

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

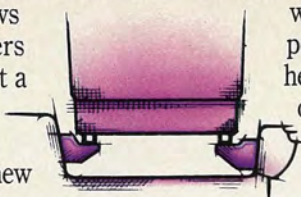
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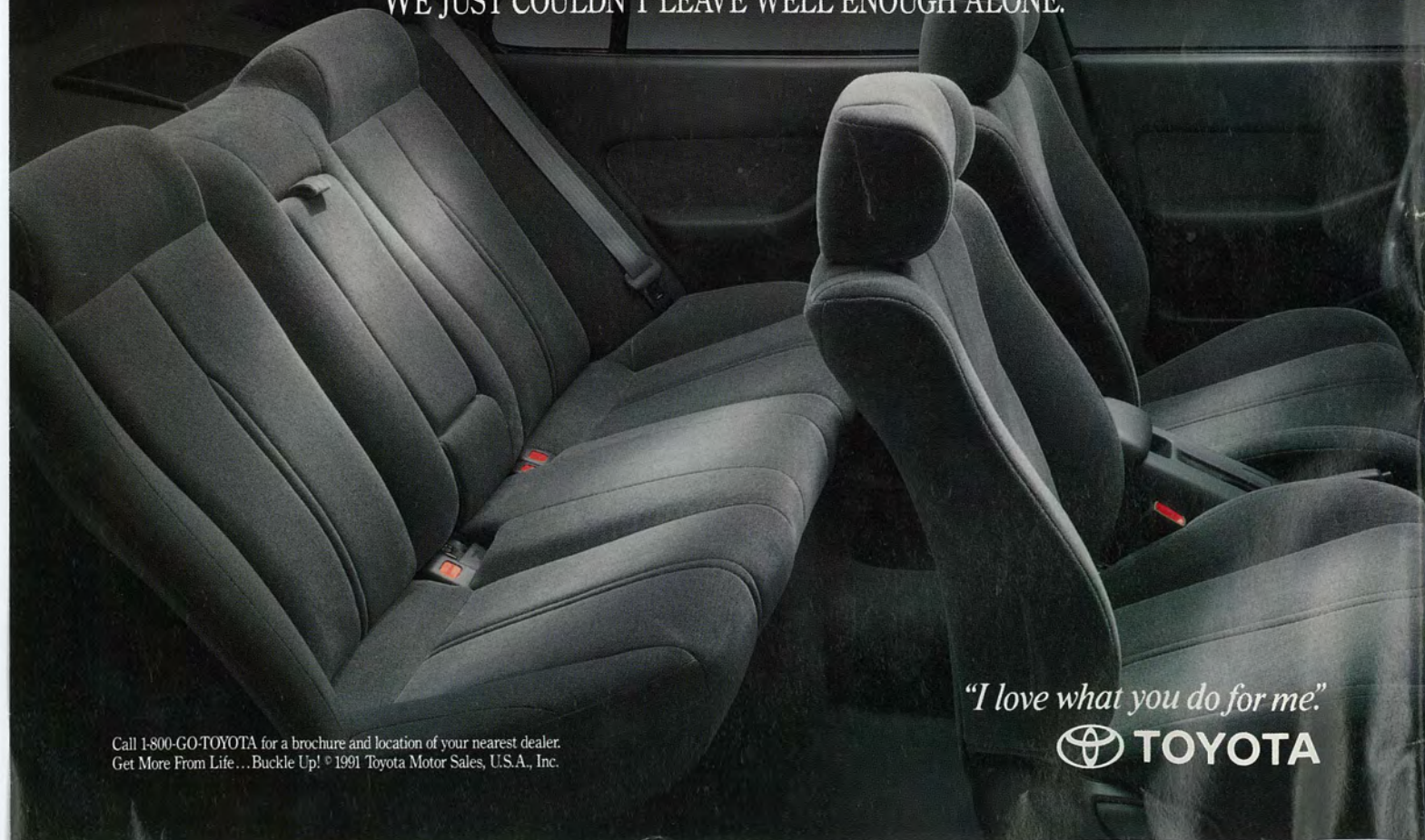
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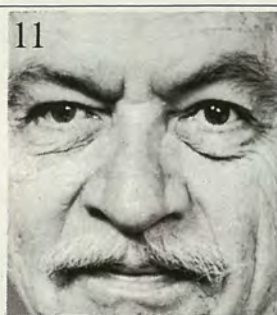
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San Francisco and Bay Area edition • February 1992 / Vol. 5, No. 2

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PERFORMING ARTS magazine is published monthly by Performing Arts Network, Inc. to serve musical and theatrical attractions in Los Angeles, Orange County, San Francisco and San Diego. *Performing Arts* magazine is published at 3539 Motor Avenue, Los Angeles, CA 90034-4800. Telephone (310) 839-8000. Fax (310) 839-5651. All rights reserved, © 1992 by Performing Arts Network, Inc. Reproduction from these magazines without written permission is prohibited.

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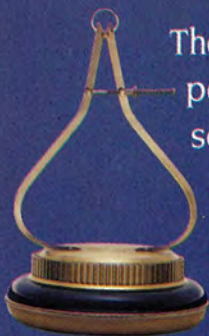
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March's Marvels

Fizzy, Fresh, Frenzied Offerings Next Month

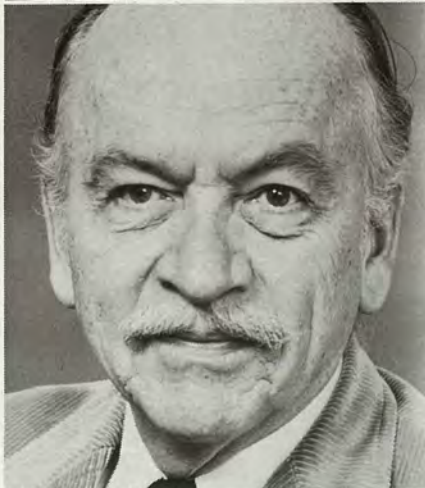
A.R. Gurney has taken full advantage of the fact that, as he's said, WASPS are the only ethnic group left one can safely poke fun at. His acute and understated comedies about the rituals of a tribe he belongs to and understands very well are neither passionate nor celebratory. But they are more profound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

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 stifling suburban family whose tidy mores — like the five o'clock cocktail hour — are threatened by rumours of class warfare. The neat twist in this case is that the warmonger is a New York playwright turned terrorist to his patrician seventyish 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 mere possibility is enough to set his parents into a tizzy. His mother frets 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-

classed 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 24-May 16, American Conservatory Theater at Theatre on the Square, 450 Post Street, San Francisco. (415) 749-2ACT.*

TEN YEARS FOR SF YOUTH SYMPHONY

When the San Francisco Symphony Youth Orchestra presents its tenth anniversary concert next month, conductor Alasdair 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.

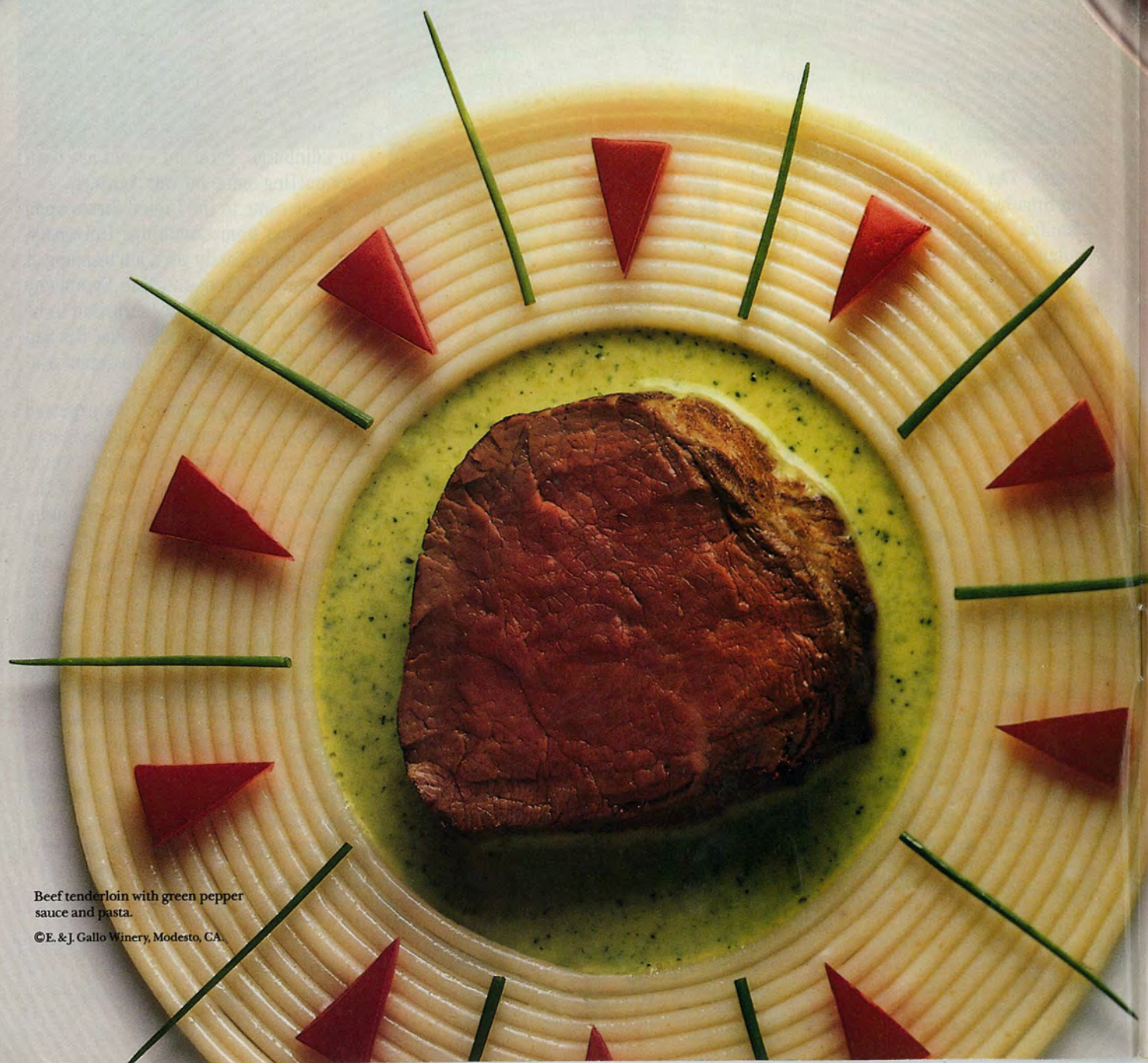
Neale came to the United States upon graduating from Cambridge University, almost immediately got a job teaching at Yale and directing the Yale Symphony Orchestra and was fairly surprised to be invited, in 1989, to audition for the San Francisco Symphony post of assistant conductor.

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 KKHI-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 Copland'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

Above: Anne Lawder and William Paterson are featured in A.C.T.'s production of A.R. Gurney's *The Cocktail Hour*.
March 24 through May 16 at Theatre on the Square.

by Kate Regan Eaton

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DAVIS RULES

The **Stuart Davis** retrospective coming to the **San Francisco Museum of Modern Art** will be the first complete sur-

ing his rigorously joyful cubistic carivases.

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 is different than any other school in the

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 . . . I . . . sensed an objective order 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 scintillating 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 late 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."

Disciplined — sometimes to the point of decoration — and yet magnificently free, the best of Davis' paintings have a wonderful sense of concentrated 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, 401 Van Ness Avenue, San Francisco. (415) 863-8800.*

ONE WOMAN'S VOICE

Painter 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 thus, "Since 1974, I have dealt with the depiction of women: women as protagonist (in a utopian sense), women as victim (for the most part, it is men who control our bodies, our sexuality). I decided to view women and men by representing women, not just



Odol by Stuart Davis, 1924.

vey of the artist's work since his death in 1964. When you think of Davis, you think of American jazz: of sparkling riffs on color, form, and rhythm. In his fifty-five years as a serious working artist, however, Davis went through a number of changes before developing and expand-

world, and if he should stop I would never go to any other teacher because the rest of them don't know what real drawing is, an' that's straight."

Davis never lost youthful enthusiasm and bluntness, but in 1912 he had left the Henri School and set up his own stu-

to reverse conventional history, but to see what it means to view the world through the images of women . . . The figures themselves could become heiroglyphics." Spero will speak on Monday, March 16 at the San Francisco Art Institute at 7:30. For more information call (415) 749-4588. San Francisco Art Institute, 800 Chesnut Street, San Francisco.

IN BRIEF

Dance: The mesmerizing butoh master Koichi Tamano presents *Chiaroscuro*, performed by Unbound Spirit Dance Company (performing branch of the Asian American Dance Collective), which he describes with typical obliqueness as "a fantasy land of Butoh . . . Strange creatures jump alive in the darkness. An energy tornado soars over lost memories and becomes an enormous largeness." Believe it: And don't miss it. March 26-28, Theater Artaud, 450 Florada Street, San Francisco, (415) 621-7797 . . . Since 1955, Mira Ziminska has single-handedly directed the great Polish folkloric song and dance troupe *Mazowsze*, a company of one hundred fifteen representing all the rich varieties of Polish ethnic arts; March 11 at the Luther Burbank Center in Santa Rosa, (707) 546-3600; March 12-13 at Zellerbach Hall, UC Berkeley, (510) 642-9988 . . . **Theater:** Berkeley Repertory Theatre's Parallel Season opens with *The Convicts Return*, developed by Geoff Hoyle and Anthony Taccone, running in repertory with Heather McDonald's *Dream of a Common Language*; March 6-April 16. 2025 Addison Street, Berkeley. (510) 841-6108 . . . **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 Radiance of Jade and the Crystal Clarity of Water: Korean Ceramics from the Ataka Collection*, will be irresistible to anyone who has fallen under the spell of celadons, those delicate pale green glazes that do indeed have the luster and mysterious serenity of old jade; although it may seem heresy to say so, Korean celadons rival those of China's Sung Dynasty. March 4-April 26, Asian Art Museum, Golden Gate Park, San Francisco, (415) 668-8921. □

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Student Matinee Coordinator

James Sheerin, *Head Treasurer*

Lorraine Andros, Linda Gentile,
Ruby Lee, Marty Mulky, Mark Peters, James Sheerin, Jane Tarver, Alfred Thacker, *Treasurers*
Vonnah Bagner, Jon W. Martin,
Peter Davey, *Clerks*

FRONT OF HOUSE

Diana Aurelius, Michelle Stortz,
House Managers
David Engelmann, *Head Usher*
Mary Chamberlain, Joe Fernandes,
Josie Fernandes, Rochelle Jacobs, Paula Keith, Charles Montague, Eve Ramos, Casey Robbins, Beverly Saba, Joe Scaroni, Mel Von Kriegenbergh,
David Warne, *Ushers*

PRODUCTION STAFF

James Haire, *Production Director*

ADMINISTRATION

Edward L. Raymond,
Technical Supervisor
Chris Grant, *Production Coordinator*
Christopher Downing,
Production Associate
Todd Gutmann, *Scheduler*

DESIGNERS

Joel Fontaine, *Resident Set Designer*
Derek Duarte,
Resident Lighting Designer
Stephen LeGrand,
Resident Sound Designer
Dawn Swiderski, *Design Associate*
Christopher Akerlind, *Lighting*
Beaver Bauer, *Costumes*
Robert Blackman, *Scenery*
E. David Cosier, *Scenery*
Christine Dougherty, *Costumes*

David Draper, *Costumes*
Angene Feves, *Choreography*
Robert Fletcher, *Costumes*
Kim Foscatto, *Sound Design*
Jane Hall, *Assistant Lighting Designer*
Gerard Howland, *Costumes*
Robert Morgan, *Costumes*
Constanza Romero, *Costumes*
Richard Seger, *Scenery*
Jeffrey Struckman, *Scenery*
J. Steven White, *Fight Choreography*
Sandra Woodall, *Costumes*
Katherine Boyd, *Scenic Intern*

STAGE MANAGEMENT

Karen Van Zandt,
Production Stage Manager
Bruce Elspenger, Alice Elliott Smith,
Stage Managers

Ben Kaplan, *Professional Theater Intern*
Nina Iventosch, Jennifer Kimball,
Shannon Sipes, *Interns*

SCENE SHOP

Edward L. Raymond, *Shop Foreman*
Randall Reid, *Lead Builder*
William Bradley Moore, *Shop General*
Rob Clot, *Shop Mechanic*
Douglas E. Williams, *Shop Mechanic*
John Chapot, *Shop Mechanic*
Tim Wessling, *Shop Mechanic*
Dale Haugo, *Lead Scenic Artist*
D.L. Campbell, *Scenic Artist*
Leonard Lucas, *Buyer*

COSTUMES

David Draper, *Costume Shop Manager*
Jane Boggess, *Assistant Costume Shop Manager*

Thiem Ma, Gottfried Mlejnek,
Tailors

Joyce Brandon, Pamela Lampkin,
Matthew Nash, *Drapers*
Nina Parker, *Accessories Head*
Joan Hirtzel, *Head Stitcher*
Lourdes Ruiz, Wanda Echterling,
Stitchers
Holly Bradford, Margo Bradley,
First Hands
Stephen Biley, *Accessories Artisan*
Diane Tiry, *Tailor's Assistant*
John Becker, *Shopper*
Gabrielle Woo, *Intern*

COSTUME RENTALS

Callie Floor, *Supervisor*
Max Szadek, *Assistant Supervisor*

PROPERTIES

Chuck Olsen, *Properties Director*
Frank Molina, *Artisan*
Anita Lang, *Intern*

WIGS

Rick Echols, *Wigmaster*
Jessica Cady, *Intern*

STAGE DOOR THEATER STAFF

Suzanna Bailey, *Crew Head*
Michael Chevoor,
Stage Technician
Jean Fredrickson, *Wardrobe*
Mark Luevano, *Stage Technician*

BACKSTAGE STAFF

Jim Dickson, *Production Electrician*
James Kershaw, *Stage Doorman*
June Bergstrom,
Assistant Doorman



Oxford from the West



Christ Church, St. Aldate's Front and Tom Tower

25

THE SILVER SEASON

A Quarter Century of Plays and Players



David Dukes and Kitty Winn in A.C.T.'s 1967 production of *'Thieves' Carnival*, by Jean Anouilh, directed by Jerome Kilty.



Actor David Dukes

Actor 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 *Charley's Aunt* as Fancourt Babberly, *The Promise*, *Glory! Hallelujah!*, and *Long 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*, *Call Me Mister Tibbs*, *The Men's Club*) to television series (*Sisters*, *Beacon Hill*, *Executive Suite*, *All That Glitters*) and movies (*Valley Forge*, *Turn 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*, *Amadeus*, *Frankenstein*, *Travesties*, and *Bent* with Richard Gere, for which he received Tony and Drama Desk award nominations, and as Rene 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 Shawn.

"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., so 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 formality. I made my way up through the maze of offices at 450-466 Geary — the buildings that housed the A.C.T. offices, then as now. It was under construction, a real wreck, with broken plaster and wallboard everywhere. Dust in the air, dropcloths, gaping holes in the walls, really intimidating . . . but *immense* vitality. 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, in the midst of all this madness. And there, behind a long desk — on top of which was a model of the *Tiny Alice* set which occupied the entire breadth of the desk — sitting in a peacock rattan chair was Bill Ball in his trademark black Spanish hat.

It turned out his was no formality of an interview, 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 decided I was as ready as I'd ever be. 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 poked their 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 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 monologue, Bill announced that I was in. I'd made the company. He really had been listening, you see, during all the madness. Bill thrived on mayhem, could listen to two things at once, and with 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 \$50 a week. We did sixteen plays that first season — sixteen! I "spear-carried" 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.

Thieves' Carnival was as bad as *Tartuffe* was good. It ended



Actor David Dukes in A.C.T.'s production of *Glory! Hallelujah!* by Anna Maria Barlow, directed by Edwin Sherin during A.C.T.'s 1968-69 season.

with the whole cast, 42 people, out on stage in a chorus line sort of formation, doing a series of high Rockette kicks. It was supposed to be spectacular! Here was this big 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 exit, staring at the audience. And they stared back at us. No one clapped — the longest five 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, covered in butcher paper to keep the sun out. Students crowded around outside, trying to peer through. What an avalanche of letters of appreciation we got after that performance! I've kept those letters to this 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 go on when I thought I couldn't, to go on stretching 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 grandness of venture and vision, 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."

*The Broad
from Trinity Gates
— Oxford*



Murhead Bone

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 Slaight

The Cast

<i>Jack Chesney</i>	Josiah Polhemus
<i>Brassett</i>	Luis Oropeza
<i>Charles Wykeham</i>	Mark Silence
<i>Lord Fancourt Babberly</i>	Drew Letchworth
<i>Kitty Verdun</i>	Laurie McDermott
<i>Amy Spettigue</i>	Susan Pilar
<i>Sir Francis Chesney</i>	Lawrence Hecht
<i>Mr. Stephen Spettigue</i>	Ray Reinhardt
<i>Donna Lucia d'Alvadorez</i>	Kathryn Crosby
<i>Ela Delahay</i>	Julie Oda

The Settings:

Act I

Jack Chesney's Rooms in College. (Morning)

Act II

Garden outside Jack Chesney's Rooms. (Afternoon)

Act III

Drawing Room at Spettigue's House. (Evening)

There will be two intermissions.

Understudies

Jack — Adrian Roberts; Brassett — Brian Lohmann; Charley — Andrew Dolan; Fancourt — Adam Paul;
Kitty — Alicia Sedwick; Amy, Ela — Grace Zandarski; Sir Francis — Bruce Williams;
Spettigue — William Paterson; Donna Lucia — Frances Lee McCain

Stage Management Staff

Karen Van Zandt and Ben Kaplan

Brandon Thomas's Oxford

A Survey of the University Experience

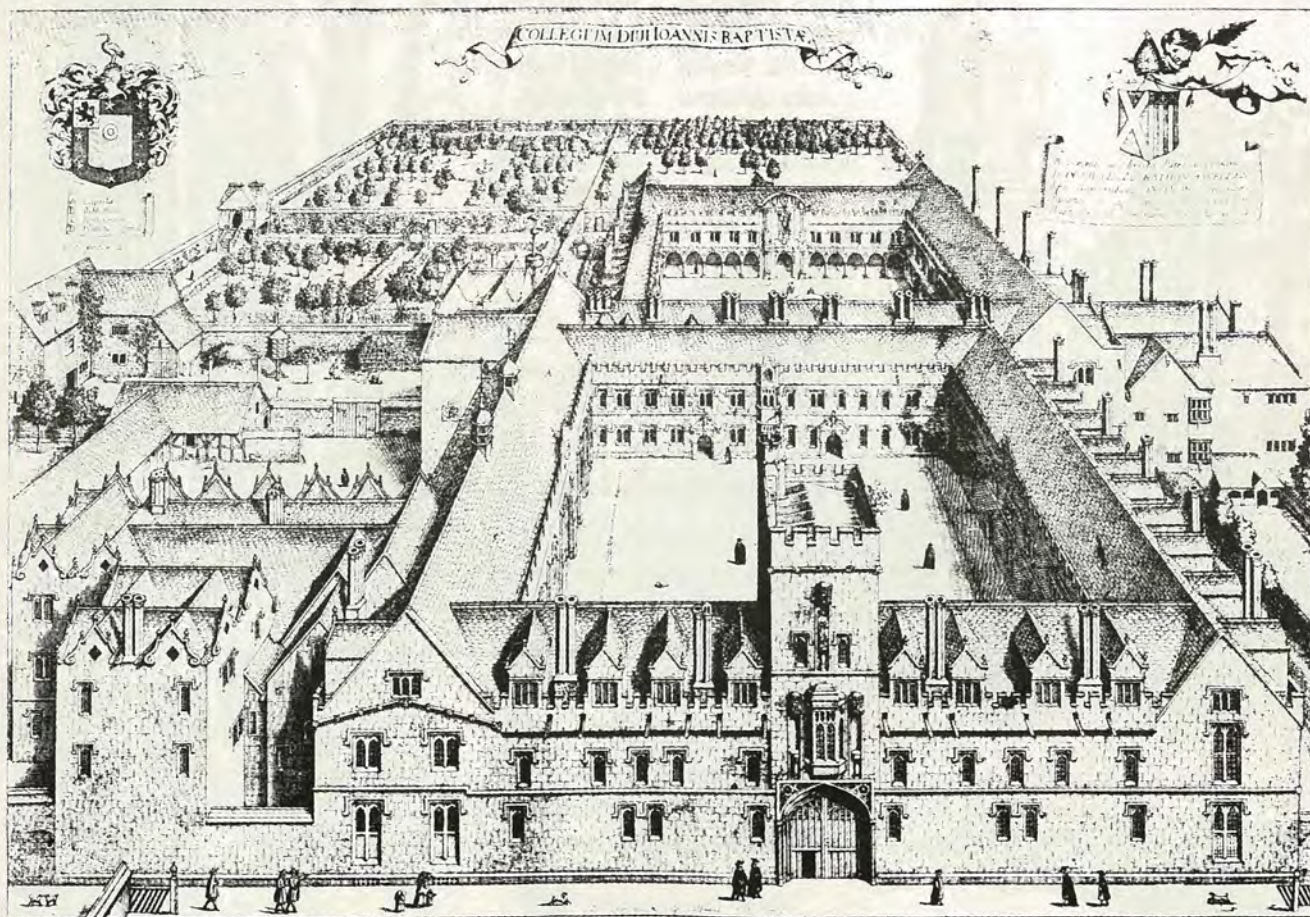
While 1992 marks the 25th Anniversary of the American Conservatory Theater's first season in San Francisco, the year recognizes the commemoration of yet another significant event in the annals of theater history: it is also the centennial of Brandon Thomas's *Charley's Aunt*. The first production of Thomas's master farce opened on December 21, 1892 at the Royalty Theatre, London, and after transferring 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 ruse, 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 parade of distinguished writers, politicians, artists and academicians. Here are some observations on the colleges 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 lecturers 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 fancy that the best way to heaven is by a ladder, of which one side is called virtue, the other knowledge:

"We, therefore, Richard Fox, by Divine Providence Bishop of Winchester, being both desirous ourselves of ascending by this ladder to heaven and of entering



St. John's from Loggan's Oxonia Illustrata (1675).

therein, and being anxious to aid and assist others in a similar ascent and entrance, have founded, reared, and constructed, 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 College of Corpus Christi, wherein scholars, like ingenious bees, are by day and night to make wax to the honour of God, and honey, dropping sweetness, to the profit of themselves and all of Christians. 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 Disciples, 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 Clerks and Acolytes, or at the least initiated by the primary tonsure, and two remaining Choristers."

Bishop Fox concludes with the warning that members of the college who break the rules must be 'punished, harrassed, and most bitterly afflicted with the penalties of the Statutes, without pardon':

"But whosoever shall keep them without offence and steadfastly, and so far as he can, in their integrity, and shall procure their observance, shall dwell and be fed in safety, immunity, peace and honour in our Hive for a season; and shall, after no long delay, having obtained his discharge, arrive at, and take upon himself that most resplendent illumination for which he has been so industriously storing wax; so that at the last he shall clearly descry the most precious Body of Christ, incomparably sweeter than all honey, to which we have dedicated our Hive, and to enjoy that sight, with the highest bliss, for evermore."

A Young Gentleman of the University is one that comes there to weare a gown, and to say hereafter, he has beene at the University. His Father sent him thither, because he heard there were the best Fencing and Dancing schooles. His main loytering is at the Library, where he studies Armes and Bookes of Honour, and turnes a Gentleman-Critick in Pedigrees. Of all things hee endures not to bee mis-



Degree Day

taken for a Scholler, and hates a black suit though it bee of Satin.

— From "A Guide to Oxford Characters, 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 victualers, also great drinking at taverns and ale-houses (Dr. Lampshire told me there were 370 in Oxford), spending their time in common chambers whole afternoons, and thence to the coffee-house."

— Anthony Wood,
Life and Times, 1632-95

A DRINKING STORY

"There is over against Baliol College, a dingy, horrid, scandalous alehouse, fit for none but draymen and tinkers, and such as by going there have made themselves equally scandalous. Here the Baliol men continually ly, and by perpetuall bubbeing add art to their natural stupidity to make

themselves perfect sots. The head, being informed of this, called them together, and in a grave speech informed them of the mischiefs of that hellish liquor cold ale, that it destroyed both body and soul, and advised them by noe means to have anything more to do with it; but one of them, not willing soe tamely to be preached out of his beloved liquor, made reply that the Vice-Chancelour's men dranke ale at the Split Crow, and why should not they too? The old man, being nonplused with this reply, immediately packeth away to the Vice-Chancelour, and informd him of the ill example his fellows gave the rest of the town by drinking ale, and desired him to prohibit them for the future; but Bathurst the Vice-Chancelour, not likeing his proposal, being formerly an old lover of ale himselfe, answered him roughly, that there was noe hurt in ale, and that as along as his fellows did noe worse he would not disturb them, and so turnd the old man goeing; who returneing to his colledge, calld his fellows again and told them he had been with the Vice-Chauncelour, and that he told him there was noe hurt in ale; truely he thought there was, but now, being informed of the contrary, since

Wild Should Wild Remain.

"Man always kills the thing he loves, and so we the pioneers have killed our 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 still left, and as many kinds . . . It is important to us . . . simply because it is there—important, that is, simply as an idea."

WALLACE STEGNER

"The love of wilderness is more than a hunger for what is always beyond reach. It is also an expression of loyalty to the earth, (the earth which bore us and sustains us), the only home we shall ever know, the only paradise we ever need—if we had the eyes to see."

EDWARD ABBEY

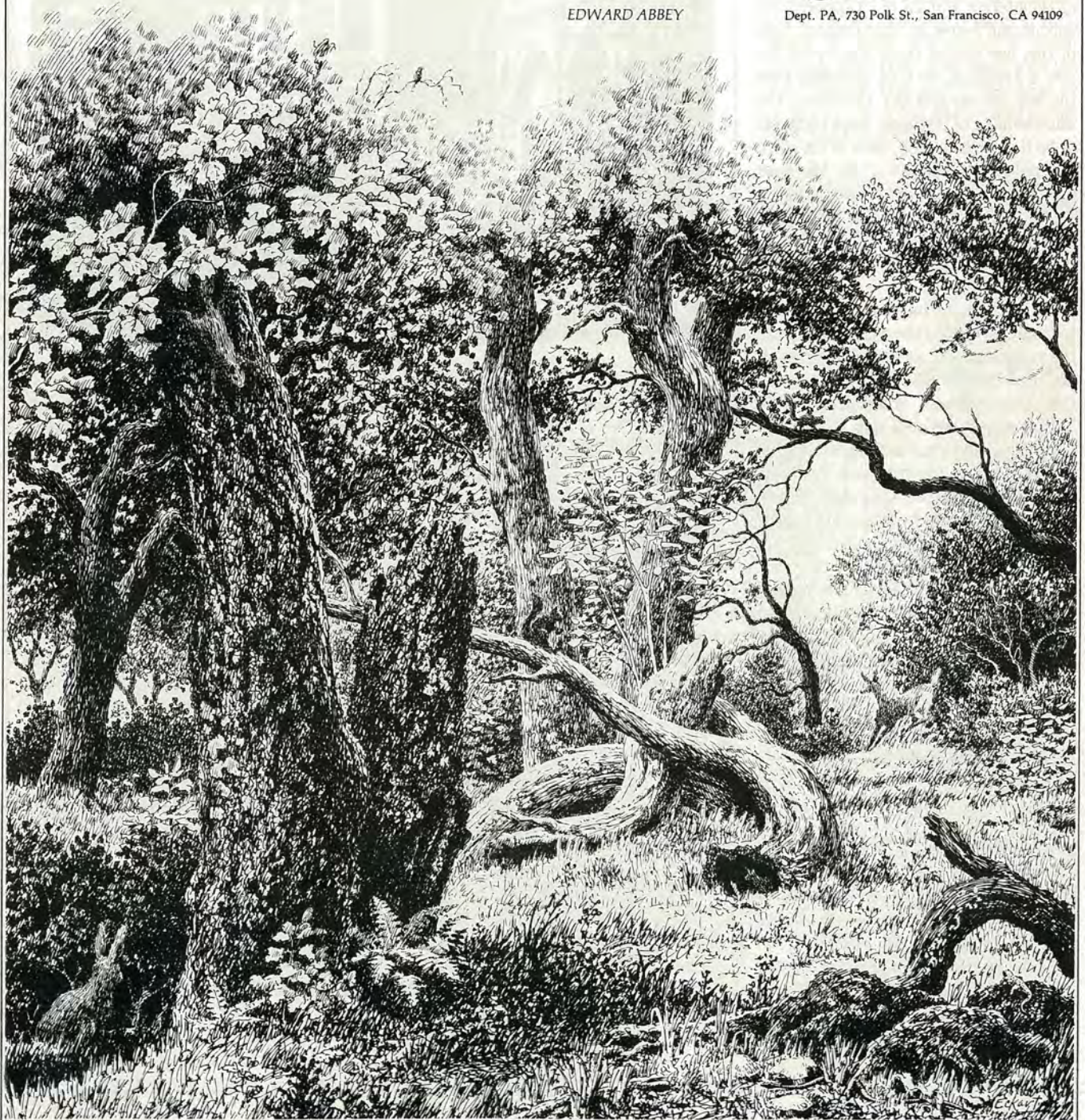
"The clearest way into the Universe is through a forest wilderness."

JOHN MUIR

SIERRA
CLUB



Dept. PA, 730 Polk St., San Francisco, CA 94109



the Vice-Chancellor gave his men leave to drink ale, he would give them leave to; soe that now they may be sots by authority."

— Humphrey Prideaux,
Letters to Dr. Ellis, 1675

Near the beginning of the 18th century an undergraduate, Benjamin Mashall, described in a long Latin letter what he claimed to be a typical day of his Oxford life.

- 6 a.m. Rise before dawn.
Public Latin prayers.
Breakfast.
A walk with my friends, half an hour.
Study of the Minor Prophets.
Study of the poem of Tograeus.
- 9 a.m. Study of Philosophy.
- 10 a.m. To my Tutor, Mr. Pelling, who expounds some portion of Philosophy to me and my friends.
- 11 a.m. Luncheon.
With My friends to coffee-house, where we discuss public affairs.
- 1 p.m. Study of the Koran.
- 4 p.m. Study of Aristotle's *Rhetoric*.
- 6 p.m. Dinner
Read Horace's *Odes* or Martial's epigrams or mix with my friends in a sociable way.
- 9 p.m. Public Latin prayers. In the morning we pray for success upon our doings, and in the evening we return thanks for such success as has been secured.

UNDERGRADUATE LIFE

I Rise about nine, get to Breakfast by ten,
Blow a Tune on my Flute, or perhaps make a Pen;
Read a Play 'till eleven or cork my lac'd Hat;
Then step to my Neighbours, 'till Dinner, to chat.
Dinner over, to *Tom's*, or to *James's* I go,
The News of the Town so impatient to know;



A Bachelor of Arts

While Law, Locke and Newton, and
all the rum Race,
That talk of their Modes, their
Ellipses, and Space,
The Seat of the Soul, and new
Systems on high,
In Holes, as abstruse as their
Mysteries, lie.
From the Coffee-house then I to
Tennis away,
And at five I post back to my
College to pray.
I sup before eight, and secure from
all Duns,
Undauntedly march to the *Mitre*
or *Tuns*;

Where in Punch or good Claret my
Sorrows I drown,
And toss off 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
stagger away.
Thus I tope all the Night, as I
trifle all Day.

— *The Oxford Sausage*, 1764

WILLIAM WORDSWORTH

Oxford, May 30, 1820

Ye sacred Nurseries of blooming
youth!
In whose collegiate shelter
England's Flowers
Expand, enjoying through their
vernal hours
The air of liberty, the light of
truth;
Much have ye suffered from Time's
gnawing tooth:
Yet, O ye spires of Oxford! domes
and towers!
Gardens and groves! your presence
over-powers
The soberness of reason; till, in
sooth,
Transformed, and rushing on a bold
exchange,
I slight my own beloved Cam, to
range



Magdalen College from the Bridge

LIVING WITH HIV



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



WELL, I'M STILL HERE
AND GOING STRONG.

Bill

Every day, more and more people like Bill are learning to live with HIV. People are finding ways to stay healthier, strengthen their immune systems, develop positive attitudes. They've found that proper diet, moderate exercise, even stress management can help. And now, early medical intervention could put time on your side. So, the sooner you take control, the better.

We urge you to call the number below... anonymously, if you wish.

FOR MORE INFORMATION CALL **1-800-HIV-INFO**

Brought to you as a public service by the San Francisco Black Coalition on AIDS; and American Academy of Dermatology, American Academy of Family Physicians, American College of General Practitioners in Osteopathic Medicine and Surgery, American Osteopathic Association, American Social Health Association, National Association of People with AIDS; and Burroughs Wellcome Co.

Where silver Isis leads my stripling
feet;
Pace the long avenue, or glide adown
The stream-like windings of that
glorious street —
An eager Novice robed in fluttering
gown!

— *The River Duddon*, 1820

WILLIAM HAZLITT

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 same under all aspects, with its mental twilight tempering the glare of noon, or mellowing the silver moonlight; let him wander in her sylvan suburbs, or linger in her cloistered halls; but let him not catch the din of scholars or teachers, 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 embrace into thin air!

— *Sketches of the Principal Picture Galleries*, 1824

BURTON vs. OXFORD

One of Oxford's most consistently irreverent sons was Richard Burton, the explorer and Arabist, who reluctantly entered Trinity College in 1840. He felt he had 'fallen among grocers.' After a brief career of outrageous panache, University life being not at all his style, he contrived to get himself rusticated 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 — chiefly, I flattered myself, because Latin hexameters and Greek iambics had not entered into the list of my studies — threw up the classics, and returned to the old habits of fencing, boxing and single stick, handling the 'ribbons,' and sketching facetiously, though not wisely, the reverend features and figures of certain half-reformed monks, calling themselves 'fellows' . . ."



Corpus Christi, Turner's New Building (c. 1710) — here Ruskin had rooms.

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, as much as to say, "I am too good to be spoken to." Act in the same way on or in a coach: it will impress strangers with a very high notion of your consequences.



Oxford Breakfast

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:

"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 leisure. 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; 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 Revd. C.L. 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 its prede-

cessor, A Syllabus of Plane Algebraical Geometry. *Throughout his career the fantastic in him overlapped the academic, as these extracts show:*

It is the most important point, you know, that the tutor should be dignified and at a distance from the pupil, and that the pupil should be as much as possible degraded.

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 scout; outside the outer door (also shut) sits the sub-scout; half-way downstairs sits the sub-sub-scout; 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 rather confusing till you are well used to it. The lecture goes something like this:

Tutor: What is twice three?

Scout: What's a rice-tree?

Sub-scout: When is ice free?

Sub-sub-scout: What's a nice fee?

Pupil (timidly): Half a guinea!

Sub-sub-scout: Can't forge any!

Sub-scout: Ho for Jinny!

Scout: Don't be a ninny! . . .

And so the lecture proceeds. Such is life.

— From a letter

MATTHEW ARNOLD

'Beautiful city! so venerable, so lovely, so unravaged 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 enchantments of the Middle Ages, who will deny that Oxford, by her ineffable charm, keeps ever calling us nearer to the true goal of all of us, to the ideal, to perfection, — to beauty in a word, which is only truth seen from another side . . . Adorable dreamer, whose heart has been so romantic! who has given thyself so prodigally, given thyself to sides and heroes not mine, only never to the Philistines! home of lost causes, and for-



'A Varsity Trick — Smuggling In,' from a drawing by Thomas Rowlandson

saken beliefs, and unpopular names, and impossible loyalties!"

— From *Essays in Criticism*, 1865

THE TRANSATLANTIC VIEW

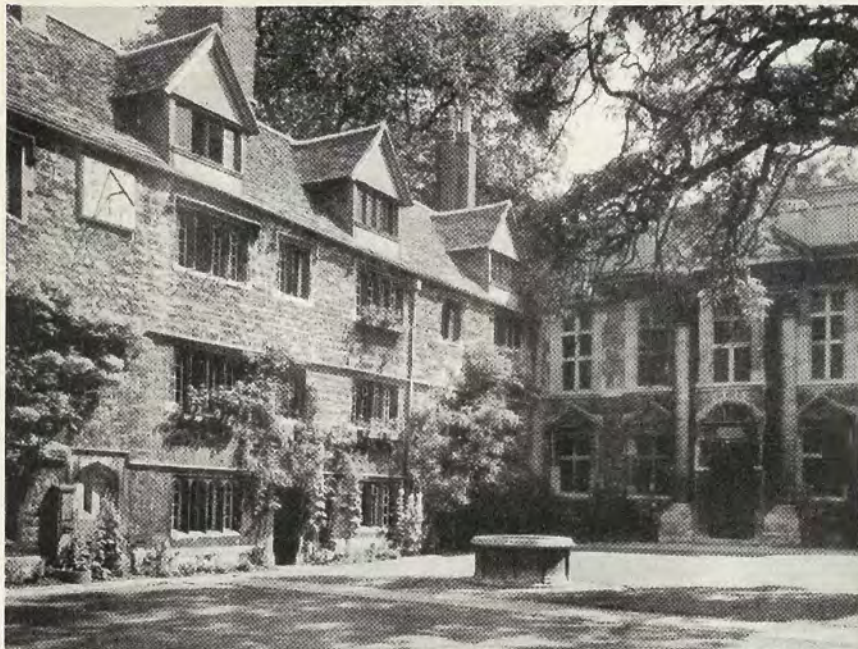
Two eminent Americans published, in the same year, their impressions of Oxford University:

RALPH WALDO EMERSON

The Quality of Education

"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 eating and drinking at the top of their condition, and two days before the examination do no work, but lounge, ride or run, to be fresh on the college doomsday. The effect of this drill is the radical knowledge of Greek and Latin, and of mathematics, and the solidity and taste of English criticism. Whatever luck there may be in this or that award, an Eton captain can write Latin longs and shorts,



The Quadrangle, St. Edmund Hall

can turn the Court-Guide into hexameters, and it is certain that a Senior Classic can quote correctly from the *Corpus Poetarum*, and is critically learned in all the humanities . . . Oxford sends out yearly twenty or thirty very able men, and three or four hundred well-educated men.

The diet and rough exercise secure a certain amount of old Norse power. A fop will fight, and in exigent circumstances, will play the manly part. In seeing these youths, I believed I saw already an advantage 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 hygienic. With a hardier habit and resolute gymnastics, with five miles more walking, or five ounces less eating, or with a saddle and gallop of twenty miles a day, with skating and rowing matches, the American would arrive at as robust an exegesis, and as cheery and hilarious a tone."

— *English Traits*, 1856

NATHANIEL HAWTHORNE

The Quality of the Stone

"How ancient is the aspect of these college quadrangles! So gnawed by time as they are, so crumbly, so blackened, and so grey where they are not black — so

quaintly shaped, too, with here a line of battlement and there a row of gables; and here a turret, with probably a winding stair inside; and lattice windows, with stone mullions, and little panes of glass set in lead; and the cloisters, with a long arcade looking upon the green or pebbled enclosure. The quality of the stone has a great deal to do with the apparent antiquity. It is a stone found in the neighbourhood of Oxford, and very soon begins to crumble and decay superficially, when exposed to the weather; so that twenty years do the work of a hundred, so far as appearances go. If you strike one of the old walls with a stick, a portion of it comes powdering down. The effect of this decay is very picturesque . . ."

— *English Note-Books*, 1856

City or weathered cloister and worn court;
Grey city of strong towers and clustering spires;
Where art's fresh loveliness would first resort;
Where lingering art kindled her latest fires.
That is the Oxford, strong to charm us yet,
Eternal in her beauty and her past.
What though her soul be vexed? She can forget

Cares of an hour: only the great things last.

Only the gracious air, only the charm,
And ancient might of the humanities;
These nor assault of man, nor time, can harms;
Not these, nor Oxford with her memories.

Ill times may be; she hath no thought of time;

She reigns beside the waters yet in pride.

Rude voices cry; but in her ears the chime
Of full, sad bells brings back her old springtide.

Like to a queen in pride of place, she wears

The Splendour of a crown in Radcliffe's dome.

Well, fare she well! As perfect beauty fares;

And those high places, that are beauty's home.

— Lionel Johnson (1867-1902),
from *Oxford*.

GEORGE BERNARD SHAW

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

— *Saturday Review*, 1898



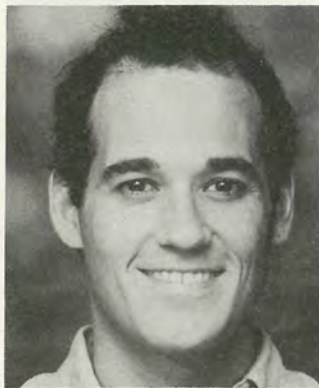
All quotations excerpted from *The Oxford Book of Oxford*, Jan Morris, Ed.
Oxford University Press 1978.

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 83-city tour in *Same Time, Next Year* in 1978. In addition to theatre work, she has made numerous film and television appearances, hosted a television talk show on KPIX TV, participated in three 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 *Sara 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 *Boys' Life*, directed by Bob Krakower. On A.C.T.'s mainstage he has appeared in *Twelfth Night*, *Hapgood*, *A Christmas Carol* and *Burn This*. He has also portrayed Herb Caen in the A.C.T.



Plays in Progress production of *Raising Caen*. Last year Mr. Dolan appeared in the Arizona Theatre Company's productions of *Loot* and *Amadeus*.



LAWRENCE HECHT, who was most recently seen as Gooper in *Cat on 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*, *Buried Child*, *Night and Day*, *Three Sisters*, *Happy Landings*, *The Holdup*, *Sunday in the Park with George*, *End of the World . . .*, *A Lie of the Mind*, *Feathers*, *Woman in Mind*, *Saint Joan*, *A Tale 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 Dolly*, *Translations*, and *'night, Mother* at the Geary, numerous productions for Plays in Progress, and *Enemies* 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 1988. Mr. Hecht has acted, directed and served as Director of Actor Training for the Pacific Conservatory 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's production of *Search and Destroy*.



DREW LETCHWORTH is a founding member of the San Francisco-based four-man comedy team, Fratelli Bologna. He originated the role of Sally-Sue Weber in the Fratelli's annual alternative Christmas show *A Bologna Christmas*. This past fall he was seen as Wally & Eric, sons of Jason and Medea in the San Francisco Shakespeare Festival production of *The Bologna Medea — An Ancient Greek Travesty*. Mr. Letchworth has also originated the roles of The Famous Swami, Preston Clean, Arnold "the Goop" Gooperman, Izzy Zelnick, Franco di Bologna, Bimbina Bella Della, Morte, Madame Testosteroni, Jonathan Cube, Zydeco Slim, Squeaky, The Weasel, Sean of the Jungle, Verry Nice, Jesus H. Christ and Baby Elvis 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



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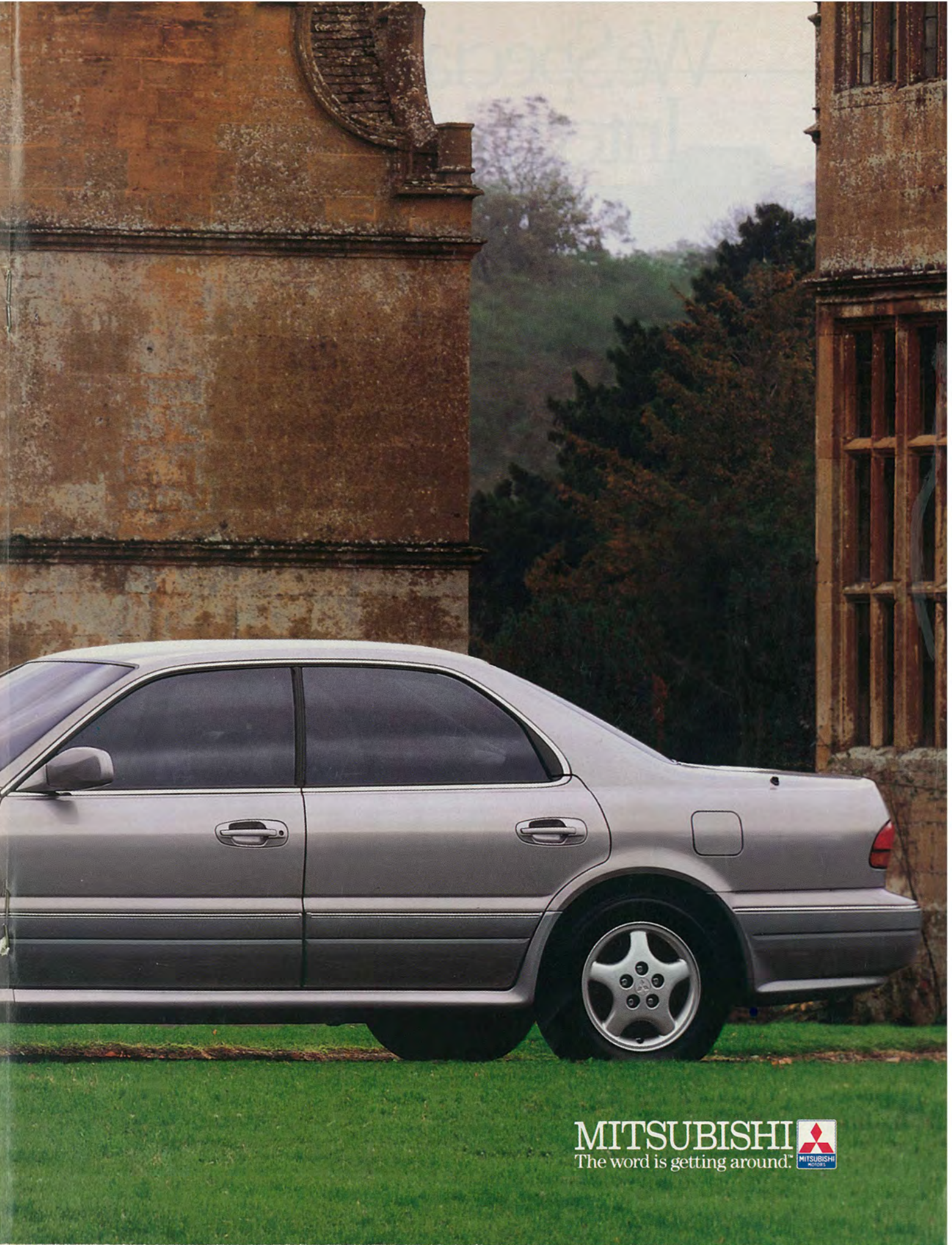
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films, including *Howard The Duck*, *The Right Stuff*, *The Competition*, *Nutcracker Ballet* and *Best Shots*; and in the television shows "Return to the Streets of San Francisco," "Midnight Caller," "Comedy Tonight," and PBS's NOVA, among many others. *Charley's Aunt* is the first scripted play Mr. Letchworth has performed in twelve years.



BRIAN LOHMANN 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 C. Fletcher's production of *Search and Destroy* for Encore Theatre Company. Other Bay Area credits include appearing as Hal in Joe Orton's *Loot* at Marin Theatre Company and as Jay Arnold in Bill Talen's *Heatface*. Since the age of sixteen he has been improvising professionally, and he has worked with The Committee and with Faultline (which he directed from 1980-1982): he also toured Northern Europe with the Pros from Dover and performed at the Edinburgh Fringe Festival as tortured torch singer Johnny Lonely. He currently teaches in A.C.T.'s Advanced Training Program and with Bay Area TheatreSports which he co-founded in 1986. He is the creator and producing director of Pulp Playhouse, an award-winning troupe of improvisational storytellers. Mr. Lohmann was selected by Francis Ford Coppola to serve as theatre games consultant for the upcoming motion picture *Dracula*.

FRANCES LEE MCCAIN was a member of A.C.T. from 1970 to 1972, appearing in *The Latent Heterosexual*, *Dandy Dick*, *Paradise Lost*, and as Cleopatra 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 Defarge in *A Tale of Two Cities*, Lottie in *When We Are Married*, Lorna in *Golden Boy*, an ensemble actor in *Judevine*, (receiving a Bay Area Critics Circle Award), *Seven Gables* in the Plays-in-Progress program, and *Enemies* for Encore Presentations. She was in Woody Allen's *Play It Again, Sam* on Broadway, the original production of Lanford Wilson's *Lemon Sky* off-Broadway, (reappearing in the same play at the Marin Theatre Company last year), and *Passion* (directed by Joy Carlin) at San Jose Rep. In Los Angeles, where she is a member of Ensemble Studio Theatre, she acted in *Babbitt* and as Natasha in *Three Sisters* at the Mark Taper Forum, and as Stella in *A Streetcar Named Desire* (with Jon Voight and Faye Dunaway) 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 Theater 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 *Back to the Future*, *Gremlins*, *Footloose*, *Tex*, and *Stand By Me*. Ms. 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 Player/Spirit in A.C.T.'s production of John C. Fletcher's *Hamlet*. Her roles in Con-



servatory studio productions include Stella in *Ways and Means*, Nina in *The Seagull*, Helena in *A Midsummer Night's Dream*, and the Chickabiddy in *Misalliance*. As a cabaret performer, she has appeared with Julie Oda in *At the Paradise Club*, staged in the A.C.T. Playroom, and in *Torch*, directed by Susan Stauter, at the Cannery on San Francisco's waterfront. She was seen this past summer at Pacific Conservatory for the Performing Arts' theatrefest where she performed in *Cabaret* and *A Funny Thing Happened on the Way to the Forum*. Ms. McDermott, a graduate of UCLA, worked on "The Young and the Restless" and "The Gary Shandling Show" 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 *Hamlet*, and her roles in Conservatory productions include Masha in *The Seagull*, Cecily in *The Importance of Being Earnest*, and Hermia 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.



LUIS OROPEZA made his debut at A.C.T. in 1987 as the Fool in *King Lear*. Since then he has played Tokio in *Golden Boy*, the Steward and DeCourcelles in *Saint Joan*, and roles in *Feathers*, *When We Are Married*, *Marco Millions*, *A Christmas Carol*, *Right Mind*, *The Imaginary Invalid*, and *The Marriage of Figaro*. He began his career performing Chicano street theater in the barrios 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 a Drama-Logue Award — include a five-year-old girl in *Cloud Nine* and 21 different characters in *How I Got That Story* (both for the Eureka Theatre) and appearances with San Jose Repertory Theatre, Berkeley Shakespeare Festival, Berkeley Repertory Theatre, and Encore Theatre Company. Mr. Oropeza 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 Blame* for Encore Theater Company, and has been featured on "Falcon Crest," "Midnight Caller," and in the film *Pacific Heights*. This fall he appeared at the Climate Theatre's Solo Mio Festival where he

wrote and performed his one-person show, *The Assassination of Federico Garcia Lorca*.



WILLIAM PATERSON is now in his 25th season with A.C.T., having joined the company in 1967 to play James Tyrone in *Long Day's Journey into Night*. A graduate of Brown University, Mr. Paterson served in the army for four 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 out 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*, *Jumpers*, *The Matchmaker* (U.S.S.R. tour), *All the Way Home* (Japan tour), *Buried Child*, *The Gin Game*, *Dial "M" 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. Paterson 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.

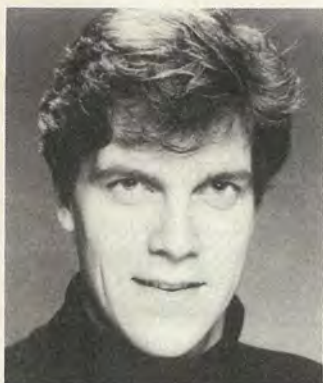
ADAM PAUL is a Professional Theater Intern and the recipient of the Mrs. Paul L. Wattis Fellowship. A graduate of A.C.T.'s Advanced Training Program, he appeared this past holiday season in *A Christmas Carol* as Jack, Dick and the Undertaker's Boy. He appeared in John C. Fletcher's production of *Hamlet* last winter, and in



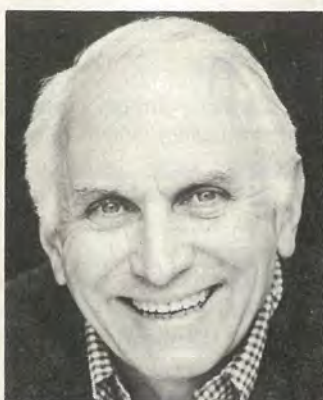
studio productions of *Awake and Sing*, *Charley's Aunt*, *Philistines*, *A Midsummer Night's Dream* and *Major Barbara*. Mr. Paul's work with Encore Theatre Company includes recent roles in *Search and Destroy* and *Road to Nirvana*.



SUSAN PILAR most recently appeared in A.C.T.'s production of *A Christmas Carol*. She is an A.C.T. Professional Theater Intern and a recent graduate of the A.C.T. Advanced Training Program where her performances in studio productions included Hypatia Tarleton in *Misalliance*, Desdemona in *Othello* and Gwendolyn in *The Importance of Being Earnest*. At Pacific Conservatory for the Performing Arts she performed the role of Diana Morales in *A Chorus Line*, and was seen at Western Stage as Adelaide in *Guys and Dolls*. After graduating from the University of South Carolina with a B.A. in theatre, Ms. Pilar spent one year training 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*.



JOSIAH 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 degree in Theater from the University of California, Santa Cruz. During four seasons with Shakespeare/Santa Cruz, his roles included Paris in *Romeo and Juliet* and Bassianus in *Titus Andronicus*, as well as performances in *Much Ado About Nothing*, *Twelfth Night*, *Richard II*, and *Once in a Lifetime*. 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 Scrooge in A.C.T.'s *A Christmas Carol*.



RAY REINHARDT was most recently seen at A.C.T. as Roland Crabbe in *Taking Steps*. His past performances at A.C.T. include, among others, Efraim in *Desire Under the Elms*, Stanley in *A Streetcar Named Desire*, Alfred III in *The Visit*, and the title role in the 1973 production of *Cyrano de Bergerac*. On Broadway he per-

formed in *Tiny Alice* and *A Flea in Her Ear*, and he has played Lear in *King Lear* for the Marin Shakespeare Festival, Mack the Knife in *Threepenny Opera* for Arena Stage, and Sir Peter Teazle in *School for Scandal* for South Coast Repertory. He has been seen in the films *The Hunt for Red October*, *Weeds* 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 Fire," "Rich Men, Single Women," and "My Name is Bill W." Mr. Reinhardt has also performed his one-man shows *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 *Cat on a Hot Tin Roof* this fall season and last year in John C. Fletcher's *Hamlet*. 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*. Mr. Roberts attended Chabot College and he is the recipient of the William and Flora Hewlett Foundation Fellowship.

ALICIA SEDWICK who appeared recently in A.C.T.'s *A Christmas Carol*, is a Professional Theater Intern and the recipient of the Mrs. Joan W. Sadler Fellowship. She is a recent graduate of A.C.T.'s Advanced Training Program where her studio roles included Hesione Hushabye in *Heartbreak House*, Titania in *A Midsummer Night's Dream*, and Judith Bliss in *Hay Fever*. 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 Mo's roles in *The Kathy and Mo Show: Parallel Lives*. Ms. Sedwick has performed at the Old Globe Theatre in *Comedy of Errors*, and has, at the other end of the spectrum, worked in Hong Kong dubbing a kung fu film. Some of her favorite past performances include Lucienne in *A Flea in Her Ear*, Maire in *Translations* and Contanze in *Amadeus* at The Pacific Arts Center.



Most recently seen as Fred in A.C.T.'s production of *A Christmas Carol*, **MARK SILENCE** is a Professional Theater Intern and recent graduate of A.C.T.'s Advanced Training Program. He earned his B.F.A. in acting at the University of the Arts in Philadelphia. While at A.C.T. Mark performed in studio productions of *Awake and Sing*, *Major Barbara*, and *A Midsummer Night's Dream*. He has also appeared in various regional, stock, and university productions including the original Philadelphia cast of Gary Trudeau's *Rap Master Ronnie*, the world premiere of *Rocky and Diego* at the Philadelphia

Drama Guild, and in *The Resistible Rise of Arturo Ui* for Bay Package 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 Eureka Theatre and the Marin Theatre Company. He was most recently seen as Prospero in *The Tempest* for San Francisco Shakespeare Festival, where he previously played Oberon/Theseus in *A Midsummer Night's Dream*. Other Bay Area credits include appearing in the Marines Memorial Theatre production of *Other People's Money*, at the Magic Theatre, portraying Foustka in *Temptation*, the

Master in *Jacques and His Master*, and Alan Turing in *Breaking The Code*, for which he received a Bay Area Theatre Critics Award and a Dramalogue Award. Bruce has also performed at the Berkeley Repertory Theatre. Last season he appeared as the narrator with the Oberlin Dance Collective in *Secret House* 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 ZANDARSKI 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*, Elsa in *The Road to Mecca*, Gloria in *At Long Last Leo*, Anne Page in *The Merry Wives of Windsor*, Marina in *Pericles*, Frida in *Enrico IV: The Emperor*, and has performed in the ensembles of *God's Country* and *Peer Gynt*. Other credits include Titania in *A Midsummer Night's Dream* at PCPA Theatrefest and Los Angeles' Westwood Playhouse, Anne in *Good* at PCPA Theatrefest, Castiza in *The Revenger*, Charlotte in *Night of the Iguana* at Berkeley Repertory Theatre, and a punker in *Faustus in Hell* at A.C.T. Studio projects at A.C.T. include Lydia in *Lydia Breeze*, Anya in *The Cherry Orchard*, and Miranda in *The Tempest*. She has also worked with San Francisco Repertory Company. Her work at McCarter Theatre in Princeton, N.J. includes roles in the chorus of *Iphigenia at Aulis* and in the ensemble of *The Three Sisters*. Most recently she played Belle in *A Christmas Carol* at A Contemporary Theatre, Seattle. Ms. Zandarski has worked as an actor/teacher with Oregon Shakespeare Festival's Education and School Visits programs. A native of Dunmore, Pennsylvania, she received a B.A. in English from Princeton University and is a member of the Princeton Triangle Club.

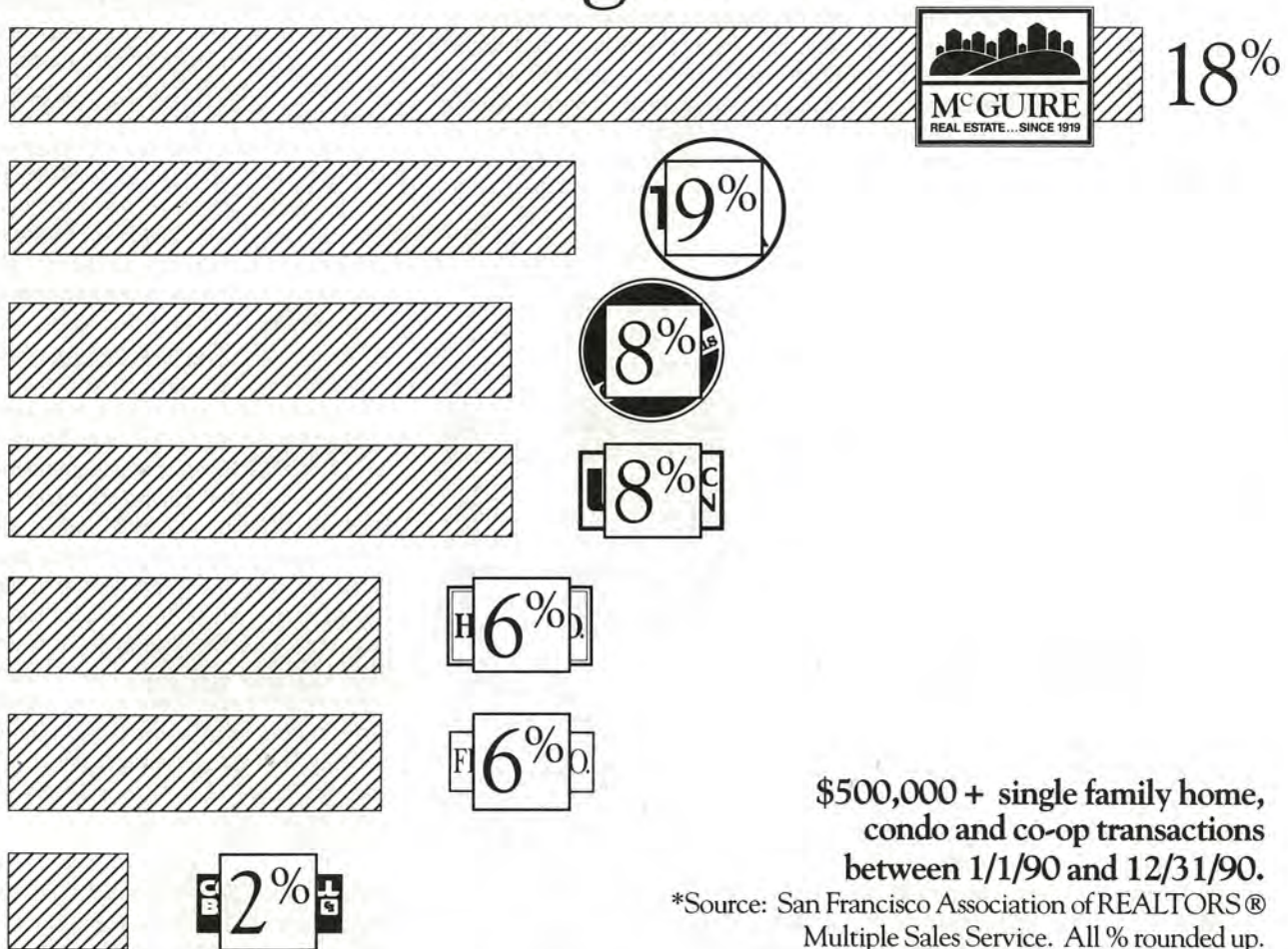
AMERICAN CONSERVATORY THEATER DIRECTORS, DESIGNERS, AND STAFF

EDWARD HASTINGS (Artistic Director), is a founding member of A.C.T. having joined the company during its formation in Pittsburgh 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, 1986. During A.C.T.'s twenty-five years in San Francisco, Mr. Hastings has directed thirty repertory productions, including *Our Town*, *A Delicate Balance*, *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 Real Thing*, and *King Lear*. This year, he directs a Silver Anniversary Season revival of his first San Francisco A.C.T. production, *Charley's*

Aunt. Mr. Hastings' commitment to new writing and playwrights is evident in the many world premieres he has directed at A.C.T., including Lisette Lecat Ross' *Dark Sun*, David Budbill's *Judevine*, Michael McClure's *General Gorgeous*, William Hamilton's *Happy Landings* and Marsha Norman's *The Holdup*. He served as resident director at the Eugene O'Neill Playwrights' Conference for three summers and taught acting in 1984 at the Shanghai Drama Institute as part of the Theater Bridge Program between A.C.T. and the Shanghai theater. He has been involved in the development of cultural exchange and is a member of the Arts International Committee of the Institute of International Education. In 1978, his production of *All the Way Home* was

presented in Tokyo. He directed a national company of the London and Broadway musical hit *Oliver!*, staged the American production of *Shakespeare's People* starring Michael Redgrave, directed the Australian premiere of the *Hot l Baltimore*, and restaged his A.C.T. production of Sam Shepard's *Buried Child* in Serbo-Croatian at the Yugoslav Dramatic Theatre in 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. A graduate of Yale College and the Royal Academy of Dramatic Art, Mr. Hastings is also a teacher in the A.C.T. Conservatory.

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JOHN SULLIVAN (Managing Director) joined A.C.T. as its chief administrative officer in 1986. A native San Franciscan, Mr. Sullivan has been active in the theater since the mid-1970s, when he directed Harvey Perr's *Afternoon Tea* for the Circle Repertory Company in New York. In 1977 he joined the staff of the Mark Taper Forum 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 David Mamet, Susan Yankowitz, and A.R. Gurney. More recently he produced *The Detective*, a collaboration between Joseph Chaikin and Vaudeville Nouveau at San Francisco's Magic 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 three which were featured on national Emmy Award broadcasts. For five years he was a consultant to the Rand Corporation, focusing his work on the process and societal impact of popular culture. As a communications consultant Mr. Sullivan has advised such diverse clients as the California Roundtable, Kansas City Power and Light, and Major League Rodeo. Among his writings is *The National Outdoor Leadership School's Wilderness Guide*, a manual for camping and mountaineering published by Simon and Schuster, and numerous articles for magazines and newspapers.

BENNY SATO AMBUSH (Associate Artistic Director) is a veteran theater professional with national and international experience as a director, educator, producer, and arts administrator. Before joining A.C.T. last season, he was the Artistic/Producing Director of the Oakland Ensemble Theatre (OET) for eight years, where his directing credits included *Division Street*, *A Night at the Apollo*, *O. Henry's Christmas*, *Tamer of Horses*, and *Alterations*. Last season he directed *Pigeon Egghead* in A.C.T.'s Plays in Progress series, which has helped inspire the creation of a Bay Area Native American Theater Company — Turtle Island Ensemble,

now a project of A.C.T.. He also directed *Letters From a New England Negro* for the 1991 National Black Theater Festival in Winston-Salem, North Carolina. During the 1991/92 season, he will direct *Fences* for the Oregon Shakespeare Festival, Portland, and *Miss Evers' Boys* for the Alabama 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, as an NEA Directing Fellow at the Pittsburgh Public Theatre; and as a United States Information Agency sponsored lecturer to Kenyatta University, Nairobi, Kenya. He has served on the Board of Theatre Bay Area and chaired its Theater Services Committee, is a member of the Multi-Cultural Advisory Council for the California Arts Council, 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 directing from the University of San Diego.

JOY CARLIN is an 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 Big Mama in *Cat on a Hot Tin Roof*, Miss Pross in *A Tale of Two Cities*, Annie Parker in *When We Are Married*, Meg in *A Lie of the Mind*, Enid in *The Floating Light Bulb*, Miss Prism in *The Importance of Being Earnest*, Kitty Duval in *The Time of Your Life*, Bananas in *The House of Blue Leaves*, Asa in *Peer Gynt*, Aunt Sally in *All the Way Home*, Birdie in *The Little Foxes*, and Odile in *Opéra Comique*. She has been Resident Director of the Berkeley Repertory Theatre, and served as its Acting Artistic Director. Among her directing credits are *The House of Bernarda Alba*, *The Lady's Not for Burning*, *The Doctor's Dilemma*, *Marco Millions*, *Golden Boy*, *Hapgood*, and last season's world premiere production of *Food and Shelter* at A.C.T., as well as productions at the Oregon Shakespeare Festival, the San Jose Repertory Company, A Contemporary Theatre of Seattle, and the Shang-

hai Youth Drama Troupe of China, where she directed *You Can't Take It With You*.

DENNIS POWERS (Associate Artistic Director) joined A.C.T. in 1967, during the company's first San Francisco season, after six years as an arts writer at the Oakland Tribune. Before being named to his present position in 1980 by Edward Hastings, he worked with William Ball as successively, Press Representative, Staff Writer, Dramaturge, and Artists and Repertory Director. The A.C.T. productions on which he has collaborated as dramaturge or adaptor include *Oedipus Rex*, *Cyrano de Bergerac*, *The Cherry Orchard*, *The Bourgeois Gentleman*, *King Richard III*, *The Winter's Tale*, *Saint Joan* and *Diamond Lil*. The most popular of his adaptations, the sixteen-year-old *A Christmas Carol*, was written with Laird Williamson, who was also his collaborator on *Christmas Miracles* which premiered at Denver Center Theatre Company in 1985 and was later published. Among the other theaters with which he has been associated are Long Wharf Theater in New Haven, Stanford Repertory Theater, Pacific Conservatory for the Performing Arts and San Francisco's Valencia Rose Cabaret Theater. Mr. Powers' reviews and articles have appeared in the *New York Times*, *Chicago Tribune*, *Saturday Review*, *Los Angeles Times*, *American Arts* and the *San Francisco Chronicle*.

SUSAN STAUTER (Conservatory Director) came to A.C.T. four years ago as Director of the Young Conservatory. She is a playwright (her *Miss Fairchild Sings* was produced at Little Victory Theatre in Los Angeles), director (more than 400 productions), actress (Cabaret Repertory Theatre), and educator. She earned her M.A. from California State University Fullerton, taught in southern California for 14 years (earning a citation for outstanding teaching in 1986/87), and served as founding Chairman of the Theatre Department of the Los Angeles County High School for the Arts. At the Conservatory she has created and directed *Find Me a Hero*, *The Wildest Storm of All* (*Teenage Voices Confront AIDS*), and *To Whom It May Concern*, directed *The Diary of Anne Frank*, and *Angels Fall* and co-directed *Who Are*

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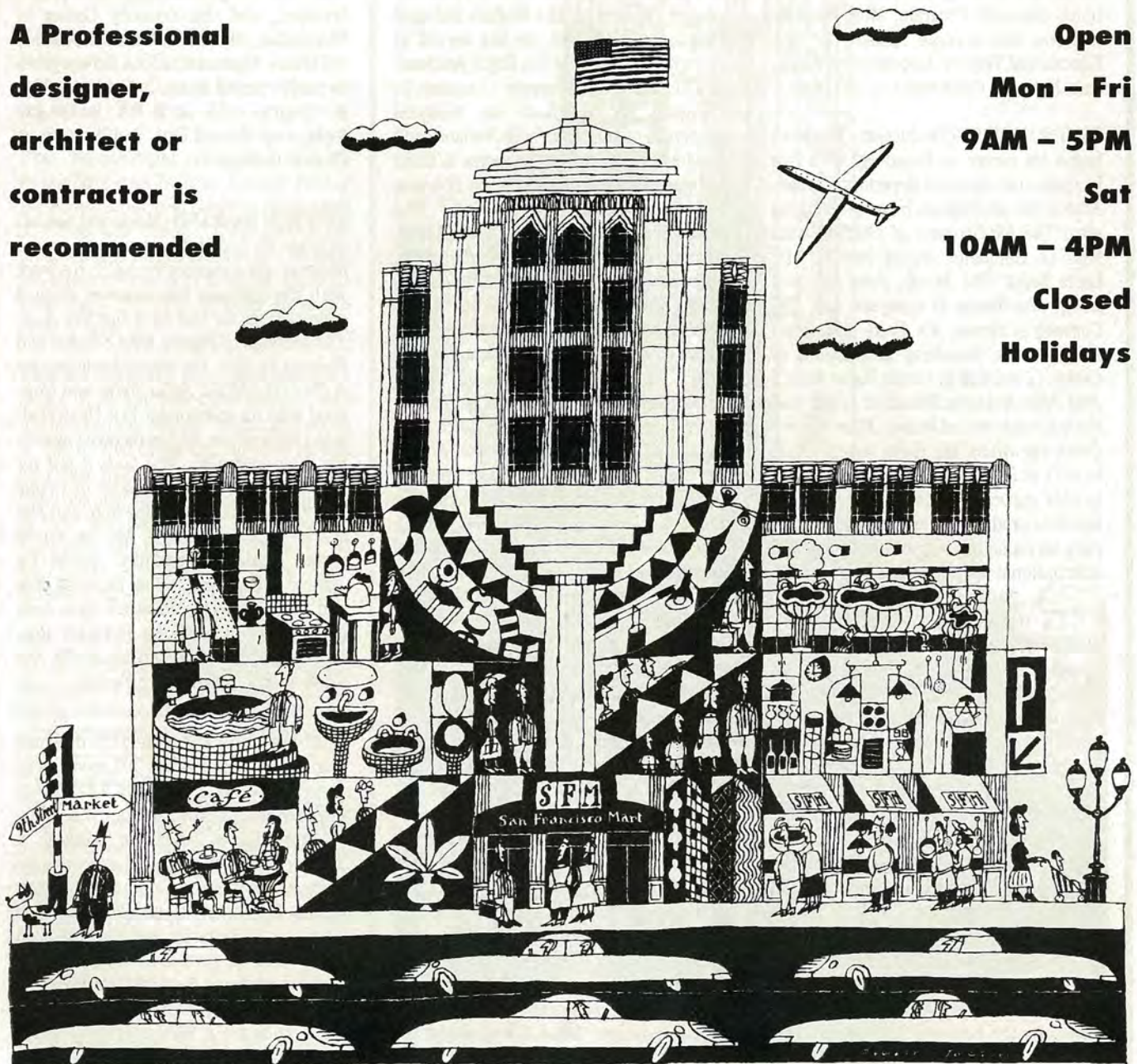
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These People? She serves on the Superintendent's Task Force for the San Francisco School of The Arts, on the Board of Directors of Bay Area Theatre Sports, and is a member of the Advisory Board for Teens Kick-Off. Ms. Stauter has been a creative consultant at Disneyland, and toured to Alaska as Playwright-in-residence with 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 HAIRE (Production Director) began his career on Broadway with Eva Le Gallienne's National Repertory Theater. Among the productions he stage-managed were *The Madwoman of Chaillot* with Miss Le Gallienne, Sylvia Sydney, and Leora Dana, *The Rivals*, *John Brown's Body*, *She Stoops to Conquer*, and *The Comedy of Errors*. Mr. Haire also stage-managed the Broadway productions of *Georgy* (a musical by Carole Bayer Sager), *And Miss Reardon Drinks a Little*, and the national tour of Woody Allen's *Don't Drink the Water*. Mr. Haire joined A.C.T. in 1971 as Production Stage 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 FONTAINE** (Scenery) has created scenery for the A.C.T. productions of *Taking Steps*, *Cat on a Hot Tin Roof*, *Dark Sun*, *When We Are Married* and *Judevine*. His regional theatre design credits include sets for *Holiday* at the Oregon Shakespeare Festival, Portland, *The Road to Mecca* at the Old Globe, *The Misanthrope* at the Guthrie Theatre, *The Mandrake* and *The Witch of Edmonton* at the Shakespeare Theatre at the Folger in Washington, D.C., and *A Walk in the Woods* at the Repertory Theatre of St. Louis. In the Bay Area, he has designed *Oedipus the King* and *Benefactors* for the San Jose Repertory, *The Taming of the Shrew* for the Berkeley Shakespeare Festival, and *Lloyd's Prayer* for the Eureka Theatre. A graduate of the Yale School of Drama, Mr. Fontaine has also designed for the Yale Repertory Theatre, the Juilliard School, the Connecticut Grand Opera, the

Portland Repertory Company, the California Theatre Centre, and the Pacific Northwest Ballet.

GERARD HOWLAND (Costumes) designed A.C.T.'s production of *The Imaginary Invalid* for which he received the Critic's 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 *L'Elisir d'Amore*, *Madame Butterfly*, *La Bohème*, *Gianni Schicchi*, *La Traviata*, *The Makropoulos Case*, *Jenufa*, *Mahagonny*, *Wozzek*, *Cardillac*, and *The Magic Flute*, and such plays as *Andorra*, *The Father*, *Uncle Vanya*, *Accidental Death of an Anarchist* and *Protest/Attest!* He has designed *Cavalleria Rusticana* and *I Pagliacci* for the English National Opera, *Ruddigore* and *The Gondoliers* for Sadler's Wells Opera, *Tosca* for Opera North, and *Ariodante* for the Buxton Festival. Among his designs for plays in England are *Tom Jones* and *The Way of the World* for the Royal Academy, *Henry IV (Parts 1 & 2)*, *The Winter's Tale*, *Hyde Park*, *Divine Gossip*, and *Scenes from a Marriage* for the Royal Shakespeare Company, *Major Barbara* for the Chichester Festival, and a number of plays and musicals for London's West End and for both film and television throughout Europe. He is currently designing *William Tell* for the San Francisco Opera, *Russia*, *Grand Movie Palace* and *The Hall of Presidents* for Disney.

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* and *A Christmas Carol*. Last season, Mr. Duarte designed eight A.C.T. productions, including *The Gospel at Colonus*, *Dark Sun*, and *The Marriage of Figaro*. Past lighting designs for A.C.T. include the award-winning productions of *Sunday in the Park with George*, *King Lear*, *Saint Joan*, *Nothing Sacred*, *A Tale of Two Cities*, and *Judevine*. Recent projects include *Stardust*, (sets and costumes

designed by Erté) and an adaptation of Ray Bradbury's *Something Wicked This Way Comes*. His work has been represented at the American Festival Theatre in Stratford, Connecticut, the Marines Memorial Theater, Berkeley Rep, Los Angeles Theater Center, Milwaukee Rep, San Jose Rep, Berkeley Shakespeare Festival, the Fringe Festival in Edinburgh, Scotland, and the Kennedy Center in Washington, D.C. In 1986 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 LeGRAND (Music and Sound) is now in his sixth season as sound designer and composer for A.C.T. His work with the company has included musical compositions for *Cat on a Hot Tin Roof*, *The Marriage of Figaro*, *The Seagull* and *Faustus in Hell*. He wrote the music for *A Lie of the Mind*, *Saint Joan*, and *Hapgood* with his collaborator Eric Drew Feldman, with whom he has received awards for their scores for *The Lady's Not for Burning* at A.C.T., *The Tenth of Crime* and *The Rivals* at Berkeley Rep, and *Fen* at the Eureka Theatre. Mr. LeGrand's recent work has included scores for *Yankee Dawg You Die* at Berkeley Rep and the Los Angeles Theatre Center, *Lulu* and *Fuente Ovejuna* for Berkeley Rep. Last season he composed music for *The Wash* at the Mark Taper Forum.

RICK ECHOLS (Wigmaster) has designed hair and makeup for over 200 productions at A.C.T. since 1971, including *A Christmas Carol*, *Cat on a Hot Tin Roof*, *The Marriage of Figaro*, *Dark Sun*, *Hamlet*, *A Tale of Two Cities* and the company's touring productions to Connecticut, Hawaii, Russia, and Japan. He also created wigs and makeup for A.C.T.'s television productions of *Cyrano de Bergerac*, *The Taming of the Shrew*, and *A Christmas Carol*. Among his other television and film credits are *A View to a Kill*, *Birdy*, "Over Easy" with Hugh Downs, *A Life in the Theatre* with Peter Evans and Ellis Rabb, "The Kathryn Crosby Show," and over 100 commercials. Mr. Echols designed hair and makeup for the original produc-

tion of *Cinderella* for the San Francisco Ballet and *Hamlet* with Anne Baxter and Christopher Walken for the American Shakespeare Festival, and *A Life* with Roy Dotrice for the Citadel Theatre in Edmonton, Canada. He worked on the national tours of *42nd Street Charity* with Debbie Allen, and toured to Las Vegas and London with Bing Crosby.

KAREN VAN ZANDT is now in her 13th season with A.C.T., where she has stage-managed productions of *Taking Steps*, *Cat on a Hot Tin Roof*, *The Marriage of Figaro*, *The Gospel at Colonus*, *Burn This*, *Twelfth Night*, *Saint Joan*, *Sunday in the Park with George*, *Another Part of the Forest*, *Mourning Becomes Electra* and *A Christmas Carol*. Other production credits in the Bay Area include *The Boys in Autumn* (with Kirk Douglas and Burt Lancaster), *Top Girls*, *Greater Tuna* and *Love Letters*.

BEN KAPLAN has been stage managing at A.C.T. for the past three seasons, and has worked on *Twelfth Night*, *Hapgood*, *A Tale of Two Cities* and *Hamlet*. He has also stage managed at the Circle Rep 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.

A.C.T. operates under an agreement between the League of Resident Theatres and 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 Arts Alliance, California Theatre Council, Theatre Bay Area, Performing Arts Services, San Francisco Chamber of Commerce, and San Francisco Convention & Visitors Bureau.

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Magdalen Tower from Botanic Gardens

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



Zachary Barton



Justin Bloomer



Hal Brooks



Bill Bryan



Ellen Buckley



Andrea Carvajal



Vincent Deramus

Megan Banta, a native of Memphis, Tennessee, received her B.A. from Louisiana State University. Zachary Barton, of Saginaw, Texas, attended our own Summer Training Congress in 1983 and studied at Circle-in-the-Square. Justin Bloomer comes to us from Davenport, California. He attended U.C. Santa Cruz, and works in ceramics as well as in theater. Hal Brooks, of Elkins Park, Pennsylvania, 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 Rancho Santiago Shakespeare Conservatory and the Folger Shakespeare Summer Conservatory before completing her B.A. at New York University. Andrea Carvajal joins us from East Saskatchewan, Alberta, Canada, where she completed her B.A. at the University of Alberta. Vincent Deramus of Compton, California, received his B.A. at the University of California at Santa Cruz.

Charlotte Dooling studied at locations as varied as Mexico City and Washington, D.C. before she returned 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. Burlingame's Frances Epsen graduated from Northwestern University and sings with a San Francisco band called The Aftershocks. Destiny Esposito, 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.



Charlotte Dooling



Paul Duff



Frances Epsen



Destiny Esposito



Karen Garvey



Andrew Hurteau



Daniel Johnson



Guieseppe Jones



Jamie Jones



Brett Kennedy



Thomas Lenoci



Stephanie Lindus



Louahn Lowe



Garon Michael



Darren Modder



Michelle Pelletier

Andrew Hurteau of Ogdensburg, New York has studied at A.C.T.'s Academy and Summer Training Congress, as well as at the Academy of the Sword. He graduated from St. Lawrence University. San Rafael's Daniel Johnson trained at the Pacific Conservatory of the Performing Arts and received a drama degree from the College of Marin. Guieseppe Jones, who comes

from Washington, D.C., has studied at the University of Maryland and earned his Waldorf Teaching Certificate from Rudolph Steiner College. Jamie Jones is a graduate of the American Academy of Dramatic Arts. The native Californian from Elk Grove received her Bachelor's Degree in Theater Arts from the California State University at Sacramento. Brett Kennedy is from Pittsburgh, Pennsylvania. His Bachelor of Fine Arts degree comes from Point Park College.

Thomas Lenoci, who's from Asheville, North Carolina, received his B.A. from Connecticut College, went to Leningrad on a U.S.-Soviet Theater Exchange, trained at the Eugene O'Neill Theater Center and apprenticed at the Actors' Theater of Louisville. Stephanie Lindus of Pasadena earned her B.A. in Theater at the University of Colorado and has trained at A.C.T. as well as with the U.C.L.A. Theater Company. Louahn Lowe 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 acrobat who has appeared in San Francisco Opera productions of *I Pagliacci* and *Il Ritorno D'Ulisse in Patria*, Garon Michael performed the role of Cherubino in last season's production of A.C.T.'s *The Marriage of Figaro*. Santa Monica's Darren Modder has trained with the Pacific Theater Ensemble. Michelle Pelletier, who joins us from Anchorage, Alaska, studied at the Living Stage and at Montgomery College. David Rasner of Visalia, California, earned his Bachelor of Fine Arts degree at California State University at Fresno. Beth 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 Dade Community College.

San Francisco's Brian Russell, a graduate of our Summer Training Congress, studied at San Francisco State University. Chanelle Schaffer, who's from Fairhaven, 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



David Rasner



Beth Richmond



Juan Rodriguez



Brian Russell



Chanelle Schaffer



Gregory C. Watt



Sharr White



Jenny Woo

his B.S. 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.

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 risks that are emotional, intellectual and creative in nature. In order to risk everything in our art, our work environment must be ordered and safe. That's the reason behind A.C.T.'s extensive safety plan: ongoing vigilance necessary to establish a secure atmosphere in which artists have the freedom and flexibility to create without accidents, and theatergoers, likewise, 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 scene shop at 681 Florida Street and costume shop in China Basin at 1420 Fourth Street. And, 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 work environment in a positive way, to prevent accidents and foster safety."

Every month the IPP committee meets to fine-tune regulations and determine responsibility for the many areas of health and safety. James Haire, A.C.T.'s Production Director and coordinator of the IPP committee explains: "People work in theater for the challenge. We work in theater 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 nothing is overlooked in this changing environment."

The objective is to secure a sound safety and health program that reduces the number of injuries and illnesses to a minimum. It provides all mechanical and physical safeguards, inspections to identify and eliminate hazardous working conditions, and training for all employees and students in good safety and health practices.

What are the rules of safety for the



A.C.T. Production Director James Haire

actor? Some tenets are of the purely common sense variety that most people exercise in their homes everyday, such as "Actors should 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 be costume 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. Actors sit and stand cheek-by-jowl with members of the stage crew preparing to move scenery that can literally "weigh 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! So 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 again become key: "There's absolutely no running backstage." Says Haire, "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 backstage

Continued on page P-31

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A.C.T. NEWS

continued from page P-28

area makes sure the activity remains in control."

Then there's onstage safety. Stage fights include prop swords, knives, guns, fists and often acrobatic leaps and falls. Actors must be rigorously trained in safe tumbling and "fighting" techniques, and stage choreography becomes of paramount importance. Set designers, too, must bear in mind the well-being of actors and audience when designing for A.C.T. Haire and his production staff examine proposed entrances and exits to be sure that they can be approached safely. Often the production department becomes the home of diplomatic treaties. "We must not sacrifice safety, and we try not to compromise the artistic vision of the director and designers," Haire maintains. "Years ago, a director wished to have actors do acrobatics over the heads of audience members. It would have been very exciting, but posed too many safety questions. We came up with a workable and secure solution: the maneuvers were made in derring-do fashion, not from above the audience, but rather over the stage." A.C.T. went one step further by introducing a professional gymnast to train the cast, and all went off without a hitch.

Emergency procedures are yet another facet of the IPP. Under the committee's guidance, every department from the Wig Shop to the Young Conservatory, is assigned a site supervisor, and a chain of response is established if the supervisor is not present at the time of crisis. Supervisors and their appointees have studied methods to evacuate the premises calmly and quickly during any emergency — fires, bomb threats, and, yes, earthquakes, too!

Emergencies are infrequent, and even the safest behavior can't prevent an occasional accident. "We all contribute to the effort that goes into putting on a show," says Haire. "Our safety program is the most important aspect of the production process. It's a system of checks and balances that helps us create theater in a positive and constructive environment, and provides a comfortable, secure atmosphere for our audience to enjoy the craft on stage."

FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES

A.C.T.'s Administrative and Conservatory offices are located at 450 Geary Street, San Francisco, CA 94102. (415) 749-2200.

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: 10am-9pm Tuesday through Saturday; 10am-6pm Sunday and Monday.

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

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

BASS: A.C.T. tickets are available at all Bass/TM centers, including The Warehouse and Tower Records/Video. Charge by phone: (415/510) 762-BASS or (408) 998-BASS.

	STAGE DOOR/ THEATRE ON THE SQUARE/ ORPHEUM THEATRE
Ticket Prices:	

Previews:

Orchestra/Loge	\$22
Balcony	\$16
Gallery	\$10

Tuesday/Wednesday/Thursday

Orchestra/Loge	\$26
Balcony	\$20
Gallery	\$10

Friday/Saturday

Orchestra/Loge	\$33
Balcony	\$24
Gallery	\$11

Group Discounts: For groups of 15 or more, call Linda Graham at (415) 346-7805 for special prices.

Latecomers: Latecomers will be seated at an appropriate interval.

Mailing List: Call 749-2228 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 STBS on Union Square in San Francisco. Half-price Student and Senior Rush tickets are avail-

ble at the theatre box office 90 minutes prior to curtain. (Please note: Rush tickets are available for *The Piano Lesson* 60 minutes prior.) Matinee Senior Rush price is \$5.00. All half-price tickets are subject to availability, one ticket per valid I.D.

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

Wheelchair Access: The Stage Door, Theatre on the Square, and The Orpheum are accessible to persons in wheelchairs.

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

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

Smoking is not permitted in the auditorium.

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

SPECIAL PROGRAMS

A.C.T. Prologues are presented before the Tuesday evening Previews for all productions, except *A Christmas Carol*, from 5:30 pm to 6:30 pm. Doors open at 5:00 pm. Please check your tickets for the appropriate theater's location.

Tuesday Conversations: These after-show talks are informative discussions concerning issues and ideas surrounding the evening's play. Tuesday evening programs will have special inserts describing the speaker and topics for that evening. The Conversations, moderated by A.C.T. Associate Artistic Directors, are free-of-charge and are open to everyone.

School Matinees: 1:00 pm matinees are offered to elementary, secondary, and college groups. Thousands of students attend these performances each season. Tickets are specially priced at just \$8. For more information please call Katherine Spielmann, Student Matinee Coordinator at 749-2230.

Conservatory: A.C.T. offers classes, training, and advanced theater study. Its Young Conservatory program offers training for students between the ages of 8 and 18. Call 749-2350 for a free brochure.

Costume Rental: A large collection of costumes, ranging from hand-made period garments to modern sportswear, are available for rental by schools, theaters, production companies and individuals. Call (415) 749-2296 for more information.

A.C.T. Venues: ORPHEUM THEATRE

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

THE STAGE DOOR THEATRE

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

THEATRE ON THE SQUARE

The 700-seat Theatre on the Square is located in the Kensington Park Hotel, at 450 Post Street between Mason and Powell. Conveniently located within short walking distance of the Stage Door Theater, Theatre on the Square is close to many fine restaurants along Post and Mason streets. Ask our Box Office for suggestions.

Stage Door Theater



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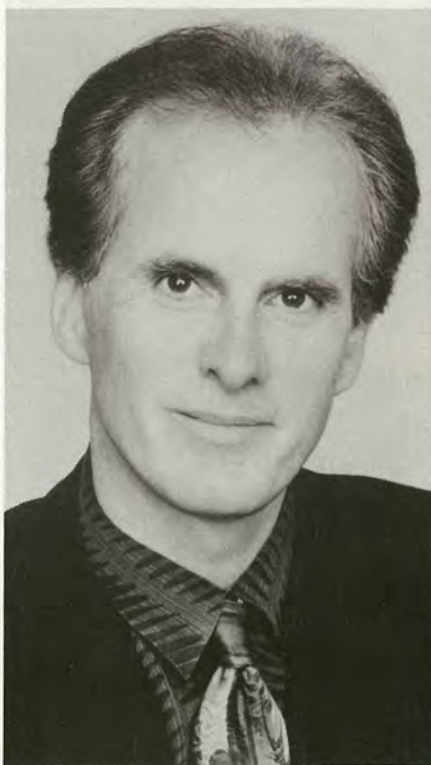
San Francisco Ballet is on Point

"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 American dance'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 careers 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 forget — if I ever worked it out — when the tiny world of Terpsichore 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 places of London and some generalized concept of Russia) but a formidable factor in that change came in 1963 with the announcement of the first Ford Foundation Grants to Dance.

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



RUSS FISCHER

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 grassroots impulse, 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. McNeil 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 Willam Christensen became the director of the San Francisco company's Portland branch, and in 1938 the San Francisco Opera Ballet was reorganized with Willam Christensen becoming ballet master — an association with the three Christensen brothers (Willam, Harold, and Lew) that has continued to this day.

Now serenely approaching — well as serene as any approach can be in these fiscally troubling artistic times and climes — its Diamond Jubilee in 1993, the San

Above: Helgi Tomasson, Artistic Director of the San Francisco Ballet

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 even the company received its first Ford Foundation grant in 1963, five years earlier, when the Ford estab-

Christensens, two of their wives, Ruby Asquith and Gisella Caccialanza, the great Russians Anatole Vilzak and Ludmilla Schollar and, much later, a faculty led by Richard Cammack — 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

Orr, 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 1951 by Lew Christensen, had become one of the most important in the country, with tours in the Near East and South America to 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 repertory 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 1978, the creation of a resident orchestra under music director Denis de Coteau, the widening of the repertory to include for the first time works by Frederick Ashton, Maurice Bejart, John Cranko, and Jerome Robbins, the appointment of the School then under Cammack, 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 1983.

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 protégé 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 popular right, but rather like Erik Bruhn and Anthony Dowell, he was also a dancer's dancer, a paragon of style, a

MARTY SCHUL



Elizabeth Loscavio and Christopher Anderson in Tomasson's "Haffner" Symphony.

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 — nurtured by the teaching of the three

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, Onna 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 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 with, as I recall, at first considerable 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 ensconced it might have been expected that he would have built on the Smuin base — but he didn't. Since becoming artistic director, Tomasson has reconstructed 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 quiet, fiercely 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 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 Jose Varona, and additional choreography by Willam Christensen (nowadays named as artistic director,



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Evelyn Cisneros in Frederick Ashton's La Fille Mal Gardée.

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, Jens-Jacob Worsaae. He has also introduced his own clutch of new choreographers, including his erstwhile colleague Peter Martins, now director of New York City Ballet, David Bintley, James Kudelka, William Forsythe, Glen Tetley, and the late Leonid 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 repertory, 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 among 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 disadvantage — namely cash. Such an arrangement would be perilously expensive, particularly in these recession/depression days of hard times and tight bucks, 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 showcase 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 (hooray, hooray!) the sole center of cultural excellence or the arbiter of cultural taste, now suggest-

MARTY SOHL

ing that a company could with advantage have a regular New York showcase. Such arrogance, such impertinence, you will quite justifiably say. Yes but dance companies, even more than other theatrical ventures, require both change and challenge. Dancers live shuttered, secluded lives — they need the stimulus of new and informed audiences, the special sense of competition which, because of the nature of the town and its very size, only New York can offer. Actors, singers, musicians ply their trade and compete anywhere in the world market — dancers on the other hand, except for a few freelance superstars, have to travel in contingents and make their effects in hordes. They only really exist within the structure of a company and the framework of a repertory. So touring in itself takes on a different importance, and the establishment of regular ports of call can only add to a dance company's image of itself and importance to the outside world.

Indeed dance companies do not acquire world renown by staying at home, and the San Francisco Ballet is on the point of international stardom. It does need a stronger, more individualistic repertory, although such matters can be overstressed. When did we last complain that an opera company or a symphony orchestra required "a stronger repertory"? Now dance, for the first time, is acquiring a whole new library of old classics, and this fresh instant literature is going to be a great asset in repertory building, and a growing factor to be considered in the care and nurturing of ballet companies.

What is now beginning to be as important as repertory is the quality of dancers, and to maintain that quality, the dancers must be given the proper opportunity to strut their wares. When you look at the significant number of dancers who have left the San Francisco Ballet at least as much to find further exposure as to discover new opportunities, it can perhaps be seen that a regular New York outlet could be to everyone's advantage. But I press too hard — my greediness is showing.

New York or no New York, home is home, and home is San Francisco. And it is curious though that you are never a success at home until you are beloved elsewhere. □

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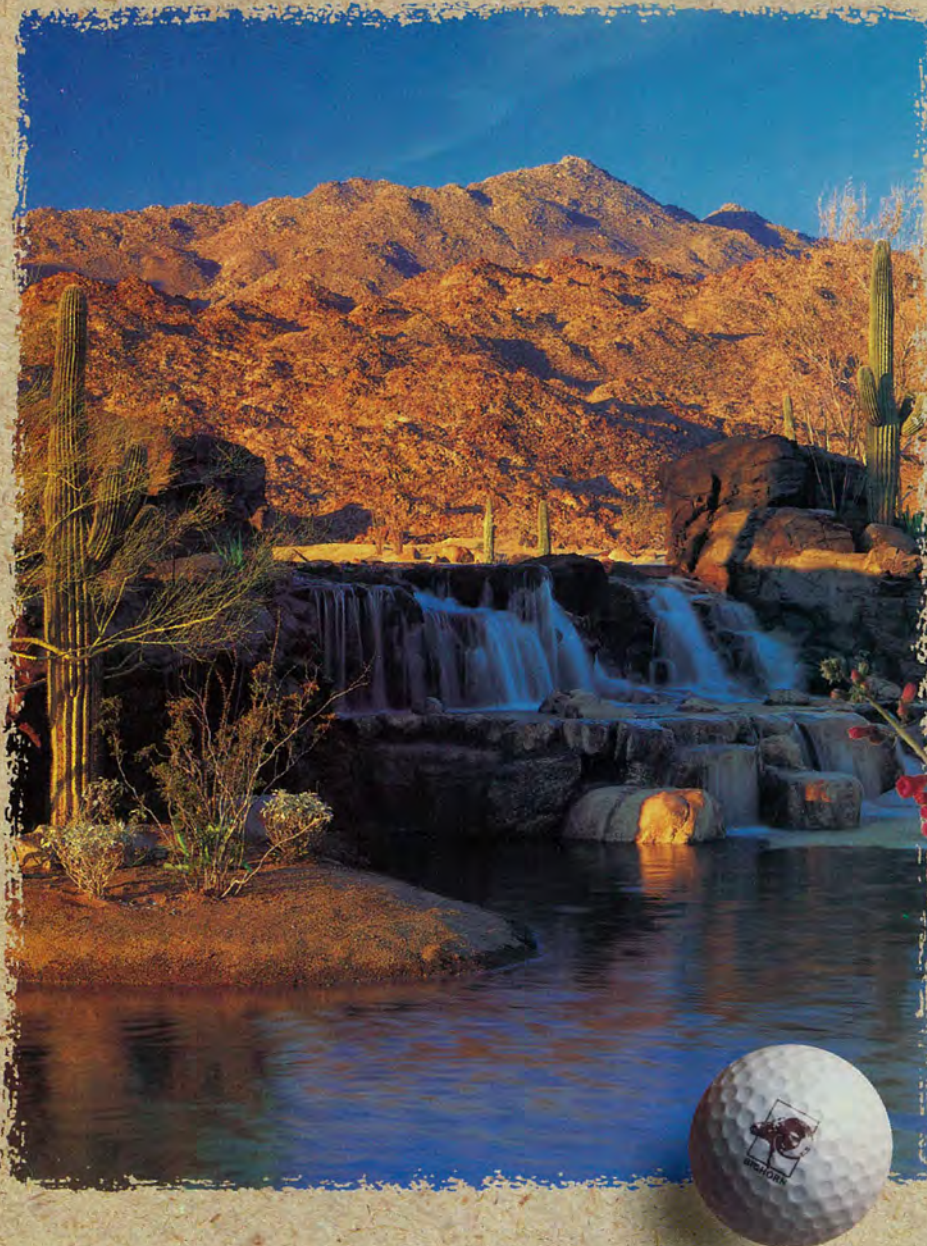
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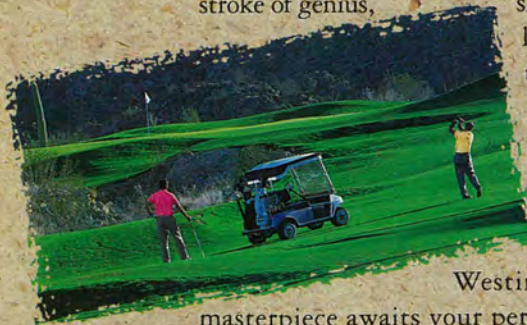
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Hawaii's Bounty

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

This remainder of a grandeur that was part of the island 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 1838, 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 strewn with lauhala 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 Elizabeth 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, Landrovers, limousines and Toyotas have replaced the huge cane wagons that once lumbered along the dirt plantation roads of Maui, Lana'i, 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 leprechauns 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.



High on Hawaii's small island of Lana'i is the magnificent Lodge at Koele, operated to perfection by Rockresorts.

by J. Herbert Silverman

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, open-air champagne buffets and air-conditioned seaside suites.

One would wonder how King Kalakaua, flamboyant in his glittering military regalia patterned after a Prussian officer's full-dress uniform worn on his whirlwind world tour in 1881, would have thought about the current hotel “palaces” which line his kingdom's beaches.

Lana'i

For sheer beauty and lavish living, little in Hawaii matches the small island of Lana'i. 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 splendid 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 mountainous farming region, akin to the Scottish Highlands, which lies above Lana'i City, the island's only town.

This is a sparsely settled and arid island (Hawaii's sixth largest) with sandalwood and native olive trees.

The airport resembles an Australian bush station and once off the thirty miles of paved highways, the four-wheel jeep is still an essential mode of transportation.

The Lodge is one of the rare inland hotels in Hawaii with stunning landscaping by Brooklyn-born botanist Don Edelberg. Once a Shakespearean actor, this giant of a man is referred to universally as “Rambo” and has created a series of formal gardens, wandering walks and a Japanese grotto surrounded by Norfolk pine, Chinese banyan, eucalyptus, fragrant ficus and jacarandas — all kept tidy by a staff of eighty-one gardeners.

The Lodge, operated by Rockresorts, resembles a romantic English manor

house with heavy timbers and grey wooden siding.

The Great Hall, presided over by two concierges, has two working fireplaces, polished eucalyptus floors and voluptuous overstuffed chairs and couches.

Rooms have four-postered beds, upholstered window seats, and sunproof cotton draperies — a throwback to plantation days. The bathrooms are filled with enormous fluffy towels, and oversized canisters of Sebastiani creams and lotions.

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

A companion hotel, the Manele Bay on Hulopo'e Bay, with a fine white sand beach, is reminiscent of a dignified 1920s estate, blended somehow with Mediterranean touches. It will get its own Jack Nicholas, Sr., eighteen-hole golf course in two years.

Currently it has a two-story lobby influenced by Hawaii's monarchy era and everywhere in the hotel are original works of Lana'i's native artists — murals, ceiling paintings and other renderings commissioned by the omnipresent 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 of Hawaii, more genially known as The Big Island.

Even this monarch, with all the panoply 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 this land of awe-inspiring volcanos — Mauna Loa and Mauna Kea — is the grandiloquent Mauna Lani Bay Hotel with its separate enclave of bungalows.

“Bungalows” may not be the most appropriate term since these miniature estate houses provide such creature comforts as a private swimming pool, outdoor Jacuzzi, two enormous bedrooms each with its 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 Bacchanalian standards (\$2,500 a night with a continental breakfast), the experience is mind-boggling.

Perhaps writer Paul Theroux put the experience in an interesting frame of reference, “This was the Kohala coast, just north of Kealahou Bay where Captain Cook was clubbed to death and dismembered by Hawaiian warriors in 1779. Golfers are the only folks swinging clubs here today,” (on the world famous Francis I'i Brown golf course carved into a lava flow like an onyx and emerald fantasy).

Theroux, who stayed at Mauna Lani recently, commented on a conversation with the manager.



The grandiloquent Mauna Lani Bay Hotel graces the Kohala coast on the Big Island.

“He told me a strange thing happens to 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 cookouts. They don't leave.”

It's understandable why a guest feels a sense of immediate affinity for the good life at Mauna Lani. One stays in a home-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

J. Herbert Silverman is travel editor of ARTnews and contributes regularly to Wine & Spirits.

favorite music, reading materials, snacks, beverages, even what bedding they prefer. One has the choice of linen, cotton or satin sheets. The *Wall Street Journal*, *New York Times* and *USA Today* are standard.

On arrival, a butler checks the guest in and unpacks the Louis Vuitton luggage (anything else would be *lèse majesté*) while the maid unpacks and with hot iron descends on any wrinkle in sight.

Dinner after a dip in the pool, is a matter for discussion with executive chef Piet Wigmans who arrives with pen and paper in hand. The spirited conversation revolves around *hors d'oeuvres*, soup, salad, entrée, dessert and appropriate wines.

An inexhaustible pantry has an ice maker, supply of Twinings tea, French Roast coffee and chocolate macadamia nuts. On the marble-topped complimentary bar are four tropical fruit mixes, Bols Liqueurs, Triple Sec, Noilly Prat, Bacardi, Blue Curacao, Lemon Hart rum, Courvoisier Cognac, Tanqueray Gin, Absolut Vodka, Jose Cuervo Especial, Jack Daniels, and Chivas Regal Scotch.

It's a short walk along the beach to the new Ritz-Carlton, every bit as majestic as its peers in the United States. The lobby has the same distinguished *fin de siècle* air coupled with a slight touch of Hawaiian insouciance and attracts the likes of Charlton Heston, Beau Bridges and John McEnroe.

The Ritz-Carlton has all the accouterments necessary for the arriving "glitterati" including a magnificent stone fountain at the *porte cochère* graced with three Hawaiian maidens (hand carved in Italy). The public rooms are decorated with countless lead crystal chandeliers, Hawaiian quilts, English sporting prints and trained art docents are available for a guided tour of more than one thousand *objets d'art*.

But a special experience is dinner at the Café where the Asian selection of Peking duck soup, stir-fry mahi-mahi and opakapaka lau lau, Maui onions and shiitake mushrooms are house spectaculars.

Executive chef Philippe Padovani will even whip up a thirty-nine-karat gold edible extravaganza for dessert, an achievement particularly appropriate to the Kohala Coast.

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

Unusual for a hotel of this calibre, there is no in-room TV. "We want you to hear the birds when you vacation here," says manager Adi Kohler, who has been at his post for two decades greeting, caring for and feeding such illustrious guests as Rob Reiner, Kenny Rogers and Bryant Gumbel.

The hotel gleams 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 *la vie sportif*, its tennis and golf facilities rank among America's best. In a test of affluence, consider the fact that the gift shop on the main floor can hardly keep \$505 gold cufflinks with the Mauna Kea logo in stock and a walking stick for \$85, presumably for a chic stroll 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 \$100 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 once blended with American Protestant influences to eliminate all "frivolous" amusement.

Times have changed and Kona now seems like a cross between a Hawaiian fishing village and Provincetown where T-shirts reign as souvenirs and where simple but excellent restaurants like Sibub, serving Indonesian *satu* dishes, accept only cash — no credit cards.

In the hills you can still find a ninety-year-old handicraft shop (once a plantation general store) operated by Tsuruyo Kimura, eighty-three, who still weaves bark handbags and hats in the traditional style of the island.

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KULETO'S ITALIAN RESTAURANT, 221 Powell St., (415/397-7720). B 7:30 AM-10:30 AM, L & D 11:30 AM-11 PM. Wonderful antipasto, pastas, grilled fish, meat & poultry. Considered San Francisco's favorite Northern Italian restaurant. AE DC CB V MC DIS

LEHR'S GREENHOUSE, 740 Sutter (415/474-6478). Daily B 6:30 AM-1 PM, L 11 AM-4 PM; D 4 PM-10 PM Sun-Thur; 4 PM-10:30 PM Fri & Sat; Sun BR 10 AM-2 PM. Enjoy fresh local seafood, dry-aged steaks, prime rib, pastas & salads, served in a garden in full bloom. Validated garage parking at 840 Sutter. AE DC V MC RR

MAX'S OPERA CAFE, 601 Van Ness (Golden Gate St.) at Opera Plaza (415/771-7300). 11:30 AM-10 PM Mon, 11:30 AM-12 PM Tue-Thu, 11:30 AM-1 AM Fri & Sat, 11:30 AM-11 PM Sun. Upscale New York style deli. Fare with wide variety of dinner entrees served after 5 PM. V MC AE DIS DC

THE NOB HILL RESTAURANT, #1 Nob Hill located in The Mark Hopkins Inter-Continental (415/392-3434). B-L-D Daily; Offering innovative *a la carte* and prix fixe meals featuring contemporary California cuisine and wines. Enjoy our Saturday Night Dinner Dance. AE DC CB V MC

PACIFIC GRILL at THE PAN PACIFIC HOTEL, 500 Post St. (at Mason). (415/771-8600) Daily B 7:00 AM-11 AM, L 11:30 AM-2:30 PM, D 5:30 PM-10:30 PM, Sun BR 10 AM-2 PM. Light, California Cuisine with Asian influence and frequently changing menu. Chef Hans Wiegand's specialties include crab cakes with sturgeon caviar, roasted rack of lamb with Meyer lemon & curry, & grilled sturgeon with chile sauce. Piano entertainment & complimentary valet parking during L-D. AE DC ER JCB MC V

THE RESTAURANT AT MEADOWOOD, NAPA VALLEY, 900 Meadowood Lane, St. Helena (707/963-3646) L 11:30 AM-2:30 PM daily, D 6 PM-10:00 PM nightly, Sun 5:30 PM-10:00 PM. A culinary experience that joins the best of traditional French cuisine, the spicy Catalan-style cooking of Chef Henri Delcros' native province in the South of France and the natural bounty of the Napa Valley. The wine list offers a minimum of one label from each of the Napa Valley's 200+ premium wineries as well as samplings from other California wine regions and an import collection. MC V AE DIS

RISTORANTE DONATELLO, 501 Post Street (415/441-7182). B 7 AM-10 AM, D 5:30 PM-11 PM daily. Upgraded Northern Italian cuisine served in intimate dining areas. Fresh homemade pastas. Call for reservations. Validated parking in the hotel garage. All major credit cards.

VICTOR'S RESTAURANT at The Westin St. Francis, 335 Powell St. on Union Square, 32nd Floor (415/774-0253). Daily D 6 PM-10:30 PM, special 3-course sunset dinner 6 PM-7 PM. French California cuisine. Chef Joel's Sonoma duck foie gras, Braised filet of baby salmon, Hot mesquite smoked rack of lamb, Maine lobster ragoût. Master Sommelier selection of 25,000 bottles. ALL MAJOR CREDIT CARDS.

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