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MAY 1992



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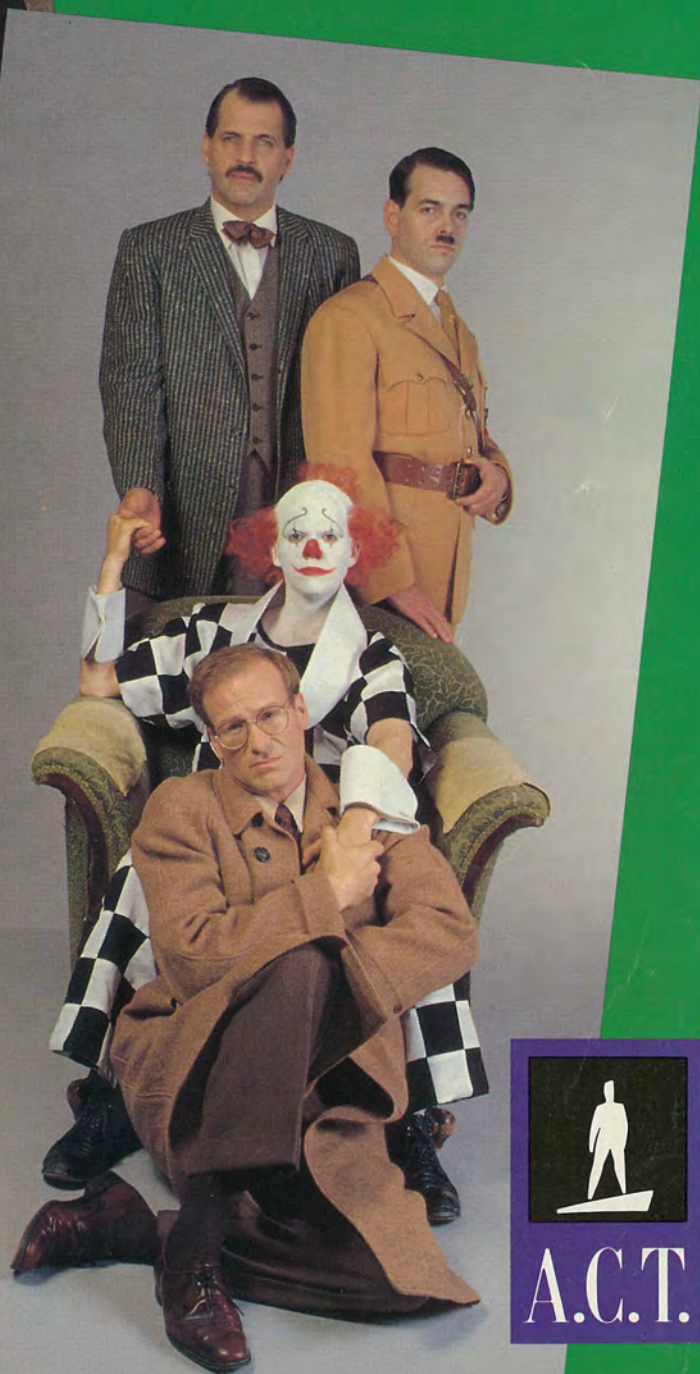
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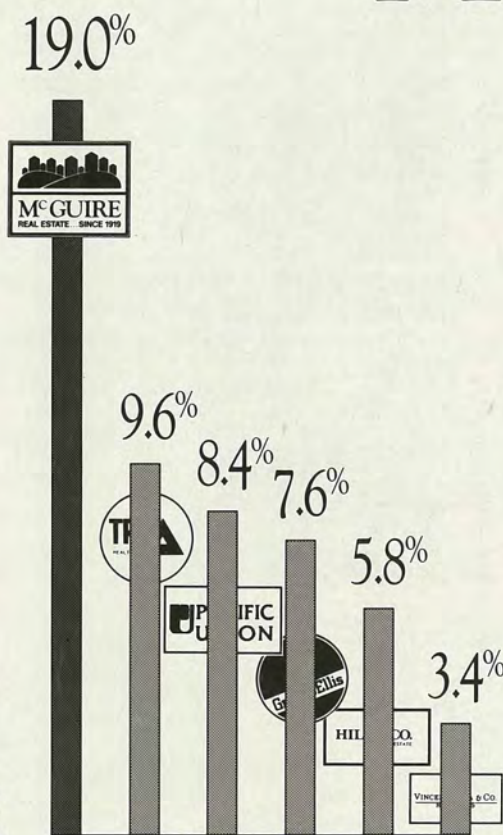
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Summer Splendors

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Less stentorian than Wagner, less magically crystalline than Mozart, Gioachino Rossini is an opera composer to relish for his warm and inventive love of the human voice. His use of irony is never intimidating, and the great melodic sway of his vocal work is so happily seductive that even the best known passages remain compelling. The San Francisco Opera's impending Rossini Celebration will include both the familiar — *The Barber of Seville* and *The Italian Girl in Algiers* — and two of his rarely performed "serious operas": *Ermione* and *William Tell*.

G.B. Shaw, that cranky genius and wonderfully argumentative music critic, wrote in the year of Rossini's centennial

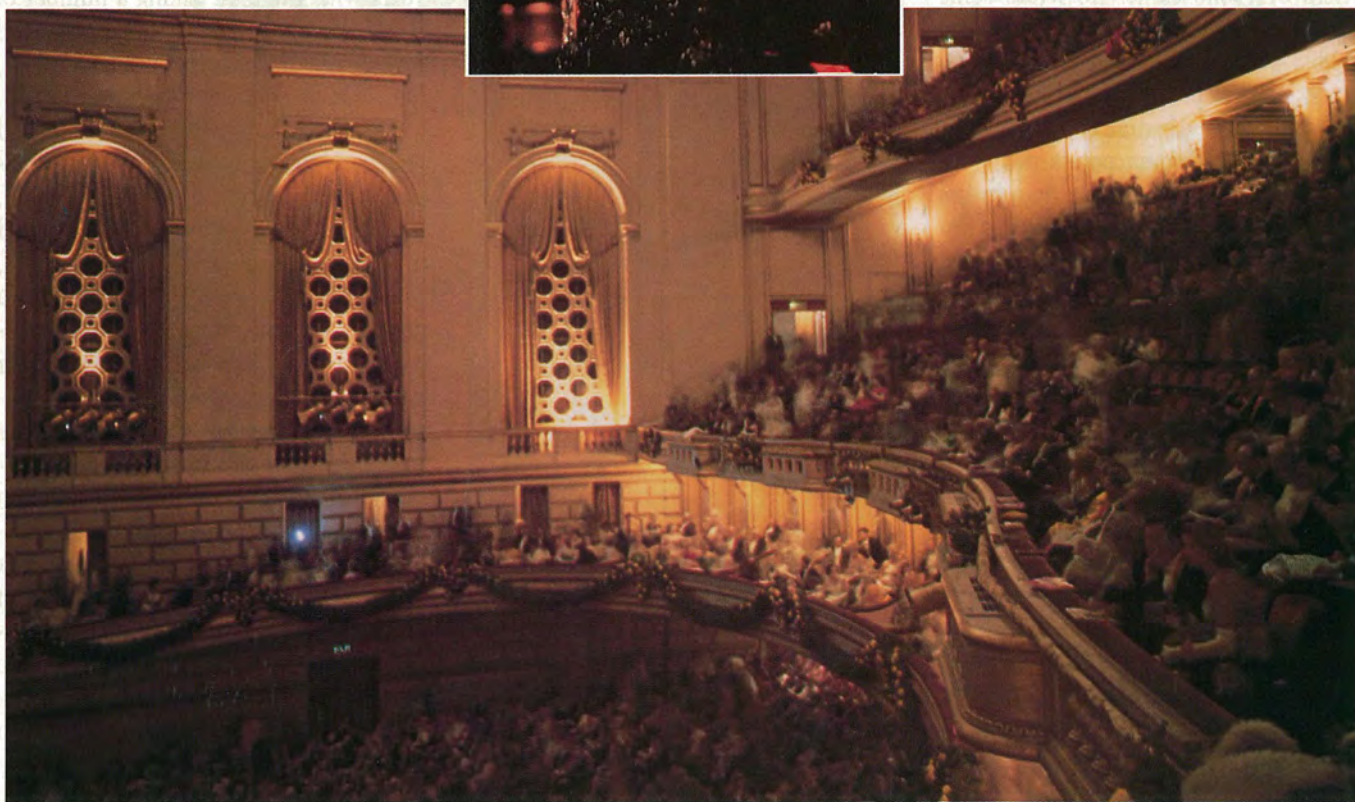
that he was "one of the greatest masters of claptrap that ever lived." Even Shaw, however, reluctantly acknowledges the delicious qualities of Rossini's music. While complaining about Rossini's "moral deficiencies as an artist," — specifically

his tendency always to take the easy way out — Shaw had to concede in an 1892 article for the *Illustrated London News* that Rossini "was captivating and exhilarating; he was imposing to the last degree in his splendid moments; he was clever, and full of fun; his practicality was largely due to good sense . . ."

Shaw, the eager champion of Wagner, wanted from Rossini what we, in the late and limping twentieth century, may well want to do without: the fervor and fury of musical *Sturm und Drang*. Clifford (Kip) Cranna, San Francisco Opera's musical administrator, feels that Rossini possessed "a certain cynicism or detachment" that appeals to audiences now —



TONY ROMANO



Above: San Francisco's War Memorial Opera House. Inset: Mezzo-soprano Frederico von Stade will sing the role of Rosina in *The Barber of Seville* during San Francisco Opera's Rossini Celebration.

by Kate Regan Eaton

that and "Rossini's glorious excess; he seems at times to be intent on showing how many little notes he can cram into the voice."

"Rossini was a fascinating character, both witty and capable of depth," Cranna says. "We selected works for the celebration to give a sample of his complete range." *The Italian Girl in Algiers*, written in 1813, and *The Barber of Seville*, 1816, are two of Rossini's most effervescent comic operas. Less well known is *Ermione*, which will receive its U.S. premiere in a June 26 concert version.

"*William Tell*, composed in 1829, was his swan song, his grand opera for the Paris Opera. It combined his Italian melodic sense with French grandeur and was long even in its time: four-and-a-half hours. It has become the practice to do only Act Two, but we'll do it complete, with two big ballet scenes."

William Tell was Rossini's last opera, although he lived another forty years, most of them in Paris, where he became, Cranna says, a sort of "éminence grise of Italian music. He had a famous salon where everyone came. He wrote some piano pieces, *Sins of My Old Age*, and in 1863 wrote the *Petite Messe Solennelle*, which we will perform in Grace Cathedral with the cathedral choir."

These days, Cranna points out, "we have more bel canto singers than in the past, and we've corralled lots for this festival — Frederica Von Stade, Marilyn Horne, Carol Vaness, Anna Catarina Antonacci. What's equally important, I think, is the new scholarly work being done on Rossini. All the editions we're using are new, cleaned up and sorted out, after decades of versions that have been tinkered with and adapted.

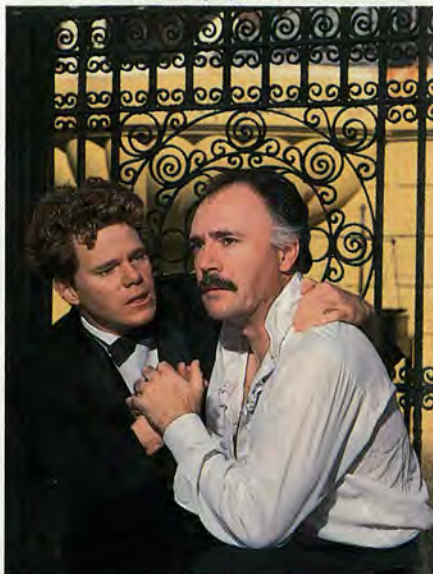
"We've never done this much Rossini all at once, so I'm interested to see how the orchestra handles it. Rossini calls for a lot of concentration, subtlety in dynamics and carefulness in shading." *May 30-June 28 at the San Francisco Opera House and, on June 25, La Petite Messe Solennelle in Grace Cathedral. (415) 864-3330.*

SUMMER'S SHAKESPEARE

The California Shakespeare Festival, off to its second season in the new Bruns

Amphitheatre in Orinda, will open with one of Shakespeare's most troubling plays, *The Merchant of Venice*. Director Michael Addison will set the production in 1937 fascist Italy, a milieu that should automatically induce more sympathy for the character of Shylock the Jew.

Morgan Strickland as Bassanio (left) comforts Joe Vincent as Antonio in the California Shakespeare Festival production of The Merchant of Venice beginning of June 10



Val Diamond in the nation's longest running musical revue, Steve Silver's Beach Blanket Babylon, is still going in the heart of North Beach at Club Fugazi.

Julian Lopez-Morillas, playing Shylock for the first time in his career, said several months before rehearsals began that he had not yet discussed details of the role with Addison. Placing the play during the rise of fascism in Italy, he said, "makes me think along the line of an assimilated

Jew — like the characters in De Sica's movie *The Garden of the Finzi-Continis*. Shylock would be one of those wealthy Jews who felt impervious to the growing danger. It has been in his interest to conform, and in his comfortable niche in society, he's not yet aware of the extent of anti-Semitism, or thinks it doesn't have to touch him."

Shylock, the crafty and vengeful usurer who tries to exact a pound of flesh from his young debtor, is not, Lopez-Morillas says, a stock character, but "he has stock roots. The Elizabethans actually knew nothing about Jews, there were so few in England by the sixteenth century — they'd been driven out centuries before, you see. So they were storybook figures, the boogie men or Freddy Kreugers of their day. Shakespeare, I believe, is at pains to make the character rounder, but it is inescapable that Shylock pursues vengeance. Even in modern productions, although there is generally an effort to make him more sympathetic, you have to account for his cruel behavior."

Lopez-Morillas has spent twenty-five years with the play, taking a number of roles in various productions over the years. This time and every time, he says, he will approach it by "going to the text. That's all you have with Shakespeare, and you have to come to your own conclusions. At the play's beginning, I think, Shylock is pretty secure, and his demand of Antonio's flesh as a security bond is, as he claims, a 'merry jest,' but with a nasty undertone. But when his daughter steals from him and deserts him for a Christian, that's the key event. It poisons all his dealings. What was a joke becomes a sadistic trick."

The play is disturbing to modern audiences for its casual anti-Semitism — in spite of Shakespeare's giving to Shylock one of the great pleas for recognition of our common humanity — and, in this writer's view, the almost unsufferable complacency of Portia's triumph over the aged Jew. Vengeance and ruthlessness in pursuit of it were commonplace of the Elizabethan era, however, and are we so free of these qualities now? "I can understand those who hate the play and consider it entirely racist," Lopez-Morillas says. "I don't happen to agree, but the



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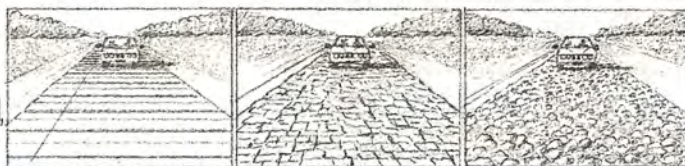
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British playwright Arnold Wesker, for instance, hates it so much he rewrote it in his play called simply *The Merchant*. It's well worth reading in approaching Shakespeare's play."

The Merchant of Venice opens a four-play season, June 10–August 20, in repertory. The Bruns Amphitheater, by the way, has been extensively improved, with new wind screens to help protect audiences against the kind of unseasonable chills that marred some performances last year. (510) 548-9666.

MAOR DANCE

Yehuda Maor, born and brought up in an Israeli kibbutz, came to San Francisco twelve years ago and knew at once the

developing new choreography — his own and that of other local artists — or rediscovering rarely seen works, with an emphasis on pure dance values rather than elaborate scenic effects. His spring season will serve as a sort of tryout for the company's impending visit to Israel's Karmiel Dance Festival, where Maor and his dancers will join with the New York-based Peridance Ensemble, headed by another Israeli choreographer, Igal Perry.

Both the Peridancers and San Francisco Dance Theater performers are classically trained, although the works each choreographer will present also draw heavily from modern technique. While he has worked appreciatively with modern dance proponents, Yeor feels that classi-



William Stanley Haseltine's *A View from Mount Desert, 1889*, part of the Retrospective at the De Young Museum beginning June 20.

city would be his next home. Having just retired from a long and mostly happy dance career, he was looking for a sympathetic place to found a ballet school and company.

Organized in 1982 as Dancers' Stage, his company was renamed **San Francisco Dance Theatre** in 1989. It is located in a large studio at 60 Brady Street; the space once served as a recording studio for rock star Bozz Scaggs. Classes in all levels of ballet are taught by Maor, his associate Robert Sund, formerly of San Francisco Ballet, and a staff that includes Augusta Moore and Kahz Zmuda, who also danced with San Francisco Ballet.

From the beginning, Maor intended his theater to provide an intimate space for

cal ballet is the best possible foundation for Western theatrical dance: "It balances and shapes the body, gives it musicality, endurance and flexible strength. It allows for the sort of detail and subtlety you don't always develop in other techniques."

For his June performances, Maor will present his *Dances from the Land*, set during the era of Europe's Black Plague, with, he says, "an unmistakable correlation made to the current AIDS epidemic." It is a piece he has worked on since 1988. *When the Moon Rises Tomorrow*, a work-in-progress set to music of Charles Moselle, will have its premiere here before the Israeli performances later in the summer. In addition, Igal Perry will bring his lighthearted, inventive *Folk*

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Songs, with music of Luciano Berio, and *Prayer*, a 1989 work using sections of Brahms's Requiem and also intended as a response to the AIDS crisis. In these dances of death, the intent is not only to mourn but also to explore all that can be expressed, in movement and music, of the mysteries that overtake us. *June 19-21, San Francisco Dance Theatre, 60 Brady Street. (415) 558-9355.*

THE ART OF W.S. HASELTINE

The twentieth century has been an era of disillusionment, and some of those illusions are perhaps well lost. One of the effects of post-modernist thought has been liberation from the idea that there must be progress in art. Now we can appreciate artists with less worry about what they did that was *new*: not everyone has to be a Picasso. It's possible in these times to look at the work for what it says to us, for what it reveals about the artist and his time. In the case of William Stanley Haseltine, an American artist who died in Rome in 1900, we can learn about light. Haseltine loved the fall and weight and glancing play of light upon the land; like all great lovers he expressed his love by paying attention. After his death, one Italian critic marveled at how Haseltine could capture in paint the different lights that fill the skies of Italy, New England or the north of Europe.

Marc Simpson, the Fine Arts Museum of San Francisco's Ednah Root Curator of American Paintings, says that he came to admire Haseltine when the museums were preparing to purchase two of Haseltine's paintings. The research he and his staff embarked upon in the mid-1980s led both to the impending exhibition at the De Young Museum and to a catalogue, both entitled *Expressions of Place: The Art of William Stanley Haseltine*. They should tell us a great deal about a painter much admired in his time and then neglected even by scholars. According to Simpson, Haseltine's daughter — who lived, he says, "to be nearly one hundred, a remarkable woman" — distributed all of the work she inherited to museums throughout the country. Much of the work he sold while living abroad is probably still in the hands of the original

purchasers. Until this exhibition of some seventy paintings and works on paper, it has been impossible to see much of Haseltine's art all in one place.

Haseltine studied at Harvard, then in Germany, Switzerland, and Italy in the mid-1850s. He was successful in the United States, but found the Continent more congenial and in 1866 moved to Rome, where he spent the rest of his life. The Italian critic Angeli noted in his obituary that Haseltine "worked solely for the sake of his work — invited no criticisms, and asked for no praise." Independently wealthy, Haseltine was freed from financial pressures and in this freedom he worked quietly, clearly, and with frank delight in the natural scenes that he chose to illuminate. His work is revelatory in its own right; it teaches us the pleasures and powers of the act of seeing. *June 20–September 20. M.H. De Young Memorial Museum, Golden Gate Park. (415) 863-3330.*

IN BRIEF

Theater: Magic Theatre presents the world premiere of *Cross Dressing in the Depression*, Erin Cressida Wilson's tales of coming of age in the American West, starring the playwright and the always splendid Will Marchetti; June 16–July 19, Magic Theatre, Building B, Fort Mason. (415) 441-8822 . . . **Dance:** *Contraband*, that deliciously rowdy company of dancers, artist and musicians, appears in *Mira II*, commissioned by Cal Performances; June 5–6, Zellerbach Playhouse, UC Berkeley. (510) 642-9988 . . . **Art:** "Typologies: Nine Contemporary Photographers"; approximately one hundred-fifty black-and-white and color photographs by artists who work in series, concentrating on specific types of subject matter; San Francisco Museum of Modern Art. (415) 863-8800 . . . **Music:** UC Berkeley's second Berkeley Festival & Exhibition: *Music in History*, will focus on early music, with performances by the Philharmonia Baroque, Musica Antiqua Koln, the American Bach Soloists, and other groups from Japan and England, with related symposia, films, exhibitions and videos; June 7–14, University of California at Berkeley. (510) 643-5195. □

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We may spend years trying to break in, to get the work we want; and, having done so at last, discover that our vision has been tampered with, if not altogether eviscerated. No matter how gifted we are (or feel we are) at dramatic writing, failure is endemic to the activity of screenwriting. We can't get read. Nobody responds within months. Non-writers become *they* or *them*, as in "us against them." The producers we get to meet with yawn several times; their eyes glaze over before we get through pitching the first act. We vow never to meet with them again, but *they* don't give a hoot. So the telephone doesn't ring. We may read eventually that the producers who treated us so poorly got terrible reviews for their last picture, or the picture isn't doing any business, and we'll experience a moment of *schadenfreude*; but it doesn't last long. If we're lucky enough to get a project going — that is, if we get a *deal*, which may or may not turn into a production — we'll agonize over changes imposed on our work. (We don't have the power to prevent the changes because we don't have the money; *they* have the money.) Our agony must be salved by the money we earn.

Offering higher and more immediate earnings, the movies have always attracted writers from other fields. Perhaps because film and theater are both primarily dramatic forms (as opposed to journalism, fiction, and poetry), Holly-

wood has most ardently courted the successful playwright.

Since silent movie days, playwrights have ventured out to Los Angeles to try their hands at scenario writing. The playwrights most heartily welcomed, of



course, are those with a proven track record. Many of them did well in the movies. Near the beginning of the talkies there were Robert Sherwood and S.N. Behrman and George S. Kaufman, all of whom moved fluidly between Broadway and Hollywood for decades. My two favorite movie musicals, *The Band Wagon* and

Singin' in the Rain, were written by Betty Comden and Adolph Green, who were able to avoid Hollywood's more garish temptations and get back to work in the theater. Neil Simon, an industry unto himself, has earned more money as a dramatist than anyone, so it isn't money alone that impels him to write for a medium in which a current leading lady is supposed to have told him that he knows nothing about comedy. Simon *likes* the movies.

This is also true for contemporary dramatists like Tom Stoppard, Alfred Uhry, Christopher Hampton, Sam Shepard, David Rabe, Ted Tally, John Patrick Shanley, and David Mamet. All of them have experienced the head-smashing frustration that comes with working in Hollywood. Yet, given the acclaim that greets Uhry after a movie version of *Driving Miss Daisy* or Tally after adapting *Silence of the Lambs* for the screen, it's no wonder that seasoned playwrights keep their hands in: the checks are fine and they might pick up an Academy Award along the way, meanwhile they can thumb their noses at an industry in which the writer is decidedly not king.

But such high-flying superiority comes to few of us. So where do dramatists, both arrived and would-be, go when we decide to give up? Whenever I think of starting over somewhere else, the same three-word phrase, "hardware store Vermont," pops into my head. Maybe it's a longing to return to that section of the country where I was happiest, or maybe it's a desire to get back to nuts and bolts,

Above: Hirschfeld drawing of Betty Comden and Adolph Green who successfully bridged the Hollywood/Broadway abyss.

by Gary Marmorstein

where you get your hands dirty because you're making something, not because you've made a social gesture you believe to be beneath you. Other writers escape in other ways. I once sat spellbound as a handdog screenwriter, who had enjoyed a lucrative run and was then unable to give his work away, described the Maine lighthouse he and his family would retreat to when he couldn't take it anymore. (The lighthouse wasn't far enough away, apparently; the screenwriter sold his Beachwood Canyon house and moved to Rome.)

A few writers dream of writing for the theater, reversing the traditional N.Y.-L.A. current. But a failed screenwriter or disgruntled Hollywood studio employee who thinks of getting plays produced is up against tough odds. Though the chances of getting a movie made, even one written on assignment, are notoriously slim, they're no slimmer today than the chances of getting a play produced on or Off-Broadway.

Some numbers here are useful. In the 1925-1926 theater season there were two hundred sixty-three Broadway productions, two hundred-twenty of which were new plays, according to the Burns Mantle *Best Plays* volume of that year. By 1947-1948 the number had dwindled to eighty-five. As Thomas Disch pointed out, in a trenchant essay in the March 1991 *Atlantic*, the Depression and the talkies had worn down the theatergoing habit. In 1967-1968, the subject of William Goldman's *The Season*, there were fifty-eight Broadway shows (by then, commercial television had been glowing carnivorously for twenty years or so). Two years ago there were thirty-five shows. Of course the reasons for these diminished numbers have as much to do with New York real estate, crime, and national economics as they do with competing dramatic media. Whatever the reasons, with odds like these it's pointless to suggest that a dramatist escape the endless compromises of Hollywood, keep his Integrity and write for the theater.

But several prominent playwrights did just that — less out of integrity than because their experiences in Hollywood were bitter or unproductive, or both. Any one of them could easily identify with

Yeats's great poem "To a Friend Whose Work Has Come to Nothing":

Now all the truth is out,
Be secret and take defeat
From any brazen throat,
For how can you compete,
Being honour bred, with one
Who, were it proved he lies,
Were neither shamed in his own
Nor in his neighbours' eyes?
Bred to a harder thing
Than Triumph, turn away
And like a laughing string
Whereon mad fingers play
Amid a place of stone,
Be secret and exult,
Because of all things known
That is most difficult. (1913)

These writers left Hollywood, taking "defeat from any brazen throat," and continued to write; only later did they achieve prominence.

This happened even during the Silent Era — as early as 1919, when the twenty-seven-year-old playwright Elmer Rice came west at Samuel Goldwyn's behest. A New York attorney who had attracted attention several years earlier with his first solo play *On Trial*, Rice gave up his law practice and moved with his wife into a house on Crenshaw Boulevard. Rice reported for work on the Goldwyn lot at one hundred-fifty dollars per week. Already he had his guard up about writing for the movies. He knew the recent story of Belgian playwright Maurice Maeterlinck, the 1911 Nobel Prize-winner in Literature, who had been summoned by Goldwyn to come up with great scenarios. ("Mr. Maeterlinck, I expect big things of you," Goldwyn is reported to have said. Maeterlinck's movie ideas proved to be as abstract as his symbolist plays, and he left town soon after Rice's arrival — surely the only instance of a Nobel laureate "failing" completely in Hollywood.) In a few brief months Rice ankleed, as the trades say, to Famous Players. Despite the healthy salary, Rice found scenario writing deadly, Los Angeles even more so. "[Los Angeles] has the provincialism of a small town and the discomforts of a metropolis, yet it lacks the intimacy of one and the excitements of the other," he wrote in his autobiog-

raphy. While he wrote continuity, Rice awaited word on a new Arthur Hopkins production of *On Trial*. He recalled his frustration with his current position: "As on the Goldwyn lot, any suggestion [at Famous Players] that partook of novelty was met with the standard inquiry 'Yes, but will Lizzie like it?' Lizzie was the hypothetical Midwestern small town waitress who represented the norm of the motion picture audience. I had nothing against Lizzie or her craving for satisfaction of her simple tastes, but I did not want to spend any considerable part of my life catering to them. When I mentioned my discontent to Jeannie MacPherson, Cecil B. DeMille's scriptwriter, she said, 'Maybe you just haven't found your place in pictures.'" Rice must have agreed. He returned to New York and resumed writing plays. He went on to write *The Adding Machine* (1923), *Street Scene* (1929 Pulitzer Prize), and *Counsellor-at Law* (1931). The movie version of *Street Scene*, produced by Goldwyn, may bring back memories of Alfred Newman's Gershwin-esque, symphony-of-the-city score, while the movie version of *Counsellor* still delights us with John Barrymore's performance as the Jewish attorney. But playwright Rice refused to work in the movies again. In fact Rice directed the Broadway production of *Street Scene* and all of his subsequent plays, as though further girding against the impotence he'd felt while in Hollywood.

In 1929, with Broadway still hosting more than two hundred productions, struggling actor Sidney Kingsley, a native New Yorker with a degree from Cornell, moved to Los Angeles to work as a reader at Columbia Pictures. Meanwhile he hammered out his own play, which he called *Crisis*. After several options that went nowhere, the play was picked up by the Group Theater. Directed by Lee Strasberg, it was produced as *Men in White* in 1933 and became the Group Theater's first huge hit. (It received the Pulitzer Prize and was filmed the following year at MGM.) The screen adaptation of Kingsley's later play *Dead End*, directed by William Wyler, is perhaps best remembered for introducing the Dead End Kids to movie audiences, and for an early, chilling, villainous performance by Hum-

phrey Bogart. The screenwriter was Lillian Hellman who, just six years earlier, had also worked as a reader — at MGM.

"Hellman hated her job," according to her biographer William Wright. "It was a substantial come down from the casual yet prestigious [New York publisher] Liveright offices [where Hellman had read manuscripts], and it lacked even the freedom of movement and independence of press-agentry." Hellman had arrived in Los Angeles to join her husband Arthur Kober, a former press agent and journalist turned playwright and screenwriter. Bored by her role as a nice Hollywood housewife, Hellman got herself the reader's job in Culver City, earning her fifty-five dollars a week. The job, with what Wright calls its "long hours and low pay, the degrading regimentation in a row of equally underpaid and probably equally bright readers," raised her political consciousness, even if it did nothing for her writing. That would come later.

Oddly, despite her unhappiness working as a reader, at the bottom of the studio's so-called creative staff, Hellman didn't retreat to New York as so many other dramatists would. While married to Kober, Hellman fell in love with Dashiell Hammett. Through Hammett, Hellman socialized with some of the most famous writers of her day — Faulkner, S.J. Perelman, Nathanael West, and the transplanted Algonquin crowd — before she earned her own fame from playwriting.

In the Thirties, scores of journalists came to Los Angeles to write for the movies. An entire network of reporters brought each other west. (Everyone knows of Herman Mankiewicz's wire to Ben Hecht, "... MILLIONS TO BE GRABBED OUT HERE AND YOUR ONLY COMPETITION IS IDIOTS. DON'T LET THIS GET AROUND.") Reporters arrived with their own stories and clips. They crackled with teletype rhythms that were ripe for the talkies, especially the new screwball comedies. They were used to writing under deadline. And, perhaps most important, they didn't bridle at working for bosses they couldn't stand.

Most playwrights, on the other hand, were used to writing alone, or at least without interference, and were believed to be difficult. They looked to Manhat-

tan as Moslems look to Mecca. Broadway houses were still plentiful enough, Forty-second Street was not yet the round-the-clock sideshow of crime and squalor it would become, and at least ten daily newspapers thrived, providing the advertising, criticism, and intellectual debate that help the commercial theater survive.



Contemporaries like Tom Stoppard, Sam Shepard, and David Mamet have also experienced the frustration of Hollywood.

Also, playwrights continued to see the theater as more rewarding — emotionally if not financially. When Tennessee Williams spoke of actors receiving "waves of love" from a live audience, he might as well have been referring to play-

wrights. No non-directing screenwriter can experience quite the intense affection that a playwright feels when he's stirred his audience.

Perhaps knowing this in their bones, some aspiring Thirties playwrights marked time in the Hollywood trenches. Donald Davis banged out second features for Paramount before collaborating with his father Owen, previously considered the king of lurid Broadway melodramas, on an adaptation of *Ethan Frome*. The play was a hit on Broadway in 1935, a season that included the original production of *Dead End*, Robert E. Sherwood's *Idiot's Delight*, and Maxwell Anderson's *Winterset*. John Patrick worked on the "Mr. Moto" series at Twentieth Century-Fox before he finally brought his play *Hell Freezes Over* to New York. His subsequent Broadway success with *The Hasty Heart* (1945) and *Teahouse of the August Moon* (Pulitzer Prize 1953) renewed in turn his screenwriting career: through the Fifties he lent his light touch to such romantic confections as *Three Coins in the Fountain* and *Love Is a Many-Splendored Thing*, the musicals *High Society* and *Les Girls*, and the melodramatic adaptation of James Jones's novel *Some Came Running*.

Before World War II, "serious" dramatists usually regarded movies merely as a way to earn quick money. Even when they could acknowledge the movies' influence, on the public or on themselves, it was with a certain backhandedness. In 1937, after making a name for himself in the theater with *Waiting for Lefty* and *Awake and Sing!*, Clifford Odets published an article in the *New York Times* (excavated by his biographer Margaret Brenman-Gibson) imploring his fellow playwrights to write about their peculiarly American experience:

Let us, for once, give the movies some credit. They have spoken to this people. The movies have explored the common man in all of his manifestations — out of the Kentucky mountains, out of the Montana ranch house, out of the machine shop, from the docks and alleys of the great cities, from the farm, out of the hospitals, airplanes, and taxicabs . . .

What does all this have to do with

playwrights and the stage? Merely that it is about time that the talented American playwright begin to take the gallery of American types, the assortment of fine vital themes away from the movies . . .

Throughout his life Odets remained ambivalent about writing for the movies as opposed to the stage. (For my money, his most powerful work was on the script for the movie *Sweet Smell of Success*, and in his furious anti-Hollywood play *The Big Knife*.) Despite his apparent success working in the movies, Odets ultimately viewed his Hollywood years as wasteful.

Our most acclaimed Hollywood failure was surely Tennessee Williams. Williams had had several one-acts and a couple of decidedly minor plays produced when, in 1943, his agent Audrey Wood secured him a six-month contract to write for MGM. Twenty-nine at the time, Williams took a bungalow on Ocean Avenue in Santa Monica and reported for work in Culver City. Assigned to adapt a novel, *The Sun Is My Undoing*, expressly for Lana Turner, Williams just couldn't please his bosses. Put to work on a script which would become a "starring vehicle for a female child" (probably Margaret O'Brien), Williams recalled in his *Memoirs* that he "threw in the sponge." Sometime during his employment Williams played around with an original story called *The Gentleman Caller*.

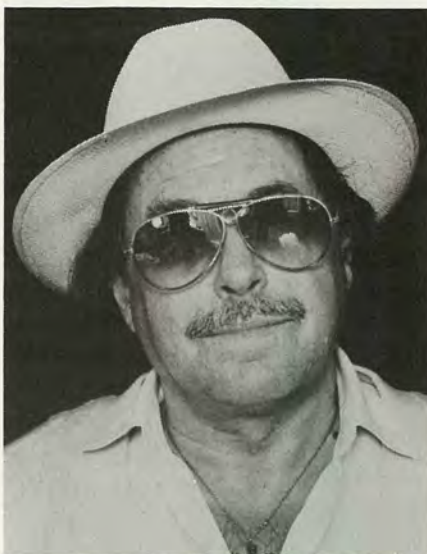
Screenwriter Nat Perrin, who wrote for the Marx Brothers and Abbott & Costello, gave Lee Server an entertaining account of this same period in Williams's life:

[Producer Leon Gordon] needed work done on a script, and they decided to try it on this new writer, Tennessee Williams. Williams read the script, and he came in for his meetings with the producers to say what he thinks about the story, how he would approach it. And right away, the producer says, "This guy's a *weirdo*," and dismisses him. A second producer has him do some work, with the same result — "he's a *weirdo*." And a third producer, the same. And the studio thought, "Christ, we've got a real turkey here."

Milton Beecher was authorized to discuss it with him and see if there

was anything they could do with him. And Milton called him in and said, "Why don't you go away and write something of your own, what you think would be a good motion picture script for Metro."

Anyway, Williams goes off and works on a script for two, three months, his own story, "for Metro." And he hands the script in and they read it. And now they're *sure* they've got a nut on their hands. They called him in again and said, "Look, this script, it just . . . *isn't* Metro." And they said, "Suppose we make a deal. You can keep our script . . . and we tear up the contract." Now, most writers, knowing they had four months' salary coming, would say,



Tennessee Williams had much better luck with plays than with scripts.

"The hell with you, keep the script, I'll take the money." But Tennessee Williams was obviously a young man who believed in his work, and he said, "Oh, that sounds fine." And they tore up his contract for, I think, two hundred and fifty dollars a week, and he took his script and left the studio. That script turned out to be *The Glass Menagerie*. . .

MGM would subsequently release film versions of the Williams' plays *Cat on a Hot Tin Roof*, *Sweet Bird of Youth*, *Period of Adjustment*, and *Night of the Iguana*. But *The Glass Menagerie* remained out of that studio's reach. (It was produced at Warner Brothers.) For the remainder of

his life, Williams would be alternately pained or amused by Hollywood's treatment of his plays. Even his own adaptation of *A Streetcar Named Desire* caused him some anguish when members of the Production Code Administration, the industry's self-appointed morals cops, couldn't help tampering with it.

Williams wasn't the only writer who preferred keeping his property to taking the money. In 1949, fresh from his success with *The Naked and the Dead*, twenty-six-year-old Norman Mailer was drawn to Hollywood — again by the indefatigable Goldwyn. Mailer and his political mentor Jean Malaquais went to work on an original story for Goldwyn, who agreed to pay fifty thousand dollars for a completed screenplay. With ninety pages turned in, according to Mailer biographer Hilary Mills, Goldwyn instead offered Mailer and Malaquais five thousand dollars to shelve the project. The writers spurned the offer. Mills writes, "Mailer's breaking of the Goldwyn contract became the stuff of legend in Hollywood, where it was assumed that no one would throw away money on principle." Mailer was then seen as relatively shy and soft-spoken, not yet reinvented as the Literary Lion who shakes the Establishment between his choppers. Mailer escaped Hollywood the following year, for Cape Cod. Although no one's idea of a great playwright, he would go on to dramatize his own Hollywood novel *The Deer Park*.

So, even if we don't possess Mailer's fortitude or Hellman's steeliness, we may discover that there's a writing life after Hollywood. Broadway, where the voltage is considerably dimmer than it was yesterday, may no longer be a viable alternative. But exciting new plays emerge most seasons, in California as well as Off-Broadway and elsewhere, and some of them are composed by men and women who couldn't negotiate the compromises and absurdities of commercial scriptwriting — or who never even made it that far. Retreating from Hollywood, these playwrights followed Yeats's counsel, in their fashion, remaining secret through their failures and exulting in the certainty of their own gifts. Long after their dark days in studio cubicles are forgotten, their work survives. □



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Kim Foscatto, *Sound Design*
Jane Hall, *Assistant Lighting Designer*
Gerard Howland, *Costumes*
Robert Morgan, *Costumes*
Constanza Romero, *Costumes*
Steven Rubin, *Scenery*
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
Jennifer Kimball,
Shannon Sipes, *Interns*

SCENE SHOP

Edward L. Raymond, *Shop Foreman*
Randall Reid, *Lead Builder*
William Bradley Moore, *Shop Mechanic*
Douglas E. Williams, *Shop Mechanic*

Dale Haugo, *Lead Scenic Artist*
D.L. Campbell, *Scenic Artist*
Leonard Lucas, *Buyer*

COSTUMES

David Draper, *Costume Shop Manager*
Thien Ma, Gottfried Meinek, *Tailors*
Nina Parker, *Accessories Head*
Joan Hirtzel, *Head Stitcher*
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 Clay, *Intern*

STAGE DOOR THEATER STAFF

Suzanna Bailey, *Crew Head*
Michael Chevor,
Stage Technician

Jean Fredrickson, *Wardrobe*
Mark Luevano, *Stage Technician*

BACKSTAGE STAFF

Jim Dickson, *Production Electrician*
James Kershaw, *Stage Doorman*

NEWS FROM THE AMERICAN CONSERVATORY THEATER

A "Season of Discovery" 1992-93 Theater Season Unveiled

On March 23 at a press conference at San Francisco's Warwick Regis Hotel, Artistic Director Designee Carey Perloff revealed an exciting roster of plays for the 1992-93 American Conservatory Theater "Season of Discovery" — her premier season as Artistic Director of A.C.T. Ms. Perloff was joined by incumbent Artistic Director Edward Hastings, A.C.T. Managing Director John Sullivan, President of the Board of Trustees Alan L. Stein, actress Jean Stapleton, directors Benny Sato Ambush and Richard Seyd, and numerous company members as she announced the schedule of activity she will undertake when she assumes artistic leadership of A.C.T. on June 1. With seven powerful dramas Perloff called "fusions of sensual and cerebral experience," the 1992-93 season will be mounted on the stages of the Marines Memorial Theatre and the Stage Door Theater from October



Carey Perloff announced the 1992-93 season, in which she will direct two productions: August Strindberg's *Creditors*, opening the season October 7; and Euripides's *Hecuba*, with Olympia Dukakis in the title role.

to June in one non-stop breathless excursion that promises to be unabashedly theatrical.

The "Season of Discovery" opens in early October at the Stage Door Theater when Ms. Perloff stages her first production at A.C.T. — August Strindberg's *Creditors*. Mysterious, passionate, and intriguing, *Creditors* unfolds when a stranger arrives at a seaside resort and offers aid to a young artist beset by marital difficulties. The Cleveland Grand Opera is the setting for the second show of the season — a frenetic, coloratura farce for Italian operatic virtuoso, orchestra, and bellhop, Ken Ludwig's *Lend Me A Tenor*, directed by newly appointed Associate Artistic Director Richard Seyd, also opening in October, at Marines Memorial.

In December, Associate Artistic Director Benny Sato Ambush will direct one of two plays currently under consideration: David Feldshuh's *Miss Evers' Boys*, or *Pecong*, a new work by Steve Carter. Based on one of the most shocking chapters in American medical history — the Tuskegee Study of Untreated Syphilis in the Negro Male — *Miss Evers' Boys* focuses on a black public health nurse who con-

fronts her choices of accountability and ethics as she re-examines her role in the longest non-therapeutic experiment on human beings. Steve Carter's *Pecong* transports the myth of Medea to a Caribbean "island of the mind," where magic, sorcery, and a fiery "pecong" competition explode on stage. A steamy saga about a love so obsessive it knows no bounds, Carter's new work reinvents the tragedy of Medea and Jason with a calypso sensibility.

The New Year opens with two classic dramas of passion and suspense — John Webster's gripping Jacobean revenge tragedy *The Duchess of Malfi*, opening in January 1993 at the Marines Memorial Theatre, directed by Robert Woodruff; and Euripides' *Hecuba* at the Stage Door Theater in February, directed by Carey Perloff, with an original score by David Lang. Olympia Dukakis will portray Priam's Queen who avenges her children's deaths after the fall of Troy.

Millicent Jordan's perfect little soiree for Lord and Lady Ferncliffe gets derailed in George S. Kaufman and Edna Ferber's

Continued on page P-24



American Conservatory Theater Associate Artistic Director Benny Sato Ambush will direct one of two plays under consideration: David Feldshuh's *Miss Evers' Boys* or *Pecong* by Steve Carter, opening in December at the Stage Door Theater.



Actress Jean Stapleton joins A.C.T. in *The Learned Ladies*, with actor Sydney Walker, to be directed by Richard Seyd; and also appears in her own one-woman show during the holiday season, *Bon Appetit!* at the Marines Memorial Theatre.

25

THE SILVER SEASON

A Quarter Century of Plays and Players

Lawrence Hecht is truly a man for all seasons. Now in his 19th year with the American Conservatory Theater, Larry has performed in over 30 A.C.T. productions, and has played a part in virtually every aspect of its artistic, administrative, and educational development.

Larry was born and raised in Salt Lake City, Utah. In 1967, he won a full scholarship to the University of San Francisco (USF), and his fate was sealed. Once in the Bay Area, he was caught up in the radical fervor that defined college in the 1960's. Originally a Political Science/International Law major, he soon discovered that the real political activism going on around him in rallies and marches and down on Haight Street was more interesting than ivory tower booklearning. Succumbing to the exciting spirit of the times, Larry joined the action in USF's Theater Department.

Following graduation, Larry taught theater at St. Ignacius High School before joining A.C.T.'s Summer Training Congress in 1972, immediately after which he entered the Conservatory's Advanced Training Program (A.T.P.). While Larry has maintained his ties with USF, and has acted, directed, and served as Director of Actor Training at the Pacific Conservatory of the Performing Arts (P.C.P.A.) in Santa Maria, California, he has never left his home base at A.C.T. for long.

Larry's recent performances with A.C.T. include his portrayal of Claudius in last season's *Hamlet* and his appearances this year as Gooper in *Cat on a Hot Tin Roof*, and Frank Chesney, the temporarily impoverished, yet debonair father in A.C.T.'s Silver Season revival of *Charley's Aunt*. Larry has also performed with Berkeley Repertory Theatre and the San Jose Repertory Company, and last year appeared in *The Curse of the Werewolf*



Lawrence Hecht

at Theatre on the Square and in Encore Theatre's production of *Search and Destroy*. He is currently portraying Maurice, the Jewish psychiatrist, as well as alternating with William Hurt in the role of Halder, in this production of C.P. Taylor's *Good*.

In addition to performing, Larry has shared his myriad gifts with others by teaching Voice and Acting in the A.C.T. Conservatory. He served as Assistant Conservatory Director under Allen Fletcher, and assumed Directorship of the Conservatory for four years, from 1984 to 1988. As Artistic and Repertory Director of the Company, Larry helped shape the character of numerous A.C.T. productions. In 1988 and 1989, he was invited to teach at the National Institute of Dramatic Art in Sydney, Australia. While there he met his wife, Alison Strahan, also a *Good* cast member.

Larry has had a distinguished career as a director, staging three mainstage productions for A.C.T. at the Geary Theater — *The Dolly*, *Translations*, and *'night*

Mother — several productions for the Plays in Progress series, and dozens of A.T.P. studio productions. His directing credits also include numerous productions for USF, the Encore Theatre Company, and the Summer Repertory Theatre in Santa Rosa, California, as well as P.C.P.A. productions of *Harvey*, *Major Barbara*, and *Bus Stop*.

Larry's bright blue eyes light up as he reflects on the days when A.C.T.'s foundation as a revolutionary repertory company was laid:

"Although this is technically my 19th season as a Company member, I've actually been part of A.C.T. since its second season in San Francisco in 1967. For all of us theater students, A.C.T. was the dream. It was *the* game in town, in the world, really, as far as I could see. In college I had friends who worked in the box office at the Geary Theater, and they used to let me sneak in the back to watch my heroes in action: Peter Donat, Ken Ruta, Ray Reinhardt, Bill Paterson. They were the gods. I saw *everything*.

"I remember one time I was sitting in the audience watching Ken and Ray perform a scene from *St. Joan*. They simply sat across from each other and talked for 20 minutes without moving. There wasn't so much as a breath in the theater. I thought, 'Wow, *this* is what I want do with my life.'

"Then, when I got into the A.T.P., I could hardly believe I was in the same classroom with some of those guys. More amazing yet is that all of them have become my family now. Ken Ruta was my first teacher at A.C.T. — we finally acted together, after 19 years of friendship, in this season's *Cat on*

a *Hot Tin Roof*. Allen Fletcher was my mentor and role model in many ways — personally, in terms of growing up, as well as professionally. Allen was really it in terms of training and development for me. And the list goes on: Frank Ottiwell, Bonita Bradley, Sabin Epstein, J. Steven White. All these folks who are my friends now, were my teachers back then. And of course, there's Anne Lawder, who was my speech teacher, and has since played my mother at least 90 times.

"That's one of the great things about this place. Through bad times, through good times, you're always with family, people you grew up with.

"I had a great time in my first professional mainstage role, after graduating from the A.T.P. in 1973. I played Lord Stanley, the Earl of Derby, in Bill Ball's famous spaced-out production of *Richard III*. There was one scene in which the whole court faced the audience, and we held pool cues that looked like staffs. We all had on outrageous wigs, weird, battleship grey, Star Trek-type costumes, and far-out makeup. I remember cracking up every night, muttering to Laird Williamson standing next to me, 'Do *you* know what we're doing here?' But I realized later that, as strange as it seemed to me at the time, visually it was a stunning production. There was no one who could do visuals like Bill Ball. I learned a great deal from him that I still use in directing and teaching.

"That was a fantastic season, and I worked with so many tremendously talented people. Almost all the friends of my life have come from this place.

"Another reason why I have stayed true to A.C.T. is that I've enjoyed the opportunity to change hats frequently. Creativity can be stifled when you're no longer having fun. But at A.C.T., I never get bored. First I acted, then I added teaching, and directing, and administration. A few years back, I directed 13 productions in 12 months, and just burned out on directing. So I've concentrated on acting since then. When the fun goes out of that, it's comforting to know there will still be a place for me here. I really love teaching — it may be the thing I do best — so that may be where I'll put my energy next.

"It's kind of hard for me to talk



In 1988 Lawrence Hecht played Jake in A.C.T.'s production of Sam Shepard's disturbing family drama *A Lie of the Mind*, directed by Albert Tskazaukas.

about A.C.T., because for the last 20 years I've literally lived here, spending more time in this building and across the street in the Geary Theater than anywhere else in the world. When someone asks me to talk about

the history of A.C.T., they're asking me to comment on my own house. I know every crack in every wall, and have probably swept every floor. A.C.T.'s story is on-going, continuous, and happening now. It's my life!"



Lawrence Hecht portrayed an idealistic merchant who, along with his wife (Kate Brickley) led a bizarre plot to overthrow the Gods in A.C.T.'s 1988 production of *Feathers; Variations on Aristophanes' The Birds*, by Stanley R. Greenberg, and directed by John C. Fletcher.

MARTY SCHUL

Good Important Dates

1918

Treaty of Versailles creates Weimar Republic. Official army disbanded. "Freikorps" — demobbed vigilante group opposed to the Republic — formed; forerunners of Nazism and "Sturmabteilung" (SA).

1919

Hitler joins the German Labor Party (GLP) — policies are anti-Semitic, anti-Marxist, anti-capitalist, anti-democratic, anti-Versailles.

1920

German Labor Party becomes National Socialist German Workers' Party (NSDAP) with 6,000 members.

1921

Hitler becomes leader of NSDAP. Captain Ernst Röhm founds the SA — Storm Troops — to protect infant Nazi Party. Exchange rate: 75 marks to the dollar.

1922

Beginning of economic crisis: 400 marks to the dollar. Germany defaults on timber deliveries.

1923

France and Belgium occupy the Ruhr. January: 18,000 marks to the dollar; July: 160,000 marks. August: 1 million marks. November: attempted Nazi coup to gain power in Bavaria — Munich "Putsch" — a failure. Nazis arrested, imprisoned, some flee. NSDAP banned. 4.2 billion marks to the dollar.

1924

Inflation under control. French troops withdraw. Hitler released. Germany admitted to the League of Nations, signs international pact to demilitarize Rhineland.

1925

NSDAP reconstituted with Himmler local Nazi official. "Staatssache," Hitler's eight-man body guard, becomes the "Schutzstaffel" (SS).

1927

Joseph Goebbels made "Gauleiter" (District Leader) of Berlin. Official army bans SA.

1928

Elections: Social Democratic Party 29.8%, Center Party 15.1%, Nazis 2.8%. (Nazis poll 810,000 votes — 12 members.) Goebbels enters the Reichstag.

1929

Heinrich Himmler appointed head of SS. Wall Street Crash — Europe affected by slump.

1930

Election: NSDAP polls 6,409,600 votes — 117 members. 100,000 SA now in official army.

1931

Reinhold Heydrich joins SS and creates an intelligence service — "Sicherheitsdienst" (SD). Hermann Goering controls his own intelligence service — the "Gestapo."

1932

6,000,000 unemployed. March elections: no clear majority. July: third election in five months, Nazis win 37.4% of votes. Goering president of Reichstag. November elections: Hitler cannot secure working majority. Nazi tide ebbing.

1933

SS numbers 50,000. Himmler also head of Munich police. Hitler made Chancellor. Communist meetings broken up. Anti-Jewish rioting. Reichstag set on fire by SA agents. Emergency measures. Boycott of Jewish shops. Dachau, first camp for "protective custody" of opposition run by SA. Berlin book burning — other "spontaneous" demonstrations staged by Goebbels. Communist and socialist deputies arrested. Ten camps established with 25,000 inmates. Enabling Act provides for government by Cabinet only. Hindenberg dies; Hitler takes over as Chancellor and President.

NSDAP is only party. The Party becomes the State. Exclusive legislative powers. Hitler created Fuehrer with absolute power. Introduction of law of sterilization, with nine categories. Reich Chamber of Culture: Party members only given commissions for work. 37,000 Jews emigrate. SA numbers 4,500,000. Hitler tries to destroy power of radical left wing.

1934

Röhm proposes SA as People's Army. SA ordered on month's leave; wearing uniforms banned. Himmler controls all political police. "Night of the Long Knives." Hitler purges his own party, slaughter of SA leaders, 66 victims including Röhm. Nuremberg rally, *Triumph of the Will*. Eichmann taken from SS to serve as an expert on Jewish and Zionist affairs. Jews banned from Stock Exchange. 23,000 emigrate.

1935

Nuremberg Laws established. Complete disenfranchisement of German Jews. 21,000 emigrate.

1936

Gestapo and SS under Himmler take over political police.

1938

Ernst von Rath shot. "Night of the Broken Glass" — in retaliation for von Rath's assassination, 815 shops destroyed, 171 homes burnt, 119 synagogues burnt, 76 destroyed. 20,000 arrested and 36 killed. Goering demands 1 billion marks from the Jews as reparations for the "spontaneous" damage to their own property.

1939

Germany invades Poland. England and France declare war on Germany.

— From *Good*, by C.P. Taylor. Methuen London Ltd.

Special thanks to Jack Shouse, David White, and David Eakin.

American Conservatory Theater

presents

GOOD

(1981)

by C.P. Taylor

Directed by John C. Fletcher
Scenery by Jeffrey Struckman
Costumes by Beaver Bauer
Lighting by Derek Duarte
Musical Direction by Milcho Leviev
Sound by Stephen LeGrand
Hair and Makeup by Rick Echols
Assistant Director Cianna Stewart

The Cast

Crooner Casey Daly
John Halder William Hurt
Nurse Lynne Soffer
Doctor Josiah Polhemus
Mother Joy Carlin
Maurice Lawrence Hecht
Helen Julia Fletcher
Bouller/Höss Philip Stockton
Anne Grace Zandarski
Major (Freddie) David Maier
Hitler/Eichmann Stephen Paul Johnson
Elizabeth Vilma Silva
Bok Philip Brotherton
Piano Player Milcho Leviev

Ensemble

Mark Manske, Laurie McDermott, Julie Oda, Robert Parsons, Carlos Papierski, Shawn Michael Patrick, Adam Paul, Susan Pilar, Adrian Roberts, Alicia Sedwick, Mark Silence, Alison Strahan, Brenda Yungeberg

There will be one intermission.

Understudies

Crooner — Richard Butterfield; Halder — Lawrence Hecht; Nurse — Alicia Sedwick; Doctor — Adrian Roberts;
Mother — Lynne Soffer; Maurice — Philip Stockton; Helen — Vilma Silva; Bouller, Hoss — Mark Silence;
Anne — Laurie McDermott; Freddie — Richard Butterfield; Hitler, Bok — Adam Paul; Eichmann — Richard Butterfield;
Elizabeth — Julie Oda; Ensemble — Debra Blondheim, David Draffin

Stage Management Staff

Karen Van Zandt and Bruce Elsperger

This production is made possible in part through the generous corporate support of
AT&T, American Express, and Delta Dental Plan of California.

C.P. Taylor

1929-1981

by Susan Friesner

*"I want to write a play about the concentration camps.
It's got to be a comedy. It's the only way to deal with the subject."*

— C.P. Taylor to Tom Haddaway

From Working Class Bloke to Playwright

Although Cecil Philip Taylor lived for most of his adult life in the northern area of Britain known as Northumberland, he was by birth a Scot, born into an Orthodox Jewish family living in the Govanhill district of Glasgow. His Jewish heritage was important to him. Taylor was brought up in a community that held firmly to its historic past and strong sense of a distinctive culture, with a set of attitudes rooted in both pride and fear. The memories of pogrom — organized massacre — were never far below the surface in a neighborhood largely established during the huge flood of emigration from Eastern Europe throughout the 1880's and after.

Gradually, however, Taylor broke away from the world in which he grew up. At the age of 14, Taylor left school, and his education from then on was what he undertook himself. He worked first as a radio and television repairman, while in his spare time he continuously wrote poems and short stories. Finally, since "the stories were nearly all dialogue anyway," he thought of trying his hand at plays.

Years later, Taylor said that being a salesman had "dried up his soul." There were, however, compensations. "The job left me plenty of time to write, and that was what I wanted to do." He wanted to do it so much that eventually he gave up sales work and devoted his time entirely to writing.

The extent and range of Taylor's work is startling. By the time of his sudden death in 1981, he had written some eighty plays, including *Aa Went to Blaydon Races*, *Allergy*, *The Black and White Minstrels*, *Bread and Butter*, *And a Night-*

ingale Sang . . ., *Bring Me Sunshine*, *Bring Me Smiles*, *Bandits*, and his most successful play, *Good*. Many of Taylor's plays were first performed at the Traverse Theatre Club in Edinburgh. Taylor also wrote for several community theater groups in the Newcastle area, where he had made his home, working particularly successfully with a group called Live Theatre. His output includes a large number of plays for television and radio, and his work has been performed by companies as diverse as the Northumberland Youth Theatre and the Royal Shakespeare Company.

In 1977, the director Howard Davies chose Taylor's play *Bandits* as part of the Royal Shakespeare Company's (R.S.C.) season of new plays to be performed at the Warehouse Theatre in London. The success of this production prompted Davies to invite Taylor to write another play for the company, and the eventual result was *Good*, first performed by the R.S.C. on September 9th, 1981.

Good Man's Bargain With The Devil

Good had actually started many years earlier as a request from Michael Bogdanov (with whom Taylor had worked when they were both involved in the Tyneside Theatre Company) for an adaptation of *Faust*. Although this project never came to fruition, the early drafts of *Good* show the connection with *Faust*. The second draft begins with a quote from Goethe: "Universal Ideas and Great Self-Conceit are always apt to cause horrible mischief." In early versions, the central character we ultimately come to know as Halder is called Faust, and there is a character named Mephistopheles who eventually becomes Hitler.

Halder's terrifying significance lies in the fact that he is no monster from a nightmare world safely contained within the past, but that he is only too recognizably human. Taylor's play is a graphic illustration that civilized values cannot be assumed to be synonymous with Higher Education, the wish to be a loving husband, or an appreciation for the arts. Expertise on Goethe's *Faust* has not taught Halder anything about the real nature of bargains made with the devil. One can not make easy assumptions about the ennobling influence of the arts in a world where organizers of concentration camps are fond of classical music.

It is not barbarously inhuman feelings, but, rather, desperate attempts to cope with a senile mother that cause Halder to write a book about euthanasia. It is on the grounds of compassion and humanity that he argues for ending the lives of the incurably and hopelessly insane. His book is enthusiastically received by Nazi Party functionaries who see no trace of irony in their wish to stress the humanitarian nature of their program. Self-interest is soon translated into philanthropy, and evil becomes sanitized in the language of business and routine medical procedure. Halder's involvement in what is called the "processing of the diseased and unfit" becomes a perfectly reasonable, indeed commendable, human activity. His selfdeluding justifications are only too plausible.

Good is close to Taylor's own experience in ways he evidently found painful — Taylor himself left his wife and children for a young woman, and his old mother also went blind. Avram Taylor recalls seeing his father Cecil trying to help his mother feel her way around the room, as Halder does. In a way, both Halder and Maurice are C.P. Taylor, painfully debating with

himself. Halder ultimately must be seen as a man, not a monster. Taylor in fact described him as "a nice bloke, a man who merely has a facility for switching himself off from reality by setting himself to music. Somebody like me."

When It Hurts To Laugh: Tragedy As Musical Comedy

The extraordinary thing about this play is that its tragic and terribly important theme is expressed in a form that in many ways is that of musical comedy. The music that Halder constantly hears running through his head is juxtaposed against the action: dance bands playing popular tunes vie with Wagner, Mendelssohn, Sigmund Romberg, and Schubert. It is to the sound of Tauber singing "You Are My Heart's Delight" or of Marlene Dietrich singing "Falling in Love Again" that Halder romances Anne; he sees a vision of his friend Maurice, the Jewish psychiatrist, through the smoke of burning buildings accompanied by the Frankfurt Jewish Male Voice Choir (of all things) singing "Jesu, Joy of Man's Desiring." Maurice himself comments in the play that "the flames are aesthetic. Never seen Frankfurt look more like the set of 'Goetterdaemmerung' at Bayreuth."

Songs and music are important to the tone of the play from the early drafts onward. One of Taylor's manuscript notes reads: "The songs and music are sketchy simply because I found it difficult to get hold of German music of the period, especially pop . . . Hopefully if there are [sic] any, we might use some current German rock." By the time of the final version, the emphasis on specifically German music had shifted — the music in *Good* by German composers is part of the musical tradition of Europe as a whole, and also a part of British life. Most of the popular songs incorporated into the action are from British or American sources. This is not due to the difficulty of locating specifically German material, but because in the final version of *Good* we view Halder through a double lens. He is not only a part of Nazi Germany, but he also represents what life could be here and now.

It is interesting that in some drafts the play is called a tragedy, and in others a comedy. Taylor was struggling to find a

form appropriate to his message. He refers at one point to Goethe's *Prelude in the Theatre*:

Remember you have coarse-grained
wood to split
So take the proper tool
And try to think who you're writing
for . . . People
Come because they're bored at
night . . .
Or see no more in us than masks
and tricks.

Taylor was not the first playwright to recognize that comedy is a serious business, but he is among the best writers who have. The play's early drafts often ramble, but they contain lively theatrical ideas. In one version, for example, circus is used as a metaphor for the Third Reich, and becomes an analog for Halder's clownish acquisition of self-image at the cost of his soul, juggling moral precepts to his own advantage. Taylor's creative theatrical approach, however, is in some ways difficult to realize in practice.

Taylor had enjoyed the way in which Howard Davies directed *Bandits* in an essentially bare space, with people on stage all the time and action which seemed initially random and without motive, but out of which a pattern eventually emerged. Davies himself describes this way of working as "pointillist." As in Seurat's paintings, where individual dots make recognizable forms only when seen at a distance, so the essential form of the play is revealed in its entirety only when the relationship of the parts to the whole becomes clear at the end. This process was what Taylor wanted in *Good*. But since Halder moves rapidly in and out of worlds very different from one another — his domestic world, the world inhabited by S.S. functionaries, etc. — was it necessary to recreate all these worlds in a "realistic" sense? Or was it possible to find an overall manner of presenting these worlds selectively?

Davies also felt that he and the R.S.C. were locked into a "post-Holocaust mentality." "We realized that the more we emoted about this play, or the more we gave historical hindsight about how awful the events were afterwards," said Davies, "the less people would be clear about

those events, and we wouldn't get that ghastly innocence that comes from not knowing how the events encapsulated in the story will actually come out."

Life As Absurd Theater

The R.S.C. production of *Good* was acclaimed by both critics and audiences, but for Taylor himself it was only a very brief taste of national and international success. He died in December 1981, just one month after his fifty-second birthday, and three months after the opening of *Good*. Throughout his life, Taylor remained faithful to his aim of making contact with audiences directly and honestly, whether or not his own vision of the world was likely to be theatrically fashionable. The limited recognition he received during his lifetime should not be seen as a measure of his importance as a playwright, then or now.

Taylor's work was always a constant and painful process of self-exposure, translating deeply felt personal experience into plays characterized by the wryness of their tone. Moreover, he was a profoundly serious writer who frequently chose to express his most passionate personal, social, and political preoccupations not as tragedy, but as farce. What his plays have in common is a preoccupation with the belief that, although life is a serious business, it is also at the same time totally absurd.

Susan Friesner is a Senior Lecturer in the Drama Department of St. Mary's College in Strawberry Hill, England, where she works with undergraduate students studying for an Honours Degree in Drama. Her teaching includes courses on contemporary British and American playwrights and the plays of Shakespeare. It was the R.S.C. production of Good that initially interested Ms. Friesner in C.P. Taylor, and the fact that there is virtually nothing written about him prompted her to research his life and work. She is currently engaged in writing a book about Taylor, and has written an article about him for the New Theatre Quarterly, to be published later in the year. She has been invited to contribute to the program notes for a retrospective of Taylor's plays at the Edinburgh Festival this summer, and will present a paper on him at an International Association of Theatre Critics seminar in Moscow this May.

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The watchwords of those who survived the Holocaust are “Never forget” and “Never again.” The following material has been gathered by director John C. Fletcher to provide a frame of reference for the play you will see tonight. We must never allow ourselves to become immune to what happened under Adolf Hitler.

We must never forget.

“EUTHANASIA”: HITLER’S ORDER

The casualties of the [Second World] War were twice those of the First World War. Killed in action were some 16 million men; civilian deaths, which can only be estimated, probably exceeded that number. Of the civilian dead, about a million and a half were killed in air raids. Many others fell victim to Hitler’s interpretation of eugenics. The war provided an opportunity to eliminate individuals and whole groups considered racially harmful. Thus, substantial numbers of gypsies in Germany were sterilized or gassed. Thus, a program was begun early in the war to murder Germany’s mentally ill. A brief letter from Hitler to the head of his Chan-

cellery and to his personal physician provided the legal basis for that program. It was written in October 1939, but was dated back to the war’s first day. It was a perfect example of the *Fuehrerstaat* in action. No formal law was ever passed to authorize a plan in which, ultimately, about a hundred thousand mentally ill persons were to die. The letter was sufficient.

Adolf Hitler *Berlin, September 1, 1939*

Reichsleiter Bouhler and Dr. Brandt are authorized to extend the responsibilities of physicians still to be named in such a manner that patients whose illness, according to the most critical application of human judgment, is incurable, can

be granted release by euthanasia.

s. Adolf Hitler

[Handwritten notation:] *Given to me by Bouhler August 27, 1940. s. Dr. Guertner.*

— From *Ausgewahlte Dokumente*, by Jacobsen and Jochmann. Reprinted in Remak, *The Nazi Years: A Documentary History*. Prentice-Hall, Inc.

TREBLINKA

Interview with Franz Suchomel,
SS Unterscharfuehrer

Are you ready?

Yes. We can begin.

How’s your heart? Is everything in order?

Author’s Note

Although *Good* is obviously based on facts of recent history, documentary material, and is peopled in some cases by real characters, this story of how a ‘good’ man gets caught up in the nightmare of the Third Reich is a work of the imagination.

What the tragedy which I have written as a comedy, or *musical-comedy* is about will hopefully emerge in the performance. If it proves the good play we hope it is, like all good plays, it will have a special meaning, or shade of meaning, for each person who experiences it.

The writing of the play is my response to a deeply felt, and deeply experienced trauma in recent history, the Third Reich’s war on the Jews, as well as an intellectual awareness, not at all deeply felt, of my role as a ‘Peace Criminal’ in the Peace ‘Crimes’ of the West against the Third World — my part in the Auschwitzes we are all perpetrating today.

I put ‘crimes’ in inverted commas, because my concept of history — which will hopefully emerge from the play — is not quite simple enough to allow me to see the anti-social activities of the Third Reich, or of the West today, as simply criminal. If the problem were so simple, the solution might

then be equally so.

I grew up during the war under a deeply felt anxiety that the Germans might win the war, overrun Britain and that I and my mother and father would end up, like my less fortunate co-religionists, in a Nazi Death Camp — perhaps specially built in Scotland or England.

There seems to have been some pressure building up in me for a long time to write a play about the Final Solution, marking and responding to a great historical and personal trauma. Not as a Jew, wanting to add my wreath to those already piled high at the graves of the Six Million, but as my own little gesture to revive their memory in our consciousness. It still seems that there are lessons to be learned if we can examine the atrocities of the Third Reich as the result of the infinite complexity of contemporary human society, and not a simple conspiracy of criminals and psychopaths. The ‘Inhumanities’ seem to me only too human and leading to a final Final Solution to end all Final Solutions — the solution to the Human Problem, a nuclear holocaust.

— C.P. Taylor

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Oh, my heart — for the moment, it's all right. If I have any pain, I'll tell you. We'll have to break off.

Of course. But your health, in general, is . . .

The weather today suits me fine. The barometric pressure is high; that's good for me.

You look to be in good shape, anyway. Let's begin with Treblinka. I believe you got there in August? Was it August 20 or 24?

The eighteenth.

The eighteenth?

I don't know exactly. Around August 20. I arrived there with seven other men.

From Berlin?

From Berlin.

From Lublin?

From Berlin to Warsaw, from Warsaw to Lublin, from Lublin back to Warsaw and from Warsaw to Treblinka.

What was Treblinka like then?

Treblinka then was operating at full capacity.

Full capacity?

Full capacity! The Warsaw ghetto was being emptied then. Three trains arrived in two days, each with three, four, five thousand people aboard, all from Warsaw. But at the same time, other trains arrived, and since the offensive against Stalingrad was in full swing, the trainloads of Jews were left on a station siding. What's more, the cars were French, made of steel. So that while five thousand Jews arrived in Treblinka, three thousand were dead in the cars. They had slashed their wrists, or just died. The ones we unloaded were half dead and half mad. In the other trains from Kielce and elsewhere, at least half were dead. We stacked them here, here, here, and here. Thousands of people piled one on top of another on the ramp. Stacked like wood. In addition, other Jews, still alive, waited there for two days: the small gas chambers could no longer handle the load. They functioned day and night in that period.

Can you please describe, very precisely, your first impression of Treblinka? Very precisely. It's very important.

My first impression of Treblinka, and that of some of the other men, was catastrophic. For we had not been told how and what . . . that people were being killed there. They hadn't told us.

You didn't know?

No!

Incredible!

But true, I didn't want to go. That was proved at my trial. I was told: "Mr. Suchomel, there are big workshops there for tailors and shoemakers, and you'll be guarding them."

But you knew it was a camp?

Yes. We were told: "The Fuehrer ordered a resettlement program. It's an order from the Fuehrer." Understand?

Resettlement program.

Resettlement program. No one ever spoke of killing.

I understand. Mr. Suchomel, we're not discussing you, only Treblinka. You are a very important eyewitness, and you can explain what Treblinka was.

But don't use my name.

No, I promised. All right, you've arrived at Treblinka.

So Stadie, the sarge, showed us the camp from end to end. Just as we went by, they were opening the gas-chamber doors, and people fell out like potatoes. Naturally, that horrified and appalled us. We went back and sat down on our suitcases and cried like old women.

Each day one hundred Jews were chosen to drag the corpses to the mass graves. In the evening the Ukrainians drove those Jews into the gas chambers or shot them. Every day!

It was in the hottest days of August. The ground undulated like waves because of the gas.

From the bodies?

Bear in mind, the graves were maybe eighteen, twenty feet deep, all crammed with bodies! A thin layer of sand, and the heat. It was a hell up there.

You saw that?

Yes, just once, the first day. We puked and wept.

You wept?

We wept too, yes. The smell was infernal because gas was constantly escaping. It stank horribly for miles around. You could smell it everywhere. It depended on the wind. The stink was carried on the wind. Understand?

More people kept coming, always more, whom we hadn't the facilities to kill. The brass was in a rush to clean out the Warsaw ghetto. The gas chambers couldn't handle the load. The small gas chambers.

The Jews had to wait their turn for a day, two days, three days. They foresaw what was coming. They foresaw it. They may not have been certain, but many knew. There were Jewish women who slashed their daughters' wrists at night, then cut their own. Others poisoned themselves.

They heard the engine feeding the gas chamber. A tank engine was used in that gas chamber. At Treblinka the only gas used was engine exhaust. Zyklon gas — that was Auschwitz.

Because of the delay, Eberl, the camp commandant, phoned Lublin and said: "We can't go on this way. I can't do it any longer. We have to break off." Overnight, Wirth arrived. He inspected everything and then left. He returned with people from Belzec, experts. Wirth arranged to suspend the trains. The corpses lying there were cleared away. That was the period of the old gas chambers. Because there were so many dead that couldn't be gotten rid of, the bodies piled up around the gas chambers and stayed there for days. Under this pile of bodies was a cess-pool three inches deep, full of blood, worms, and shit. No one wanted to clean it out. The Jews preferred to be shot rather than work there.

Preferred to be shot?

It was awful. Burying their own people, seeing it all. The dead flesh came off in their hands. So Wirth went there himself with a few Germans and had long belts rigged up that were wrapped around the dead torsos to pull them.

Who did that?

SS men and Jews.

Jews too?

Jews too!

What did the Germans do?

They forced the Jews to . . .

They beat them?

. . . or they themselves helped with the cleanup.

Which Germans did that?

Some of our guards who were assigned up there.

The Germans themselves?

They had to.

They were in command!

They were in command, but they were also commanded.

I think the Jews did it.

In that case, the Germans had to lend a hand.

MEMO CONCERNING THE "GAS VANS"

Geheime Reichssache (Secret Reich Business)
Berlin, June 5, 1942

Changes for special vehicles now in service at Kulmhof (Chelmno) and for those now being built

Since December 1941, ninety-seven thousand have been processed (*verarbeitet* in German) by the three vehicles in service, with no major incidents. In the light of observations made so far, however, the following technical changes are needed:

1. The vans' normal load is usually nine per square yard. In Saurer vehicles, which are very spacious, maximum use of space is impossible, not because of any possible overload, but because loading to full capacity would affect the vehicle's stability. So reduction of the load space seems necessary. It must absolutely be reduced by a yard, instead of trying to solve the problem, as hitherto, by reducing the number of pieces loaded. Besides, this extends the operating time, as the empty void must also be filled with carbon monoxide. On the other hand, if the load space is reduced, and the vehicle is packed solid, the operating time can be considerably shortened. The manufacturers told us during a discussion that reducing the size of the van's rear would throw it badly off balance. The front axle, they claim, would be overloaded. In fact, the balance is automatically restored, because the merchandise aboard displays during the operation a natural tendency to rush to the rear doors, and is mainly found lying there at the end of the operation. So the front axle is not overloaded.

2. The lighting must be better protected than now. The lamps must be enclosed in a steel grid to prevent their being damaged. Lights could be eliminated, since they apparently are never used. However, it has been observed that when the doors are shut, the load always presses hard against them [against the doors] as soon as darkness sets in. This is because the load naturally rushes toward the light when darkness sets in, which makes closing the doors difficult. Also, because of the alarming nature of the darkness, screaming always occurs when the doors are closed. It would therefore be useful to light the lamp before and during the

first moments of the operation.

3. For easy cleaning of the vehicle, there must be a sealed drain in the middle of the floor. The drainage hole's cover, eight to twelve inches in diameter, would be equipped with a slanting trap, so that fluid can drain off during the operation. During cleaning, the drain can be used to evacuate large pieces of dirt.

The aforementioned technical changes are to be made to vehicles in service only when they come in for repairs. As for the ten vehicles ordered from Saurer, they must be equipped with all innovations and changes shown by use and experience to be necessary.

Submitted for decision to Gruppenleiter II D, SS-Obersturmbannfuehrer Walter Rauff.

Signed: Just

— From *Shoah: An Oral History of the Holocaust, The Complete Text of the Film*, by Claude Lanzmann. Pantheon Books.

THE SHADOW

To refuse the dark side of one's nature is to store up or accumulate the darkness; this is later expressed as a black mood, psychosomatic illness, or unconsciously inspired accidents. We are presently dealing with the accumulation of a whole society that has worshiped its light side and refused the dark, and this residue appears as war, economic chaos, strikes, racial intolerance. The front page of any newspaper hurls the collective shadow at us. We must be whole whether we like it or not; the only choice is whether we will incorporate the shadow consciously and with some dignity or do it through some neurotic behavior. George Bernard Shaw said that the only alternative to torture is art. This means we will engage our creativity (in the ceremonial or symbolic world) or have to face its alternative, brutality.

Any repair of our fractured world must start with individuals who have the insight and courage to own their own shadow. Nothing "out there" will help if the interior projecting mechanism of humankind is operating strongly. The tendency to see one's shadow "out there" in one's neighbor or in another race or cul-

ture is the most dangerous aspect of the modern psyche. It has created two devastating wars in this century and threatens the destruction of all fine achievements in our modern world. We all decry war but collectively we move toward it. It is not the monsters of the world who make such chaos but the collective shadow to which every one of us has contributed. World War II gave us endless examples of shadow projection. One of the most highly civilized nations on earth, Germany, fell into the idiocy of projecting its virulent shadow on the Jewish people. The world had never seen the equal of this kind of destruction and yet we naively think we have overcome it. At the beginning of the 1990s, with the collapse of the Berlin Wall and a new relationship with the Soviet Union, we entered a brief period of euphoria and were convinced that we had left the dark days behind. It seemed nothing less than a miracle that the shadow projection between the United States and the Soviet Union had subsided, after years of the Cold War. Yet here is an example of what human creativity can do: we unconsciously picked up the energy released from the relationship and put the shadow in another place!

Only months later, we were engaged in another struggle, with terrifying technological power behind it. When the United States went to war in the Persian Gulf, once again we saw the rise of primitive psychology — with both sides projecting devils and demons onto their opponents. This kind of behavior, backed up by nuclear arms, is more than the world can bear. Is there a way to prevent these catastrophic wars, which pit shadow against shadow?

Our Western tradition promises that if even a few people find wholeness, the whole world will be saved. God promised that if just one righteous man could be found in Sodom and Gomorrah, these cities would be spared. We can take this out of its historical context and apply it to our own inner city. Shadow work is probably the only way of aiding the outer city — and creating a more balanced world.

— From *Owning Your Own Shadow: Understanding the Dark Side of the Psyche*, by Robert H. Johnson. HarperSan Francisco, A Division of HarperCollins Publishers.

WHO'S WHO



PHILIP BROTHERTON attended the Pacific Conservatory of the Performing Arts in Santa Maria, California, where he performed in productions of *The Foreigner*, *Our Town*, *The Rainmaker*, and the original John C. Fletcher production of *Good*, among many other shows. He lives in San Francisco where he works mostly behind the scenes in television and film production. He returns to the stage for the first time since appearing in John C. Fletcher's 1988 production of *Impatient Trains*.



RICHARD BUTTERFIELD came to A.C.T. in 1982 as a student in the Advanced Training Program. Following two years of study and two additional years of Bay Area theater work with the Berkeley Shakespeare Festival, Berkeley Jewish Theater, and Valley Institute of Theater Arts, he joined A.C.T. to play the Soldier in *Sunday in the Park with George*. His many A.C.T. credits include Billy in *The Real Thing*, Captain Cummings in *Dia-*

mond Lil with Gretchen Wyler, Edgar in *King Lear* directed by Edward Hastings, Tony in *Woman in Mind* with Michael Learned, Charles Darnay in *A Tale of Two Cities*, Pale in the extension of *Burn This* with Lauren Lane, and Rosencrantz (or was that Guildenstern) in John C. Fletcher's *Hamlet*. He recently played the Vicomte de Valvert in *Cyrano de Bergerac*, and was seen as Bob Cratchit in *A Christmas Carol*. Mr. Butterfield who has joined the Conservatory as Conservatory Dean, teaches and directs in the Advanced Training Program and the Young Conservatory, and serves on the A.C.T. Board of Trustees' Finance Committee.



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 Berkeley Repertory Theatre, and has 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, San Jose Repertory Company, A Contemporary Theatre of Seattle, and the Shanghai Youth Drama Troupe of China, where she directed *You Can't Take It with You*.



CASEY DALY was recently seen in *I'm Not Rappaport* at Theatre on the Square. At the Pacific Conservatory of the Performing Arts he appeared in *Good* and *A Midsummer Night's Dream*. He participated in the 1988 Summer Olympics in Seoul as a featured singer, and he is proud to be a founding member of the Pacific Theater Ensemble where he worked in *Happy End*, *A Prayer for My Daughter*, and *June Second*. Mr. Daly is a graduate of the A.C.T. Advanced Training Program.



JULIA FLETCHER returns to A.C.T. where she has played numerous leading

roles, including Lavinia in *Mourning Becomes Electra*, Katrin in *I Remember Mama*, Sorel in *Hay Fever*, and Juliet in *Romeo and Juliet*. She has also spent several seasons at the Intiman Theatre Company in Seattle, playing Blanche in *A Streetcar Named Desire*, as well as leading roles in *Electra*, *Hard Times*, *The Rivals*, and *Hamlet*. In the Bay Area, she was most recently seen in Berkeley Repertory Theatre's *Our Country's Good* and *The School for Wives* at San Jose Repertory Company. Other credits include three seasons at the P.C.P.A. Theaterfest in Santa Maria, *A Midsummer Night's Dream* at the Westwood Playhouse in Los Angeles, and four years with the Pacific Theatre Ensemble as Founding Artistic Director. She is married to A.C.T. actor John DeMita.



LAWRENCE HECHT, who was most recently seen as Sir Francis Chesney in *Charley's Aunt*, 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*, *Hamlet*, and *Cat on a Hot Tin Roof*. He has also directed a number of plays, including *The Dolly*, *Translations*, and *'night, Mother* at the Geary Theater, 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 Con-

servatory, 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 Repertory Company and recently appeared in Encore Theatre's production of *Search and Destroy*.



WILLIAM HURT began acting with any regularity when he was fourteen. During the course of school, college, and three years of post-graduate work, summer stock, numerous regional theaters, off-Broadway, and Broadway, he has acted in roughly 65 staged plays, and in filmed screenplays in feature format and for public television. Mr. Hurt has also narrated and has received a number of nominations and awards for his work. He respects privacy and penultimately regards work in the theater as partaking of and fostering, hopefully, some part of what Paul called The Free Gift.

STEPHEN PAUL JOHNSON comes to A.C.T. from the Pacific Conservatory of the Performing Arts (P.C.P.A.) in Santa Maria, California, where he has been an actor and teacher for the past six years. He played Hitler in John C. Fletcher's 1987 production of *Good* at P.C.P.A., receiving a Drama-Logue Award for that role. Other performances at P.C.P.A. have included Valmont in *Les Liaisons Dangereuses*, Edgar in *King Lear* (with James Edmondson), Athos in *The Three Musketeers*, Henry Higgins in *Pygmalion*, Dr. Treves in *The Elephant Man*, Mercutio in *Romeo and Juliet*, Lord Byron in *Childe Byron*,



Algernon in *The Importance of Being Earnest*, Owen Musser in *The Foreigner*, and Peter Quince in John C. Fletcher's Seuss-esque *A Midsummer Night's Dream*, also produced in 1987. He trained at and received his MFA from A.C.T.'s Advanced Training Program. His performance credits, in addition to work at P.C.P.A., include appearances at Milwaukee Repertory Theatre, Berkeley Repertory Theatre, and The Wisconsin Shakespeare Festival, among others. A native of Oklahoma, Mr. Johnson earned his B.A. from Carleton College in Minnesota before moving to San Francisco, and he is delighted to perform again in this city.



DAVID MAIER, a graduate of the Advanced Training Program, is currently in his sixth season with A.C.T. As a director, he staged this season's 16th annual presentation of *A Christmas Carol*. He was most recently seen at A.C.T. as the Ghost, the Player King, and the Gravedigger in last season's production of John C. Fletcher's *Hamlet*, and has acted in numerous roles throughout the Bay Area, including Christian in San Jose Repertory Company's production of

Cyrano de Bergerac, and Otto in *Curse of the Werewolf* at Theatre on the Square, in addition to appearances in the A.C.T. productions of *Judevine*, *Right Mind*, *Saint Joan*, *Nothing Sacred*, *Golden Boy*, *A Christmas Carol*, and many others. This winter he directed *A Hatful of Rain* as American Inside Theatre's offering at the Milwaukee Theatre Festival. Mr. Maier is a founding member and the current Artistic Director of Encore Theatre Company, where he recently directed Arthur Kopit's *Road to Nirvana*; he is also a managing director of A.C.T.'s Plays in Progress program where he directed Anthony Clarvoe's *Pick Up Az* in 1989.



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 at A.C.T. as Kitty Verdun in *Charley's Aunt*, and as Belle in *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 Conservatory studio productions include Stella in *Ways and Means*, Nina in *The Seagull*, Helena in *A Midsummer Night's Dream*, and the Chickabiddy in *Misalliance*. She was seen last summer at the P.C.P.A. Theaterfest, where she performed in *Cabaret* and *A Funny Thing Happened on the Way to the Forum*. Ms. McDermott, a graduate of UCLA, has worked on "The Young and the Restless" and "The Gary Shandling Show."

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 as Ela Delahay in *Charley's Aunt*, Mary in *A Christmas*



Carol, and a Player/Spirit in *Hamlet*. 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*. Last 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.



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 in *Cyrano de Bergerac* as a cutpurse, poet, page, and cadet. This past holiday season he played Jack, Dick, and the Undertaker's Boy in *A Christmas Carol*. 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 Martin Mirkheim in *Search and Destroy* and Ramon in *Road to Nirvana*.



JOSIAH POLHEMUS, most recently seen at A.C.T. as Jack Chesney in *Charley's Aunt* and Young Scrooge in *A Christmas Carol*, 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 appeared as Kim in Encore Theatre Company's production of *Search and Destroy*.



ADRIAN ROBERTS, a Professional Theater Intern in the Advanced Training Program, was seen most recently in A.C.T.'s *Cyrano de Bergerac*, *A Christmas Carol*, and *Cat on a Hot Tin Roof*, and last season in John C. Fletcher's *Hamlet*. He

formed in Conservatory studio productions of *Heartbreak House*, *As You Like It*, *The Cherry Orchard*, *Tonight at 8:30*, and *The Diary of Anne Frank*. Mr. Roberts attended Chabot College. He is the recipient of the William and Flora Hewlett Foundation Fellowship.



ALICIA SEDWICK, who was most recently seen at A.C.T. as Mrs. Dilber in *A Christmas Carol* and as Sister Marthe and the Orange Girl in *Cyrano de Bergerac*, 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 Constanze in *Amadeus* at the Pacific Conservatory of the Performing Arts.

Most recently seen at A.C.T. as Charley Wykeham in *Charley's Aunt*, and 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.



VILMA SILVA was most recently seen at A.C.T. playing Lise in *Cyrano de Bergerac*, and last season as Suzanne in *The Marriage of Figaro* and as Giulianella in *Saturday, Sunday and Monday*. This past summer she appeared as Miranda in San Francisco Shakespeare Festival's production of *The Tempest*. She has played Lady Anne in the San Francisco Shakespeare Festival's *Richard III*, and Venus in *The Geography of Luck*, Miss Wells in *Dracula*, and Agnes in *The School for Wives* for San Jose Repertory Company. As a company member of El Teatro Campesino, her credits include Juanita in *The Rose of the Rancho*, Maria in *Simply*

Maria, and San Miguel in *La Pastorela* (a shepherd's play almost entirely in Spanish). For the VITA Shakespeare Festival, she played Hero in *Much Ado About Nothing*, First Witch in *Macbeth*, and Sophia in *Tom Jones*. Ms. Silva trained with A.C.T.'s Summer Training Congress and the Valley Institute of Theatre Arts Apprentice Program, and she earned a B.A. in Theater Arts from Santa Clara University.



LYNNE SOFFER made her mainstage debut at A.C.T. last spring when she assumed the leading role of Lydia de Jager in the world premiere of Lisette Lecat Ross' *Dark Sun*, directed by Edward Hastings. She most recently played Mother Marguerite and alternated as The Duenna in A.C.T.'s *Cyrano de Bergerac*, and has appeared as Jessica in *Babylon Gardens* for A.C.T.'s Plays in Progress series. Bay Area audiences have also seen her work in Encore Theatre Company productions of *June 2nd* and *Women Beware Women*. Ms. Soffer has performed with the Pacific Conservatory of the Performing Arts, Alaska Repertory Theater, Sherwood Shakespeare Festival, Acadia Repertory Theatre in Maine, and in New York City with Direct Theatre and the 29th Street Project. She has toured extensively throughout Alaska performing *Shakespeare's Women* and has taught and directed in that state's Artists-in-Schools program periodically for the past 13 years. Ms. Soffer currently teaches Acting, Text, and Speech at A.C.T., and has served as a dialect coach for Berkeley Repertory Theatre, Berkeley Shakespeare Festival, the Magic Theatre, San Jose Repertory Company, Theatre Artists of Marin, the Pacific Conservatory of the Performing Arts, and A.C.T.



PHILIP STOCKTON, in his first production with A.C.T., has most recently appeared in the Encore Theatre Company's production of *Search and Destroy*. He has spent five seasons at the P.C.P.A. Theaterfest, where his roles included Lewis Kesseberg in *Devour the Snow*, Pastor Manders in *Ghosts*, Jonathan Small in *The Crucifer of Blood*, and as Maurice Gluckstein in John C. Fletcher's first production of *Good*. Mr. Stockton also appeared as Snug in Mr. Fletcher's production of *A Midsummer*

Night's Dream at the Westwood Playhouse in Los Angeles.



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 the P.C.P.A. Theaterfest and Los Angeles' Westwood Playhouse, Anne in *Good* at the P.C.P.A. Theaterfest, 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 Lydie in *Lydie 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 *Iphigenia at Aulis* and *The Three Sisters*. Most recently she played Belle in *A Christmas Carol* at A Contemporary Theatre in 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.

GOOD DIRECTORS, DESIGNERS, AND STAFF

Born in the shadows of the steel mills in Pittsburgh, Pennsylvania, **JOHN C. FLETCHER** (Director) grew up the only son of Allen Fletcher and Anne Lawder in a poor theatrical family. Surviving by his wits on the streets of New York, John was educated at PS 75, St. Thomas Church Choir School, Interlochen Arts Academy, Juilliard, NYU, and San Francisco Arts Academy. He walked or was thrown out of every school he ever set foot in and holds no degrees whatsoever.

MILCHO LEVIEV (Musical Director and Pianist) is an award-winning composer of symphonic and jazz music and film scores, as well as a conductor, performer (keyboards), recording artist, and instructor. From Plovdiv, Bulgaria, he is the first of his nationality to establish a renowned international reputation in jazz. After attending the Bulgaria State Conservatory, he taught chamber music, composed for theater and Bulgarian feature films, served as Musical Director for Big Band and "Pops" Symphony Orchestra for Bulgarian Radio and Television, and was the leader and pianist for "Jazz Focus 65," an

instrumental quartet which toured Europe and won the Critic's Prize International Jazz Competition. As composer, arranger, and keyboardist with the Don Ellis Orchestra, he toured the U.S., and he travelled throughout Europe with the Billy Cobham Band. An American citizen since 1976, he has served as Musical Director with Lainie Kazan, composer and soloist with the Beverly Hills and Houston Symphony orchestras, and has worked with many great names in American jazz, including John Klemmer, Art Pepper, Carmen McCrae, Michael Franks, and bassist Dave Holland, with whom he toured Japan. For the Manhattan Transfer he arranged Charlie Parker's "Confirmation," nominated for a Grammy in 1981 for Best Vocal Arrangement, and Al Jarreau recorded his arrangement of Dave Brubeck's "Blue Rondo a la Turk." His instrumental quartet "Free Flight," voted Combo of the Year by the Los Angeles Times, appeared two consecutive nights on "The Tonight Show." He has lectured on jazz composition and improvisation at the University of Southern California and at Loyola University; has been the musi-

cal director of jazz sessions at the Comeback Inne, Venice, California; and he was commissioned by the National Endowment for the Arts to write "Orpheus Rhapsody" (premiered 1989) for the New American Orchestra. Previously the Musical Director for *Good* at the P.C.P.A. Theaterfest, he earned a Drama-Logue Award for this work in 1987. Since 1990 he has conducted tours of Europe and Bulgaria as both a solo artist and in a quartet. Mr. Leviev holds a discography numbering some 60 recordings on which he has appeared as keyboardist, arranger, composer, and conductor.

JEFFREY STRUCKMAN (Scenic Design) has designed sets and costumes at theaters across the country, including the Mark Taper Forum, the Guthrie Theatre, Berkeley Repertory Theatre, San Jose Repertory Company, Milwaukee Repertory Theatre, Repertory Theatre of St. Louis, The Alliance Theatre, Stagewest, Shakespeare Santa Cruz, Theatreworks, Berkeley Shakespeare Festival, St. Louis Municipal Opera, Sacramento Theatre Company, Berkshire Theatre Festival, and

Theatre Project Company. Last season at A.C.T. he designed costumes for John C. Fletcher's production of *Hamlet* at the Palace of Fine Arts Theatre. He was art director for the internationally televised opening ceremony of the tenth Pan American Games. In addition, he has created a line of original handcrafted jewelry which is sold throughout the Bay Area.

BEAVER D. BAUER's costumes were seen in A.C.T. productions of *Twelfth Night*, *A Funny Thing Happened on the Way to the Forum*, *Feathers*, *A Lie of the Mind*,

and *The Floating Light Bulb*. She has designed extensively for the San Francisco Shakespeare Festival, Berkeley Repertory Theatre, the Eureka Theatre, Shakespeare Santa Cruz, the Lamplighters, San Jose Repertory Company, the Magic Theatre, the Pickle Family Circus, CSC Repertory, Theatre of Yugen, and the Riviera and Desert Inn Hotels in Las Vegas. Since 1972 she has worked in all capacities for the Angels of Light, a troupe that specializes in fantastic, outrageous, and magical cabaret and theater; she was responsible for their productions of *Holy Cow*, *Hotel of Follies*, and *True Tales of Holly-*

wood Horror. Ms. Bauer has won a number of Bay Area Theater Critics' Circle Awards.

CIANNA STEWART (Assistant Director) is doing her first work with A.C.T. She recently directed *Postman* with Vertical Piano Productions, and is currently creating *Women's Work* with them. Last year she was Assistant Director for Richard Seyd on *A Midsummer Night's Dream* at California Shakespeare Festival, and has been Assistant Stage Manager at the Berkeley Repertory Theatre and Berkeley Shakespeare Festival.

A.C.T. 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 25 years in San Francisco, Mr. Hastings has directed 30 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 directed the 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 Buddill'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.

JOHN SULLIVAN (Managing Director) joined A.C.T. as its chief administrative and financial 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 Vaude-

ville 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.

Before joining A.C.T. last season, BENNY SATO AMBUSH (Associate Artistic Director) 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* (Drama-Logue Award, Best Direction). Last season he directed *Pigeon Egghead* in A.C.T.'s Plays in Progress series, which inspired the creation of a Bay Area Native American theater company — Turtle Island Ensemble. He directed *Letters from a New England Negro* for the 1991 National Black Theater Festival in Winston-Salem, North Carolina, soon to make an appearance at the

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1992 International Theater Festival of Chicago. This season he directed *Fences* for the Oregon Shakespeare Festival, Portland, and *Miss Evers' Boys* for the Alabama Shakespeare Festival. He has served as a National Endowment for the Arts (NEA) Arts Management Fellow; as an Assistant Director-in-Residence at Washington, D.C.'s Arena Stage, as an NEA Directing Fellow at the Pittsburgh Public Theater; and as a United States Information Agency-sponsored lecturer to Kenyatta University in Nairobi, Kenya. He has also 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. An alumnus of Brown University, Mr. Ambush received his M.F.A. in stage directing from the University of California, San Diego.

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 1986 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 the Denver Center Theatre 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, the Pacific Conservatory of 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 *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 the 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 Theater 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 These People?* She serves on the Superintendent's Task Force for the San Francisco School of the Arts, the Board of Directors of Bay Area Theatre Sports, and as 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 Swoops 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 that capacity managed more than 100 productions and took the Company on numerous regional, national, and international tours.

DEREK DUARTE (Lighting) returns to A.C.T. for a seventh season as resident lighting designer. Most recently his work was seen in *Charley's Aunt* and *Cyrano de Bergerac*, *A Christmas Carol*, and *Cat on a Hot Tin Roof*. 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 Repertory Theatre, Los Angeles Theatre Center, Milwaukee Repertory, San Jose Repertory Company, the 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 theater 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 and sound design for *Charley's Aunt*, *Taking Steps*, *Cat on a Hot Tin Roof*, *The Marriage of Figaro*, *The Seagull*, and *Faustus in Hell*. He wrote the music for *A Lie of the Mind*, *Saint Joan*, and *Happgood* with his collaborator Eric Drew Feldman, with whom he has received awards for their scores for *The Lady's Not for Burning* at A.C.T., *The Tooth of Crime* and *The Rivals* at Berkeley Repertory Theatre, and *Fen* at the Eureka Theatre. Mr. LeGrand's recent work has included scores for *Yankee Dawg You Die* at Berkeley Repertory Theatre and Los Angeles Theatre Center, *Lulu* and *Fuente Ovejuna* for Berkeley Repertory Theatre. Last season he composed music for *The Wash* at the Mark Taper Forum.

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

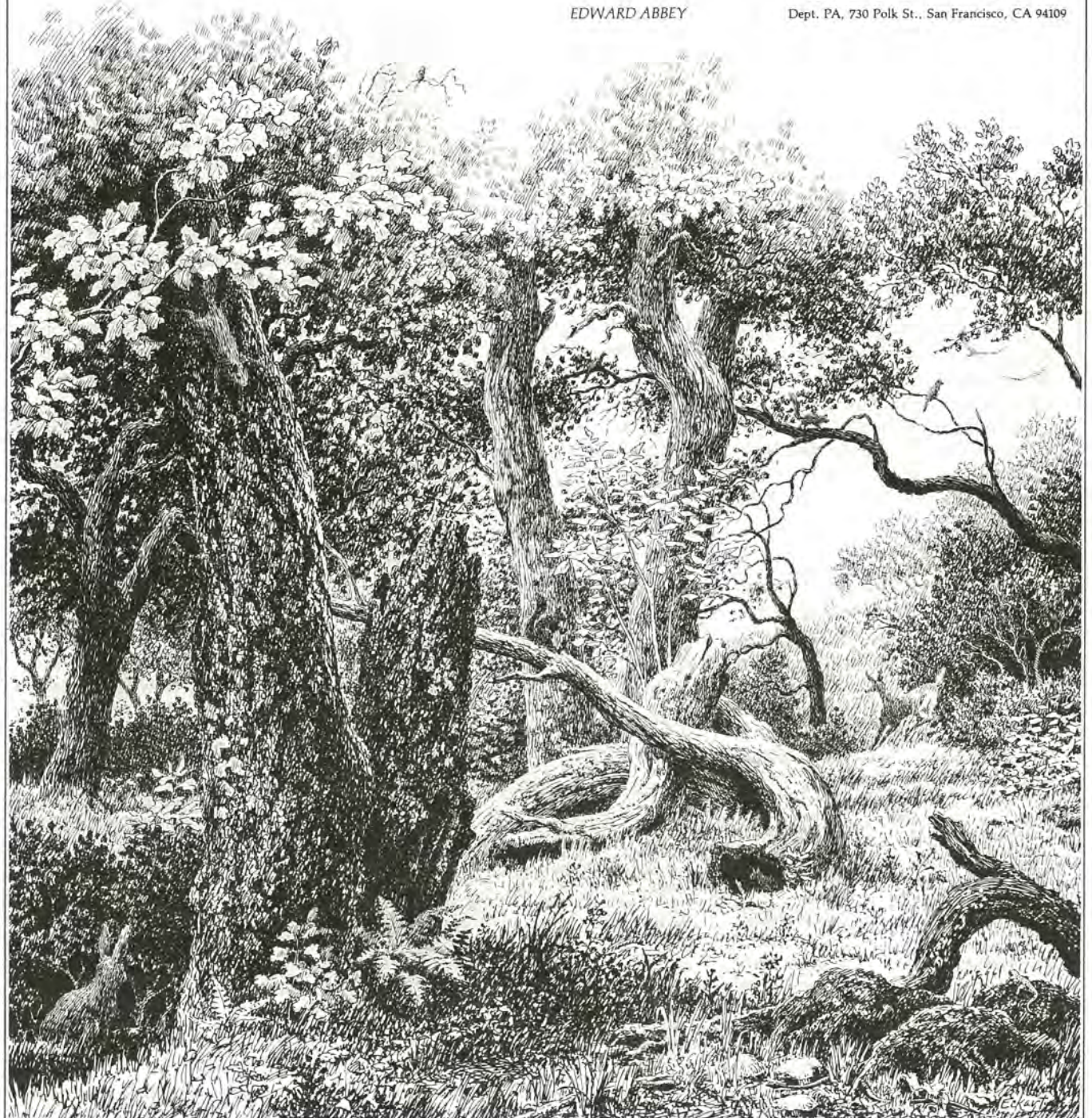
"The clearest way into the Universe is through a forest wilderness."

JOHN MUIR

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RICK ECHOLS (Wigmaster) has designed hair and makeup for over 200 productions at A.C.T. since 1971, including *Charley's Aunt*, *Cyrano de Bergerac*, *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 production of *Cinderella* for the San Francisco Ballet, *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. Mr. Echols' other credits include doing wigs and makeup for Eureka Theatre's *Angels in America* last season, and Magic Theatre's *Bertha and Oscar* this season.

KAREN VAN ZANDT (Production Stage Manager) 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*.

ALICE ELLIOTT SMITH (Stage Manager) is in her thirteenth season at A.C.T., where she has been the Company's master scheduler, production coordinator of Plays in Progress, director of staged readings, associate director of the Troubadour program, director of the studio production

Ah, Wilderness!, and co-director of *Morning's at Seven*, *Picnic*, and the Plays in Progress production *Rio Seco*. In recent seasons she stage-managed *Private Lives*, *The Lady's Not for Burning*, *The Floating Light Bulb*, *Faustus in Hell*, *A Lie of the Mind*, *Diamond Lil*, *Golden Boy*, *Feathers*, *Woman in Mind*, *Joe Turner's Come and Gone*, *A Tale of Two Cities*, *Judevine*, *Hapgood*, *Burn This*, *Food and Shelter*, *Dark Sun*, *Cat on a Hot Tin Roof*, *A Christmas Carol*, and *Cyrano de Bergerac*. Ms. Smith is also a consultant to the California Department of Arts-in-Corrections, producing the works of Samuel Beckett in maximum security prisons.

BRUCE ELSPERGER (Stage Manager), who is now in his fifth season with A.C.T., was in Seattle for the previous three years as Production Stage Manager at the Intiman Theatre and Production Manager with The Bathhouse Theatre. He directed the Intiman's acting intern production of *A Streetcar Named Desire*, and produced and directed various shows independently, including *A Breeze from the Gulf*, *Bag Lady*, and a touring production of his musical revue, *A Tribute to American Musical Theater*. Before moving to Seattle he had served as Production Stage Manager with the P.C.P.A. Theaterfest in Solvang and Santa Maria. Mr. Elsperger, who studied in London and graduated from Drake University, was also an art therapist in the school systems of Iowa and Montana.

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.

A.C.T. NEWS

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Depression Era black comedy *Dinner at Eight*, opening at the Marines Memorial Theatre in March 1993, and features Frances Lee McCain, Peter Donat, and Lawrence Hecht. With a prodigious cast that includes an ailing shipping tycoon and his spoiled daughter, a butler aspiring to bigamist, an idle nouveau riche pet, a philandering doctor, a fading matinee idol, and a wealthy granddam of the stage, *Dinner at Eight* is a delectable banquet for the A.C.T. ensemble. The 1992-93 season comes to a close with Molière's riotous roast of the bourgeois intelligentsia, *The Learned Ladies*, directed by Richard Seyd, in April at the Stage Door Theater. Jean Stapleton and Sydney Walker head a household torn between lust and Pythagorean theory as warring factions battle it out armed with rhymed couplets in this new translation by Freyda Thomas.

Ms. Perloff also promised the return of San Francisco's best-loved holiday tradition, *A Christmas Carol*, staged by director David Maier at the Orpheum Theatre in December, and a special holiday treat A.C.T. patrons won't want to miss: Jean Stapleton in *Bon Appetit!*, a delicious double bill of two musical monologues by Lee Hoiby, inspired by the writings of comedian Ruth Draper and chef Julia Child. It's a melodious evening as Stapleton sings first the saga of Draper's Park Avenue socialite who attempts to study Dante in *The Italian Lesson*, then transforms the stage of Marines Memorial Theatre into Julia Child's galley and whips up her chocolate masterpiece, *Le Gateau au Chocolat l'Eminence Brune*. *Bon Appetit!* plays in a special limited engagement — eight performances only! — December 26, 1992 through January 9, 1993. Tickets to *Bon Appetit!* are available first only to renewing Seven Play subscribers and to Mini-Series subscribers who upgrade their subscriptions. To renew or upgrade subscriptions by phone call the A.C.T. Subscription Office at (415) 749-2250.

New subscriptions to A.C.T.'s 1992-93 "Season of Discovery" go on sale in May; tickets to individual productions are available in September. To receive a renewal

subscription order form or season brochure, contact the A.C.T. Subscription Office at (415) 749-2250, or write to A.C.T. at 450 Geary Street, San Francisco, CA 94102.

A.C.T. SUBSCRIBERS!

Your subscription renewal packages were mailed earlier this month. If you have not yet received yours, call A.C.T.'s Subscription Department at (415) 749-2250, weekdays from 10:00 a.m. to 5:00 p.m. We'll take care of you!

And don't forget: Renew your subscription by May 15 for priority seating! Your seats are guaranteed only until May 15.

AT&T and Delta Dental Plan Get in the Act to Sponsor *Good*

A.C.T. welcomes first-time sponsor veteran Delta Dental Plan of California as the underwriters of C.P. Taylor's masterwork, *Good*.

AT&T contributed toward last season's production of *Dark Sun*, and this year links with the Company for the first time as a full-fledged sponsor. A world leader in the communications industry, AT&T has been an active corporate partner of the arts for more than 50 years. Its sponsorships encourage innovation in the visual arts, dance, music, and theater. Arts sponsorships are initiated through AT&T's marketing services organizations, while philanthropic grants are made by the AT&T Foundation and local offices. AT&T's commitment to Northern California has included collaborations with many of the Bay Area's cultural institutions.

AT&T: OnStage, one of several theater programs sponsored by AT&T, was created in 1985 as an AT&T event-marketing program. AT&T: OnStage was originated to encourage innovative regional/resident and institutional theater companies to develop and present bold new plays and musicals for the American stage. This



William T. Ward, President and CEO, Delta Dental Plan of California.

ground-breaking program was born of AT&T's historical tradition of risk-taking — not only in science and technology — but also in the world of ideas. To date, 26 companies have presented 34 new works with the support of AT&T: OnStage.

Some of these plays have been presented as a part of "The AT&T New Plays for the Nineties Project," the mandate of which is to identify new plays and musicals for production and promotion, with special emphasis on works by American women and artists of color. The program is jointly funded by AT&T and the AT&T



Ross Markwardt, AT&T Public Relations Vice President, San Francisco.

Foundation.

Ross Markwardt, AT&T's Public Relations Vice President, San Francisco, is one of many senior managers at the company who take a personal interest in the arts. Markwardt recently completed a term as chairman of the board of the prestigious Spoleto Festival, U.S.A., in Charleston, South Carolina. "AT&T is proud to be associated with A.C.T. in sponsoring this powerful production of *Good*," says Markwardt. "The issues raised by this play need to be confronted. It is innovative productions like this one that our sponsorship program was created to support."

This year in its third season as an A.C.T. sponsor, Delta Dental Plan of California has underwritten the first week of *Good* performances. Delta is a nonprofit dental service corporation and is the state's oldest and largest dental health carrier, covering more than eight million people in its commercial and government programs throughout California. Based in San Francisco, with offices around the state, Delta is a member of the nationwide Delta Dental Plans Association, which provides dental health coverage to more than 20 million Americans.

Each year, Delta sets aside funds to support community programs. Two years ago the Plan sponsored a week's performances of the A.C.T. production of Molière's *The Imaginary Invalid*, and last season underwrote a week of Jane Anderson's thought-provoking play about a down-on-their-luck family in Los Angeles, *Food and Shelter*. William T. Ward, Delta's President and Chief Executive Officer, had this to say about Delta's decision to sponsor *Good* this season: "The subject of the play we have chosen to sponsor this year is fascinating. Of course, every individual must wonder how he or she would react in a situation similar to the one faced by Halder, the play's lead character. *Good* is a profound, if disturbing, study of human nature, and we are proud to support its presentation by A.C.T."

A.C.T. logo designed by Landor Associates.

Cover photography by Ken Friedman and Larry Merkle.

ssdc

The Director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.

Congratulations to A.C.T.'s Advanced Training Program Graduates!

Having completed the A.C.T. Conservatory's rigorous two-year Advanced Training Program (A.T.P.), these talented artists reflect on their accomplishments and share their hopes for the future:

Before attending the A.T.P., Todd Adams received his B.A. from Brigham Young University. Originally from Highland, Utah, Todd performed in A.C.T.'s mainstage production of *Cyrano de Bergerac* and looks forward to performing Shakespeare in regional theaters. Charla Cabot, a Bay Area native, graduated from the University of the Pacific and studied music at the Guildhall School of Music in London. Charla also appeared in *Cyrano*, sang in A.C.T.'s Christmas Treat for the last two years, and portrayed King Henry in *Henry IV (Part 1)*. She has taught in the A.C.T. Young Conservatory, and will be heading to the Colorado Shakespeare Festival this summer. Tufts University graduate Michael Carroll enjoyed working on the Conservatory studio production of *Pirates of Penzance*. He is currently a stage manager at the Improv and writes and performs monologues at The Marsh. Michael intends to pursue an M.F.A. degree. A Brown University graduate, Dan Casto performed in the A.C.T. studio productions of *The Winter's Tale* and *The Mikado*, and is headed for New York. Ely Todd Chayet appeared in a studio production of *The Mound Builders*. He is a graduate of U.C. Berkeley, and for the last seven summers has served as a Captain for Massachusetts Bay Lines operating vessels weighing up to 100 tons in Boston Harbor. A Washington, D.C., native and a graduate of Chapman University, Andrew DeAngelo has appeared with the Grove Shakespeare Festival and as a solo performance artist. He is a writer, designer, director, and political activist, and his goal is to be part of an experimental and political theater company. A major player in the studio productions of *Angels Fall* and *Henry IV (Part 1)* and a co-host of A.C.T.'s Christmas Treat, Brad DePlanche hails from Ann Arbor, Michigan, and will return to the Utah Shakespearean Festival for a second consecutive season. Messiri Freeman portrayed Yum Yum in the studio production of *The Mikado* and was a Townswoman in *Cyrano*. She received a B.A. from S.F. State University and plans to travel to the Caribbean and abroad. From Reading, Georgia, Kent



Todd Adams



Charla Cabot



Michael Carroll



Dan Casto



Ely Todd Chayet



Andrew DeAngelo



Brad DePlanche



Messiri Freeman



Kent George



Jana Groda



Michael Hill



Tracey Huffman

George graduated from Princeton University with a B.A. in Philosophy. While at A.C.T., he enjoyed working in the studio production of scenes from Shaw's *Candida*, directed by Michael Learned, in addition to his roles in *Macbeth* and *The Mikado*. Jana Groda, originally from LaPorte, Texas, and a graduate of Incarnate Word College, performed in the studio production of *Henry IV (Part 1)*. She is forming a theater company in Texas to bring free theater to underprivileged areas. With a B.A. in Biology from Colby College, Michael Hill apprenticed at the Williamstown Theatre Festival in 1988. He appeared in the studio productions of *The Hot L Baltimore*, *Henry IV (Part 1)*, and *The Mikado*. Tracey Huffman studied for two years with Anthony Taccone and is a graduate of the University of Findlay. She had the lead role in the horror film *Forever Evil*, was a puppeteer in *Gremlins II*, and portrayed Lady Macbeth in the A.T.P. studio production of *Macbeth*. A native of Murfreesboro, Tennessee, and a graduate of Washington University, Matthew Hull is a classical pianist and portrayed the Pirate King in the A.C.T. studio production of *Pirates of Penzance* and MacDuff in *Macbeth*. Victor Khodadad graduated from Wesleyan University, attended the British-American Drama Academy through the Yale School of Drama, and has performed with the New Jersey Shakespeare Festival, the Hartford Stage Company, and the A.C.T. Cabaret. He also studies singing at the S.F. Conservatory of Music. Amy Lowenthal has a B.A. in International Development from Clark University. She spent two summers with the London Shakespeare Studio, has performed in the A.C.T. studio production of *The Hot L Baltimore*, and was assistant director of the A.C.T. Academy's production of *Julius Caesar* last summer. Originally from Connecticut, Cynthia Lynch graduated from Colorado College. She appreciated the direction she received from Michael Learned in the studio production of scenes from *Candida*, and would like to work in a regional theater company. With a B.F.A. from U.C. Santa Barbara, Pauline Maranian studies ballet, jazz, singing, and piano, and has performed with the Pacific Conservatory of the Performing Arts and the Santa Barbara Civic Light Opera. A graduate of the University of New Hampshire, Ross Martineau has performed with the Alchemy Theatre Company in New York City. At A.C.T. he has appeared in studio productions of *Fifth of July* and the title role in *Macbeth*. San Francisco native Maria McNally received a B.A. from Smith College with a double major in History and Art. She has performed with the Berkeley



Matthew Hull



Victor Khodadad



Amy Lowenthal



Cynthia Lynch



Pauline Maranian



Ross Martineau



Maria McNally



Anne Nabors



Laura Nicholls



Christopher Oden



Elissa Olin



Alfonso Paz

Repertory Theatre and California Shakespeare Festival, and enjoyed playing Prince Hal in the A.C.T. studio production of *Henry IV (Part 1)*. Anne Nabors attended the University of Texas at Austin and studied under scholarship at the British-American Drama Academy. She plans to live and work in the Bay Area. From Toronto, Canada, Laura Nicholls has an honors B.A. from McMaster University and studied acting in New York and London. Her favorite studio productions at A.C.T. were *The Winter's Tale* and *Angels Fall*. Christopher Oden graduated *cum laude* from Yale College and is originally from New York, where he performed with the Jean Cocteau Repertory Company. He would like to work in regional theater and start his own company. A native of Woodstock, New York, Elissa Olin has a B.A. in Theater/ Latin American Studies from Antioch College. She has taught at the Performing Arts Conservatory in Anchorage, Alaska, and toured with the California Theatre Center, and plans to pursue a career in bilingual theater and teaching. With a B.A. from the University of Miami, Alfonso Paz has also studied with the National Theatre of Great Britain. He enjoyed working on the A.C.T. studio production of *The Hot L Baltimore*, and will pursue an M.F.A. in San Francisco. A graduate of Colby College, John Reynolds' A.C.T. studio work included *The Winter's Tale* and *Patience*. He hopes to start his own Restoration comedy theater. Michael Stevenson, from Chicago, Illinois, has a B.A. from the University of Illinois. He appeared in A.C.T. studio productions of *Henry IV (Part 1)*, *Patience*, and *Angels Fall*. A native of Pittsburgh, California, Bonnee Stingily graduated from Mills College. In 1991, she won the short subject category of the Black Filmmaker Hall of Fame Screenplay Competition. She plans to reside in New York. New York native Amy Ukena graduated from Sarah Lawrence College in 1973, has performed with the Berkeley Repertory



John Reynolds



Michael Stevenson



Bonnee Stingily



Amy Ukena



Sherri Young



Brenda Yungeberg

Theatre and the Berkeley Shakespeare Festival. She plans to continue acting, singing, and teaching on the West Coast. S.F. State graduate Sherri Young performed in A.C.T.'s main-stage production of *Cyrano* and a studio production of *Arms and the Man*. She would like to start her own theater company and portray Juliet in *Romeo and Juliet*. Brenda Yungeberg graduated with distinction from the University of Kansas with a B.A. in English and Theater. Her favorite A.C.T. studio productions were *The Hot L Baltimore* and *The Winter's Tale*.

Join A.C.T. on 'A Starry Night': May 17, 1992

On Sunday, May 17, 1992, A.C.T. will present the stars of today, tomorrow, and the day after tomorrow in celebration of the Company's 25th Anniversary season in San Francisco. A galaxy of renowned artists, joined by rising new stars from the 1992 graduating class of the A.C.T. Advanced Training Program, will appear in glorious splendor at Theatre on the Square in a special performance directed by Artistic Director Edward Hastings. "A Starry Night," co-chaired by Buffington Miller and

Valerie Grausz, is a benefit performance supporting artistic programs at A.C.T.

Micheal McShane will host the evening's festivities glittering with performances by A.C.T. alumni Harry Hamlin, Annette Bening, Andrea Marcovicci, Rene Auberjonois, and David Dukes. Several surprise Mystery Guests will also be among the celebrities who grace the stage in this rare assemblage of talent.

A *Starry Night* celebrates the New Faces of 1992, the graduates of A.C.T.'s Advanced Training Program, who will unveil the audition showcase they present to entertainment industry casting agents and directors in New York and Los

Angeles. These eight stellar actors — Laurie McDermott, Julie Oda, Adam Paul, Josiah Polhemus, Adrian Roberts, Alicia Sedwick, Mark Silence, and Susan Pilar — will perform scenes and monologues from a variety of theatrical material, from the stage as well as commercial television and film. As the only independent repertory theater company in the United States accredited to award the Master of Fine Arts degree, A.C.T. has prepared these performers to successfully launch their artistic careers in the national market, and offers San Francisco theatergoers a once-in-a-lifetime opportunity to catch them in their ensemble debut.

The show begins at 6:30 p.m. at Theatre on the Square, preceded with a champagne hour in the lobby. Following the show, patrons are invited to a sumptuous repast in the Peacock Court of the **Mark Hopkins Hotel**. Dinner guests will be transported from Theatre on the Square to the Mark Hopkins on a jolly jaunt in cheery double-decker buses provided by the **London Bus Company**.

Tickets for **A Starry Night** champagne reception, show, and dinner are priced at \$150 each, and include complimentary wine at the table. Reserved seating at the dinner can be arranged. Dress is casual. Tickets for the champagne reception and show, only, are \$50 each. Make your reservations by calling the A.C.T. Special Events Office at (415) 749-2249.

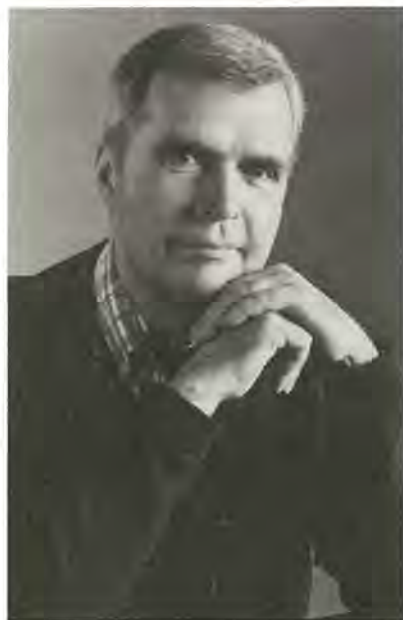
A.C.T. thanks USAir for providing transportation for celebrity participants and the Mark Hopkins Hotel for donating celebrity accommodations. Special thanks to committee members **Marijke Donat**, **Jan Zones**, **Mortimer Fleishhacker**, **Patrick Flannery**, and **Joan Sadler** for their support. All proceeds of the event will benefit A.C.T.'s community service programs.

San Francisco Chamber of Commerce Honors Edward Hastings With Trustees Award, April 24

A.C.T. Artistic Director Edward Hastings will receive a special Trustees Award from the San Francisco Chamber of Commerce at the ninth annual Business/Arts Awards Luncheon on April 24, 1992, in the Grand Ballroom of the San Francisco Hilton at Mason and O'Farrell Streets. Luis Valdez, playwright and founder of *El Teatro Campesino*, writer and director of the film *La Bamba*, and author of the play and motion picture *Zoot Suit*, will be honored at the Luncheon as recipient of the Chamber's Cyril Magnin Award for Outstanding Achievement in the Arts.

Community leader Bernard Osher will join Mr. Hastings and Mr. Valdez at the Luncheon to receive the Chamber's Business Leadership Award. Mr. Osher is

Chairman of Butterfield & Butterfield Auctioneers and Director of The Bernard Osher Foundation, which supports projects with particular emphasis on young people. Last year, the Foundation supported the A.C.T. Conservatory Scholarship Fund with a \$100,000 gift — the largest single contribution for scholarships received by the Conservatory to date. Other projects that have benefitted from Mr. Osher's leadership include the San Francisco Symphony's comprehensive in-school music program, *Adventures in Music*, and education programs for school



Edward Hastings

children at both the Fine Arts Museums and the Museum of Modern Art.

An additional award will be presented to San Francisco architect Suzanne McCoy, 1992's selection for Business Volunteer for the Arts, who will be cited for the planning and design of the Mission Economic Cultural Association's new headquarters in San Francisco's Mission District. Russell Kassman, owner of R. Kassman Pianos, will receive the Business/Arts Advocate Award for his long-term support of San Francisco arts organizations, including his donation over the last ten years of all pianos and piano services used by the San Francisco Opera.

In addition, Awards for Excellence in the Arts will be conferred on four San Francisco institutions at the April 24

Luncheon: Chanticleer, the 12-member choral ensemble dedicated to preserving and fostering choral music of all kinds, from medieval hymns to Gospel and Jazz; the Fine Arts Museums Education Department, for serving a broad audience; the Jewish Museum, for the diversity and quality of its programs and outreach; and the San Francisco Art Institute, in recognition of its commitment to fostering a wide variety of schools of art and confronting controversial artistic subject matter.

Mistress of Ceremonies for the event will be Jan Yanehiro, Entertainment Editor for KPIX-TV 5's Evening News. Special guests will include the Honorable Frank M. Jordan, Mayor of San Francisco, and Leland M. Gustafson, the 1992 Chairman of the San Francisco Chamber of Commerce and Vice President-Golden Gate Region of PG&E. Entertainment will be provided by Altazor, Khadra International Folk Ballet, and Mariachi California.

The San Francisco Chamber of Commerce's Business/Arts Council was founded in 1983 to promote cooperation between the business community and the nonprofit arts in San Francisco. The Council is probably best known for its principal community outreach program, Business Volunteers for the Arts/San Francisco, which provides free professional consulting services to more than 125 local arts organizations.

The San Francisco Chamber of Commerce's Business/Arts Award Luncheon is open to the public, and business groups are encouraged to attend. No-host cocktails will be available after 11:00, and lunch will be served at noon. All seating is reserved. Tickets are priced at \$60 per person, with a special discount ticket available to artists and staff members of nonprofit arts organizations for \$35. Groups may arrange for tables of ten at \$1,500 (Sponsors), \$2,500 (Patrons), or \$5,000 (Benefactors) per table. Benefactors, Patrons, and Sponsors will receive recognition in the Luncheon program (if their reservations are received before April 10), and will be invited to a private pre-reception in honor of all award-winners. All proceeds of the Luncheon will benefit Business Volunteers for the Arts/San Francisco. For reservations or more information, call the Council at (415) 392-4511, extension 866.



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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
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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 available

at the theater box office 90 minutes prior to curtain. Matinee Senior Rush price is \$5.00. All rush 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.

The 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.

Beepers! 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.

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A.C.T. Venues:

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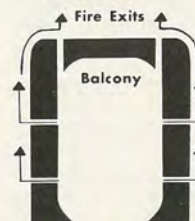
THE STAGE DOOR THEATER

The Stage Door Theater 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.

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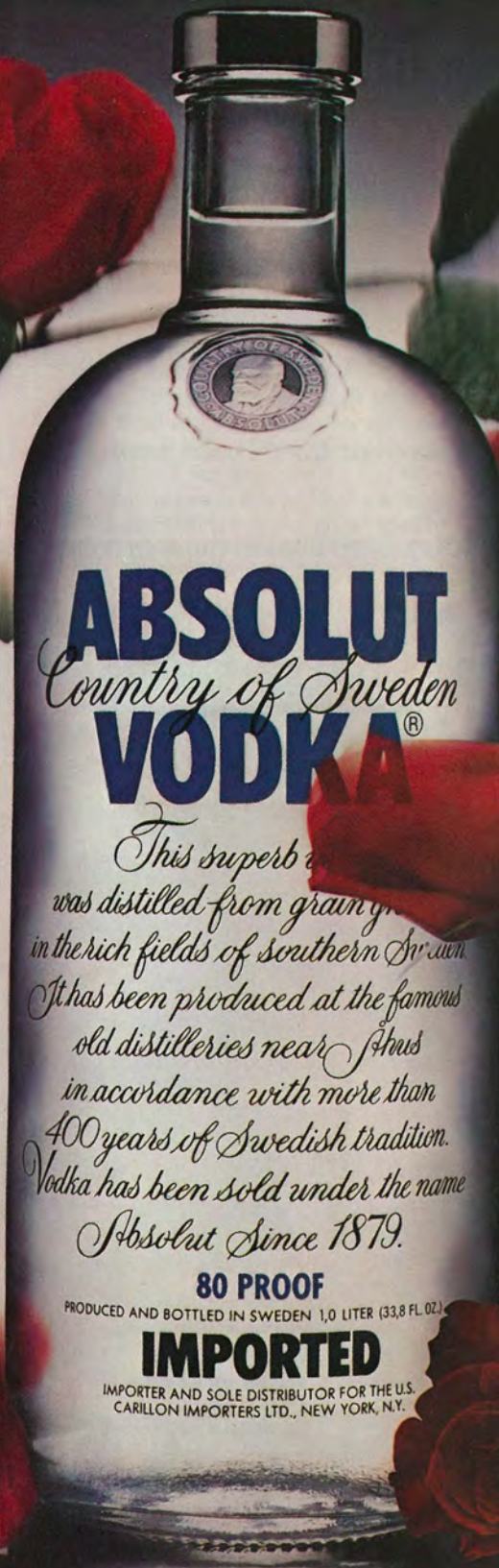
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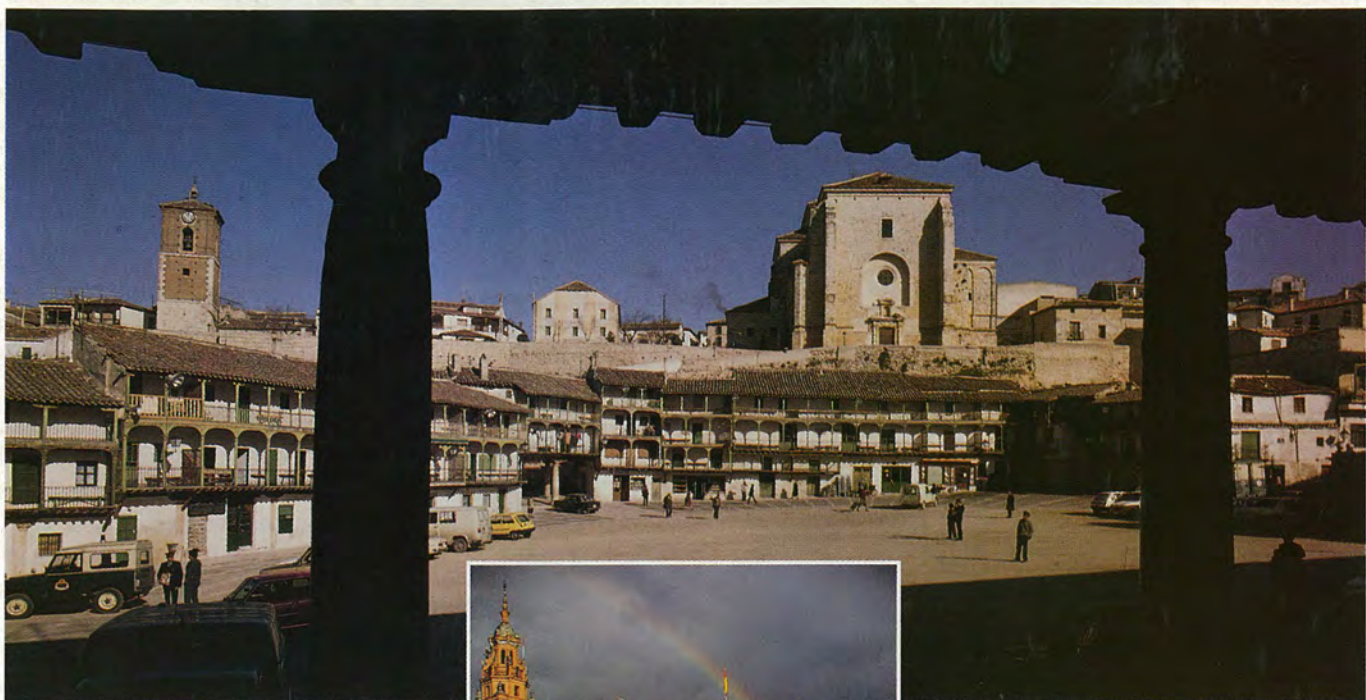
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The Jewels of Spain

For Madrid, Seville, and Barcelona, celebration is the only word for 1992



The Guinness Book of Records might very well recognize Spain this year for the grandeur and number of celebrations taking place in Iberia.

The entire 1992 program has been conceived as a "debutante" party for a country that since joining the European community in 1986 has been an exemplar of democracy and economic growth.

The Olympics will star in the ancient city of Barcelona this summer. Expo '92, marking five hundred years of mankind's quest for knowledge and anchored to the explorations of Columbus and Magellan, is underway in Seville.

Last, but certainly not least, is Madrid's

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



selection as the cultural capital of Europe for 1992 which also has its own Columbian program including the "Hour of Madrid," the city's contribution to the arts and cuisine of Europe.

More than two thousand musical, theatrical, and cinematic events are scheduled during the summer and fall in this

dynamic Spanish capital which literally "never sleeps."

Madrid is decked out in all its finery for the occasion and these special events will enhance the recurring festivals such as Veranos de la Villa (Summer in the City), Festival de Jazz, and Imagfic (Cinema and video festival).

The "Hour of Madrid" program includes an eclectic entertainment sampling in the extraordinary schedule. The Philadelphia Orchestra performs this month, the English Ballet dances in July, and in November, *Pelleas and Melisande* will be produced by Peter Brook.

Nobel literature laureate Camilo Jose Cela has written, "I call Madrid the doorway to friendship and elegance, the boudoir of knowledge and creativity and the storehouse of the most improbable

Above: Once a market and bullring, Madrid's Plaza Mayor is undergoing massive restoration.
Inset: Seville's Plaza de España.

by J. Herbert Silverman

situations and the most wonderful adventures."

The city's Moorish origins date to the ninth century when Mohammed I built a fortress or *alcazar* for the defense of the Kingdom of Toledo.

But it wasn't until 1561 when Madrid, in the reign of Philip II, was chosen as the capital for its clean air, (unfortunately times have changed) and central Spanish location.

Madrid became the true seat of the realm, and of the largest empire the world had ever known by 1608. And situated on a two thousand, three hundred seventy-three foot high *meseta*, it still stands as the loftiest capital in Europe.

During the reigns of the House of Austria (Philip II and III) which lasted until the end of the seventeenth century and constituted what is known as the Golden Age, Madrid offered the greatest concentration of geniuses in Europe: Miguel de Cervantes who published *Don Quixote* in 1605 and court painter Diego Valázquez de Silva whose famous work, *Las Meninas* hangs in the Prado Art Museum.

The grand red-tinged Plaza Mayor, now under a massive restoration and a prime tourist attraction, dates to those days when it served as a market and bullring.

Heretics were once burned at the stake here during the Inquisition, but its more pacific uses these days are for dances, concerts and fairs.

Every Sunday it plays host to stamp and coin dealers and the Queen of the Lenten Carnival is selected here.

The most popular entrance is known as the Arco de Cuchilleros, and in true tourism fashion, a nearby cafe, El Cuchi proudly advertises itself with a sign over its green awning, "Hemingway Never Ate Here."

The Bourbons, who comprised a new dynasty in the eighteenth century, were concerned about the arts and sciences establishing the Royal Library and building the current Royal Palace.

Later on in 1768, the Casa de Correo (Post Office), now the Palacio de Comunicaciones and one of the most monumental edifices in the world ever dedicated to delivering mail, was constructed in the Plaza de la Cibeles.

About the same time, the city's signa-

ture fountains, Apollo and Neptune first spouted their watery displays at the plaza and have done so ever since.

Here, the goddess Cibeles is majestically seated for all time on a cart pulled by two lions sculpted in white stone with Neptune, god of the seas, close at hand. The resident cupids were added later.

Up the Calle de Alcalá is Spain's most famous plaza, the Puerta del Sol. The clock tower of another post office on the square sets the time for the entire country and heralds in the New Year. The



Top: Madrid's magnificent Palacio Real. Above: The luxurious Ritz Hotel on the Plaza Neptuno, is celebrating its eightieth anniversary.

square is *locis* for kilometer zero, the absolute center of Spain.

Appropriately, this is where the Madrileños rose against the armies of Napoleon. Francisco de Goya y Lucientes, (more simply Goya and official designer of the Royal Tapestry Factory) immortalized this heroic deed in his painting, *La cara de los Mamelucos*.

In the convoluted history of Spain, late in the last century an Italian monarch, Amadeo de Saboya was chosen king, only

to disappear yielding to the Spaniard, King Alfonso XII.

During the Civil War, the city was under siege for three years which ended with Generalissimo Franco's entry into Madrid in April 1939. A sign of change — only three statues of Franco remain in today's Spain, one of which is in Madrid.

More than fifty years later, the city has grown from one million to over three million residents in an erratic pattern which has led to an odd pastiche of architectural styles ranging from the baroque style of the Palacio de Comunicaciones to the modern and intrusive "Gemini" Twin Towers, a huge skyscraper complex of corporation headquarters.

On the other hand, the Arab influence still remains in the *Mudejar* towers of the Churches of San Nicolas de Los Servitos (the oldest in Madrid dating from the twelfth century).

Some local notable sights: The Prado, started in 1785 as part of a grand cultural plan, unhappily interrupted by Napoleon's unwelcome appearance on the local scene, is the jewel of the city and currently ending a masterful renovation which has happily improved the lighting enormously.

This massive museum houses the most complete collection of Spanish paintings in the world by El Greco, Velázquez, Murillo and Goya as well as works by the Italians — Fra Angelico, Raphael, Tintoretto — and the Dutch masters, Rubens and Rembrandt.

Because of the crowds, avoid Sunday and try to wander through the vast galleries in the afternoons.

The highlight for many is Picasso's *Guernica*, starkly and symbolically marking the horrors of the Civil War. It was returned to the Prado from New York's Museum of Modern Art in 1981, after the death of Franco.

The Sorolla Museum is a splendid atelier-turned museum which houses the delightful works of Spanish impressionist painter Joaquin Sorolla y Bastida noted for his seascapes and watercolors including sketches of the Plaza Hotel and Central Park when the artist visited New York City in 1911.

The new National Concert Hall is home to the National Orchestra and Choir of Spain and the Madrid Chamber Orches-

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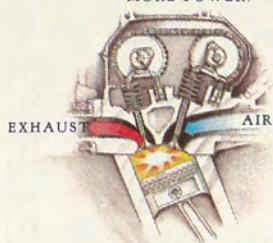
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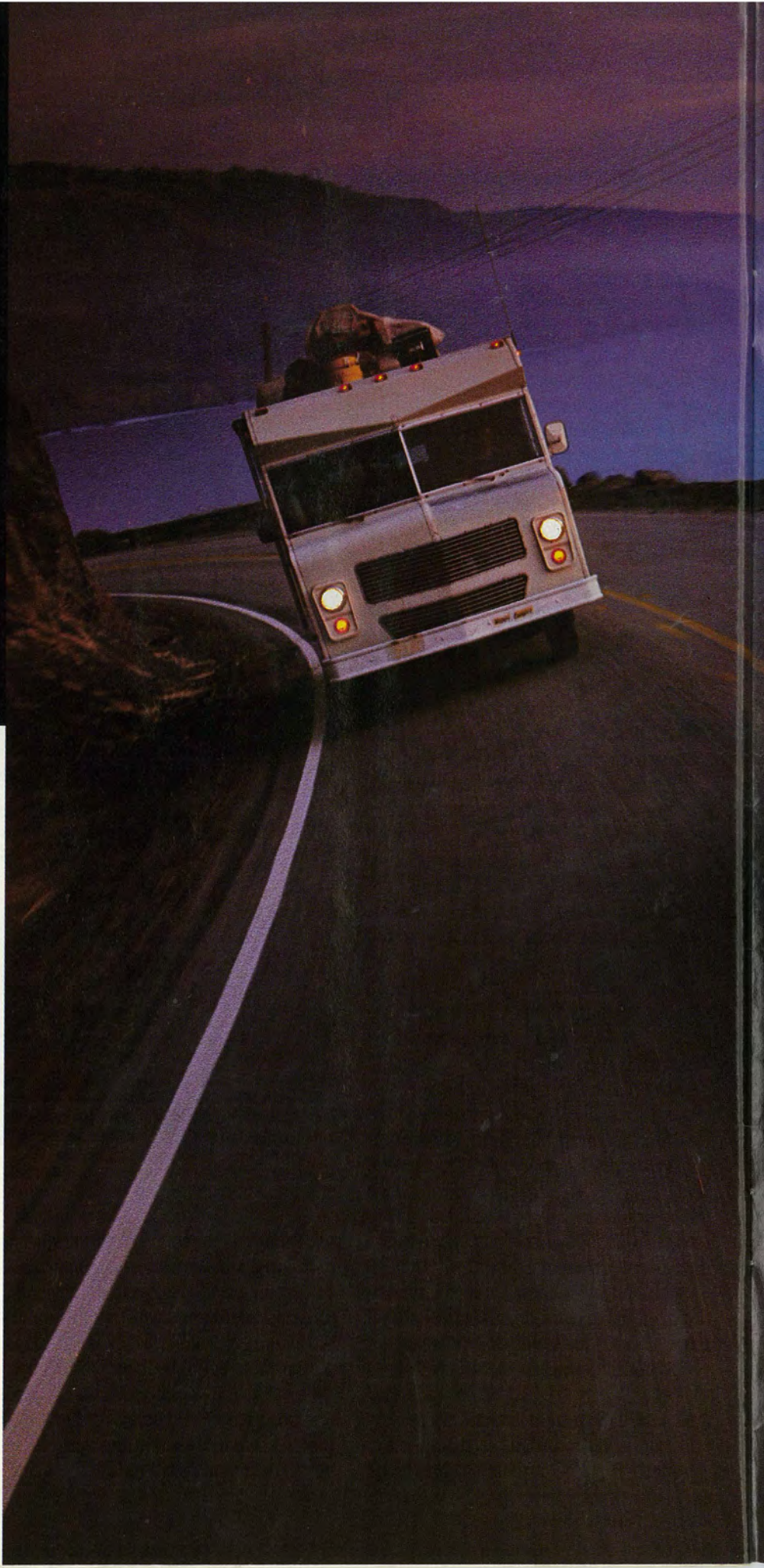
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tra. The Royal Theatre has been restored and will be the residence of the Madrid Opera Theatre while La Zarzuela will feature Spanish operettas and performances by the National Ballet of Spain.

Visiting Madrid takes some lifestyle adjustments. Traffic at noon can be horrendous, but cabs are relatively inexpensive and walking can be even faster.

The two-hour, two-sherry lunch doesn't start until 2 p.m., and the dinner hour bows in at about 10 p.m. The tradition of the siesta has disappeared but the indefatigable Madrileños don't seem to care and have an awesome disregard for sleep.

Madrid has its great dining spots such as Zalacain, Horcher, The Jockey and La Toja, the latter one of the city's most authentic seafood restaurants. *El Espejo* (The Mirror) off the Puerta Del Sol is a local favorite with an outdoor garden and a French/Basque menu.

The intimate (and expensive) Restaurante Principe y Serrano is located in a posh section of Madrid with a series of small dining rooms framed by marble pillars. It's noted for broiled lobster with artichoke, salted potatoes and a pigeon *en papillot* with green cabbage.

Possibly the most famous of the traditional restaurants is the timbered Casa Botin, Madrid's oldest restaurant, just off the Cuchilleros Gate of the Plaza Mayor.

It was a favorite rendez-vous for Hemingway, and the last scene of *The Sun Also Rises* was set here. Botin is operated by Antonio Gonzalez whose grandfather bought the restaurant.

The original brick ovens fired by oak logs produce such specialties as *cochinillo asado* (roast suckling pig) and *cordero asado* (roast baby lamb). The house wines are from Valdepeñas (red) with the rose from Navarre.

If Botin seems somewhat touristy, walk over to Casa Lucio on Cava Baja where you might run into the King of Spain dining with the glitterati on traditional Spanish dishes.

But the city's populist culinary and drinking soul lies in the *mesones* (cafés) around the Plaza Mayor and the heart of *tapas* dining.

The origin of the *tapas* (little portions of food served with wine and beer) is

worth noting. This Spanish dining custom dates to the eighteenth century when coachmen traveling through the province of Madrid were given wine "on the house."

By order of King Carlos III in an effort to mitigate the effects of alcohol and prevent accidents, the pitchers of wine had to be *tapadas* (covered) with a plate of food. (For those concerned about social minutiae, the legal drinking age here is sixteen.) Since then the tradition of the *tapas* has continued unabated in Madrid and the *mesones* are to the city what a bistro is to Paris or a pub to Dublin.

A normal *tapas* collation, served at the bar, will include anchovies, stuffed mushrooms, pieces of tortilla, squid,



Detail of a facade in Madrid's ancient Plaza Mayor, a major tourist attraction.

black olives, green olives, *bacalao* (dried cod) and *vieras* (scallops).

Then there's *chorizo* (red sausage), swordfish, and local cheeses. They can be washed down with a Selecta or Mahou beer, or any number of Spanish wines ranging from a dry sherry to a Rioja Mazuelo.

Don't be surprised if the waiters keep readjusting the dishes. They simply want you to keep on eating.

Tops in *tapas* cuisine is served at the Jose Luis Restaurant in Madrid's Serrano district. For more affordable spots try the area around the Plaza Santa Ana such as Bar Tronco or La Chuleta on the Calle de Echegaray.



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Since many restaurants tend to be pricey, one can be very happy dining at one of Madrid's "fast food" outlets which would put the American equivalent to shame. They carry such names as Bob's, Nebraska, or Florida. Sadly, one group named California never really made it.

Most serve *prix fixe* meals with soup, possibly lamb or pork, and fruit or ice cream with beer or wine. Coffee is always extra.

Hotel accommodations include the handsome twenty-year-old Villa Magna (now a Hyatt) with its marble lobby, large suites, splendid dining room and attractive lounge, all of this grandeur a favorite of international "movers and shakers."

Another, The Palace Hotel, was built in 1912 by personal order of King Alfonso XII to accommodate "royalty and artists, politicians and businessmen." Strategically located in the very heart of Madrid opposite the Prado Museum and the Cortes (Parliament), it's luxuriously decorated with exquisite wood furnishings and rugs produced by the Royal Tapesstry Factory.

One of the last hotels of the *Belle Époque*, The Palace is still a cultural, political, and social center of Madrid.

The Ritz is still another grand period hotel now celebrating its eightieth anniversary. This hotel, one of the most expensive in town, is sheer luxury with gold-plated bathroom fixtures, crystal chandeliers, a magnificent restaurant and a ten thousand-bottle wine cellar.

On a more modest scale, one might try the Hotel Reina Victoria on the Plaza Santa Ana, now renovated and once the domain of such famed bullfighters as Manolete.

Some shopping notes: Calle de Serrano is Madrid's version of Rodeo Drive or New York's Fifth Avenue with shops such as Loewe for leather and Celso Garcia (men's and women's clothing).

The area around Puerta del Sol and Gran Via is home to several department stores like El Corte Ingles and Galerías Preciados as well as Artespaña which sells Spanish crafts. A Sunday flea market, El Rastro is perfect for inexpensive souvenirs and small gift items.

Be warned, it can be a mob scene and a pickpocket's paradise.

Calle del Prado, the street that runs

between the Paseo del Prado and Plaza Santa Ana is lined with antique stores such as Manuel Gonzalez and *mesones* like La Trucha in case a shopper needs to revive with a Selecta beer.

Barcelona

Spectators at the summer Olympics (July 25–August 9) will briefly overwhelm the city as they sample the rich athletic fare of equestrian sports, swimming, diving, yachting, basketball and baseball, track and field events, even Basque pelote. One hopes they will pause long enough to sample the medieval treasures remaining from the golden age of this Catalanian paradise.

The city has always been sports oriented. In 1899 Joan Gamper founded the Barcelona Football Club, the Swimming Club dates to 1907, and today there are more than twelve hundred sporting associations.

It's a matter of civic pride that Barcelona was chosen this year for the games since it was turned down for both the 1924 and 1972 Olympiads.

The games will be played out in such new stadia and waterfront facilities as the Montjuic Park (nerve center of the Olympics and site of the opening and closing ceremonies), Diagonal (with its concentration of deluxe hotels), Val d' Hebron, and the Parc de Mar all within a radius of about three miles.

The games have sparked a major civic clean up. Museums have been scrubbed and brightened and many private homes refurbished and restored.

The once decaying waterfront and historic fisherman's quarter have been transformed into an Olympic Village and similar to Montreal's Habitat, will remain long after the games are over. More than twenty hotels have sprung up and a new one hundred-sixty million dollar terminal has been built at El Prat Airport which can handle twelve million passengers a year.

All the developments are long-range in nature and while they have modernized the city, they have not stifled its spiritual heart — Las Ramblas, the lively, tree-lined promenade of almost theatrical proportions with its cafés, bookshops, news kiosks and bird stands.

The Ramblas is bordered with inexpen-

sive shops selling bargains in leather handbags or shoes, all of this charmed by street musicians, acrobats and magicians as well as vendors selling handmade jewelry, woodcarvings and paintings.

No reconstructive work can erase the *Barri Gotic* (Gothic Quarter), the medieval heart of Barcelona. It's a maze of meandering streets weaving in and out alongside churches, cafés and numerous small squares.

Here's a Catalanian world of old cafés, small hotels and landmarks such as the Liceo Opera House dating to 1845 and one of the largest in Europe.

The narrow avenues contain a number of budget restaurants and cafés.

For the price of a coffee or a beer, you can sit as long as you want to watch the passing scene. Waiters leave you completely on your own. It remains to be seen if they will continue their casual approach once the impact of the Olympic crowds hits Barcelona.

Tapas bars flourish here as they do in Madrid with choices of tuna in olive oil, crayfish and scallops. If your bill exceeds seven dollars, you'll have no need for lunch. The locally fresh fish go extremely well with young Manzanilla or *fino* sherries, themselves the product of a marine microclimate in Sanlúcar de Barrameda.

A unique Barcelona institution, the *xampanyerías* specializes in cavas, the Spanish version of champagne produced in San Sadurn d'Anoia. Prices cover a wide range but try a modest and enjoyable Freixenet. La Xampanyeria (Carrer de Provenca, 236), one of the original cava bars, will sell you a drink by the glass or the bottle.

If you want to splurge, there are nearby restaurants like Los Caracoles (The Snails, 14 Carrer dels Escudellers) dating to the turn-of-the-century. A dinner for two including squid, shrimp, great brick-oven bread, a huge paella and *crème catalan* for dessert with perhaps a bottle of a Catalanian regional will cost about seventy dollars.

The city has a close association with contemporary arts: Picasso is remembered by the *museo* bearing his name. Dalí left his mark here as did the modernist architects, Gaudí and Domenech.

The Fondacio Joan Miró is an ultra

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The restaurant for people in love

modern tribute to Catalonia's surrealist master (in terms of the Olympics, conveniently located in Montjuic).

The Museo Picasso, on the Calle de Montcada in the Gothic Quarter, a sixteenth-century palace contains many of the nine hundred works bequeathed to the city by the artist. It's a fitting companion to such other Gothic structures as the Great Royal Palace, former home to the Counts of Barcelona and Kings of Aragon, and the fifteenth-century Palau de la Generalitat, once the seat of the Catalan parliament.

Barcelona has a full range of museums such as the Museo de la Ciencia (Science Museum) but in view of its sports preoccupation there's also the Museo del Futbol Club Barcelona (Soccer Museum) and, not surprisingly, the Museo Tauri (Museum of Bullfighting).

If there ever was a sightseeing priority, it's here where the visionary architect, Antoni Gaudí i Cornet (1852-1926) contributed to Barcelona some of its most enchanting symbols.

Among them are the Casa Ballo with its shining ceramic exterior, La Pedrera, which resembles frozen lava; apartments with fantasy balconies and windows; Parc Guell, a Gaudí *Alice in Wonderland* and the architect's greatest work, the unfinished Temple Expiatori de la Sagrada Família (Church of the Holy Family).

Across the Pyrenees from France, on the Mediterranean Sea, Barcelona has historic and lingual links to France as much as it does to Spain. Catalonia, suppressed under the Franco regime, is again the musical language of the region. Now one of four official languages in Spain, it is related to the Provençal of Southern France and is spoken by millions not just in Catalonia but in Valencia, the Balearic Islands, even the kingdom of Andorra where it is the official language.

Record crowds are expected this summer during both pre- and post-Olympics weeks, so advance hotel reservation is an absolute necessity.

The city has expanded and upgraded its hotel infrastructure. Example: Barcelona has its own Ritz built in 1919 and recently renovated. The service is superb, the atmosphere is elegant, and a string quartet plays for afternoon tea.

The relatively new Barcelona Hilton, with a garden terrace and pond, is cheerful and quiet. For those who care, one executive floor is reserved exclusively for women and a daycare center for children is provided.

One of the more unusual is the art nouveau Condes de Barcelona with a *modernista* facade and an interior completely transformed into a luxury hotel. The Ramada Renaissance, formerly the aristocratic Manila, off Las Ramblas has now been upgraded and favored by traveling business executives.

Seville

The sheer size of Expo '92 and its theme, "The Age of Discovery," makes it almost



Barcelona's architecturally exciting and futuristic Park of Spanish Industry.

impossible to encapsulate its entertainment program.

Approximately fifty-five thousand live shows are spread out over sixteen hours a day on the streets and avenues of the Expo site on La Cartuja Island through October 12th.

The event is described in press agent terms as a mixture of allegory, billboard, Barnum and Bailey showmanship and is the work of six hundred-fifty architects.

Among the one hundred-ten national displays on La Cartuja one of the most interesting is the Pavilion of the Fifteenth Century on the grounds of the monastery where Columbus retreated to rest, reflect,

and raise money between voyages to the New World.

Among the artists scheduled to participate in the Expo extravaganza are Dustin Hoffman, directors Ingmar Bergman, Peter Brook and Peter Sellers, and the New York's Metropolitan Opera company. The Vienna Opera, Milan's La Scala and the Dresden Opera have performances planned for the Maestranza Theatre, a former military barracks. It's an ironic reminder that in Franco's Spain, opera was banned and Spanish music lovers were forced to attend clandestine performances.

The curtain-raiser, of course, a performance of *Carmen*, featuring Plácido Domingo, Teresa Berganza and the Spanish National Orchestra.

The Cartuja Auditorium hosts performances by Spanish singers — Plácido Domingo, Montserrat Caballe, and Victoria de los Angeles.

Dance companies include the London Royal Ballet, the Royal Ballet of Denmark, and the Lausanne Ballet.

With all this panoply, one thing is certain — the colorful and distinguished Andalusian city, so closely identified with Columbus and *Carmen* will never be the same again.

This is a city designed to coexist with the summer heat. Its patios are shaded by orange and lemon trees, the Guadalquivir river walk protected by venerable trees. And, in view of the tropical weather, the siesta still survives here.

Expo authorities have landscaped La Cartuja with three hundred-fifty thousand trees and plants, miles of hedges and five hundred-thousand-square meters of parks and gardens in an effort to create a cooler microclimate in the heat of the Sevillian summer. Aiding in this effort will be a series of waterways as a further coolant.

But the most spectacular sight of Expo '92 may well be the city of Seville itself.

Exhibitions tracing the artistic heritage of the city will take place in the newly restored San Clemente Royal Monastery.

The old train station in the Plaza de las Armas has been remodeled and an exhibit, "Monuments and Myths of Seville," are on display at the City Hall.

This month, the Teatro dio Roma will present a new version of *Don Quixote* at the Lope de Vega Theater, originally built

for the Iberoamerican Exposition of 1929.

Chamber music concerts will be held in the Basilica de la Macarena amid the artwork of its permanent collection. A festival of religious music is regularly scheduled in the Seville Cathedral, the third largest in the world, and constructed on top of what was once a Muslim holy place — the Great Mosque of Seville. The great tomb of Columbus, stands here supported by four figures representing the kingdoms of the Spanish crown in 1492, Aragon, Castile, León and Navarre, although no one is sure whose bones are interred here.

The national pavilions at Expo '92 are artforms in themselves. The exterior of the Russian Pavilion forms an enormous flight



Time for refreshment and sun in the shadow of Seville's Cathedral.

of stairs which constantly changes color, a metaphor of the nation's transition.

Architect Tadao Ando has designed the largest wooden building in the world for Japan. The United Kingdom calls its display a "cathedral of water," with a sheet of water sixty feet high and two hundred thirty-five feet wide cascading down one side of the glass-enclosed building into a pool at its base.

The omnipresent Japanese have already bought the Danish exhibit. Once Expo has ended, it will be dismantled and shipped to the city of Tamba where it will serve as a restaurant and cultural center in a park dedicated to Denmark.

Perhaps the most unique display is a sixty-ton iceberg from the Antarctic forming part of the Chilean pavilion, its components frozen water flown to Spain in refrigerated compartments and kept frozen using walls of cold air.

Since shopping goes hand in hand with any exposition, it's handy to know that the merchants of Calle de Sierpes à la Toledo will be pleased to sell visitors everything from fans to flamenco dresses. In residence are branches of the department stores El Corte Inglés and Galerías Preciados.

Twenty new hotels have been built to meet the housing needs of the Expo including the five-star Principe de Asturias and Casa de Carmona. The Betania Sagrado is located in the converted Corazon Monastery and there are excellent apartment accommodations as well.

The traditional and palatial Hotel Alfonso XIII has been renovated in a multi-million dollar investment. The Royal Suite and the large rooms have been redecorated in Spanish, Baroque, Elizabethan and Arabic styles. It goes without saying, this is an expensive inn.

The hotel was built in 1929 to accommodate visitors to the Iberoamerican Fair and is within walking distance of many of Seville's historical treasures including the Cathedral, the Golden Tower, Maria Luisa Park, the medieval Santa Cruz Quarter and the Archives of the Indies with its enormous collection of New World documents.

An ingenious solution to the housing problem is being offered by the restored vintage *Al Andalus* train which consists of thirteen carriages including the wood-paneled Alhambra and Gibralfaro restaurant cars.

Transportation from Madrid to Seville is provided on the new high-speed AVE bullet train which has reduced traveling time between the two cities from six hours to two and a half. The train will operate through June and in September.

During the summer months, it has been chartered for the Olympics in Barcelona.

Passengers can combine sightseeing in Cordoba, Granada, and Seville along with a tour of Expo '92. Prices begin at \$1,950 per person double occupancy, depending on month. For information contact Abercrombie & Kent (1-800-323-7308). □

Beauty from Head to Toe

The Promise of New Products

Louis Licari, the favored hair colorist of Susan Sarandon, Ellen Barkin, Penelope Ann Miller, and Nick Nolte, opens his first salon in Beverly Hills it specializes in hair color. "This is a natural extension of our color-on-call concept where we travel to the client," said Licari on one of his recent trips from his home-base, New York City. Licari's Color Group salon is 1000-intimate-square-feet of elegance and expertise led by his inimitable eye, and products that create healthy, color-enhanced hair.

THE BEAUTIFUL BATH

What Isabella Rossellini does, others seem to believe in. As a spokesperson for Lancôme, Isabella's into then newest bath collection inspired by Lancôme's fragrance, *Tresor*. With a perfumed soap, gel, lotion, and creme, each encased in its own frosted peach-colored sculpture, the bath has never been so beautiful.

SALON DU JOUR

There's a new trend in salons, and Tova Borgnine is a leader of the mood. "This salon is in the tradition of Helena Rubenstein when ladies would go to a retreat and be pampered from head to toe in an elegant, serene atmosphere," explains Borgnine whose line of skin care, cosmetics, and hair care is sold at the salon. All in black and white, the salon offers skin care, massage, manicures, pedicures and hair styling by four private stylists, including Carrie White — one of the best

Barbara Foley, former west coast fashion editor of Women's Wear Daily and W, is fashion editor of Performing Arts magazine and writes frequently for the Los Angeles Times magazine.



hair cutters and stylists in the world. Trust me.

MASTERFUL DISGUISE

Chanel does it. Incorporated into their newest makeup, is a skin-toned treatment product that disguises facial lines. Sounds good, and it is. Used as a first step, *Ligne Estompe*, Contains special minerals to fill in creases, while stringents firm and freshen the skin. The result is smoother skin with significantly less visible lines and wrinkles — the perfect canvas for Chanel's intense spring makeup colors.

ULTIMATE COLOR

When *Ultima II* came out a few years ago with "The Nakeds" some people thought it was the ultimate "emperor's new clothes" marketing ploy. After all, if makeup looks naked, who needs it? Well, *Ultima II* turns out to be naked — only

better. Their new spring "American Collection" colors are no exception. Divided into pinks, corals, and wines, the color groups revolve around cheeks, which set the tones for eye and lip color. In other words, if your skin tone has pink undertones, dust some cheeky pink on, followed by cool blue, thorn and steel on your eyes, Then make you lips rosy with wallflower or rose maribou.

DEFENSIVE STYLE

Everybody needs to protect themselves once in a while. But our skin, because of its vulnerability to constant exposure, needs constant defense. The caustic environment and our stressful lifestyles are always attacking the skin's resources causing visible signs of premature aging. Biodefense to the rescue. From *Biotherm*, Biodefense contains hydrators and sunscreens that go beyond merely protecting the skin. Biodefense's ingredients neutralize environmentally-induced free radicals that undermine the skin's natural defense system. Other free-radical fighters are generally effective for a few hours. Biodefense boasts all-day free-radical protection from sun, heat, cold, smoke, and pollution exposure.

WOMENSWEAR FROM MEN

Just for women who have admired designer Alexander Julian's menswear collection, the New York-based designed has created a fragrance. The nephew of a French perfumer, Julian spent several years testing scents before achieving *Womenwear's* refined floral composition. The fragrance is a vibrant bouquet with mysterious amber notes and exotic tints of classic and mandarin. □

Above: Lancôme's newest bath collection inspired by its fragrance, *Tresor*. Opposite page: Alexander Julian's new fragrance *Womenwear*, a refined floral composition.

by Barbara Foley

The image features three frosted glass bottles of different colors—orange, blue, and purple—arranged in a row on a white surface. Behind them is a large, white, stylized silhouette of a person's head and shoulders. The background is dark and out of focus. The text is positioned in the upper right area of the image.

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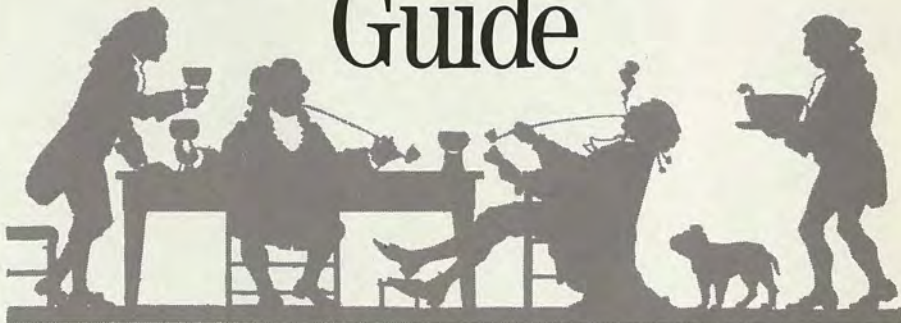
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SAN FRANCISCO

Restaurant Guide



BRASSERIE SAVOY, 580 Geary at Jones, SF (415/474-8686). Daily D 5:30 PM-10 PM, Late supper daily 10 PM-Midnight. Chef Marc Meyer's spirit of the best French bistros with savvy style & quality of California cuisine. Featuring fresh seafood; grilled salmon served over crab salad, roasted lobster with shaved fennel & white beans in garlic pepper sauce. Extensive wine list. Valet parking. AE D JCB MC V RR

CAFE 222 at HOTEL NIKKO, 222 Mason St., SF (415/394-1100). Daily B 6:30 AM-11 AM, L 11 AM-2:30 PM, D 6 PM-9:30 PM. Bistro-style reflects a Pacific Rim flavor, featuring an innovative blend of California freshness and Asian spices, as well as Japanese specialties. Located on the second floor of HOTEL NIKKO. Two hour free validated parking for L & D is provided. ALL MAJOR CREDIT CARDS

CAMPTON PLACE RESTAURANT, 340 Stockton St., SF (415/781-5155) B 7 AM-11 AM Mon-Fri, 8 AM-11:30 Sat, 8 AM-2:30 PM Sun BR, L 11:30 AM-2:30 PM Mon-Fri, 12 Noon-2:30 PM Sat, D 5:30 PM-10 PM Sun-Thu, 5:30 PM-10:30 PM Fri & Sat. Third time winner of Conde Nast Traveler's distinguished restaurant award, "Chef Jan Birnbaum rarely misses at his new American cooking." Valet parking. ALL MAJOR CREDIT CARDS

CALIFORNIA PIZZA KITCHEN, 438 Geary St. (415/563-8911). Daily L-D 11:30 AM-10 PM Mon-Thur, 11:30 AM-11 PM Fri-Sat, 1:00 PM-9 PM Sun. Voted "Outstanding Restaurant" by Esquire Magazine. Redefines pizza, offering 28 original varieties; barbeque & Santa Fe chicken, BLT and more. All wood-fired to sear in flavors. Pastas, salads and desserts. Located right across from the theaters. AE MC V DC

DAVID'S DELI RESTAURANT, 474 Geary at Mason (415/771-1600). 7 AM-1 AM Mon-Fri, 8 AM-1 AM Sat-Sun. Hundreds of delicious deli items; chopped liver, white fish, lox, stuffed cabbage, Hungarian Goulash, potato pancakes and blintzes. The bakery creates about 110 different pastries each day. Take-out service available. AE V MC

IL CAFFÉ, Opera Plaza — 601 Van Ness (415/928-0400). L 11:30 AM-2:30 PM Mon-Fri, D 5:00 PM-10:30 PM Mon-Fri, D 5:00 PM-11:00 PM Sat & Sun. Food of Italian heritage. Artistic banquet events. Reservations accepted. AE DC CB V MC Airplus, JCB

GAYLORD INDIA, One Embarcadero Center (415/397-7775); Ghirardelli Square (415/771-8822); Stanford Shopping Center, Palo Alto (415/362-8761). L 11:30 AM-2:45 PM, D 5 PM-10:00 PM Daily; Quite simply, the ultimate in Indian Tandoori cuisine. AE DC V MC

IVY'S, 398 Hayes St, SF (415/626-3930). D 5:30 PM-10:30 PM Mon-Thu, 5:30 PM-11:30 PM Sat, 5:00 PM-10:30 PM Sun, BR Sun 11:00 AM-3 PM. Nightly pasta and fish specialties. Full bar, special appetizer menu at bar. MC V DIS

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-Thu; 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.

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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

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 ragout. Master Sommelier selection of 25,000 bottles. ALL MAJOR CREDIT CARDS.

ZOLA'S, 395 Hayes St., SF (415/564-4824). D 5:30 PM-10:30 PM Tue-Sat, 5 PM-9 PM Sun, closed Mon. Mediterranean cuisine; shellfish gratin with Meyer lemon sabayon, penne with tomato, pepper and vodka cream, cassoulet. ALL MAJOR CREDIT CARDS

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Nothing Like A Dame



Women disguised as men, and vice versa, are popular motifs in drama, lending both humor and complication to a plot. Men played female roles as far back as the origins of theater, and the convention survives in the classical drama of the Orient. Social and religious prohibitions banned women from acting until the Renaissance; well into this century the stage and films were considered improper careers for respectable girls.

Peter Hay's latest books are MGM — When the Lion Roars and Movie Anecdotes.

Male actors in female roles were common to the Greek and Shakespearean stage — and even today in Japan's Kabuki. Above: Sharaku's Tomisaburō in female character, 1794.

by Peter Hay

Consequently, all of the great Greek and Shakespearean dramatic roles — from Antigone to Desdemona, and from Medea to Cleopatra — were written for and played by male actors. It is even more astounding, given the profound emotional range of these characters, that in the Elizabethan theater they were created by prepubescent boys.

Although the Restoration of Charles II in 1660 finally allowed English actresses to take on these roles, people still flocked to see the best female impersonators. According to one story, when the Merry Monarch sent for Edward Kynaston to be



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presented before the performance of a tragedy, word came from backstage that "the queen had not shaved yet."

Despite the low social status of actors in general, Kynaston was a darling of society ladies "who prided themselves in taking him with them on their coaches to Hyde Park in his theatrical habit after the play." We are told that the ladies's pet retained his good looks to an advanced age: "even at past sixty his teeth were sound, white, and even as one could wish to see in a reigning toast of twenty."

Through pantomime and vaudeville the theatrical tradition of female impersonation passed from tragedy to comedy and into popular culture. The standard "dame" parts in English pantomime include Cinderella's ugly sisters, Idle Jack's mother in *Jack and the Beanstalk*, the Queen of Hearts, Mother Goose and several others. Unlike the actors who played classical heroines, the dames capitalized on physical ugliness or at least incongruity.

The tradition also exists in low comedy: drag shows are popular in a macho society like Australia. In high comedy, dressing up as Charlie's aunt makes the play; also Lady Bracknell in *The Importance of Being Earnest* can be acted by a man.

The antics of Milton Berle, Flip Wilson and the Monty Python gang are not to be confused with the subculture of drag queens, cross-dressing or indeed with sexuality at all. They are in direct descent from proper Victorians of the English music halls and American minstrels.

The greatest female impersonator of our century, William Dalton, acted under the name of Julian Eltinge and retired in 1930. He became one of the biggest Broadway stars before World War I, and co-owned a theater named after him. Off-stage, Eltinge was very much a man's man, famous for punching out anyone who made derogatory comments. It was thought by some that these fights were staged for publicity and to inhibit hecklers.

Eltinge was quite a heavy-set man, who could transform himself into a delicate, small-boned woman. To have seen him in a woman's bathingsuit, wrote one eye-witness, "or hearing him sing in his low sweet voice was something to remember as long as you lived."

For years the actor published a fan

magazine, sharing his beauty secrets with his large, predominantly female following. Taking ninety minutes to make up, he paid close attention to his hands. He powdered them white, and put rouge on the last digits so they tapered into long lacquered nails. With a blue pencil Eltinge delineated the back of his hands which he never showed in full breadth. By displaying only the narrow edge he created the illusion of having small hands. One writer called his look "the way women ought to be."

Eltinge, a serious and subtle actor, transcended the ranks of vaudeville, which boasted a number of impersonators as headliners. Bert Savoy became famous with his character of a street-walker which he began developing while performing in the mining camps of Montana and Alaska. He had an imaginary friend, Margie, who formed the subject of much humorous discussion with Savoy's straight man, Jay Brennan.

Despite the broad characterization, Savoy's artistry was widely recognized, and perhaps the highest compliment came from those show business historians who trace Mae West's provocative persona back to it. Savoy died young, and the literary critic Edmund Wilson eulogized him:

"When he used to come reeling on the stage, a gigantic red-haired harlot, swaying her enormous hat, reeking with corrosive cocktails of the West Fifties, one felt oneself in the presence of the vast vulgarity of New York incarnate and made heroic . . . Well, we have heard the last of Margie's wisecracks and the thought is a genuinely sad one. Still, in the brash nights of the city, between Reisenweber's and the Montmartre, we shall sometimes be haunted by the accents of a gasping raucous voice, hard-boiled, shamefully obscene, but in a continual tremor of female excitement: 'I'm so glad you asked me that, dearie! You don't know the half of it, dearie! You don't know the half of it!'"

Bert Savoy was killed by lightning while walking on the beach. William Collier, an actor well known for his impromptu wit, quipped when he heard of the sad event: "I hear that all the female impersonators are now carrying lightning rods." □



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