the Yale Repertory, the Juilliard School, the Connecticut Grand Opera, the Portland Repertory Company, the California Theatre Centre, and the Pacific Northwest Ballet.

GERARD HOWLAND (Costume) designed A.C.T.'s production of The Imaginary Invalid for which he received the Critics' Choice Award for set and costume design, and last season's production of Food and Shelter. Trained at the English National Opera Design School, he has served as Associate Designer of the Royal Academy and the Royal Shakespeare Company. In Germany Mr. Howland has designed numerous productions (both freelance and resident), including the operas La Fille du Régne, Madama Butterfly, La Boheme, Gianni Schicchi, La Traviata, Le Nozze di Figaro, Madame Butterfly, Cavalleria Rusticana, and Norma. He also designed the sets for the English National Opera, Bluebeard and The Girlfriend for Sadler's Wells Opera, Opera North, and Artificer for the Festival in Boston. Among his designs for plays in England are: The Forest, Coronation Street, and The World of the Royal Academy, Henry IV (Parts 1 & 2), and A Christmas Carol. Last season, his designs for A Christmas Carol were praised by the San Francisco Chronicle, The Los Angeles Times, and The Los Angeles Times. For his work, he was awarded the Critics' Choice Award for Best Set Design for A Christmas Carol.

DEREK DUARTE (Lighting) returns to A.C.T. for a seventh season as resident lighting designer. Most recently his work was seen in Cat on a Hot Tin Roof, Dark Sun, and the revival of A Christmas Carol. Last season, Mr. Duarte designed eight A.C.T. productions, including The Gospel of Edward, Dark Sun, and The Message of Figaro. Past lighting design for A.C.T. include the award-winning productions of Sunday in the Park with George, King Lear, Stiletto No 9, Nothing Sacred, A Tale of Two Cities, and Juditette. Recent projects include Sundown, Get's and costumes designed by Dori) and an adaptation of Ray Bradbury's Something Wicked This Way Comes. His work has been represented at the American Festival Theatre and the Oregon Shakespeare Festival, the Marin Music Festival, Berkeley Rep, Los Angeles Theatre Center, Milwaukee Rep, and Oregon Shakespeare Festival, the Fringe Festival in Edinburgh, Scotland, and the Kennedy Center in Washington, D.C. In 1984 he was awarded a Theatre Communications Group grant to study lighting design in New York City. Mr. Duarte holds an M.F.A. in theatre technology from UCLA and teaches at Chabot College.

STEPHEN GIVAND (Music and Sound) is now in his sixth season as sound designer and composer for A.C.T. His work with the company includes musical compositions for Cat on a Hot Tin Roof, The Marriage of Figaro, The Gypsy in the Smoke, and Poulenc in Hell. He wrote the music for A Tale of the Mind, Saint Joan, and Hapgood with his collaborator Eric Donuw Doolin, with whom he has received awards for their scores for The Lady's Not for Burning at A.C.T., The Death of a Salesman and The Critics at Berkeley Rep and for the Eureka Rep. Mr. LeGrand's recent work has included scores for Raw Dog You Die at Berkeley Rep and the Los Angeles Theatre Center, Latini in the Illusion, and Art by O'Neill at the Eureka Rep. Last season he composed music for The Black at the Mark Taper Forum.

BICK BULLS (Wigmaker) has designed hair and makeup for over 300 productions at A.C.T. since 1971, including A Christmas Carol, Cat on a Hot Tin Roof, The Marriage of Figaro, Dark Sun, and Hapgood. A Tale of Two Cities and the company's touring productions to Connecticut, California, and Japan. He also created wigs and makeup for A.C.T.'s television productions of Cyrano de Bergerac, The Rivals of the Shrew, Gospel of Edward, and A Christmas Carol. Among his other television and film credits are A View to a Kill, Birdy, "Dove Easy" with Hugh Dancy, A Life in the Theatre with Peter Evans and Ellis Rabb, "The Kiltyn Crosby Show," and over 100 commercials. Mr. Bulls designed hair and makeup for the original production of Cinderella for the San Francisco Ballet and Hamllet with Anne Baxter and Christopher Walken for the American Shakespeare Festival and a Life with Roy Dotrice for the Gielgud Theatre in Edinburgh, Canada. He worked on the national tours of 42nd Street and The Odd Couple with Debbie Allen and on Lysistrata in London with Linda Ronstadt and Bing Crosby.

KAREN VAN ZANDT is now in her 15th season with A.C.T., where she has stage-managed productions of Telling the Story, Cat on a Hot Tin Roof, The Marriage of Figaro, The Gospel of Edward, The Gypsy in the Smoke, and Poulenc in Hell. Her work has been described by The San Francisco Chronicle and The Los Angeles Times as "an actor's actor." Ms. Van Zandt has served as Assistant Director of the San Francisco Museum of Modern Art and as Director of the San Francisco Museum of Modern Art. She has also served as Associate Director of the San Francisco Museum of Modern Art and as Director of the San Francisco Museum of Modern Art. She has also served as Associate Director of the San Francisco Museum of Modern Art and as Director of the San Francisco Museum of Modern Art. She has also served as Associate Director of the San Francisco Museum of Modern Art and as Director of the San Francisco Museum of Modern Art.
American Conservatory Theater

These People! She serves on the Supervisors' Task Force for the San Francisco School of The Arts, on the Board of Directors of Bay Area Theatre Sports, and is a member of the Advisory Board for Berkeley’s Kick Off. Ms. Staets has been a creative consultant at Disneyland, and toured to Alaska as Playwright for the Oregon Shakespeare Festival’s Educational Outreach Program. Most recently she was the keynote speaker for the Educational Theatre Association of America’s National Conference in St. Louis.

JAMES HAIREE (Production Director) began his career on Broadway with Eva Le Gallienne’s National Repertory Theater. Among the productions he stage-managed were The Madonna of Chaillot with Minn Le Gallienne, Sylvia Sidney, and Leona Dana, The Racket, John Brown’s Body, The Scoop to Conquer, and The Comedy of Errors. Mr. Haire also stage-managed the Broadway productions of Georgia (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. Mr. Haire joined A.C.T. in 1971. As Production Stage Manager, he used this capacity managed more than a hundred productions and taken the company on numerous national, regional, and international tours.

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STEFAN LEGRAND (Music and Sound) is now in his sixth season as sound designer and composer for A.C.T. His work has included musical compositions for On a Car Top Roof, The Marriage of Figaro, and The Marriage of Figaro in six different productions. He has written the music for A Tale of Two Cities, and The Good Woman, with whom he has received awards for the best music for Dunkirk, 42nd Street, and The Threepenny Opera. He has designed sound for The Threepenny Opera and the National Tour of The Hound of the Baskervilles.

BEN KAPLAN has been stage managing at A.C.T. for the past three seasons, and has worked on Tidings, Cal on a Car Top Roof, Dave Sun, When We Were Married and Judgie Re. He has also stage managed at the Civic Repertory Lab Company and the Equity Library Theatre in New York City. Before coming to San Francisco, Mr. Kaplan received a B.F.A. in Theater Arts from the Mason Gross School of the Arts at Rutgers University.

Renowned for its unique blend of creative artists, A.C.T. operates under an agreement between the League of Resident Theatres and the Actors Equity Association, the union of professional actors and stage managers in the United States.

A.C.T. is a constituent of Theatre Communications Group, the national organization for the nonprofit professional theatre. A.C.T. is a member of the League of Resident Theatres, American Theatre Alliance, California Theatre Council, Berkeley Repertory Theatre, Performing Arts Service Corporation, and the San Francisco Convention & Visitors Bureau.

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The Society of Stage Directors and Choreographers proudly presents selection from its national talent pool.
NEWS FROM THE AMERICAN CONSERVATORY THEATER

Conservatory Brings Thirty-Two New Faces to A.C.T.

The A.C.T. Conservatory first-year students at the Advanced Training Program were selected from a large field of applicants. These talented artists converged on San Francisco in September to begin a challenging two years in the intensive professional actor training program. Here's the prologue to a group you'll be seeing and hearing plenty of in the future!

Megan Banta, a native of Memphis, Tennessee, received her B.A. from Louisiana State University. Zachary Barron, of Sulphur, Texas, attended our own Summer Training Congress in 1980 and studied at Circle in the Square. Justin Bloomer comes to us from Davenport, Florida. He attended U.C. Santa Cruz, and works in ceramics as well as in theater. Hal Brooks, of Ellis Park, Pennsylvania, is a graduate of Viterbo University and previously studied at the New Actors Workshop in New York. Bill Bryan of San Francisco attended Western Michigan University at Kalamazoo. Ellen Buckley, who hails from Huntington Beach, California, worked at the Barro Santiago Shakespeare Conservatory and the Folger Shakespeare Summer Conservatory before completing her B.A. at New York University. Andrea Carvaloj comes to us from East Saskatchewan, Alberta, Canada, where she completed her B.A. at the University of Alberta. Vincent Denom in of Compton, California, received his B.A. from the University of California at Santa Cruz.

Charlotte Doelling studied at locations scattered in Mexico City and Washington, D.C. before returning to San Francisco, where she has studied at our Summer Training Congress. Paul Duff comes from Portland, Maine. He interned with the Hangar Theatre and received his B.A. from Cornell University. Bartlett's Frances Eason graduated from Northwestern University and now sings with a San Francisco band called The Aftershocks. Destiny Espinoza, who's from Las Vegas, just completed her Bachelor's degree at the University of Nevada, Las Vegas, and studied Musical Theatre at Western Illinois University. A native of Cambridge, New York, Karen Everett majored in drama and received her degree at the Catholic University of America.

Andrew Hurtle of Oglethorpe, New York has studied at A.C.T.'s Academy and Summer Training Congress, as well as at the Academy of the Sacred. He graduated from the Lawrence University, San Diego's Daniel Johnson trained at the Pacific Conservatory of the Performing Arts and received a drama degree from the College of Marin. Guiseppe Jones, who comes from Washington, D.C., has studied at the University of Maryland and earned his Bachelor's degree from Radford University. Jamie Jones is a graduate of the American Academy of Dramatic Arts. The native Californian from Elko, Nevada received her Bachelor's degree in Theater Arts from the California State University at Sacramento. Brent Kennedy is from Pittsburgh, Pennsylvania. His Bachelor of Fine Arts degree comes from Print Park College.

Thomas LeClerc, who's from Asheville, North Carolina, received his B.A. from Connecticut College, went to Leiden, then a U.S.-based Theater Exchange, and trained at the Eugene O'Neill Theatre Center and apprenticed at the Actors Theatre of Louisville. Stephanie Lindus of Madison, Wisconsin attended her B.A. at Theater at the University of Colorado and has trained at A.C.T. as well as with the U.C.L.A. Theater Company. Louchin Losee of San Francisco is a professional pianist who received her Bachelor of Music degree in Classical Piano Performance from the University of Northern Colorado. An artist who has appeared in San Francisco's Open productions of Lost Highway and Rhythmical O'Uhoo in Haute, Aaron Michael performed the role of Courfey in last season's production of A.C.T.'s The Marriage of Figaro. Santa Monica's Darren Moulton has trained with the Pacific Theater Ensemble. Michelle Pelle- tier, who joins us from Anchorage, Alaska, studied at the Living Stage and at Mont- gomery College. David Banner of Los Angeles, California, earned his Bachelor of Fine Arts degree at the California State University at Fresno. Both Richmond comes from Sacramento and graduated from San Francisco State University with a major in theater. Juan Rodriguez of Pensacola, Florida, trained at A.C.T.'s Academy as well as in Miami at Dale Community College. San Francisco's Brian Russell, a graduate of our Summer Training Congress, studied at San Francisco State University, Chantelle Schaffer, who's from Parthenon, Massachusetts, received her B.A. at both Music and Social Sciences from Stanford University. Also from Massachusetts, comes Gregory C. Watt, from Framingham, who trained at A.C.T.'s Academy and received his B.A. at the University of Michigan. Sharr White, who attended San Francisco State University, has migrated north to A.C.T. from San Clemente, California. And finally, Jenny Woo of San Diego received a Diploma with Academic Distinction at the San Diego Junior Theatre, studied at U.C.L.A., and has extensive dance experience.
American Conservatory Theater

NEWS FROM THE AMERICAN CONSERVATORY THEATER

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Megan Banta, a native of Memphis, Tennessee, received her B.A. from Louisiana State University, Zachary Barron, of Saginaw, Texas, attended our own Summer Training Congress in 1980 and studied at Circle-in-the-Square. Justin Bloomer comes to us from Davenport, Iowa. He attended U.C. Santa Cruz, and works in ceramics as well as in theater. Hal Brooks, of Elkton, Kentucky, is a graduate of Yale University and previously studied at the New Actors Workshop in New York. Bill Bryan of San Francisco attended Western Michigan University at Kalamazoo. Ellen Buckley, who hails from Huntington Beach, California, worked at the Barrio Santiago Shakespeare Conservatory and the Folger Shakespeare Summer Conservatory before completing her B.A. at New York University. Andrea Carvalhal joins us from East Lakeland, Florida. She attended the University of Florida. Vincent DeCamillo of Compton, California, received his B.A. at the University of California at Santa Cruz.

Charlotte Deering studied at universities in Mexico City and Washington, D.C. before returning to San Francisco, where she has studied at our Summer Training Congress. Paul Duff comes from Portland, Maine. He interned with the Hangar Theatre and received his B.A. from Cornell University. Bartlett’s Frances Epperson graduated from Northwestern University and sings with a San Francisco band called The Afterburners. Destiny Espinoza, who’s from Las Vegas, just completed her Bachelor’s degree at the University of Nevada, Las Vegas, and studied Musical Theater at Western Illinois University. A native of Camillus, New York, Karen Garvey majored in drama and received her degree at the Catholic University of America.

Jennifer Jones, Bret Kennedy, Thomas Leoncic, Stephanie Lindus, Jaimie Losse, and Carolyn Michael performed in last season’s production of A.C.T.’s The Marriage of Figaro. Samia Juma’s Darren Mador has trained with the Pacific Theater Ensemble. Michelle Pelleidier, who joins us from Anchorage, Alaska, studied at the Living Stage and at Montgomery College. David Ramon of Vienna, California, earned his Bachelor of Fine Arts degree at California State University at Fresno. Both Richmond comes from Sacramento and graduated from San Francisco State University with a major in Theater. Juan Rodriguez from Pensacola, Florida, trained at A.C.T.’s Academy as well as in Miami at Dale Community College.

San Francisco’s Brian Russell, a graduate of our Summer Training Congress, studied at San Francisco State University. Chantelle Schaffter, who’s from Dartmouth, Massachusetts, received her B.A. in both Music and Social Sciences from Stanford University. Also from Massachusetts, comes Gregory C. Watt, from Framingham, who trained at A.C.T.’s Academy and received his B.A. at the University of Michigan. Sharr White, who attended San Francisco State University, has migrated north to A.C.T. from San Clemente, California. And finally, Jenny Woo of San Diego received a Diploma with Academic Distinction at the San Diego Junior Theater, studied at U.C.L.A., and has extensive dance experience.
American Conservatory Theater

Playing It Safe: A.C.T.'s Injury Prevention Program

Being a risk-taker? any good director will tell you. Great theater involves taking risks. But we're talking about risks that are emotional, intellectual and creative. In other words, we're talking about our work. Risk is not just a theoretical concept; it's part of who we are, what we do. Our work environment must be safe and healthy. That's the reason behind A.C.T.'s extensive safety policy. We're committed to creating a safe and healthy environment for everyone involved in our work. This includes not only the artists on stage, but also our administration, staff and volunteers off stage. Our goal is to prevent injuries and illnesses through education, training and by following safety protocols. To achieve this, we have implemented an Injury Prevention Program that includes regular training sessions, proofs of compliance, and the use of protective equipment like shoes and gloves. We're dedicated to providing a safe and healthy workplace for all those involved in our productions. With your help, we can make theater a place where everyone can thrive. Thank you for your support in making theater safe and accessible for all.

American Conservatory Theater and TourArts Present the

1992 THEATRE TOUR TO GREAT BRITAIN

May 31 to June 14
London, Stratford-on-Avon, Hampshire, Edinburgh, Loch Lomond, Glasgow

A.C.T. Artistic Director Edward Hastings holds a one-of-a-kind adventure that you won't want to miss. Join us for a two-week in-depth exploration of the British theatre on the British Isles, entertaining talks with noted theatre professionals, guided tours of remarkable art and architecture, and delightful lodging and dining at historic sites. Registration is limited, so reserve your spot now. This is your chance to experience the rich theatrical heritage of Great Britain. Co-sponsored by TourArts of San Francisco. For information, brochure and booking, contact TourArts, 251 Franklin Street, San Francisco, CA 94102 (415) 544-8665.

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American Conservatory Theater

Playing It Safe: A.C.T.'s Injury Prevention Program

Be a risk-taker! Any good director will tell you. Great theater involves taking risks. But we're talking about some that are emotional, intellectual and creative in nature. In fact, much of what we do in our art, our work environment must be ordered and safe. That's the reason behind A.C.T.'s extensive safety plan, one that vigilance necessary to establish a secure atmosphere in which artists have the freedom and flexibility to create without accidents, and therefore, can watch without worry. The Injury Prevention Program, or IPP, has been in the works for over a year now. It's an aggressive program designed to address a broad scope of issues, covering safety measures in every corner of the theater business, from the A.C.T. offices, classrooms and rehearsal rooms to the stage shop, costumes shop in China Basin at 1320 Peach Street. All of it, of course, in the theater — on stage, backstage and in the audience. "Without a question, safety is everyone's concern, and everyone's responsibility," says A.C.T. Managing Director John Sullivan. "Each of us has the capacity to affect our own workplace environment in a positive way, to prevent accidents and foster safety." Every month the IPP committee meets to fine-tune policies and determine the responsibilities for the areas of board health and safety. James A.C.T.'s Production Director and coordinator of the IPP committee explains, "People in theater learn from the challenges. We do work in this area because every day is not like the day before or after it. It has a fluid structure. Every experience is new, and that means we must be all the more aware of the circumstances. The IPP committee is the watchdog that ensures everyone is looking over the在过渡 in this changing environment."

The objective is to secure a safe and healthy workplace. The IPP program should reduce the number of injuries and illnesses to a minimum. It provides all medical and physical safeguards, including surveillance and elimination of hazardous working conditions, and training for all employees and students in good safety and health practices. What are the risks of safety for the actor? Some tempters are of the purely common sense variety that most people exercise in their homes every day; such as "Acme actors do not attempt to stand on folding chairs." Other directives make sense once you hear them: "No street shoes are to be worn on stage!" All shoes worn on stage or in rehearsal must becco shoes with special rubber soles, or athletic shoes with rubber grips for traction.

Yet other safety issues are more complex. Backstage in the theater can be an area of potential hazards. Acme sits and standch-yeild with members of the stage crew preparing to move scenery that can literally "whip a ton." Furniture comes on and off stage, forming new constellations in the wings with every scene. And don't forget: most of the time, the whole area is dimly lit. That sounds like a recipe for disaster, but stage managers insist that everything has a place and that everyone knows just where to be and when to be there.

Once we've established the territory, simple concepts become more important: "There's absolutely no running back stage," says Hare. "It's better for an actor to miss an entrance than to run. If someone is running, something is out of control. The stage manager in the back stage should be able to control the show."

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For information, brochures and booking, contact Tourists, 851 Franklin Street, San Francisco, CA 94102 (415) 664-5656.
American Conservatory Theater

FOR YOUR INFORMATION

ADMISION OFFICES

BOX OFFICE INFORMATION
A.C.T.'s Central Box Office Location: The lobby of the Geary Theater, located on Geary at Mason Street, one block west of Union Square.

Box Office Hours: 10:00-5:00 Tuesday through Saturday, 10:00-2:00 Sunday and Monday.

Ticket Information/Charge by phone: (415) 749-2225. Use your Visa, MasterCard, or American Express card.

Box Offices at the Stage Door Theater: The Orchestra on the Square and the Operaen on the Square. Full-service box offices will be open 90 minutes before each performance in three venues.

BASE: A.C.T. tickets are available at all Bay Area theaters, including The Alamatheater and the Operaen. Charge by phone: (415) 749-2225 or (415) 749-2225.

STAGE DOOR THEATER ON THE SQUARE: A.C.T. tickets are available at all Bay Area theaters, including The Alamatheater and the Operaen. Charge by phone: (415) 749-2225 or (415) 749-2225.

Ticket Types:
- Orchestra $25
- Balcony $16
- Gallery $15

Tickets for Thursday and Saturday performances are available at all Bay Area theaters, including The Alamatheater and the Operaen. Charge by phone: (415) 749-2225 or (415) 749-2225.

Group Discounts: For groups of 10 or more, call Linda Fishman at (415) 749-2225 for special prices.

Latecomers: Latecomers will be seated at the discretion of the theater.

Mail in: Mail the ticket to the theater office to ensure delivery. Include your name, address, and a note requesting rush tickets.

Refunds: Refunds are available for shows that are postponed or cancelled.

Student Discounts: Student tickets are available for most performances. Contact the theater office for more information.

Stage Door Theater:
- Morning ticket: $10
- Afternoon ticket: $15
- Evening ticket: $20

Special Programs:
- A.C.T. Prologues are presented before the Thursday evening previews for all productions, except for The Caucasian Chalk Circle.

Performance Dates:
- Tuesday, Wednesday, Thursday, and Saturday performances.

Mailing Address: Call (415) 749-2225 or visit the theater website for more information.

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Stage Door Theater:
- Morning ticket: $10
- Afternoon ticket: $15
- Evening ticket: $20

Please note the nearest exit. In an emergency, there is no door to the nearest exit.
American Conservatory Theater

FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES
A.C.T. Administrative and Conservatory offices are located at 820 Geary Street, San Francisco, CA 94109. (415) 441-8365.

BOX OFFICE INFORMATION
A.C.T.'s Central Box Office
Location: The lobby of the Geary Theater, located on Geary at Mason Street, one block west of Union Square.
Box Office Hours: 10:00 AM to 7:00 PM Monday thru Saturday, Noon to 7:00 PM Sunday and Monday.
Ticket Information/Charge by phone: (415) 749-2222. Use your Visa, MasterCard, or American Express card.
Box Offices at the Stage Door Theater, Theatre on the Square, and the Orpheum Theatre: Call 707-572-1991 or check the telephone book for further information.

STAGE DOOR THEATER
1200 Mason Street
707-572-1991

CONSERVATORY THEATER
2001 Franklin Street
707-572-1991

ORPHEUM THEATRE
2001 Franklin Street
707-572-1991

THE STAGE DOOR THEATER
The Stage Door is located at 420 Mason Street at Geary, one block north from Union Square.

THEATRE ON THE SQUARE
The 700-seat Theatre on the Square is located in the Kempton Park Hotel, at 409 Bush Street between Mason and Powell.

CHARGE BY PHONE:
Call 415-441-8365 for information and reservations.

TICKET INFORMATION:
A.C.T. tickets are available through the Ticketmaster Network, including Ticketmaster TicketExpress and Ticketmaster TicketExpress Video, or by calling (415) 345-1501, 345-1502, or 345-1503.

Ticket Prices:

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Group Discounts: For groups of 10 or more, call Linda Fishman at (415) 441-8365 for special prices.

Latecomers: Latecomers will be seated at an appropriate interval.

Mailing List: Call 415-749-2222 to request advance notice of shows, events, and subscription information.

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

Discounts: Half-price tickets are frequently available on the day of performance at STARS Union Square in San Francisco. Half-price Student and Senior Rush tickets are available at the theatre box office 90 minutes prior to curtain. (Note: please note: rush tickets are not available for The Piano Lesson at the 420 Geary Street location.)

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Stage Door Theater

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All that comes in the elegant carrying case shown above, plus a full complement of amenities. Including leather upholstery, sunroof, air conditioning—even heated front seats. And it's backed by one of the longest warranties in the industry: 6 years or 80,000 miles.

Approached this way, the price of entry to multi-car ownership is a relatively modest $26,045.* That comes to about $7,000 per car. And you can experience all of them in the car that doesn't compromise any one virtue for any other: the 900S, which is at your Saab dealer awaiting your test drive.
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San Francisco Ballet is on Point

“The overwhelming feeling generated by the company in this first trip to Manhattan in twenty-six years was unquestionably: come back soon and stay longer!”

It would be nonsense to suggest that the San Francisco Ballet was one of America’s best kept secrets, but not perhaps complete nonsense. For one thing it exists on the West Coast, and for a huge part of the American dance world the West Coast is a mysterious land where the sun shines forever through a dense fog, while the peasants grow grapes and oranges and make very highly-regarded home movies in their spare time. Of course, I’m almost joking, but certainly it did not greatly assist the dance career of, say, Lester Horton, or even the redoubtable Bella Lewitzky, suggesting the unwisdom, dancewise, not only to be born west of the Rockies (that dance has always found forgivable) but to stubbornly remain there.

I forgot — if I ever worked it out — when the tiny world of Terciopelos started to change, and when the cast-iron belief that everything in dance and dancers probably began and certainly ended in New York (with special considerations to the distant plains of London and some generalized concept of Russia) but a formidable factor in that change came in 1953 with the announcement of the first Ford Foundation Grants to Dance.

Clive Barnes is the dance critic for the New York Post.

Of course after World War Two, there was a general move in the United States towards the decentralization of the arts — and professional theater companies were springing up everywhere to take their place alongside the already existing symphony orchestras. As part of this grassroot impetus, a powerful regional ballet movement arose. For the most part these were nonprofessional troupes — based on local dancing schools — but the Ford Foundation, under an imaginative program led by W. McLellan Lowry, and advised by, among others, Lincoln Kirstein, gave foundation grants to six of the most promising of classic groups outside New York, and indeed virtually formed five of them.

The sixth — the San Francisco Ballet — was of course already a firmly established professional troupe, indeed it is a company that can and does claim to be the oldest established classical ballet company in America. The company dates itself from the opening of the War Memorial Opera House in 1933, when Adolph Bolm started the San Francisco Opera Ballet — at about the same time as George Balanchine arrived from Europe to start the school that would eventually develop into New York City Ballet. Four years later William Christensen became the director of the San Francisco company’s Portland branch, and in 1938 the San Francisco Opera Ballet was reorganized with William Christensen becoming ballet master — an association with the three Christensen brothers (William, Harold, and Lew) that has continued to this day.

Now serenely approaching — well as serene as any approach can be in these fiscally troubling times and climates — its Diamond Jubilee in 1993, the San...
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by Clive Barnes
Francisco Ballet stands out as a ballet company of international quality. It has been a long and uneven trail, as anyone who has followed the company's fortunes over the years can testify.

One thing the San Francisco Ballet has never been short of is dancers. Interestingly, before the company received its first Ford Foundation grant in 1965, five years earlier, when the Ford estab-

lished its first ballet training program, the San Francisco Ballet School was selected, along with Balanchine's School of American Ballet, to be one of the two schools to participate in a scheme through which students selected at nationwide auditions received grants covering their tuition and expenses for one to three years of advanced study. This fine school—nur-  

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of Balanchine's New York venture— Lew Christensen becoming Balanchine's first American Apollo, and retaining his favorite—but soon San Francisco was offering a whole stream of dancers to the world at large. Dancers such as Janet Reed, Donna White, James Starbuck, Harold Lang, Conrad Ludlow, Michael Smuin, Suki Schorer, Jocelyn Vollmar, Nancy Johnson, Cynthia Gregory, Terry

paradigm of technique. But this was already in the past, Tomasson at forty-

three had resolved to retie from dancing, and had begun to work quite successfully as a choreographer, even though he had made an almost unprecedentedly late start at a career which is usually already taken up by the time a dancer reaches his early twenties. But his success was such that he had already been approached by the Royal Danish Ballet to become its director, although finally they were unable to come to a mutual agreement.

Then with, as I recall, at first consider-

able misgivings, Tomasson accepted the San Francisco offer—it was after all, something of a twin company to his own City Ballet, for the Balanchine influence in San Francisco was always strong, and, importantly, neither he nor his family wanted to leave the United States. Once enconcd it might have been expected that he would have built on the Smuin base—but he didn't. Since becoming artistic director, Tomasson has recon-

structed the company completely along his own lines. Over the course of years, he developed his own dancers, he changed over the school, and perhaps most importantly of all, he managed to get an important switch in administra-

tion in 1988, bringing in W. Neil Lowry—you, the very same Mac Lowry who nearly thirty years ago, when he was vice-president of the Ford Foundation had played fairy Godfather to the company—as president of the San Francisco Ballet Association.

At first Tomasson's radical break with the company's immediate past had been difficult and might have proved fool-

hardy. But Tomasson, a quiet, firmly determined man, went his own way. He wanted the company to reveal a very spec-

ial kind of classicalism—inspired perhaps by Balanchine, but in no way a clone of New York City Ballet. He methodically set about shaping a new repertory, and acquiring new dancers.

Some things have remained—for example Tomasson has revived Lew Christensen's perennially popular staging of The Nutcracker, with new decor and costumes by Jeppe Varna, and additional choreography by William Christensen (nowadays named as artistic director).
Francisco Ballet stands out as a ballet company of international quality. It has been a long and uneven trail, as anyone who has followed the company's fortunes over the years can testify. One thing the San Francisco Ballet has never been short of is dancers. Interestingly, before even the company received its first Ford Foundation grant in 1963, five years earlier, when the Ford estab-

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Christensen, two of their wives, Ruby Aquillini and Gisella Cucinella, the great Russians Anatole Vilinski and Lud-milla Schollar and, much later, a faculty led by Richard Carman—has consistently provided the San Francisco Ballet with a steady supply of dancers, many of whom in the past have moved further afield. Not only were Lew and Harold, Gisella and Ruby, initially the backbone of Balanchine's New York venture—Lew Christensen becoming Balanchine's first American Apollo, and remaining his favorite—but soon San Francisco was offering a whole stream of dancers to the world at large. Dancers such as Janet Reed, Diana White, James Starbuck, Harold Lang, Conrad Ludlow, Michael Smuin, Suki Schorer, Jocelyn Vollmar, Nancy Johnson, Cynthia Gregory, Terry

Or, Kent Stowell, Sean Lavery, and many others came from the school and company to make national and international reputations.

By the early 1970s the company, directed since 1963 by Lew Christensen, had become one of the most important in the country, with tours in the Near East, South America, and in its credit, and in 1965 being given the honor of being the first visiting ballet company to appear at New York's Lincoln Center. Yet the company still needed a stronger diversity, versatility, presence. Enter Michael Smuin—who from 1973 until 1985 shared the artistic direction with Christensen, who died in 1984. The Smuin years for the company were significant. The vividly theatrical Smuin repertoire brought new audiences to dance, particularly with his full-evening works, Romeo and Juliet and The Tempest, the latter being the first entirely American full-evening ballet created with original music, designs, choreography by American artists, both of which won TV Emmys when broadcast on Dance in America on PBS.

Other achievements of the Smuin era included a generally successful New York season at the Brooklyn Academy of Music in 1979, the creation of a resident orchestra under music director Denis de Gouzou, the widening of the repertoire to include for the first time works by Frederick Ashton, Murgo Béjart, John Cranko, and Jerome Robbins, the appointment of the School then under Carman, as one of the seven international schools to which students winning the prestigious Prix de Lausanne could opt to take their training, and tours in Europe, including visits to the Edinburgh Festival in 1981 and the Spoleto Festival in 1981. In 1985 San Francisco Ballet underwent artistic and administrative changes—Enter Helgi Tomasson. Helgi was an Icelandic-born, Danish-trained dancer and choreographer with New York City Ballet, a sometime protege of both George Balanchine and Jerome Robbins, and one of the most admired, pure classical dancers of his time. He was a star in his own right, but rather like Erik Bruhn and Anthony Dowell, he was also a dancer's dancer, a paragon of style, a

paradigm of technique. But this was already in the past, Tomasson at forty-three had resolved to retire from dancing, and had begun to work quite successfully as a choreographer, even though he had made an almost unprecedentedly late start at a career which is usually already taken up by the time a dancer reaches his early twenties. But his success was such that he had already been approached by the Royal Danish Ballet to become its director, although finally they were unable to come to a mutual agreement.

Then, at last, at first considerable misgivings, Tomasson accepted the San Francisco offer—it was after all, something of a twin company to his own City Ballet, the Balanchine influence in San Francisco was always strong, and, importantly, neither he nor his family wanted to leave the United States. Once convinced it might have been expected that he would have built on the Smuin base—but he didn't. Since becoming artistic director, Tomasson has reconstituted the company completely along his own lines. Over the course of years, he developed his own dancers, he changed over the school, and perhaps most importantly of all, he managed to get an important switch in administration in 1988, bringing in W. McNeil Lowry—yes, the very same Mac Lowry who nearly thirty years ago, when he was vice-president of the Ford Foundation had played Fairy Godfather to the company— as president of the San Francisco Ballet Association.

At first Tomasson's radical break with the company's immediate past must have been difficult and might have proved foolhardy. But Tomasson, a quietly determined man, went his own way. He wanted the company to reveal a very special kind of classicism—inspired perhaps by Balanchine, but in no way clone of New York City Ballet. He methodically set about shaping a new repertoire, and acquiring new dancers.

Some things have remained—for example Tomasson has revived Lew Christensen's perennially popular staging of The Nutcracker, with new decor and costumes by Jan van Tassel, and additional choreography by William Chou; he is also the dance's choreographer, a paragon of style, a
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emeritus) and himself. This is also in keeping with his own productions of the full-length Swan Lake and The Sleeping Beauty, both designed by the Danish designer Leroi-Vocke Wesme. He has also introduced his own school of new choreographers, including his erstwhile colleague Peter Martins, now director of New York City Ballet, David Tiefly, James Kudelski, William Forsythe, Glen Tetley, and the late Leonard Jacobson from St. Petersburg's Kirov Ballet. Jacobson's widow, Irina, having joined the faculty of the school, of which Tomasson is artistic director.

Under Tomasson the company is dancing superbly — far better than ever before. Last October after far too long an absence the San Francisco Ballet came East to New York's City Center Theater for a quick week's season and had an absolutely stunning success. It became the instant toast of the New York dance world and the darling of its dance critics. Admittedly, on the whole, the dancers were liked by the critics rather better than the repertoire, although I personally found Tomasson's own work fascinating. He has the makings of a major choreographer of a quality that San Francisco has not had before. It is a pity that the full-length classics could not be shown on this trip — the City Center stage is not all that hospitable to spectacle — but the overwhelming feeling generated by the company in this first actual trip to Manhattan in twenty-six years was unquestionably come back soon and stay longer. Indeed there was a feeling running strong amongst the New York dance public that we would like to adopt — well, at least enjoy visitation privileges — the company, and see it in some bi-coastal arrangement, not dissimilar to that which New York enjoys with Los Angeles with respect to the Joffrey Ballet. There would also certainly be advantages for the San Francisco Ballet itself, were it to appear in New York on a regular basis for two or three weeks a year. And one major disad- advantage — namely cash. Such an arrangement would be prohibitively expensive, particularly in these recession/ depression days of hard times and tight backs, even though presumably it should be possible to have New York pay some share of the bill. But apart from the money, would a regular New York show- case prove advantageous to the company? It may seem curious that here I am, after going to some pains to point out that New York is no longer (hurray, hurray!) the sole center of cultural excellence or the arbiter of cultural taste, now suggest-
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Art is about passion.
About finding a unique piece that inspires you.

That touches something within you.
Art is about passion. About finding a unique piece that inspires you. That touches something within you.
Hawaii's Bounty

During the nineteenth century, Hawai'i's reigning monarchs vacationed in regal style on the "Big" Island at Kona beside Keahua Bay. Their imperial residence, Hulihe'e Palace, was the ultimate in luxury, constructed of stone with the interior finished in box, the native fine-grained wood of Buxton beauty.

This remains a grandeur that was part of the island's social scene when King Kalakaua reigned (1874-1891) is still preserved as a museum and operated by the Daughters of Hawaii, descendants of seven women who were the offspring of American missionaries who arrived in the early nineteenth century.

The palace, completed in 1858, is furnished in a classic Victorian style, more reminiscent of the British Empire than a Pacific paradise with ornate fretwork, gold leaf molding and hand carved tables and chairs. Distinguished by an ocean lanai, there are such Hawaiian touches as platform beds studded with kauhala mats and kahili, the feather standards signifying royalty.

By way of a brief historical note, the first sighting of the Hawaiian islands by Westerners took place off Kauai in 1778 with the arrival of Captain James Cook and his crew.

Later, and little known to many Americans, the Russians established a presence here in 1817 building Fort Elisabeth of Kauai stone in an unsuccessful attempt to conquer the islands.

The days when sugar cane was king are diminishing and traditional pineapple plantations are yielding to cattle grazing. But thousands of acres of cane are still under cultivation and Maui onions as well as macadamia nuts are a pride of the island.

A relatively new food specialty here is a chocolate-covered macadamia nut. The combination may sound unsettling at first but it's delicious served straight from the freezer.

A new industry, however, continues to bloom on the "outer" islands — tourism. With paved roads, Landcrusiers, limousines and tour buses have replaced the huge cane wagons that once lumbered along the dirt plantation roads of Maui, Lanai, Hawaii's Big Island and the garden island of Kauai.

The mystique of this volcanic group, once known as the Sandwich Islands, reminds visitors of the time when the menehune (little people) lived in the vast canyons and deep valleys. These Hawaiian lepersches had the reputation of being great builders but worked only under the light of the moon. Their labor was confined to a single night; in the rare event they didn't finish, the work would be abandoned. Sadly, if they were spied upon by a human they would disappear forever.

But the menehune did manage to complete such public works as the lovely fishpond at Alekoko on Kauai, a retreat for royal princes and princesses.

by J. Herbert Silverman
Hawaii’s Bounty

During the nineteenth century, Hawaii’s reigning monarchs vacationed in regal style on the "Big" Island at Kona beside Kealakekua Bay. Their imperial residence, Hulihe‘a Palace, was the ultimate in luxury, constructed of stone with the interior finished in koa, the native fine-grained wood of briozen beauty.

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A new industry, however, continues to bloom on the "outer" islands — tourism. With paved roads, land cruisers, condominiums and hotels, Hawaii’s Big Island and the garden island of Kauai.

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The little people have vanished into the mists of time, their legendary structures now replaced by such modern contributions as the requisite free-form pools, redwood-floored boat houses, and octagonal fire- and wind-conditioned seaside suites. One would wonder how King Kalakaua, flamboyant in his glittering military regalia and strong in his belief that a Hawaiian princess should be dressed in US uniform on his wharfside world tour in 1881, would have thought about the current hotel "palaces" which line his kingdom's beaches.

Dana's

For sheer beauty and lavish living, little in Hawaii matches the small island of Lanai. Once a giant pineapple plantation owned by James Dole who made the spiny fruit a household word, it has been transformed almost totally into a splendorous resort by David Murdock. The colorful financier is the majority stockholder in Dole Foods whose precursor was the pioneering Castle & Cooke, the island's most famous trading company. At one thousand-seven hundred feet above sea level, The Lodge at Koele takes its name from the mountains farming region, akin to the Scottish Highlands, which lies above Lanai City, the island's only town.

This is a sparsely settled and arid island (Hawaii's sixth largest) with sandwood and native olive trees. The airport resembles an Australian station on a rainy day. Thirty miles of paved highways, the four-wheel drive is still an essential mode of transportation. The Lodge is one of the rare island hotels in Hawaii with stunning landscape by Brooklyn-born botanist Don Edelberg. Once a Shakespearean actor, this giant of a man is referred to universally as "Don". Recently he curated a series of formal gardens, wandering walks and a Japanese grove surrounded by Norfolk pine, Chinese h钢管, eucalyptus, fragrant fuchsias and jacarandas—all kept tidy by a staff of eighty-one gardeners.

The Lodge, operated by Rockmounts, resembles a romantic English manor house with heavy timbers and gray wooden siding. The Great Hall, presided over by two candelabra, has two working fireplaces, redwood-floored boat houses, and octagonal fire-boat houses. The grandiose business of Dana's includes an impressive eighteen-hole course designed by Greg Norman, among existing trees set against a vivid landscape. For the purist there is croquet, American English and American bowling, and a golfing green. A companion hotel, the Manele Bay on Hulopoe Bay, with a fine white sand beach, is one of Hawaii's premier golf and tennis resorts. A pleasant stroll through the lovely grounds of Lanai is easy. The hotel is now a part of the Lana'i native art culture with painting and other renderings commissioned by the hotel's management.

Hana'i – The Big Island

Kamehameha the Great, who unified the Hawaiian Islands into a single kingdom by 1810, dwelled along the Kohala coast, more generally known as The Big Island.

Even this monarch, with all the proper of his court, would be astounded by the bounty that lies the stark lava coastline softened by some of the most beautiful beaches in the state. Among the contemporary additions to the list would be the addition of Mauna Kea and Mauna Loa, and the grandiose Mauna Lani Bay Hotel with its separate enclave of bungalow rooms.

"Bungalows" may not be the most appropriate term since these miniature estate houses provide such creature comforts as a private swimming pool, outdoor deck, two en-suite bedrooms with their own spa/steam baths, whirlpool, orchard garden and the services of a maid and butler for breakfast, lunch and dinner. While the price is nominal by Buc- chananian standards ($2,500 a night with a continental breakfast), the experience is truly luxurious!

Perhaps Paul Theroux put the experience in an interesting frame of reference. "This was the Kohala coast, just north of Kohala Bay where Captain Cook was embibed to death and dismembered by Hawaiian warriors in 1779. Cookers are the only folks swinging clubs here today." (www.onceinafrica.com) 11 Brown golf course carved into a lava flow like an oxyn and emerald fantasy. Theroux, who stayed at Mauna Lani recently, commented on a conversation with the manager.

The Mauna Kea Hotel has a monopoly claim to fame. It was opened by Lawrence Rockefeller in 1965 and set a standard for Hawaiian resorts.

Unusual for an island of this nature, there is a in-room TV. "We want you to hear the birds when you vacation here," says manager Alby Kiihler, who has been at the hotel for two decades. Incoming mail and feeding such illustrious guests as Robert Redford, Kenny Rogers and Bryan Dumble.

The hotel grooms with brass and homey comforts of the brand, it is the biggest consumer of Brasso west of the Rockies. Mauna Kea owns an extraordinary collection of Asian and Pacific Art including a priceless seventh-century Buddha under the care of a resident curator. For in the sports, its tennis and golf facilities are ranked among the top ten in the country.

An insatiable passion has an insatiable appetite, Pullings of Trinidad tea, French Roast coffee and chocolate macadamia nuts. One of the most distinctive features of the resort is the store on the main floor in the center of the building.

It's a short walk along the beach to the new Rita-Carlton, the most=requested for its sports in the United States. The hotel has the same distinguished finish, the beach and surf spot with a couple of tight Indian Ocean waves, and attracts the likes of Charleston, Brown, Beall, Bridges and John McRear.

The Rita-Carlton has all the accouterments necessary for the arriving "glitzy," including a magnificent stone fountain at the porte cochere guarded by three Hawaiian maidens (hand carved in Italy). The public rooms are decorated with period furniture and crystal chandeliers, Hawaiian quilts, English sporting prints and traditional art docents are available for a guided tour of more than one thousand objects.

But a special experience is dinner at the Café where the menu of Japanese selection of Peking duck soup, site-braised meat and omelettes. In the bill of fare, Peking and shrimp and shishito mushrooms are house specialties. Executive chef Philippe Pavlidis even whip up a three-nite-kunin gold edible enameling for dessert, an achievement particularly appropriate to the Kaohala Coast.
The "little people" have vanished into the mists of time, their legendary structures now replaced by such modern contributions as the requisite free-form pools, redwood and mica-broiled roofs, and air-conditioned seaside suites.

One would wonder how King Kalakaua, flamboyant in his glittering military regalia and his sumptuous presence after a Hawaiian officer's full-dress uniform worn on his wharfside world tour in 1881, would have thought about the current hotel "palaces" which line his kingdom's beaches.

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The Lodge, operated by Rockresorts, resembles a romantic English manor house with heavy timbers and gray wooden siding. The Great Hall, presided over by two coconuts, has two working fireplaces, redwood and mica-broiled roofs and vaulted, overstuffed leather sofas and couches.

Rooms have four-postered beds, upholstered window seats, and sunporch country decor — a throwback to plantation days. The bathrooms are filled with enormous fluffy towels, and over-sized cannisters of Sebastian creams and lotions.

Golfers can play on an impressive eighteen-hole course designed by Greg Norman, around existing trees set against a splendid landscape. For the purists there is croquet, English and American — or a bowling green.

A companion hotel, the Manele Bay on Hulopoe Bay, with a fine white sand beach, is married to a cliff-top condo, ownership, blended somehow with Mediterranean touch. It will get its own Jack Nicklaus, Sr. eighteen-hole golf course in its second year.

Currently it has a two-story lobby influenced by Hawaii's monarchy era and everywhere in the hotel are original works of Lanai's native artists — mural painting and other renderings commissioned by the emeritus David Murdock.

**Hawaii — The Big Island**

Kamehameha the Great, who unified the Hawaiian islands into a single kingdom by 1810, dwelled along the Kohala coast on the island now more generally known as The Big Island.

Even this monarch, with all the pomposity of his court, would be astounded by the luxury hotels that line the stark lava coastline softened by some of the most beautiful beaches in the state.

Among the contemporary additions to the inventory of ideal Resort living vehicles are Mauna Lani and Mauna Kea — the granddaddy Mauna Lani Beach Hotel with its separate enclave of bungalows.

"Bungalows" may not be the most appropriate term since these miniaturized estate houses provide such creature comforts as a private swimming pool, outdoor dining and living, two en-suite bedrooms and bathrooms, it's own spa/steam bath, whirlpool, orchid garden and the services of a maid and butler for breakfast, lunch and dinner.

While the price is nominal by Bucharillian standards ($2850, a night with a continental breakfast), the experience is in no way traditional.

Perhaps Paul Theroux put the experience in an interesting frame of reference, "This was the Kohala coast, just north of Kealakekua Bay where Capt. Cook was embibed to death and dismembered by Hawaiian warriors in 1779. Golems are the only folks swinging clubs here today." (On the world famous Francis T. Brown golf course carved into a lava flow like an oxeye and emerald fantasy.)

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The granddaddy Mauna Lani Beach Hotel graces the Kohala coast on the Big Island.

"He told me a strange thing happens in our guests in the bungalows. They get what we call "bungalow fever" — they check in and eat all their meals there. They use their twenty-four-hour butler service. They have cocktails. They don't leave!"

It's understandable why a guest feels a sense of immediate affinity for the good life at Mauna Lani. One signs in a horse-borne away-from-home "cottage" named Hibiscus or Orchid after being picked up at the airport in a mile-long Cadillac stretch limousine. On board to refresh a weary traveler is a bar — and what a bar.

In advance, guests are asked about their favorite music, reading materials, snacks, beverages, even what bedding they prefer. One has the choice of linen, cotton or satin sheets. The Wild Style Journal, New York Life and Shape. 80% looks and 20% reading, canceling and feeding such illustrious guests as Bob Hope, Kerwin Rapson and Bryant Gumbel.

The hotel graces with brass and for homemakers cognizant of the brand, it's the biggest consumer of Brasso west of the Rockies.

Mauna Kea owns an extraordinary collection of Asian and Pacific Art including a priceless seventh-century Buddha under the care of a resident curator. For art lovers, its tennis and golf facilities ties rank among the top three in the world. The Golf Course of The Mauna Kea Resort is the site of the annual V.C. Golf Tournament. The club is so exclusive, one of the facts that the gift shop on the main floor can hardly keep $156 golf gifts with the Mauna Kea logo in stock and a walking stick for $85, presumably for a club coat along the beach.

Carrying on in the ancient tradition of Hawaiians who identified more than one hundred stars and planets that moved through the Pacific sky, the Mauna Kea Observatory is one of the world's most famous. Situated above forty percent of the world's atmosphere, it will get a stellar boost next year with the opening of the $120 million W.M. Keck Observatory with a giant ten-meter telescope. Down to earth and south of the Kohala coast resorts is Kona where Polynesian lifestyles are blended with American Protestant influences to eliminate all "polynesian" elements.

Times have changed and Kona now seems like a cross between a Hawaiian fishing village and Provence-torn where "local" is an entire year around. It's simple but excellent restaurants like Sibu, serving Indonesian satasi dishes, accept only cash — no credit cards.

In the bills to come we will find a ninety-two-year-old handicraft shop (once a plantation general store) operated by Drupa Kimura, eighty-three, who still weaves her backshaddle mats in the traditional style of the island.

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Restaurant Guide

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