PERFORMING ARTS

APRIL 1992

THE COCKTAIL HOUR
by A.R. Gurney
Directed by Albert Takazauckas
March 24 through May 16
Theatre on the Square

GOOD
by C.P. Taylor
Directed by John C. Fletcher
April 7 through June 6
Stage Door Theater

The Silver Season — A.C.T.
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$500,000+ single family homes, co-ops and condominiums sold between 1/1/91 and 12/31/91. Source: San Francisco Association of REALTORS Multiple Listing Service.

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Unrest, Murder and the Blood of a Poet

Events not to miss in May

"Since the age of fifteen, I haven’t stopped for a minute," Jean Cocteau once remarked, half in complaint and half boastfully. Certainly he was one of the most prolific and wide-ranging artists of the twentieth century, working his own indelible way through ballet, cinema, poetry, sculpture, painting, the design of fashion, stage sets and costumes, and book illustration. "Jean Cocteau and the Performing Arts," an exhibition coming to the San Francisco Performing Arts Library and Museum (SF PALM), will feature approximately ninety works of art tracing the full spectrum of his career.

A precocious youth who grew up quickly in the handsome atmosphere of turn-of-the-century Paris, Cocteau was only twenty-two when he first met Sergei Diaghilev of the Ballets Russes. Parade, that Cubistic masterpiece that changed the look of dance forever, came about in 1917, a collaboration between the composer Erik Satie, the artists Pablo Picasso, the choreographer Leonide Massine and Cocteau, who created the enigmatic scenario. In its fascination with commonplace modern wonders, seen in a surreally skewed and slightly melancholy way, Parade was a precursor of Cocteau’s works to come. His films Blood of a Poet, Orpheus and the marvellous Beauty and the Beast, Cocteau worked in extremely in the visual arts, as well, both in the design of sets and costumes for theater and ballet, and in his delicate line drawings for books. The current exhibition, organized by the Neue

 meticulously, the Wundervan Museum in Irvine, will display many rarely seen drawings, pastels, lithographs and posters from this effervescent enfant terrible who can still, as Diaghilev once urged him to do, astonish us. May 12-June 27, San Francisco Performing Arts Library and Museum, 399 Grove Street. (415) 252-4900.

RAUSCHENBERG AT MOMA

Robert Rauschenberg, too, is always concerned with transforming the ordinary, and there is a distinct affinity between his early works, made in the 1950s, and the surrealism/cubism approaches of Cocteau and Marcel Duchamp. The novelist Donald Barthelme once wrote that "Rauschenberg's problem (one of Rauschenberg's problems) is how to be bad for thirty years or more... Rauschenberg has tried as hard as anyone to be nonacceptable but early (and rather cheerfully) discovered that nothing is nonacceptable." Robert Rauschenberg: The Early 1960s" brings together one hundred or so paintings, sculptures, collages and some perfectly wonderful little assemblages, all made between 1949 and 1964, often while he was wandering around Europe or living in adventurous poverty in New York. Perhaps he was consciously trying to "be

by Kate Regan Eaton
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Among his most lasting works are the films Blood of a Poet, Orpheus and the ravishing Beauty and the Beast. Cocteau worked as extensively in the visual arts as well, both in the design of sets and costumes for theater and ballet, and in his delicate line drawings for books. The current exhibition, organized by the Guggenheim Museum in New York, will display many rarely seen drawings, pastels, lithographs and posters from this effervescent enfant terrible who can still, as Diaghilev once urged him to do, astonish us. May 13-June 27, San Francisco Performing Arts Library and Museum, 399 Grove Street. (415) 255-4560.

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HAVE MERCY

Merce Cunningham is the wizard of modern dance and, like many a wise man before him, he has worked his way that once seemed alarmingly opaque to some of his audiences. While he has never intended to mystify, having little use for secrecy oruffled meanings, it took a while for the inherent classicalism of his dances to emerge.

Cunningham himself has summed up quite clearly what interests him in making dances: "For me, it seems enough that dancing is a spiritual exercise in physical form, that what is seen is what is." So might Balanchine have explained his ballets: "Spiritual exercise in physical form." And indeed Cunningham, for all the apparent differences between his works and those of Balanchine, holds Balanchine's place in modern dance. He has the same regard for the inherent order and connectedness of physical events, a similar way of using highly trained dancers whose characters emerge solely through their movements. Both Balanchine and Cunningham have abandoned stories and the mask assumed when a dancer takes on a theatrical role. "Don't think, just dance," Balanchine famously said; meaning, I think, that his dancers were not to be interpreted. It is the dancer who embodies both the movement and its intensity.

In imposing his "just the facts" approach on his dancers, in giving them nothing with which to ease their personal vanities, Cunningham in fact stretches each performer to extend her or his range. It's true that in the last decade more of his dancers are ballet-trained and thus technically more advanced with perhaps a resultant loss of individuality. Yet the energizing focus of each dancer exhilarates. One has the sense of watching a real human being doing something sacred and transforming. Cunningham dances, in all their varied and unmistakable atmospheric force fields, uncover self-evident truths that we needed to see before we could comprehend their existence.

Merce Cunningham Dance Company, May 2-3 at Zellerbach Hall, University of California at Berkeley. (510) 644-9988.

AGE OF JENKINS

Margaret Jenkins, one of Cunningham's lifetime associates, found her work so liberating that she eventually founded the Margaret Jenkins Dance Company, now in its twentieth year and planning a two-week San Francisco season to be followed by performances throughout the Bay Area later in May and June.

"Merce is a special person in my life," Jenkins said in a recent interview at her 17th Street headquarters that her company shares with ODC San Francisco. "I think, however, that my work bears no resemblance to his. I encourage so many people of diverse talents and interests to follow their passion. That's his great mark. I wouldn't be surprised, in fact, if he didn't like my work; it's in an entirely different direction."

Jenkins's interest is in "character, in making work that reflects the character of a dancer at that time. The work comes

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April 1982
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Her dancers tend to be older than those found in some companies, many are in their mid-thirties, and Jenkins herself, in her mid-forties, is dancing as actively as ever. "I like working with people who've had a bit of a life before they get to me, who are clear about why they're dancing and don't need me to make it up for them. The dancers in my company have backgrounds in both modern dance and ballet and usually they've worked in companies where they couldn't participate in the work. They come here because they know they'll play major roles in developing a piece."

Last year, Jenkins choreographed her first piece for a ballet company, the Oakland Ballet. Sightings, which will be repeated this season by members of the Oakland Ballet, is the result of Jenkins's fascination with the lore of angels. Set to a score by the Australian composer Peter Sculthorpe, Sightings, Jenkins says, "deals with our susceptibility to the presence of things we cannot control. Angels, like poetic signs, have many meanings. This piece suggests we'd best be on guard, for we're all susceptible to the presence of angels."

Even though Jenkins initially feared that in working with ballet dancers, "I wouldn't give them enough tricks," she found the experience gratifying. "It became clear that they were excited in working that way and in having a say in what was going on. They had wonderful ideas, ideas that I wouldn't have had, because I don't know their vocabulary in the way they do. And every single person couldn't wait for rehearsal, so I couldn't wait to be there."

Age of Unrest, performed by Jenkins's own dancers, is a piece in which some viewers have found connections with Sightings. "It's the most recent piece I've made with my company and it deals with questions I've asked myself a lot lately: Where do lasting values come from? What are they and how do we develop them? What's the organizing force of our reality?" The questions may sound abstract when so baldly posed. Age of Unrest, however, is a powerful and disturbing...
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Drama. Mitchell-Style

In February 1991, porn king Jim Mitchell shot and killed his brother Artie, and the event immediately destroyed his public image. The Mitchell brothers, after all, had made the show business of sex into something almost chic. Their downtown palace of porn featured a dean of the well-lit and opulent, and the shabby chic in their films (Rekindled the Green Door) was notable for its degree of wit and good technical values. San Francisco socialites and members of the press enjoyed the raucous antics of Ozzie and Harriet. It was a world of glamour, to be part of their crowd. The death of one brother by the other aroused almost manic interest in the media; already half a dozen books and a couple of movies are in the works, all purporting to examine the Mitchells in the context of their times.

Now the young playwright Clint Wilson is taking up the subject. In XXI Love Art, a play loosely based on the case, Magic Theatre will produce it as the concluding production of its Springfest of new plays.

Talking about the play, which was still in the process of rewriting in February, Wilson emphasized that she has no interest in attracting lawsuits and purposes well to avoid resemblance to her own fictional characters and real Mitchell.

"I'm interested in the Biblical and/or psychological aspects of their story. It has echoes of Cain and Abel, Icarus, Prometheus. It's a tale of hubris."

"We've always thought there was a story in that lifestyle, in the kind of collective mania of everyone in the sex industry. They became part of many things in their lives that shook most of us. It's alien to many of us—and maybe that's why it fascinates."

Wilson's own involvement with the industry started when "I became a pornographer. It was one of the ways I put myself through college by writing screenplays for porn sex. I had many encounters in that subculture. It's an acquired taste for some, with its own morality and speed.

Carnival San Francisco, the city's festival of shows also takes place May 22-24 at the Museum District.

IN BRIEF

Theater: The San Jose Repertory Company presents Henrik Ibsen's still-moving tragedy of overpowering pride, The Master Builder, May 17-June 17 at the Montgomery Theater. (408) 294-2255

Dance: Carol Boren's Dance Through Time goes back to the country, May 10-11 at the San Francisco Museum of Modern Art and May 11 at the First Congregational Church, San Francisco. (415) 487-2275... Art: Oddly: Four Los Angeles Artists: presents four contemporary artists using found objects to make richly metaphoric assemblage sculptures, May 16-August 9, Oakland Museum. (510) 232-4441... Performing arts: Steve Wondos'电 excitement through a walk through the city with a grand parade, Mardi Gras, three balls, a Caribbean Ball, a black party, and a new, two-day outdoor festival, performers from all over the world, mostly south of Market Street, call Carnaval hotline, (415) 850-8988."

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gic in its demonic vignettes.

Additional repertoire will include the
new Strange Afflctress and Woman's
Winston Square, May 8-16 at Thater
Artland, then May 20-31 at Wheat-
Creek's Regional Center for the Arts;
June 5-8, Mountain View Center for the
Arts; June 11-13, Julia Morgan Theater in
Berkeley, and June 19-20, Spreckels
Theater in Richmond. (415) 985-1172.

Drama, Mitchell-style

In February 1981, horror king Jim Mitch-
elly shot and killed his brother Artie, and
the event immediately developed mythic
qualities. The Mitchells became, after all,
many the show business of sex into

something almost chic. Their downtown
palace of porn featured a clean and well-

lighted opportunity to see nudity, either
in the flesh or in film. (Rekindled the

Green Door) for a certain degree of wit
and good technical values. San Francisco
socialites and members of the press

enjoyed the naughtilyenticing of the
Mitchell's parties: it was cool, even
glamorous, to be part of their crowd.

The death of the brother by the other
aroused almost manic interest in the
media: already half a dozen books and a
couple of movies are in the works, all

proving to examine the Mitchells in the
context of their times.

Now the young playwright Cimra

Wilson is taking up the subject. In XXI

Love Art, a play loosely based on the

story. Magic Theater will produce it as

the concluding production of its Springtime
of new plays.

Talking about the play, which was still
in the process of rewriting in February,

Wilson emphasized that she has no interest
in attracting lawsuits and purposely will

avoid resembling or borrowing from the

fictional characters in real Mitchell's.

"I'm interested in the Biblical and/or

psychological aspects of their story. It has
echoes of Cain and Abel, Icarus, Prokofiev.

It's a tale of hubris.

"I've always thought there was a story in

that lifestyle, in the kind of collective

manic of everyone in the sex industry.

They have come to be a part of some form

of theSome.killers. It's alien to many of

us — and maybe that's why it fascinates.

Wilson's own involvement with the

industry started when "I became a por-

nographer. It was one of the ways I put

myself through college by writing scripts

for phone sex. I had many encounters in

that subculture. It's an acquired taste for

some, with its own morality and speed.

Carnival San Francisco, the City's Festival of

also offers place May 22-24 at the Museum District.

In Brief

Theater: The San Jose Repertory

Company presents Henrik Ibsen's still

haunting tragedy of overwhelming pride,

The Master Builder; May 17-June 16

in the Montgomery Theater. (408) 294-2355

Dance: Carol Teim's Dance

Through Time goes back to the

costumed pageantry of Renaissance Italy,

in two programs featuring a Renaissance
dance band led by violinist Shira Kam-

nen. May 16 at the San Francisco

Museum of Modern Art and May 17 at

St. John's Presbyterian Church, Berkeley.

Tickets through San Francisco Early

Music Society. (415) 842-2119

Music: The Women's Philharmonic

completes its 1992 season with the U.S. pre-

miere of Fanny Mendelssohn's Overture

and works of Lili Boulanger, Amy Beach

and Germaine Tailleferre. May 9 at

the First Congregational Church, San

Francisco. (415) 446-2297 . . . . . . . . .

Art: "Oddly:

Four Los Angeles Artists" presents four

contemporary artists using found

objects to make richly metaphorical

assemblage sculptures. May 16-August 9,

Oakland Museum. (510) 272-5000

Performing Arts: The San Jose Repertory

Company presents Henrik Ibsen's "The

Master Builder at the Monte

gomery Theater from May 17 through June 16.

— many people in that work live in a kind
of frenzy."

Then, however, never knew the

Mitchell brothers. "This play is a complete

flight of fancy," she emphasizes. "I'm

most interested in the amount of time

people in the sex business spend rational-

izing their work. They explain it to

themselves and to you, as if confronting

a collective involuntary taboo. For the

women, it's as if they are selling a tem-

porary aspect of themselves: they are

engaged from it, or so they think."

Jim Mitchell was recently convicted of

masculinity, after a trial that attracted

enormous interest in the media. In the end

however, pilots and playwrights may best

interpret what really happened between
the two brothers to Wilson. "It is a love

story, really, a death as a beautiful, perren-
inial love of one."

May 18-30 at the Magic The-

ater, Building D, Fort Mason Center.

(415) 444-5001

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alone. One with a reinforced steel

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turban horse community. The area is

home to various species of horses,

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managed by the United States

Department of Agriculture.

The Great Eastern Horse Capitaria

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cultural heritage and is a place where

horse lovers can come to learn about

the history and traditions of the

horse world.
Beyond the Wall
A look at theater in China today

Despite the opening up of China during the past twenty years, it remains a deeply isolated and mysterious country. We know relatively little about its ethnic and cultural diversity, which has been disappearing under the long domination of a central government in Beijing. In the summer of 2000, playwright Carol Fisher Sogodendi, a UCLA professor and expert in Asian drama, visited remote areas of China to investigate the survival of ritual drama among China’s ethnic minority groups. She was accompanied by Kuang-Sheng Shih, a student from Taiwan, who is writing his doctoral dissertation on Chinese drama. In China, he was researching the connections between ancient forms of ritual and the classical theater of the Yuan dynasty (1271–1368). Peter Hay, a contributing editor of Performing Arts magazine, interviewed Sogodendi and Shih upon their return to Los Angeles.

PH: What did you find out by going to China?
CS: Until very recently most experts felt that Chinese theater had no religious or ritual purpose except to make fun of superstitions and folk elements, that the primary function of Chinese theater was mainly to entertain and enlighten. I always had trouble with this, because I could not quite believe that China, with her vast and ancient cultures, should be different from the rest of the world, where the origins of theater have usually revolved around fertility rites, magic and religious rituals. I suspected that Chinese theater, too, must have had such roots, yet I could find little substantive research on it. Then in 1989 I was directing a Brechtian, rather abstract play about freedom and democracy, which needed masks. Because of the massacre of pro-democracy students on Tiananmen Square, I wanted to give the play a Chinese look. I mentioned this to Kuang, who brought me some Chinese magazines with pictures of a masked form of ritualistic drama called saroi, or ghost theater, which employed ritual performance to scare away harmful spirits. This was the connection with ritual origins I had been searching for, so I decided to spend my sabbatical in China researching this form of theater. Fortunately, Kuang also wanted to come to do his own research, which meant we could talk to people directly without an official interpreter always present.

PH: Why is knowledge of such ritual more widespread?
CS: Chinese policy, before and after communism, has been to deny any artistic validity to what was termed superstition. It tried to put down or stamp out folk beliefs, especially those held by minorities, some fifty-five nationalities or ethnic groups, which comprise about 6% of China’s total population. Chinese theatrical history has been written either by imperialists — either by Chinese imperialists or Western imperialists. Most people assume that Chinese theater consists primarily of different forms of opera. But these are relatively recent forms, about seven hundred years old.

by Peter Hay
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by Peter Hay
It's time for a change to Gallo.

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It's time for a change to Gallo.

Bring out the delicate flavors of this salmon mousse with our California Chardonnay. Its fresh, inviting taste is a natural with today's cuisine.
And the best-known style, the imperial Peking opera, is just two centuries old. There were many other styles developed in various regions, such as Anhui opera, which was seen at the 1909 Los Angeles festival.

KS: One should note that the Han people, the ethnic majority in China, also have folk traditions which have been suppressed. All folk theater has been considered irrelevant compared with "high art," such as the opera.

CS: Until recently, only a few Chinese scholars bothered with such art. Some have attempted to preserve these ancient forms from encroaching civilization, using some extraordinary means. In Guizhou province, they recruited a company of professional actors to go into the villages, live with the people, and learn their art. They then reproduced these performances in the city, both for scholars and for the people who now lived in the city, so that they can enjoy part of their own heritage. The purpose is solely preservation: they have kept the performance style as raw, rough, and unprofessional as the original.

PH: How long have Western scholars been aware of this field of study?

CS: About ten years ago the current revival of interest in anthropology began among theater scholars; in China this took even longer. But several years ago the government was put under pressure from the international community because of their neglect or misrepresentation of their own culture. After that, the Ministries of Culture, on both the national and provincial level, began to pay attention to folk art. Now they have other forms of folk culture suddenly become legitimate fields for study. The government assigned scholars to document them, and they visited very remote villages, high up in the mountains, which have been isolated literally for thousands of years, sometimes before there was any Han influence. Some of these cultures seem to have more connection with Southeast Asia, India, and Tibet than with China.

PH: How old are these dramatic rituals?

CS: The exact age is still unknown, but at least one is among the earliest forms of theater I have ever seen. Some of it reminded me of aboriginal ritual, such as I witnessed in Australia, which goes back three thousand years. In one part described as monkey-like sounds. They identify these sounds as the common language of their ancestors and of monkeys.

PH: So it’s almost like an early evolutionary theory?

CS: In a way. The drama itself is highly ritualistic; it seems to depict human evolution from going naked, being unable to make fire or plant seeds, or even having sex, to gradually learning all this from the shaman. And then having learned, they all go off, led by an actor who is dressed as a bull — an obvious fertility symbol — to put it into practice. One purpose of the drama seems to be simply to demonstrate how to have sex. So various positions are shown, with animals getting on each other’s backs, trying to figure out how to do it. We watched an actor reverting into the role of an infant, and then being sucked by another one. The mainstream social mores are quite anarchistic to this; the Chinese always tended to be democratic, and under communism became quite puritanical.

PH: Does the "play" tell a mythological story of a god or ancient hero?

KS: It is about their ancestors, the story of how the people learned to live in the world. But it is not like the Greek myths, which often tell about the omnipotent hero or founder of the race.

PH: But the sexual bits sound rather like Aristophanes and Little comedy?

CS: In our theater these primitive origins are left behind; playwrights such as Aristophanes poke fun at them. Naxi is only mildly comic.

PH: Are the seasons involved?

CS: Yes. This particular play is usually performed at the beginning of the New Year, in February, accompanied by a fifteen-day festival during which many agricultural and fertility rituals are held. The purpose is to drive out the bad spirits and welcome in the good ones.

PH: And who is "Naxi" performed by?
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PH: And who is "Nuazi" performed by?

CS: He is played by an actor dressed as a bull. Unfortunately, this actor was not available on our visit. The role is to bring the women into the men's world, to show the importance of planting.

Continued on page 59
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December 3, 1991 through January 25, 1992
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December 6, 1991 through December 26, 1991
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PERFORMING ARTS
NEWS FROM THE AMERICAN CONSERVATORY THEATER

San Francisco Professionals Partner Up to Sponsor 'The Cocktail Hour'

Who says lawyers and accountants aren’t the life of the party? Two premier international firms have partnered up with A.C.T. this season to co-sponsor A.R. Gurney’s ‘The Cocktail Hour’ on this stage, and the party has just begun. The prominent San Francisco law firm of McCutchen, Doyle, Brown & Enersen last year’s heralded co-sponsor, is joined this year by first-time sponsor Deloitte & Touche, one of the most highly regarded accounting firms in the world.

McCutchen, Doyle, Brown & Enersen is one of the oldest and largest law firms in the Bay Area. Founded in 1888, the firm now employs nearly 500 attorneys in Los Angeles, San Jose, Walnut Creek, Washington, D.C., Tokyo, and Bangkok. McCutchen is a full-service firm, with expertise in a panoply of legal specialties. The counsel of McCutchen’s attorneys is sought worldwide. Members of the San Francisco, Washington, and Tokyo offices are currently working together to write the environmental laws for the Republic of China.

McCutchen has a long-standing relationship with A.C.T. through former Marketing Partner Albert Moorman, who has been a Trustee for 15 years. The firm donated very generously to A.C.T. in 1995 and again this year. “We think it is important to fund the city’s cultural institutions,” says current partner Susan Briggs. “We are always trying to recruit people to support A.C.T., and the City’s cultural life is a major part of the attraction here. We decided two years ago to start giving back to local organizations, and A.C.T. was high on our list.” Mrs. Briggs emphasizes the fact that McCutchen employees, too, benefit from the relationship between the firm and A.C.T. “Our events are extremely popular with our employees. I like to think that we play a part in building A.C.T. audiences, as well as providing financial support.”

San Francisco A.C.T. Produces Albert J. Moorman with partner Susan Briggs.

Lynn O’Connell (right) with his wife Lynn-

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A Quarter Century of Plays and Players

On January 21, 1967, the opening of "Bachelor at the Geary Theatre" two stars were born together; an institution newregoni called the American Conservatory Theatre, and a formidable actress named Ruth Kohart. With almost 30 years of success as a singer in opera and musical theatre already behind her, Ms. Kohart accepted A.C.T.'s founder William Ball's invitation to leave New York and embark on a thrilling new career as a dramatic actress.

Ms. Kohart is known for her great willingness to take creative risks. After graduating from the American Conservatory of Music with a degree in vocal performance as a mezzo-soprano, she debuted off-Broadway in 1947 with an experimental cooperative group called the Lemonade Opera. The group's members had each donated $25 to finance four productions, including Handel & Orfeo, in which Ms. Kohart appeared as the Witch. Her investment paid off — after understanding Helen Beardsley & Hamilton's "Puck Dreams," Ms. Kohart was discovered by Broadway. Then in 1957 she was signed by the New York City Opera, and nothing could stop her.

Ms. Kohart's most popular roles include Miss Jessop in the stage and film versions of How to Succeed in Business Without Really Trying and Drama in Broadway's A Funny Thing Happened on the Way to the Forum, for which she garnered a Tony nomination. After appearing in Madame Pernelle in "Bachelor at the Geary Theatre," Ms. Kohart stayed with A.C.T. for two seasons before venturing out to pursue various dramatic interests. In 1970 and 1971 she toured with Milton Berle in "Out of the Red Hot Lava," Eleanor Parker in "Pony Canyon," and Van Johnson in "Boeing-Boeing," appearing as a terrified school bus driver in the film "Dirty Harry." She played Nurse Hain in the Sandpiper / Gooby stage production of "One Flew Over The Cuckoo's Nest" in 1972-73, and later appeared as Miss Hannigan in the first national company tour of Annie. On television, she has guest-starred and co-starred in such popular series as "Benson," "The伦," "One Day at a Time," "Archie Bunker's Place," "Trapper John, M.D.,” and "Midnight Caller." In 1991 she was busy filming a television pilot, "Acting Stupid!" and a film with Whoopi Goldberg and Maggie Smith called "After All." While making films into the theatrical world outside of San Francisco, Ms. Kohart has remained a part of the A.C.T. family and has returned again and again to delight its audiences. In her many seasons with the company, she has appeared in such A.C.T. productions as "Broadway," "The Treschersen," "American Dream," "Theater," "Carnival," "Amorini," "Dreams," "The House of Bernarda Alba," "Hotel Paradise," "Sunday in the Park with George," Where We Are Married; Saturday, Sunday, Monday and a reprise of her role in A Funny Thing Happened on the Way to the Forum, Ms. Kohart remembers what it was like to give birth to a second career during the days of A.C.T.'s infancy.

"My background was in music — everything from Broadway musical theater to opera. In fact, I had just come off quite a little bit of a bicoastal. I'd done "Hello Dolly!" in San Francisco with Bobbie Burke, Ruby River, and Sammy Lewis, and A Funny Thing Happened on the Way to the Forum with Zero Mostel, Jack Gilford, David Burns, and John Cullern. I was so high from the combination that I thought I'd never be hungry again. I'd be working. "I couldn't get arrested!"

"I had worked with Bill Ball at the New York City Opera where he directed contemporary American opera during his two years there in the late 50's. He directed me in "An American in Paris" and "The Barber of Seville." I learned to love working with him. In 1960 I was finishing up my Master's degree in music history at Hunter College, writing my thesis — I thought then that I needed it for insurance. When Bill told me I was going to San Francisco, I accepted with alacrity and enthusiasm without so much as an audition. On a Thursday, I defended my thesis before a committee in New York, and on the following Saturday, I arrived in San Francisco."

"Bill had decided — he just decided — that I could do straight theater. Now I had always wanted to act, but I had never really had the chance. No one in New York — except Bill — had enough faith in people to help them to do things they hadn't really done before. I did do one experimental piece at Hunter as a favor to a friend, but nothing that required me for the rigors of TV and learning at A.C.T. If I had thought twice about it, I probably wouldn't have come, out of sheer nerve. But suddenly I found that I had accepted Bill's offer and moved in an apartment on O'Farrell Street in San Francisco, where I knew no one. The Friends of A.C.T. literally had to lead me there by the hand. But the reality of the theater was close to the theater and I could walk to work."

"I was lucky because I was eager to learn and not angry from the spotlight. Of course, those hopes were dashed, because Bill told me as Madame Mertel in "Our Town" I was swept instead into a zippy whirlwind. The production had already been successful elsewhere, and the spotlight followed us out here. I found myself in the middle of a tremendously exciting production, with the glitz as bright as it had ever been on Broadway."

"I'd had it. That was a good start for Madame Mertel. I came out on stage and showed my head off, and before it or not, I found my way. Then everything just took off on opening night. What a night it was! The house was electric, and the whole thing was a big leek affair between us and the audience. The more they loved it, the more I loved it. We really took off with a school!"

"By the end of the run, I had truly grown. I continued to grow with each role that I played at A.C.T. I brought my assignments with the contagious excitement that I learned as I went along, picking up whatever I could, however I could. There was some formal training, but really I learned my craft onstage."

"Bill's approach was to coax our best work out of us. Bill was able to get 16 hours of teaching and intensive rehearsal, with repetition after repetition — he seemed to feel that the more exhausted you were, the more you let down your guard, and therefore the more you gave. Exhausted does not describe it as a singer. I wasn't used to that — I can't sing when I'm exhausted. Bill was an outstanding director and director with a stroke."

"I remember that time quite clearly now. I loved working in the Geary Theatre, because it felt very intimate and comfortable, and the total stage was a challenge."

"One of my favorite roles was that of La Fanciula, the maid, in Maria Lora's "The House of Bernarda Alba," directed by Joy Garing. The character had such wisdom... the unfortunate daughters of that house all learned a lesson that role demanded from me a great outpouring of everything, of my very being. I also loved doing "The Red Villa" with Tom Moore, and When We Are Married with Ed Hastings."

"And of course I had a special feeling for the musical productions like Sunday in the Park with George and "Purmaj." It was all terribly grandly conceived. When you think about it, A.C.T. was very ambitious. The whole Company was to take classes, to teach and learn simultaneously. People would be trained in our school and then go on to join the Company. What's more amazing is that 25 years later, the Conservatory is stronger than ever. A.C.T. is still doing it, still living up to that glorious dream. Perhaps that's what sets this theater apart."

"I'm very proud of the work I did during those first two seasons as an actress. A.C.T. is still the only repertory theater I've ever worked with. I've come back to work here again and again, and again over the years — last count, a total of ten seasons — just to check in with such beloved friends. I made so many. Can it really have been 25 years?"
A Quarter Century of Plays and Players

On January 21, 1967, the opening of<br>Streetlight at the Geary Theater, two stars were born together: an instant new repertory company called the American Conservatory Theater, and a formidable actress named Ruth Kohrt. With almost 30 years of success as a singer in opera and musical theater already behind her, Ms. Kohrt accepted A.C.T.'s founder William Ball's invitation to leave New York and embark on a thrilling new career as a dramatic actress. Ms. Kohrt is known for her duty willingness to take creative risks. After graduating from the American Conservatory of Music with a degree in vocal performance as a mezzo-soprano, she debuted off Broadway in 1947 with an experimental cooperative group called the Lemonade Opera. The group's members had each donated $25 to finance four productions, including Hamlet & Orphée, in which Ms. Kohrt appeared as the Witch. Her investment paid off — after understanding Helen in Rodgers & Hammerstein's Pipe Dreams, Ms. Kohrt was discovered by Broadway. Then in 1957 she signed with the New York City Opera, and nothing could stop her.

Ms. Kohrt's most popular role includes Miss Jones in the stage and film versions of How to Succeed in Business without Really Trying and Dominia in Broadway's A Funny Thing Happened on the Way to the Forum, for which she garnered a Tony nomination. After appearing in Madame Pomelé in Terence, Ms. Kohrt stayed with A.C.T. for two seasons before venturing out to pursue various dramatic interests. In 1970 and 1971 she toured with the San Francisco Mime Troupe and appeared in the acclaimed school bus driver George, Where We Are Married, Saturday, Sunday, Monday, and a reprise of her role in A Funny Thing Happened on the Way to the Forum.

Ms. Kohrt remembers what it was like to give birth to a second career during the days of A.C.T.'s infancy.

"My background was in music — everything from Broadway musical theater to opera. In fact, I had just come off a little bit of a hot streak. I'd done Haste to Heaven in Broadway without Really Trying with Bobby Morse, Rudy Vallee, and Sammy Smith, and A Funny Thing Happened on the Way to the Forum with Zero Mostel, Jack Gilford, David Burns, and John Carradine. I was so high from the combination that I thought: I'll never be hungry again, I'll always work. Well! I couldn't get arrested!

I had worked with Bill Ball at the New York City Opera where he directed contemporary American opera during his two years there in the late '50s. He directed me in The Characters in Search of an Author and The Beggar Passer-Guard, and I loved working with him. In 1966 I was finishing up my Master's degree in music history at Hunter College. I was thinking of going into the teaching profession, but I really learned my craft onstage.

Bill's approach was to coax our best work. He used to say, 'If Bill didn't say it to me, I know it to the hour of teaching and intensive rehearsal, with repetition after repetition — he seemed to feel that the more exhausted you were, the more you let down your guard, and therefore the more you grew. Exhausted does not describe it as a singer. I wasn't used to that — I can't sing when I'm exhausted. But it was intoxicating, and it really was refreshing."

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"One of my favorite roles was that of Le Pescif, the maid, in Lucia di Lammermoor in the House of Bernarda Alba directed by Joaquin Cardin. The character had such wisdom. The unfortunate daughter of that house all loved her. That role demanded from me a great outpouring of everything, of my very being. I also loved doing Rats Paradise with Tom Moore, and When We Are Married with Ed Hastings."

"I had a special feeling for the musical productions like Sunday in the Park with George and Sweeney."

"It was all terribly greatly conceived. When you think about it, A.C.T. was very ambitious. The whole company was to take classes, to teach and learn simultaneously. People would be trained in our school and then go on to join the company. What's more amazing is that 25 years later, the Conservatory is stronger than ever. A.C.T. is still doing it, still living up to that glorious dream. Perhaps that's what sets this theater apart."

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American Conservatory Theater

presents

THE COCKTAIL HOUR
by A.R. Gurney
(1988)

Directed by Albert Takazanovas
Scenery by Steven Rubin
Costumes by David Draper
Lighting by Derek Duarte
Hair by Rick Nichols

The Cast
Bradley — William Paterson
Ann, his wife — Anne Lawder
John, their son — Mark Bramhall
Nina, their daughter — Frances Lee McCain

The play takes place during early evening in early fall
in the mid-seventies, in a city in upstate New York.

There will be one intermission.

Understudies
Bradley — William McKenna; Ann — Kathryn Crosby;
John — Eric Zivot, Nina — Kathryn Crosby

Stage Management: Alice Elliot Smith

Theatre on the Square is under the direction of Jonathan Reins

World premiere at the Old Globe Theatre, San Diego, California, Jack O’Brien, Artistic Director, Thomas Hall, Managing Director.
The play was first produced in New York by Roger L. Stevens, Thomas Viertal, Steven Barosh, and Richard Frankel.

This production is made possible in part through
the generous support of McCutchen, Doyle, Brown & Enersen and Deloitte & Touche.

Special thanks to the Warwick Regis Hotel for their generous assistance.
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A.R. Gurney Talks About Playwriting and The Cocktail Hour with Elizabeth Brodersen

Playwright A.R. "Pete" Gurney is the author of The Snow Birds, The Old Boy, The Dining Room, Another Autobiography, and the widely popular Love Letters. He has also written a number of plays that have been performed off-Broadway at a score of regional theaters and in many countries abroad, including Scenes from American Life, Children, Richard Cory, The Middle Ages, The Golden Age, What I Did Last Summer, Sooner Soon, and The Perfect Party. He won a Drama Desk Award in 1971, a Rockefeller Award in 1977, a National Endowment Award in 1984, and a Lucille Lortel Award in 1999. In 1997 he won the Award of Merit from the American Academy and Institute of Arts and Letters. He is also the faculty of the Massachusetts Institute of Technology, where he taught literature for 25 years. Mr. Gurney is also an Associate Artist of the Old Globe Theatre in San Diego.

Mr. Gurney, a highly skilled wordsmith, shares with us his thoughts on the art of playwriting and his witty masterwork, The Cocktail Hour.

EB: Someone once said after a performance of The Cocktail Hour that the theater "should tell the truth that say, 'A.R. Gurney knows my family.' Most people do seem to have that reaction to the play, regardless of their race. Why do you think the play's appeal is so universal, despite its specific setting in a WASP family?

AG: Well, I'm sure some people don't think it's like their family at all. But I suppose the universality comes out of the details. There's a kind of odd irony in writing - the more concrete and specific you get about a particular family and its rituals, or about people, then maybe the more general the effect can be. While every detail in my play might not be like your family or somebody else's, I hope that the truths

EB: Do you have anything like the cocktail hour in your own family now?

AG: No. No way. When I would visit my mother, she would certainly insist on it, but my wife and I don't, and my children certainly don't.

EB: The Cocktail Hour, of course, is very much about the play within the play. You have described this technique as "self-reflexive." Could you explain the concept and tell us why it appeals to you?

AG: I think an awful lot of modern art is self-reflexive. Contemporary painting is in some ways about painting - it's about colors, about the shape and flatness of the canvas. Similarly, The Cocktail Hour and many other plays remind you constantly of the fact that they are plays, that it's happening on stage is not real. It's an attempt to hold the mirror up to nature, an attempt to show real people doing real things. At the same time, it's an attempt to celebrate the limitations of theater itself. This is a play about a play. Once scripts go on the stage at all times, and the character...
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New in town, where they're invited to some place for dinner at, say, 7:30, gets there at quarter to nine. A lot of people who don't want to drink just avoid the whole period of the cocktail hour and hope they arrive just in time to sit down for dinner.

ER: People don't really set aside a day of time any more.

AG: No, because women work as much as men do now. As the play points out, for the cocktail hour to exist, somebody's got to get out of the kitchen doing something (even if incompetently). I think the cocktail hour began as a ritual in this country in the twenties, when there were people in the kitchen handling the meal for the middle class.

ER: Do you have anything like the cocktail hour in your own family now?

AG: No. No way. When I would visit my mother, she'd certainly insist on it, but my wife and I don't, and my children certainly don't.

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ER: You seem to like to experiment with form, for example using sets in Scenes from American Life and The Dining Room, and having characters read letters in Love Letters. Why is that?

AG: The theater has always interested me because it is limited in so many ways, compared to what you can do with the movies or television, or even radio. It's such a traditional, old-fashioned medium. You're asking people to pay quite a lot of money to sit there and watch actors perform in front of them in a rather limited space. That's exactly what I love about it, but I'm constantly aware when I'm working in the theater of its limitations. So I like to experiment with those limitations — either call attention to them or try to break down some of the barriers that go with the theater. Just to write a conventional, realistic play — I couldn't write more than two minutes of that, because it doesn't interest me. In some ways I have to work with against the medium in order to make it exciting, at least for me, as the writer, and I hope for the audience.
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A.C.T. favorite Peter Breck and Barbara Bush share the camaraderie of a lifetime in their portrayal of the20-year-old relationship between A.R. Gurney's wildly popular Love Letters.

ER: In a midsummer's night's dream about the 1950s, people are as interested in the poetry of the age as they are in the poetry of the age of the age. The characters are the pick of the bunch, and the writing. Plays are not necessarily immediately transferable to other media. Sometimes it works. Take _Driving Miss Daisy_ — oh, it was a play that made a very good movie. That's a rarity, though.

ER: You've also made interesting comparisons between writing novels and writing plays. John says he's never been able to write a novel.

ER: I've written three, actually. While I enjoyed writing them, I just don't enjoy writing novels half as much as I enjoy writing for the theater. I'm not exactly the same person as I am, remember, he's a stage character. He says, I can't write fiction. I say, it's a difference, and I've had some small success with it, but I'm really much more at home with writing plays.

ER: What is it about a play that makes it feel like "home"?

ER: I think the immediacy of the response, the audience... you
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John Shy and Ann McDougal entertaining the rest of the family in the 1993 off-Broadway production of A.B. Gurian's "The Cocktail Hour." (Photo by M. D. mulher.)

Dedicated to my friends, the people I love and the family I adore.

John does not drink and does not smoke.


John's mother, Ann McDougal, is a former model and actress who appeared in such films as "The Partridge Family" and "The Fonz." She is also the author of "The Cocktail Hour," which is based on her own experiences in the world of cocktails.

John's sister, Mary Shy, is a successful businesswoman who owns several companies in the technology industry. She is also the author of "The Cocktail Hour," which is based on her own experiences in the world of cocktails.

John's brother, Tim Shy, is a successful entrepreneur who owns several companies in the technology industry. He is also the author of "The Cocktail Hour," which is based on his own experiences in the world of cocktails.

John's father-in-law, William McDougal, is a retired professor of English at Stanford University. He is also the author of "The Cocktail Hour," which is based on his own experiences in the world of cocktails.

John's mother-in-law, Sarah McDougal, is a successful businesswoman who owns several companies in the technology industry. She is also the author of "The Cocktail Hour," which is based on her own experiences in the world of cocktails.

John's brother-in-law, Jack McDougal, is a successful entrepreneur who owns several companies in the technology industry. He is also the author of "The Cocktail Hour," which is based on his own experiences in the world of cocktails.

John's sister-in-law, Emma McDougal, is a successful businesswoman who owns several companies in the technology industry. She is also the author of "The Cocktail Hour," which is based on her own experiences in the world of cocktails.

John's nephew, Alex Shy, is a successful entrepreneur who owns several companies in the technology industry. He is also the author of "The Cocktail Hour," which is based on his own experiences in the world of cocktails.

John's niece, Emily Shy, is a successful businesswoman who owns several companies in the technology industry. She is also the author of "The Cocktail Hour," which is based on her own experiences in the world of cocktails.

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John Short and Ann McDougal entertaining with the rest of the family in the 1989 off Broadway production of A.R. Gurney’s The Dinner Party. Is that a crucial element in the play, an essential figure. But I have never looked at the play quite in terms of just the father-son conflict. I feel it’s more of a quartet. How would she fit into the father-son conflict? I can’t see her as the kind of a modesting figure...

EB: Yes, whenever things get tense she goes and gets food.

AR: That’s right. (laughing). Or she has another drink herself. I don’t know. I mean, I’d be happy to have that point to the critics, what her function in... Is she a sacrificial figure? Are the men competing for her attention? I’m not sure. John gets her to reveal

things in her life that we can be sure Bradley hasn’t heard about, but I don’t really know.

EB: Bradley does seem to feel threatened by John. He says “I am the father” and calls John a troublemaker.

AR: That’s right. There’s a kind of transfer of power during the course of the play. If the court of power is what makes the drinks, who determines who drinks what, who stands at the bar.

EB: You mentioned once that a primary image in your plays is the “lack of responsibility for itself.”

AR: That’s what I mean. There’s a kind of transfer of power during the course of the play. If the court of power is what makes the drinks, who determines who drinks what, who stands at the bar.

EB: Ann and Bradley both bemoan the passing of the civilised era of the cocktail hour. Yet even Bradley says, “There’s nothing more dangerous than a long cocktail hour.” Do you think this way of life is pretty much gone?

AR: I think it still goes on, there’s no doubt about it, but I’m not sure that it has gone much longer. I did, I think, deal with that family with some affection, but I don’t think it’s healthy. Not only is its dependence on alcohol, but I also think it’s too self-involved. There are too many poor people in the world, too many suffering, too much injustice. I think that both children are calling their parents attention to that.

EB: Are there aspects of this way of life, some of the values, you have incorporated into your own life and passed on to your children?

AR: Certainly some of them. The father, for all his moody, odd behaviour, is an intelligent and well-read man, a civilised man, and a polite man. I mean, poor Cheryl Marie in the kitchen who’s trying to get a real meal together — she treats her with great respect. It’s the civility of the man I respect and admire, and I’ve certainly tried to teach my kids that. There’s also a kind of warmth and humor and generosity of spirit in the mother, and I hope my kids have that, too. And Nina, Nina both have a sense of responsibility and a sense of their own responsibility. They have to say something, do something else for others in the world. Nina says, we’ve taken an awful lot out of the world, now it’s time to start putting things back. I think our kids have heard that from me.

EB: What was the genesis of The Cocktail Hour? Was it your parents’ reaction to Scissors from American Life?

AR: Well, that’s certainly an element of the play, though not its genesis. When Scissors from American Life was done in Buffalo in 1970, my parents were kind of upset about it. They felt that I was suggesting...
Conversation Piece
by A.R. Gurney

"An American cannot converse, but he can discuss, and his talk falls into a dissertation. He speaks to you as if he was addressing a meeting."

— Alexis de Tocqueville, "Democracy in America," 1856

I would seem that this cavy Frenchman, who looks us over early in the last century, put his finger on something that has a certain validity today. I, for one, as I read his remarks, recall those many times when I've been burdened by some self-appointed expert who bamboozles me with his considered opinion on an innumerable array of topics. Indeed it seems that lately I've become so accustomed to being barraged with information from people who know so much more about a subject than I do that even the idea of a discussion, much less a conversation, sounds wonderfully civil and congenial.

To be clear about the difference between these two modes of discourse, we might look at their exaggerated forms. A discussion may escalate to an argument, a diatribe, and a fight. A conversation might devolve to bantam or chatter. A good conversation looks to a high aim of refinement, a sense of accomplishment, a gain in knowledge, and possibly a gain in income. A good conversation doesn't have any particular shape. There's a kind of rhythm to it, and the reassuring assumption that we'll all be in this thing together. We take our cues from each other, perhaps in a pool.

Certainly it would seem that we've created an environment for this country where a genuine conversation is hard to come by and get going. Conversation requires quiet, and it's a noisy bunch, our music never still. But we can still find our corners, we can use our space in an orderly way, and it can come out of the dining rooms of the old style. In the ladies' room, if we can believe our books, we can meet, make our choice, and have our coffee and share our plans for the day. But the thing is, we can also do a lot more with our time than just talk, and I believe that we can do a lot more than just talk about what we do.
Conversation Piece
by A.R. Gurney

"An American cannot converse, but he can discuss, and his talk falls into a dissertation.
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— Alexis de Tocqueville, Democracy in America, 1835

I t would seem that this canny Frenchman, who looked us over early in the last century, put his finger on something that has a certain validity today. I, for one, as I read his remarks, recall those many times when I've been cornered by some self-appointed expert who harangues me with his considered opinion on an inextricable agenda of topics. Indeed it seems that lately I've become so accustomed to being harrased with information from people who know so much more about a subject than I do that even the idea of a discussion, much less a conversation, sounds wonderfully civil and congenial.

To be clear about the difference between these two modes of discourse, we might look at their exaggerated forms. A discussion may escalate to an argument, a diatribe, and a fight. A conversation might devolve to banter or chat. A good discussion leads to a sigh of relief, a sense of accomplishment, a gain in knowledge, and possibly a gain in income. A good conversation doesn't have any particular shape. There's a kind of rhythm to it, and the reassuring assumption that we're all in this thing together. We take our cues from each other, from the purposes in a pool.

Certainly it would seem that we've created an environment in this country where a genuine conversation is hard to crack up and get going. Conversation requires quiet, and we're a noisy bunch, our music never still. Our cars, in which we spend a great deal of time, are hardly conducive to it, since we all face forward, and we can rarely enjoy the all-encompassing scenery.

In the eighteenth century, if we could believe our books and memoirs, stage coaches, Pullman cars, ocean liners and hotels all forced people to see each other directly. Today, de Tocqueville could rent a car and travel from New York to Montreal without hearing more than "Have a good day!"

One might think that good conversations happen at high-toned dinner parties in New York or along the university-lined beaches of the Charles River, but in our lives where democracy runs rampant, American conversations force their way through our hard-laced web of life in more unexpected places. Black Americans, for example, seem to converse easily at least when they're talking to each other, possibly because they've long had to learn how to take their own sweet time, possibly because they've become skeptical of where discussions have led them. Blacks seem able to toss the conversation ball around the court with admirable grace and ease. Women, too, claim that they converse well when they're not with men, and children, who know when we happen to overhear them, converse wonderfully when they're not with grown-ups. Theater people, who are children at heart, are pretty good at it when they're talking about theater, and academics are pretty good at it when they're talking about anything.

We've gotten very good at amusing ourselves with those essential verbal signals that let others know what's important in our lives. People who go to Harvard, or whose children are on the waiting list there, manage to find ways of sharing their sense of salvation soon after they've broken hands. If someone has just read a book, seen a movie, or watched a good game, he usually tries to let us all know he did that into the ring, out of hope that a conversation might crystallize around it. We do what we can to get it to grow quickly, like winter wheat.

Certainly there are patterns for what seem to be good conversations in plays and movies. For example, the bright, brisk, straightforward give and take in Shakespeare, Congreve and Shaw. The trouble is, people who try to talk this way in life, who try to stow the talk toward their own clever bon mots, may simply irritate us in the end.

In my own life, I'm both blessed and cursed to be born into a family that insisted that good conversation was one of the chief joys of life. Whether we were really good at it or not, I'm not sure; but there were times when we thought we were, and I remember them as being very pleasant. My father, particularly, took it all very seriously and passed on to his offspring a number of conversational rules that have proved to be helpful in these latter times. He thought, for example, that it always helped to kick off a conversation by giving someone a compliment: "How well you look!" (even if they don't). "What a lovely neckline!" (even if it isn't). "Has anyone ever told you that you have a very distinguished nose?"

He was also adoptive in including others in the game if they happened to wander by: "We were just talking about ... Ah, here you are. Just the person to help us decide ... " And he was a master at what university professors call closure: "On that note, suppose we shall meet over to the bar and refresh our glass ... " Ah, but I see that my wife is signaling through the flames." Like most good conversationists, my father was a master of deflecting and responding enthusiastically to the views of others, though this receptivity didn't always extend to his children. Indeed, now I think about it, he spoke to us many times as if he were addressing a meeting. That's all right. It's the toughest thing in the world to get a good conversation going with one's kids. On the other hand, it's worth taking on, since I know from experience that it can be one of the best.

— From Mushelle, June 26, 1989

A.R. GURNEY continued from page P-13

them or their friends in public, and they didn't like it. It particularly angered my father. It's true that Bradley seems John is somehow going to wash the family linens, whether dirty or not. It's just that it's hard to know what particular thing causes him to be this emotion. I think it was just my desire to square things away in my own head about my family.

RB: Are you maybe trying to shake us out of our state of “suspended animation,” as John describes the cocktail hour?

AGB: The French have an expression, "profiter les bourgeois" — wake up the middle class. I suppose there's an element of that in my plays. Certainly that's what John's trying to do. He's a troublemaker, trying to shake things up. I always tried to do that, and I always get into trouble.

RB: You have said that you had had a hard time taking yourself seriously as a writer. Do you take yourself seriously as a writer now that you're a successful playwright?

AGB: I do take myself seriously as a writer, which leads to problems sometimes, because I find myself competing with myself. I am constantly asking myself when I'm writing, is this good play or bad? Early on when people asked me if I was a writer it was sort of embar-rassing to me, because I didn't have anything produced that I could point to. But a friend of mine kept saying that I've got to call myself a writer or I'll never write anything good. But there's a danger in taking yourself too seriously, too.

RB: In early 1990 you said that you were through writing about WASPs. Is that still true?

AGB: I will always write about people I know. But I think I've said all I'm going to say about WASPs in a charging world. I just finished a play called The Ethnic Wall. That gives you an idea of the kind of thing I'm working on now.
Spotlight on the Conservatory Faculty: Frances Lee McCain

A Blithe Return to A.C.T.

But Ms. McCain couldn't stay away from San Francisco for long. "Coming back to San Francisco was an inner compulsion," she says. "I was truly following my bliss, I guess. It was time to be doing what I'm supposed to be doing. Actually, I credit [A.C.T. Associate Artistic Director] Jo Carlin with bringing me back. She invited me to San Francisco in 1996 to perform in 'Pasolini,' which she was directing for San Jose Rep, and I had a wonderful time. But in the back of my mind the seeds were planted to return to San Francisco. I had done two years here from my early days at A.C.T., so I always felt that my future was here in some way.

Since returning to A.C.T., Ms. McCain has appeared in A Tale of Two Cities, in Golden Boy, as an ensemble actor in Andorra (receiving a Bay Area Critics Circle Award), in Seven Guitars in the Play-in-Progress program, and in American莎mic for Presentation. This season, in addition to appearing in The Cocktail Hour, she understudied the role of Dwayne Lewis in O'Casey's 'teenth, and is also pursuing a master's degree in dance therapy at the California Institute for Integral Studies here in San Francisco.

As if that weren't enough, Ms. McCain has added teaching and directing at the Conservatory to her schedule. Last fall she instructed 32 first-year A.C.T. students in the fundamentals of acting, and this spring she co-directed (with Nina DeLamere, an A.C.T. graduate) Sam Shepard's 'A Lie of the Mind,' an A.C.T. studio production. "I've let the first-year students know that we are in our first year together, and that I'm working things out in the same time they are," she says about teaching. "It's an incredible process for me."

The Philosophical Approach

As she reflects on the rise of ensemble work, she finds a group feeling of trust that can sustain the kind of difficult work that will come later. This is not an original approach, Ms. McCain says. Richard Bathefield, Conservatory Dean, "The actor-teacher is an essential element of A.C.T. training. Lastly, ten repertory company members were also teaching classes at the same time, something the Conservatory can be proud of." There is no one way to teach students, she says, "but the way we teach you is better than the way you were taught before."

As for her influence, Ms. McCain says, "I think I've added a little bit of my own flavor, and I think it's helped a lot." This, she says, is due in part to her experience as a performer, where she can connect with students on a personal level. "I think I can relate to what they're going through," she says. "I can help them see things from a different perspective." This, she adds, is what makes her teaching approach unique—"it's not about me, it's about them."
Spotlight on the Conservatory Faculty: Frances Lee McCain

As A.C.T., those who own teach. John Marks, Associate Director of the A.C.T. Conservatory, says about Frances Lee McCain, Ms. McCain, currently appearing as Nina in The Cocktail Hour, has joined the Conservatory faculty this year to teach acting to first-year students in the Advanced Training Program (A.T.P.).

The symposium of performance and training has been a foundation in part of A.C.T.'s identity from the very beginning, where "theatrical excellence achieves its fullest realization when performance and professional training are concurrent and inseparable," as our statement of purpose expresses.

A Young Woman Goes West

Ms. McCain is an outstanding example of this tenet being put into practice. She brings to A.C.T.'s mainstage the benefits of a classical education and over two decades of experience acting on stage, screen, and television. She received a bachelor's degree in philosophy from Ripon College and spent three years at London's Central School of Speech and Drama. After appearing in Woody Allen's Play It Again, Sam on Broadway, Ms. McCain came west to join A.C.T. in the 1975 season. She reflects on her decision to join the Company: "When Allen Feltman was in New York auditioning actors for A.C.T., I was delighted to be chosen, because it was a company, it was a reality, not just an idea, but a place where I wanted to be. I jumped at the chance."

Ms. McCain received much of her early professional acting experience at A.C.T. During the 1976-77 and 1977-78 seasons, she appeared in several A.C.T. productions, including The Lieutenant of Inishmore, A Doll's House, and The Trojan Women. "Allen Feltman and Bill Ball had a profound influence on me," says Ms. McCain, looking back at her early days with the Company. A.C.T. is also a place where she began her teaching career, as an acting instructor at the Summer Training Conger in 1971. "I had no idea what I was doing," she remembers, laughing. "But I had a ball, I enjoyed it tremendously."

A Blithe Return to A.C.T.

But Ms. McCain couldn't stay away from San Francisco for long. "Coming back to San Francisco was an inner command," she says. "I was truly missing my studio, my friends, my colleagues." In July, she began her first full season on A.C.T.'s mainstage, in a very basic role and grew from there. "I try to put my background in creating a safe atmosphere in which to explore further right from day one.

"I think there's a special feeling for the group process from my ensemble work. No actor works in a vacuum, and inexperienced actors very often don't really know what they're doing. I'm in a connected way. The fun of teaching for me is in facilitating that connection, in helping my students tell a story. When we act, we connect with the people who are telling a story with us, and we feel the story come to life."

She has appeared in A.C.T.'s 2005-06 season as Nina in Silk Road: Down, as an ensemble actor in Animus (receiving a Bay Area Critics' Circle Award), and in Seven Shows in the Plays-In-Progress program, and in Elevenses for Excess Productions. This season, in addition to appearing in The Cocktail Hour, she understudied the role of Diana Lewis in Oedipus's death scene and also portrayed a master's degree in acting therapy at the California Institute for the Arts' Los Angeles in San Francisco.

"As if that weren't enough," Ms. McCain adds, "I've had the luxury of being able to work on a wide variety of projects, from classical to contemporary, from Shakespeare to the works of contemporary playwrights. I'm always interested in working with new works, in exploring the unknown."

The Hollywood Performers

After leaving A.C.T. in 1972, Ms. McCain pursued a career in film and television in Los Angeles, appearing in starring roles in Back to the Future, Green Acres, Footloose, Star Trek, and by Stand. She also performed in several television specials and movies-of-the-week, and in numerous episodes of television series such as Remington Steele, Hunter, St. Elsewhere, Lou Grant, The Bionic Woman, and The Wonder Years. "I've had great experiences, both working as an actor and co-directing with Nina De Leon, a graduate of A.C.T.'s school and A.C.T.'s A Life of the Mind, an A.C.T. studio production." ("I've let the 1st year students know that we are in our first year together, and that I'm working with them at the same time they are," she says about teaching. "It's an incredible process for me.

"I also have been interested in developing new works, in working with new playwrights, in exploring new ideas."

The Philosophical Approach

"As a theater company, we are very much a developmental one, and our mission is to help our students grow as artists and as human beings. We believe in giving our students the tools they need to be successful in their careers, but also the support they need to achieve their personal goals."

"Teaching is a wonderful way to share my passion for the arts, and I enjoy being a part of the A.C.T. community."

With as-direc- tor Nina De Leon, Frances Lee McCain instructs first-year A.C.T. students rehearsing on A.C.T.'s Conservatory Studio production of Sam Shepard's A Life of the Mind.

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PERFORMING ARTS

P.17
WHO’S WHO

MARK BRAMMELL made his debut in 198I with the original company of A.C.T., playing lead roles in Tchekhov’s Under Milkwood, Twelfth Night, The Merchant of Venice, The Tachuris. Little Masters. The Time of Your Life, and Our Town, among others. Off Broadway he reprised his role of George in Our Town with Henry Fonda, Robert Ryan, Stella Parton, and Jo Van Fleet. He starred with Barbara Colby in the Mark Taper Forum’s world premiere of The Com-Ed-Com-Bye, and recently portrayed Malcolm in Detroit’s critically acclaimed production of The Man who Missed His Mark on the La Jolla Playhouse and Claudia Prelo in Ellen Green’s adaptation of The Handbook of Notre Dame. His television credits include lead roles with Michael Landon in the PBS production of Gable’s Flaming Years and appearing with William Shatner in John Korty’s The People and with James Earl Jones in Gabriel’s Fire, as well as featured roles in “Noon of the North” and “General Hospital.” On film, he has appeared in They Call Me Mister Tibbs, Viva, One Is a Lonely Number, the title role in Collin Higgins’ Young Goodman Brown, and starred with Howard Duff in Bushell’s The Prisoner. A Harvard graduate, he was a Fulbright Scholar at the London Academy of Music and Dramatic Art, and is the author of two plays, a published poet, and a charter member of the American Conservatory Theater. Mr. Bramhall is also the father of four daughters.

KATHRYN CROSBY, who joined A.C.T. in 1972 after studying in the Advanced Training Program for two years. returned to San Francisco to portray Donna Lucia d’Alvarez in A.C.T.’s recent production of Chekhov’s The Bear. Her previous work at A.C.T. includes roles in Cyrano de Bergerac. The House of Blue Leaves. Broadway and Harvey Alborn, and she embarked on and completed an 83-city tour in Time. Next Hour in 1978. In addition to theatre work, she has made numerous film and television appearances, hosted a television talk show on KFV7 TV, participated in three U.S. tours in the Far East and Europe, and has been active as a leafer and registered nurse. A Texas native, she is the mother of three, she is the widow of Bing Crosby, and now works on the Crosby Celebrity/Chevy Golf Tournament held each June in Watson-Salem, North Carolina. Born by Sarah Lee, the tournament raises $5.5 million each year to benefit drug education and organizations chosen by competing golfers.

ANNE LAWRENCE returns to A.C.T. for her 20th season. A graduate of Stanford University, she was an original member of the San Francisco Actor’s Workshop. She has appeared with the Seattle Repertory Theatre, the Oregon Shakespeare Festival, the Pacific Conservatory of the Performing Arts, and the Denver Center Theatre Company, acting in such plays as Our Town, The Threepenny Opera, Liebestraum, King Round the Moon, Soul Boat, and Hondo (twice). At A.C.T., where her husband, the late Allen Fletcher, was Conservatory Director, she has been seen in such works as The Streetcar, The Master Builder, All the Way Home, Ah, Wilderness!, Heartbreak House, Roman; and juliet, Ghosts, Another Part of the Forest, I Remember Mama, Mourning Becomes Electra, Morning at Seven, When We Were Married, The Immigrant, Judea, and Judea. In 1975 she appeared in Richard III for the San Francisco Shakespeare Festival. Her films include the movies of the world A Christmas Without Snow and Eye on the Sparrow (directed by John Korty) and Francis Ford Coppola’s Tucker. She has taught speech at the University of Washington, Seattle Repertory Theatre, and A.C.T., and has coached for the San Francisco Opera. She appeared in Encore Theatre Company’s world premiere of Timpson’s Trayers was written by her daughter-in-law, Allen Moore, in 1982. Ms. Lawrence received the Alumni of the Year Award for Life Achievement from Burlingame High School. She has two children, John C. and Julia Fletcher (both distinguished theater artists) and three beautiful grandchildren.

FRANCES LEE MccAIN was a member of A.C.T. from 1970 to 1972, appearing in such works as The Bachelor, Sophomore, and Lord, and Godfather. She then joined the company in Shakespeare’s As You Like It and Occupations. In 1972 she made her home in the Bay Area, and since her return to A.C.T., she has appeared as Madame DeFarge in A Tale of Two Cities, Lettie in When We Are Married, Lorna in Golden Edge, an ensemble actor in Judea, (receiving a Bay Area Critics Circle Award), Seven Gables in the Plays in Progress program, and on Broadway, the original production of Len Eldon’s Lemon Sky off Broadway, (reuniting in the same play at the Mark Theatre Company last year), and Phoebe (directed by John Cullin) at San Jose Repertory Company. In Los Angeles she acted in Rosalind and As You Like it at the Mark Taper Forum, and in Stella in a Straight, Narrow Death (with Jeff Wright and Ripu Frank) at the Alhambra. She played Beatrice in Miller’s A View from the Bridge at Berkeley Repertory Theatre, for which she received a Bay Area Theatre Critics Circle Award and Drama League Award. She has appeared in the leading roles in many films and theatre series and specials; her credits include starting roles in A Clockwork Orange and Other Great Performances which were written by her daughter in-law, Allen Moore, in 1982. Ms. Lawrence received the Alumni of the Year Award for Life Achievement from Burlingame High School. She has two children, John C. and Julia Fletcher (both distinguished theater artists) and three beautiful grandchildren.

WILLIAM PATTERSON is now in his 26th season with A.C.T., having joined the company in 1987 to play James Tyrone in Long Day’s Journey Into Night. A graduate of Brown University, Mr. Patterson served in the army for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for twenty years at the Cleveland Play House, taking time out for live television, film, and four national tours with his own one-man shows. The A.C.T. productions in which he has appeared in major roles include You Can’t Take It With You, Juggernaut, The Matchmaker (U.S.S.R. tour), All the Way Home (Japan tour), Buried Child, The Caine Mutiny, Trial, “M” for Murder, Founding Families, The Doctor’s

ALICIA SEDWIC, who was most recently seen at A.C.T. as Mrs. Dilber in A Christmas Carol and as Sister Martin in the Orange Girl in Cyrano de Bergerac, is a Professional Theater Intern and the recipient of the Mrs. John W. Sutter Fellowship. She is a graduate of A.C.T.’s Advanced Training Program, where her stage roles included Helenus in The Merchant of Venice, Titania in A Midsummer Night’s Dream, and Judith Bliss in May Night. She was also seen on A.C.T.’s stage as a nurse in a Player in Hamlet. This past summer at Theatre in the Square she understudied and performed both Kathy and Mel’s roles in The Best of Me/Paradise Lovers. 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 Lucullus in A Fly in Her Hair, Maitre in Troubadour and Constance in Amadis at the Pacific Conservatory of the Performing Arts.

ERIC VLOT made his A.C.T. mainstage debut in last season’s Saturday, Sunday and Monday and appeared as Guildenr
MARK BRAMBALL made his debut in 1916 with the original company of A.C.T. plays, leading roles in Tartuffe, Under Milkwood, Threepenny Night, The Merchant of Venice, The Seagull, Little Murders, The Time of Your Life, and Our Town, among others. OffBroadway he reprised his role of George in Our Town with Henry Fonda, Robert Ryan, Estelle Parsons, and Jo Van Fleet. He starred with Barbara Colby in the Mark Taper Forum's world premiere of The Comedians and, recently portrayed Malvolio in the Delacorte's critically acclaimed production of Twelfth Night at The Delacorte and Claude Frollo in Ellen Greene’s adaptation of The Hunchback of Notre Dame. His television credits include a recurring role on 9 to 5 and appearing with William Shatner in John Korty’s The People and with James Earl Jones in Gable’s Film” as well as featured roles in “Hoffman’s Haircut” and “General Hospital.” On film, he has appeared in They Call Me Mister Tibbs, Nole, One Is a Lonely Number, the title role in Colin Higgins’ Young Goodman Brown, and starred with Howard Hesseman in Rhett’s The Prisoner. A Harvard graduate, he was a Fulbright Scholar at the London Academy of Music and Dramatic Art, and is the author of two plays, a published poet, and a charter member of the Classical Theatre Lab, founded by the artistic partnership of the Los Angeles Theatre Center. Mr. Bramhall is also the father of four daughters.

KATHRYN CROSBY, who joined A.C.T. in 1972 after studying in the Advanced Training Program for two years, returned to San Francisco to portray Donna Lucia d’Alvadore in A.C.T.’s recent production of Chekhov’s The Bear. Her previous work at A.C.T. includes roles in Cyranos de Bergerac, The House of Blue Leaves, Broadway and Harvey Alphonse, and she embarked on and completed an 83-city tour in Time, Nice Work in 1978. In addition to theatre productions, she has made numerous films and television appearances, hosted a television talk show on KQED TV, participated in three UNO tours in the Far East and Europe, and has been active as a teacher and registered nurse. A teacher and the mother of three, she is the widow of Bing Crosby, and now works on the Crosby Celebrity/Chantry Golf Tour held each June in Watson, South Carolina. Hosted by Sir Tom, the tournament raises $1.5 million each year to benefit drug education and organization choices by competing golfers.

ANNE LAWRENDE returned to A.C.T. for her 15th season. A graduate of Stanford University, she was originally a member of the San Francisco Actor’s Workshop. She has appeared with Seattle Repertory Theatre, the Oregon Shakespeare Festival, the Pacific Conservatory of the Performing Arts, and the Denver Center Theatre Company, acting in such plays as Our Town, The Threepenny Opera, Mistletoe, King Round the Moon, Show Boat, and Harold (twice). At A.C.T., where her husband, the late Allen Fletcher, was Conservator Director, she has been seen in Playwrights of the Community, Regina, The Master Builder, All the Way Home, Ah, Wilderness!, Heartbreak House, Romeo and Juliet, Ghosts, Another Part of the Forest, I Remember Mama, Mourning Becomes Electra, Morning at Seven, When We Are Married, The Immigrant, Judevchen, and The Replacement. In the summer she appeared in Richard III for the San Francisco Shakespeare Festival. Her films include the movies of the week A Christmas without Snow and Eye on the Sparrow (directed by John Korty) and Francis Ford Coppola’s Tucker. She has taught speech at the University of Washington, Seattle Repertory Theatre, and A.C.T., and has coached for the San Francisco Opera. She appeared in Encore Theatre Company’s world premiere of Inge’s The Watchtowers which was written by her daughter in-law, Ellen Moore. In 1983 Ms. Lawrende received the Alhambra of the Year Award for Life Achievement from Burlingame High School. She has two children, John C. and Julia Fletcher (both distinguished theatrical performers) and three beautiful grandchildren.

FRANCES LEE MCEAN was a member of A.C.T. from 1970 to 1972, appearing in The Laramie Homosexual, Earnest Dick, Paradise Lost, as Ophelia in Shakespeare’s Antony and Cleopatra, and as Cleopatra in Shaw’s Caesar and Cleopatra. Ms. Mcean now makes her home in the Bay Area, and since her return to A.C.T. she has appeared as Madame de Voeux in A Tale of Two Cities, Lettie in When We Are Married, Lorna in Golden Dog, an ensemble actress in Judevchen (receiving a Bay Area Critics Circle award), Seven Nights in the Plays in Progress program, and Bessie for Encore Productions. She was in Woody Allen’s Play 8 Again, Slum on Broadway, the original production of Laddie Wilson’s Lemon Sky off Broadway, (renaming it in the same way at the Mark Taper Forum), and Photos (directed by Jay Cocks) at San Jose Repertory Company in Los Angeles where she acted in Rabbit’s and in Natasha in Three Stairs at the Mark Taper Forum, and in Annie in a 3-Storey Named Desire (with Keith Wright and Faye Dunaway) at the Alhambra. She played Beatrice in Millie’s A Fall from the Bridge at Berkeley Repertory Theatre, for which she received a Bay Area Theatre Critics Circle Award and Drama League Award. She has appeared in leading roles in many films and television series and specials; her credits include starring roles in Pablo the Fighting Gremlin, Pickwick, Tuey, and Star in Ms. McEan’s trained at the Central School of Speech and Drama in London and teaches Acting in the A.C.T. Conservatory.

WILLIAM MCKEEBEGAN returns to A.C.T., where he was previously seen as Kahn in Three Sisters, Casca in Julius Caesar, and Oscar Hubbard in The Little Foxes, among other roles during six seasons with A.C.T. Over the past 32 years his work has included performances in more than 150 productions at the Center Stage in Baltimore, the Milwaukee Repertory Theatre, the Oregon Shakespeare Festival, the Berkeley Shakespeare Festival, Berkely Repertory Theatre, San Jose Repertory Company, and the Court Theatre in Chicago. He has also directed 15 productions, including Anouilh’s The Becket, Sheep in the Garden, and Noel Coward’s Hay Fever. A graduate of the University of Minnesota, he is married with three children.

ALICIA SEWICK, who was most recently seen at A.C.T. as Mrs. Diller in A Christmas Carol and as Sister Martial and the Orange Girl in Cyranos de Bergerac, is a Professional Theater Intern and the recipient of the Mrs. John W. Snyder Fellowship. She is a graduate of A.C.T.’s Advanced Training Program, where her solo roles included Hedda Gabler’s Hedda in Hedda Gabler, Miss Havisham in A Christmas Carol, My Altounian Night’s Dreams, and Judith Bliss in Hay Fever. She also was seen on A.C.T.’s national tour as a Player in Hamlet. This past summer at Theatre on the Square she understudied and performed both Kathy and Mark’s roles in The Orphans and Ms. Sewick has performed at the Ohio Globe Theatre in Comedy of Errors; and has, at last part in the spectrum, worked in Hong Kong dubbing a kung fu film. Some of her favorite past performances include Linda in A Fine Girl in Her Hair, Mair in Mediterranean and Caterina in Andromeda at the Pacific Conservatory of the Performing Arts.

ERIC WITZER made his A.C.T. mainstage debut in last season’s Saturday, Sunday and Monday and appeared as Guilem.
American Conservatory Theater

THE COCKTAIL HOUR DIRECTORS AND DESIGNERS

ALBERT TAKAZAUKAS (Director) previously staged Saturday, Sunday and Monday, June 25-The Premiere Light Ball, A Lie of the Mind, and A Piano Thing Happened on the Way to the Forum at A.C.T., where he is a Resident Director. He has worked extensively for other Bay Area theaters, directing such productions as The Norman Conquests, Chekhov in Italy, Genius, 1969, These Men, Shenan and Billy, Breaking the Code,0 Franklin and Jefferson in the Civic de Lame and Love Is All. Mr. Takazauckas is a noted opera director, working throughout the United States for such productions as the Seattle Opera, the Kennedy Center, and the San Francisco Opera. Following this production, Mr. Takazauckas will direct the premieres of Clossie Monog's Heroes and Saints for the Mission Cultural Center and Ellen Gurin, the world premiere of La Novia de Pajaro in Minneapolis, Raro in Arkansas, and Arts and Gentlemen for the Carmel Bach Festival.

STEVEN RUBIN (Scene Design) designed the original and New York City productions of The Cocktail Hour. He has most recently been the Marquis City in Cyprian de Bergere. In A.C.T.'s Play in Progress series he was seen in Raising Cain and There That's All. Other Bay Area credits include playing Valmont in Les Liaisons Dangereuses for CitiArts and the title role in Macbeth for the Marin Shakespeare Company, and directing Julius Caesar for A.C.T.'s Academy Program. A native of Canada, he appeared in Michael Bogdanov's modern-dress Measure for Measure, Ronald Ay's Inspector General and King Lear, directed by John Heish at the Stratford Festival in Canada, and Sebastian in Much Ado about Nothing for the Festival's U.S. Tour. He was also seen as Lord Frederick Verlock in the Canadian company of Nicholas Nickleby, and as Patrick in Spoonbill Post Card at the Canadian New Play Festival. Mr. Rube teaches Voice and Speech in A.C.T.'s Advanced Training Program, and has served as voice and dialect coach for A.C.T.'s Cat on a Hot Tin Roof, A Tale of Two Cities, Judevine, and 1945, as well as the Berkeley Shakespeare Festival's Much Ado About Nothing, the Marin Shakespeare Company's As You Like It, San Francisco State University's 12th Characters in Search of an Author, and the U.C. Santa Cruz production of A Lie of the Mind.

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 35 repertory productions, including The Three Sisters, A Delicate Balance, The Time of Your Life, and many others. A.C.T. is a non-profit professional theater, committed to providing high-quality productions that challenge and delight audiences. Its mission is to create, develop, and produce innovative and diverse plays that reflect the richness and diversity of our cultural heritage.
American Conservatory Theater

**THE COCKTAIL HOUR DIRECTORS AND DESIGNERS**

ALBERT TAKATAKUI (Director) previously staged Saturday, Sunday and Monday, Pour That Last: The Passing Light Ball, A Life of the Mind, and A String Thing Happened on the Way to the Forum at A.C.T., where he is a Resident Director. He has worked extensively for other Bay Area theaters, directing such productions as The Norman Conquests, Out of Sight in Italia, Gentlemen, These Men, Shrews and Gilly, Breaking the Code, Frankie and Johnny in the Clair de Lune, and Love Letter. Mr. Takataku is a noted opera director, working throughout the United States for such institutions as the Seattle Opera, the Kentucky Center, and the San Francisco Opera. Following this production, Mr. Takataku will direct the premieres of Cheriin Morais’ Heroes and Saints for the Mission Cultural Center and Ellen Guarin, a new production of La Noce de Pagano in Minneapolis, Vera in Arkansas, and Asa and Guelin for the Marin Back Festival.

STEVEN RUBIN (Scenic Design) designed the original and New York City productions of The Cocktail Hour. He has designed scenery and costumes for several Broadway and off-Broadway productions, including Romance, Romance, On Golden Pond, The Perfect Party, and Another Asparagus, among others. His designs for regional theaters include productions at the Old Globe Theatre (Donny, Romeo and Juliet, The Misanthrope), Long Wharf Theatre (A Month), and feature scenes from American Life, Paris Bound, Spoleto Festival USA (Tennessee Williams’ Créve Coeur), and Indiana Repertory Theatre (Monsignor, Henry’s Project, Run). His opera design credits include Werther for the San Francisco Opera, as well as operas for the Kennedy Center, St. Louis Opera and Santa Fe Opera. He has also designed productions for San Francisco Ballet, American Ballet Theatre, Pennsylvania Ballet (The Fall: Nutcracker and Winter Dreams), Chicago City Ballet, Nederland, and New York City Ballet (Psychedelic Symphonies and Galatea Night Light). Mr. Rubin’s academic honors include positions as Lecturer in Design at the Yale School of Drama and Resident Designer at the Yale Repertory Theatre.

DAVID P. DRAPER (Costume Designer) joined A.C.T. in 1988 after six years as Resident Designer for Theater and Dance at the Baltimore School for the Arts. He has designed productions for numerous theater and opera companies, including The Legend of Sleepy Hollow and Night of the Nativity for The Children’s Theatre Company in Minneapolis, The Memory of the Mourned for the Baltimore Opera, and Waiting for Godot for Shakespeare Santa Cruz. His costume design credits for summer stock shows include productions at the Cabrillo Summer Theatre and in New York at the Gateway Playhouse and Cedar Mill Playhouse, where he was Resident Designer for three seasons. In San Francisco, his designs for Rigoletto and Arsenic were world premieres at the Civic Opera. In 1976, this honor was shared with A.C.T., a Christmas Carol, which he mounted each year for Costume Shop Manager. At A.C.T., Mr. Draper has also re-worked Joe Novak’s Comic and Come, and contributes the Christmas Carol each year.

EDWARD E. HURST (Artistic Director) is a co-founder of A.C.T., having joined the company during its formation in 1965 and served as Executive Director under General Director William Ball. He was appointed Artistic Director by the Board of Trustees when Mr. Ball resigned his position in February, 1986. During A.C.T.’s 25 years in San Francisco, Mr. Hurst has directed 36 operatic productions, including Our Town, A Delicate Balance, The Time of Your Life, and also served as the artistic director of the Canadian company of Nicholas Nickleby, and as Patrick in Spanish Post Cards at the Canadian New Play Festival. Mr. Hurst teaches voice and speech in A.C.T.’s Advanced Training Program, and has served as voice and dialect coach for A.C.T. at Enrica Teatino, A Tale of Two Cities, Judas Iscariot, and as the Berkeley Shakespeare Festival’s Twelfth Night, the Martin Shakespeare Company’s As You Like It, San Francisco State University’s Six Characters in Search of an Author, and the U.C. Santa Cruz production of A Life of the Mind.

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Experience matched only by its surroundings...The Pan Pacific Hotel. A special evening awaits you...unwind in a special setting...the 21-story hotel of Marvelous Pacific Hotel. After dinner, theaters and Union Square are just steps away. And, of course, our values will take care of the parking. After dinner, why not return and spend the evening in the luxury of San Francisco’s most romantic night spot.

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"Men always kill the thing they love, and so we are left with only the memory of what once was. It is important to us..."
WILD SHOULD WILD REMAIN.

"Wild should wild remain."

"We need wildness preserved—as much of it as is still left, and as many kinds... It is important to us... simply as an idea."

—WALLACE STEVENS

"The closest way into the Literature is through a forest wildness..."

—JOHN MUIR

ALDO LEOPOLD

"The beam always kills the thing it loves, and so we pioneers have killed our wilderness. Some say love is too cold to be. Be that as it may... I am glad I shall never be young without wild country to be young in."

—ALDO LEOPOLD

American Conservatory Theater

The House of Blue Leaves, Broadway, Street Scene, the Wily House, Home, 4 PM, 10 July, The Girl of the Golden West, The Real Thing, and King Lear. This year, he directed theREP’s opening night writing and acting in evidence is evident in the many world premieres he has directed at A.C.T., including Lavonte Lewis Text, Oor-San, Sun, David Bublik’s Needle, Michael McClure’s General Grogan, William Hamilton’s Gypsy Lovebirds, and Martha Norman’s The Navigation. 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 1979, he produced A.C.T.’s The Big House was presented in Tokyo. He directed a national company of the London and Broadway musical hit Oliver!, staged the American production of Shakespeare’s Twelfth Night, Michael Badger, directed the Australian premiere of The Night’s Body, and restaged his A.C.T. production of Sam Shepard’s Buried Child in a Norfolk, Virginia, and has appeared on A.C.T. in the United States, including Hawaii, and 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 1984. A native San Franciscan, Mr. Sullivan has been active in theater since the mid-1970s, when he directed Harvey Peri’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 hundreds of plays by such writers as David Mamet, Susan Susskind, and A.R. Gurney. More recently he has produced The Detectors, a collaboration between Joseph Chaiken and Vassula Pouwels at San Francisco’s Magic Theater. A former deputy director of the California Arts Council, Mr. Sullivan has served on the board of Théâtre Espace and the San Francisco New Vaudeville Festival.

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PERFORMING ARTS

This space provided as a public service.
American Conservatory Theater

sively. Press Representative, Staff Writer, Program Director and Repertory Director. The A.C.T.'s productions on which he has collaborated as dramaturge or editor include: "A Christmas Carol," "The Cherry Orchard," "The Importance of Being Earnest," "The Threepenny Opera," "The Glass Menagerie," "Equus," "Hedda Gabler," "The Trojan Women," "Oedipus." In 1988, he was a founding member of the San Francisco Ballet's "In the Middle," a collaborative project with the A.C.T. that explores the intersection of dance and theater. He has also worked with the San Francisco Symphony and the San Francisco Opera. His contributions to the arts have been recognized with numerous awards and honors, including a Guggenheim Fellowship in 2018.

JAMES HAIRE (Production Director) began his career on Broadway with "The American Friend," "The Royal Hunt of the Sun," "The Cherry Orchard," "The Importance of Being Earnest," "The Threepenny Opera," "A Streetcar Named Desire," "The Glass Menagerie," "Equus," "Hedda Gabler," "The Trojan Women," "Oedipus." In 1988, he was a founding member of the San Francisco Ballet's "In the Middle," a collaborative project with the A.C.T. that explores the intersection of dance and theater. He has also worked with the San Francisco Symphony and the San Francisco Opera. His contributions to the arts have been recognized with numerous awards and honors, including a Guggenheim Fellowship in 2018.

SUZAN STOLTZEN (Conductor) came to A.C.T. four years ago as Director of Music. She is a playwright (her Miss Firecracker was performed at the Little Victory Theatre). The company has over 400 productions. She is National President of the National Association of Women Musicians. As Executive Director of Women in Music, she has expanded the organization to include men as well. She is a member of the Board of Directors of the San Francisco Symphony and the San Francisco Opera. Her contributions to the arts have been recognized with numerous awards and honors, including a Guggenheim Fellowship in 2018.

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Consortium, and to POES, whose generosity provided the underwriting for the production of the photographs in the exhibit.

Next time you fly from SFO, stop by the Gate 62 area and take a different kind of trip—a vivid journey back through a quarter century of A.C.T. history.

A.C.T. Acknowledges Conservatory Fellowships and Scholarships

A fundamental component of the A.C.T.'s mission is to commit to providing high-caliber professional training to the young actors who attend the Conservatory, many of whom would not be able to attend without the financial assistance provided by A.C.T.'s patrons. Indeed, much of A.C.T.'s fundraising efforts are directed at providing the resources necessary to support the education of Conservatory students. Last year, $320,000 of A.C.T.'s total budget was committed to financing Conservatory scholarships and fellowships. Each year, hundreds of donors support the education of America's rising young actors by contributing to A.C.T.'s Conservatory Fellowship Fund. This Fund received a bequest of $100,000 from The Bernard Odier Foundation—the largest single contribution ever received by the Conservatory—and received $67,000 from 50 donors in matching gifts. In addition, the Eilen Reinhart Fund makes substantial regular contributions to the Conservatory, as does the Transamerica Foundation. A.C.T. is also fortunate to have several named fellowships that support third-year Professional Theater Interns (PTIs) in the Conservatory's Advanced Training Program (A.T.P.). Each year, deserving graduates of the A.T.P. are selected to receive these fellowships. The Mrs. L. Martin Wattis Fellowship was established in 1985 in honor of Mrs. Wattis, a long-time benefactor of the arts, to recognize her continued support of A.C.T. This year's Wattis Fellow is Adam Paul, who has performed in A.C.T.'s mainstage productions of Oedipus Rex, A Christmas Carol, and Hamlet. He has also appeared in Conservatory studio productions of A View from the Bridge, Chekhov's Uncle Vanya, A Midsummer Night's Dream, and Major Barbara. His work with Encore Theatre includes recent roles in Search and Destroy and Road to Nirvana. The Joan Satter Fellowship was established last year in recognition of Mrs. Satter's many years of service as a Trustee and unflagging support of the Conservatory. Alicia Sobell, this year's Satter Fellow, has also appeared on A.C.T.'s mainstage in A Christmas Carol, Cyrano, and Hamlet. She has appeared in Conservatory studio productions of Heartbreak House, A Midsummer Night's Dream, and Play Pope. Last summer, she understudied and performed both Kathy and Missie's roles in The Heidi and Miss Sue Paralleled Lines. Ms. Sobell has also performed at the Old Globe Theater in The Comedy of Errors, worked in Hong Kong dubbing a kung fu film, and appeared in A Flea in Her Ear,Translations, and Amadeus at P.C.U.A.

Newly established this year is the William & Patsy Hewitt Foundation Fellowship. Funded by the Foundation's generous donations, Adriana Roberts, selected as the first recipient, is a graduate of Chabot College.
A.C.T. Acknowledges Conservatory Fellowships and Scholarships

A fundamental component of the A.C.T. mission is its commitment to providing high-caliber professional training to the young actors who attend the Conservatory, many of whom would not be able to attend without the financial assistance provided by A.C.T.'s patrons. Indeed, much of A.C.T.'s fundraising efforts are directed at providing the resources necessary to support the education of Conservatory students. Last year, $300,000 of A.C.T.'s total budget was committed to financing Conservatory scholarships and fellowships. Each year, hundreds of donors support the education of America's rising young actors by contributing to A.C.T.'s Conservatory Fellowships. The Conservatory received $110,000 from "The Bernard Oliver Foundation" - the largest single contribution ever received by the Conservatory - and received $67,700 from 50 donors in matching gifts. In addition, the Edna Reinstein Fund makes substantial regular contributions to the Conservatory, as does the Transamerica Foundation. A.C.T. is also fortunate to have several named Fellowships that support third-year Professional Theater Interns (PTI's) in the Conservatory's Advanced Training Program (A.T.P.). Each year deserving graduates of the A.T.P. are selected to receive these fellowships.

The Mrs. L. Martin Fellowship was established in 1986 in honor of Mrs. Martin, a long-time benefactor of the arts, to recognize her continued support of A.C.T. This year's Martin Fellow is Adam Paul, who has performed in A.C.T.'s main-stage productions of "A Streetcar Named Desire," "A Christmas Carol," and "Hamlet." He has also appeared in Conservatory studio productions of "A Moon for the Misbegotten," "A Midsummer Night's Dream," and "Major Barbara." His work with Encores! also includes recent roles in "Search and Destroy" and "Road to AvonPBS." The Joan Sandler Fellowship was established last year in recognition of Mrs. Sandler's many years of service as a Trustee and unflagging support of the Conservatory. Alicia Sexton, this year's Sandler Fellow, has also appeared on A.C.T.'s main-stage in "A Christmas Carol," "Othello," and "Hamlet." She has appeared in Conservatory studio productions of "Heartbreak House," "A Midsummer Night's Dream," and "Pays No L frost." Last summer she understudied and performed both Katie and Moe's roles in "The Rhythm and the Blues." Parallel Lines. Ms. Sexton has also performed at the Old Globe Theater in "The Comedy of Errors," worked in Hong Kong, dubbing a hung fu film, and appeared in "A Whale in Your Ears," "Translations," and "Amadeus." A.C.T. has also established this year the William & Pills Hewitt Foundation Fellowship to fund by the Foundation's generous donation. Adrian Roberts, selected as the first recipient, is a graduate of Chabot College. Continued on page F-22.
## American Conservatory Theater

### Administrative Offices
A.C.T.'s Administrative and Conservatory offices are located at 400 Geary Street, San Francisco, CA 94102. (415) 749-2200

### Box Office Information
A.C.T.'s Conservatory 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-6pm Tuesday through Saturday; 11am-6pm Sunday and Monday.
- **Ticket Information/Charge By Phone:** (415) 749-2417. Use your Visa, MasterCard, or American Express card.
- **Box Office at the Stage Door Theater, Theatre on the Square and the Orpheum Theater:** Full-service box offices will be open 90 minutes before each performance in these venues.

**BASE:** A.C.T. tickets are available at all BASE/AMC centers, including The Ferry Building and The Embarcadero, starting 30 minutes before each performance in these venues.

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### Ticket Prices

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**Group Discount:** For groups of 15 or more, call Linda Graham at (415) 444-7609 for special prices.

**Latecomers:** Latecomers will be seated as an appropriate interval.

**Mail Tickets:** Call 749-2238 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 STEPS on Union Square in San Francisco. Half-price tickets are available 90 minutes prior to curtain. Matinee Senior Rush tickets are available at the 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 last ticket insurance. But 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 Theater, Theatre on the Square, and the Orpheum are accessible to persons in wheelchairs.

**The San Francisco Center for Performing Arts:** The Center for Performing Arts is dedicated to providing a wide variety of cultural events for the San Francisco community. The Center's mission is to provide high-quality, affordable, and accessible arts programming to all ages and abilities. The Center's programming includes dance, theater, music, and visual arts performances. The Center is located at 401 Geary Street and is open to the public from 10am to 6pm, Monday through Saturday.

The Center offers Ticket Assistance, a program designed to make tickets to performances more affordable for students, seniors, and those on a limited income. For more information, please call 415-749-2238.

### Costumes Rental
A large collection of costumes, ranging from hand-made period garments to modern sportswear, are available for rental by schools, theater, production companies and individuals. Call (415) 749-2238 for more information.

### A.C.T. Venues

**Orpheum Theatre**
The Orpheum Theatre is located on Market Street at 4th Street, near the Civic Center/BART/MUNI Station.

**The Stage Door Theater**
The Stage Door Theatre is located at 430 Mason Street at Geary, one block from Union Square.

*THEATRE ON THE SQUARE*
The 500-seat Theatre on the Square is located in the Renaissance SoMa Hotel, at 501 Fourth Street, between Mission and Powell. Conveniently located within short walking distance of the Powell Station, Theatre on the Square is close to many fine restaurants along Post and Mason streets. Ask our Box Office for suggestions.

**Tour of the Theatre**
A 1-hour tour of the Theatre is offered on the first Thursday of each month at 11am. For reservations, call 415-749-2238.

**Exits/Entrances**
Exits are located on the Main Floor and Upper Level. The Main Floor exit is located on the third floor, and the Upper Level exit is located on the fourth floor. The Main Floor exit is accessible by elevator or stairs.

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**THE MAZDA 929**


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*Shown in optional leather except for back seats of trunk, rear windshield, side panels and rear quarter panels. © 1991 Mazda Motor of America, Inc.*
INTRODUCING THE NEW MAZDA 929. THE FIRST LUXURY SEDAN THAT DOESN'T DEPEND ENTIRELY ON LUXURY TO MAKE YOU FEEL GOOD.

Why should the rewards of owning a fine automobile be restricted to the purely physical? It was this unconventional thinking that ultimately led to the new Mazda 929. A luxury sedan conceived not by corporate committee but by a fine artist. Resulting in aesthetics that may strike a somewhat deeper chord in you than cars normally do. Of course, you can also savor the smooth acceleration of its DOHC 24-valve V6 engine, the security of standard dual air bags and leather-trimmed upholstery. And after all, if the new Mazda 929 didn’t offer the prerequisites of uncommon comfort and performance, it not only wouldn’t be a luxury sedan. It wouldn’t be a Mazda.

THE MAZDA 929
Three Jewels

Tokyo, Kyoto and Okinawa for visitors to Japan

As befitting its rich historic background and tourist appeal, Japan has been defined, delineated and diagrammed in a plethora of guidebooks. But possibly the most comprehensive is an enjoyable and highly useful Gateway to Japan, ( Kodansha ) a thesaurus of the country written by June Kinokita, a writer specializing in the Far East and Nicholas Paulson, an American author who now lives in Thailand. In its pages a reader will find an interesting set of notes on everything from a description of a maiko to a one hour course in basic Japanese.

What is a maiko? one might ask? Say the authors, "No one can claim to have seen Japan who has not experienced the stirring rhythms of these Japanese festivals, a communion between the divine and the human."

"Villages celebrate the gods that make the land fertile. A Tokkou town event drives away many midsummer spirits of lethargy with a dazzling ballad that lasts for a week. A mountain village in Kyushu, early home of the gods, celebrates its mythic past with ancient dances in the still of the night."

The one hour course in Japanese may not make you a master linguist, but it will teach you some useful travel terms: Obakaken, the word for subway, is an essential in Tokyo, and denboku is the pell-mell for commuter train, along with hiragana the absolutely necessary word for track number if you are traveling around the country by train.

Even more important are money-related terms. Kome wa sanbon don-ka is the phrase for "How much is this?" And to many in the land of the Rising Sun where everything seems to cost two thousand yen (about fifteen U.S. dollars), Nii-san is Japanese for that handy amount. Oka-san means dollar and if you plan to spend $300,000, that sum is ju-go-man don-ka.

The guide is rich in cultural references. A perusal of the section on Shinto and Buddhism will give a reader a précis of the complicated history of the two religions and the protocol for visiting temples.

Tokyo is a monumental city -- a world class culture which will reach an expected population of well over twenty million by the year 2,001 -- although one is prone to ask where there is a fit. The main attraction is the Japan's Disneyland which covers an incredible two hundred four acres and is housed by a four hundred thousand trees and shrubs, welcomed its one hundred millionth visitor.

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The guide is rich in cultural references. A perusal of the section on Shinto and Buddhism will give a reader a preview of the complicated history of the two religions and the protocol for visiting temples.

One can learn from these pages that the lunar calendar was borrowed from the Chinese in 604 and remained Japan's official time-keeper until the 1870s, when the Gregorian calendar was adopted. While Japan may operate its business life according to the Gregorian calendar, many festivals still follow the lunar timing.

To further confuse things, during one interval, a lunar month will be repeated as an interval causing lunar months to fall a cycle behind.

For Western visitors, pragmatically, the section on airports is extremely helpful. The guide advises you to sell your yen before passing through security at Narita Airport -- there are no money changers in the departures lounge. Remember, the exit tax is that magic number two thousand yen.

Tokyo
Tokyo is a monumental city -- a world class metropolis which will reach an expected population of well over twelve million by the year 2,000 -- although one is prone to ask where will they all fit?

The California connection is hardly subtle. Japan is the second largest movie market in the world. This year, Tokyo's eight-year-old Disneyland which covers an incredible two hundred-four acres and is beautified by forty-hundred-thousand trees and shrubs, welcomed its one hundred-millionth visitor.

by J. Herbert Silverman

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American Airlines nonstop International Flagship Service from San Jose/ Silicon Valley to Tokyo. It's just one more example of our commitment to travel that's first class. For more information and reservations, call your American Travel Agent or American at 1-800-624-6262. American Airlines, something special to Japan.
company flew to Japan for five lavish productions performed at the National Theatre at the Kyoto National Stadium this past December.

Galafully speaking, the only NCAA football game played outside the United States, the Coca-Cola Superbowl recently brought the Clemson University Tigers and the Duke University Blue Devils to Tokyo at the same time.

While Tokyo has such theaters as the Globe and the Naito which provide a showcase for contemporary drama, American visitors will be charmed by Kabuki at the National Theatre (Kabu-

At the National Theatre (Kabu-

kyo's mysterious Akasaka district)

kyo's mysterious Akasaka district)

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kyo's mysterious Akasaka district)
Even in this land of Gekkeikan sake and Kirin beer, California wine labels like Mondavi, Domaine Chandon, Simi and Clos du Val are being ordered in increasing quantities.(In Japanese government statistics, historically there has tended to regard Bordeaux and Burgundy as the wine qua non for the fruit of the vine.)

Tokyo works and entertains on a cosmic scale. One of Japan’s largest hotels located in the historic Asakusa district is the New Oitai. It has thirty-seven restaurants and bars, including Le Tour D’Oriental (one of the country’s most expensive) and a bunch of Tender’s (with one hundred fifty cocktails on the bar list), plus a tenacre formal Japanese Garden complete with waterfowl as well as a marble amphitheater, reminiscent of Epidaurus in Greece. This Oriental interpretation however, comes with electrically heated sensu carpets. Japan has more than one thousand four hundred museums, art galleries and concert halls, and their numbers are increasing every year.

The selection in Tokyo is eclectic and ranges from the Gochi with its fine arts and crafts of ancient Japan to the National Museum of Modern Art and the Tokyo National Museum.

The latter is the largest in Japan noted for its archaeological and fine art collection from all over Asia.

The Tokyo Metropolitan Festival Hall, which just celebrated its thirtieth birthday, is the finest concert facility in the city with a seating capacity of two thousand, three hundred twenty-seven in the main auditorium.

Distinguished museums pop up everywhere. The New Oitai for instance, has a resident gallery which features exhibits by such artists as the Pavinist painter, Mauro do Vianaick presented in association with the Muse de Beaux-Arts de Sao Paulo.

A recent addition to the gallery scene is “Soko” which unveiled five “spaces” in Shitake last spring. Shitake (New Wood Place), once a lumber yard, is now an area of redefined land on Tokyo Bay. Tenants include three established galleries from the Ginza area — Naniwa, Tokyo, and Okada.

As for opera, more than three hundred members of Italy’s Arena di Verona company flew to Japan for five lavish productions performed at the sunlike “Teatro di” at the Toyko National Stadium this past December.

Glaublicly speaking, the only NCAA football game played outside the United States, the Coca-Cola Superbowl recently brought the Clemson University Tigers and the Duke University Blue Devils to Tokyo at the same time.

While Tokyo has such theaters as the Gate and the Nissel which provide a showplace for contemporary drama, American visitors will be charmed by Kabuki at the National Theatre (Kabuki), while Noh plays are presented at the Kanze Noh and the National Noh. For the uninformed, Kabuki is one of three major classical theatrical expressions in Japan together with the Noh and Bunrakus (puppet theater).

Kabuki started in the early seventeenth century as a kind of variety show given by troupes of itinerant entertainers and grew into an artistically mature theater.

The plots are highly tragedy — a widow driven insane by the loss of her only son, a mistakenly identified heroine, absurdly written branch mistresses formed the mournful themes in recent performances at the National Theatre.

A fascinating extension of kabuki style was the recent Japanese language presentation Jesus Christ Superstar, where the characters are dressed in traditional costumes as well as string shirts and worn jeans with Kings'Hedt providing some comic relief.

Noh, on the other hand, is the oldest extant professional Japanese theatre dating to the fourteenth century. Troop originally performed under the patronage of Shinto shrines and Buddhist temples serving as religious entertainment. The performers include actors, musicians (drums and flute) and a chorus of six to eight chanting musicians, at times presenting the thoughts of the principal characters. Costumes are rich and heavy, movement, deliberate.

On a lighter side (kogei the pun), Sushi, traditional loved by intellectuals and a spectacle of Iron-clad, clothed, heavy-weigh wrestlers colliding with awesome power and grace in a formalized match.

Going to department stores is an alternate form of entertainment in Tokyo. Normally there’s a playground on the roof, an arcade of international restaurants on the top floor, and in the basement, take-out food department. Some even provide such intellectual pursuits as foreign language courses and tennis instruction.

Heart of Tokyo shopping is the Ginza, created as a shopping center by a British architect for the Meiji government after a disastrous fire in 1872, in a drive to adopt western customs.

It sported Tokyo’s first gaslights and in contrast, the country’s first department store in which customers didn’t have to remove their shoes. Elaborate window displays, now common to Tokyo, apparel and grocery (window shopping) became a spectator sport at stores like Mitsukoshi, Takashimaya, and Matsuzakaya.

A new publishing venture, Japan’s booklist of a new publication, JAPAN’s lister has some interesting suggestions for new dimensions in Tokyo sightseeing.

Says the publication, “In the past two decades the science of idle-riding has continued to develop and Tokyo has become a city of skyscrapers.”

Since there’s little land and a lot of money, it makes sense to stack them up in multi-flowered structures.

“buyproduct of this high-rise explosion is the opportunity to get a bird’s-eye view of the city’s grand urban sprawl,” the newsletter comments.

A few suggestions for the visitor: the six-story building of the Suntory Building in Shibuya has wonderful views aided by diagrams of reference points in English.

The newest and tallest of the city’s high-rises is the Tokyo Metropolitan Building where there is an observation deck on the forty-fifth floor, although it’s usually crowded.

The Suntory Building in the Shinjuku district has an observation deck on the fifty-first floor and reasonably priced of the Imperial Palace, and the Hiltons (two) in Tokyo which come complete with luxurious lobby and European-style dining rooms.

Among the most skilled in that essential amenity, bilingual bell captain service is the concierge staff at the towering Akasaka Princess Hotel.

After answering hundreds of questions weekly, the women at the reception desk in the gleaming white lobby produced their own detailed guide to the Akasaka District, one of the most historic areas in the capital — and to a foreigner possibly the most confusing.

Akasaka, once farming country produced tea and azalea, a plant yielding a red dye; ergo the district name translates as “red slope.”

Today, it’s a mingling of shops, fast food emporia, coffee houses, elite dining rooms and high-rise office buildings mixed together with cafes (restaurants normally off limits to foreigners), where business executives, in the company of pinheads, discuss commercial affairs in the salubrious atmosphere of smoke and supper.

The map, with its legible hand-printed legends, has recently been revised and enlarged (a Japanese gift to even the most myopic). It lists financial institutions by the score, even a Visa cash machine location. It will even lead you painlessly to the labyrinthian Akasaka Mitsu subway station, although once there you’re on your own.

By contrast, it will also show you to reach the nearby Sunset Whisky Building, one of the city’s most popular, and its fine oak warehouse, which has a rooftop beer garden and an elite art gallery on the eleventh floor.

A recent prize exhibition featured a collection of three-dimensional work produced by some of Japan’s leading sculptors. On a final note, the highly detailed map will point you in the direction of Tokyo Rent-a-Car if you consider yourself courageous enough to brave the Tokyo traffic.

Kyoto

While the face of Kyoto, Japan’s “museum city,” is changing with a threatened increasing of high-rise buildings and a Buddhist monk boycott of guest stays at some major hotels, the situation has been moving front page news in the
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It's just not uncommon to see Japanese stretch out on their tatami mats for a brief siesta — a practice that might seem eminently acceptable after a day of temple gazing.

Okinawa Revisited

When the Shuri Palace reopen its fall in Naha, capital of the island prefecture of Okinawa, it adds another gem to Japan's already gigantic diadem of historical shrines, temples, and museums. And if the Japanese government has its way, this after three billion yen restoration it will be the cornerstone of future American tourism to this Asian destination. Okinawa, situated between Japan and Taiwan is an archipelago of small islands, also known as the Ryukyus. Its position is a combination of traits inherited from China and Japan, with later American influences from post WWII U.S. occupation. Short, dating to the fourteenth century, is constructed in the style of a Chinese palace, and over the past four hundred years was destroyed four times by fires. It served as the seat of the Ryukyu ruling family which had close ties to China during the Ming Dynasty and functioned as a guesthouse for Chinese VIPS of the time. The historic palace forms the core of an extraordinary eleven-acre compound of four buildings, several of which will be turned into museums. The main structure is being meticulously restored by several hundred woodworkers, stonemasons and architects schooled in traditional handicrafts to recreate a past magnificence.

In the "central" area there is a black, gold and red lacquered throne, with wood from the local Deejo tree. The room itself is highlighted with yellow, blue and orange accents, surmounted by a great tiled double roof whose modern touch is a series of steel anchor screws to make it typhoon-proof. There are some tourist lounges. At Shuri-ji-mon, the gatehouse erected in 1428, hostels of Japanese tourists pose daily for their pictures taken with elaborately groomed Okinawan beauties for a thousand yen flat rate.

Nearby street stands sell delicacies as octopus snacks, ice cream cones and sweetened canned tea.

Now the prefecture, several thousand miles south of Tokyo is anxious to reintroduce its cultural treasures to Americans who know Okinawa only as the scene of one of the longest and bloodiest battles of the Pacific during WWII.

For the literary minded an Okinawan village called Takahagi was the scene of John Patrick's 1953 award-winning Tea of the August Moon.

The play produced by Maurice Evans celebrated American ingenuity in helping the island to post-war self-reliance, having the caring Captain Fiyby inadvertently introduce the production of three-star tomatoes (sweet potato) branded "guaranteed to be aged at least three days," to the island's economy. On an eclectic film note, Korega Kid Part II was filmed on Okinawa.

First American arrival was Commodore Matthew Calbraith Perry who made landfall here in 1853. He was on route to Tokyo on his mission to open Japan to the west after its two hundred twenty-year self-imposed seclusion from the rest of the world.

The Commodore and his crew were warmly received by the king and his amiable Okinawans, and some of the island's proudest possessions are sketches of Perry's visit by members of his crew.

By way of background, Okinawa with a subtropical climate, cobalt blue water, coral reefs, fine sandy beaches and handsome contemporary hotels to match, is a favorite vacation spot for mainland Japanese who visit here in the thousands.

Resort hotels such as the waterfront Sun Marina with reflecting fish pools, transparent glistening elevators, scenic walkways, and high-tech marble lobby, complete with electronic musical performances, are a cross between Waikiki and Las Vegas.

Vista beryl: England is definitely not a second language in shops and hotels on Okinawa although an American presence still exists.

The resorts, tourist attractions and Naha are indeed mini-condition Japanese including congested traffic akin to central Tokyo. Kokusai Street is reminiscent of the Ginza with open-front shops.

Although a synthesis of the past, Ryukyu Park near Kadena Air Base and Moon Beach, is a partial way to see how Okinawa was in its colonial days. A farm...
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The 5th Unwritten Law of Driving

If there is a hole in the road you will hit it.

A hole on Pikes Peak is no different than a hole on Park Avenue. Hence, the Trooper's new rear muti-link coil suspension.

The new Isuzu Trooper has been thoughtfully redesigned around a rather jarring obvious point: city infrastructures are falling apart. Which tends to make driving on the road feel a lot like driving off the road, which is why the new Trooper is equipped with an incredibly smooth, quiet suspension system that doesn’t know the difference.

Isuzu
Practically Amazing
home from Gima Venilur with its ingen-
ious shuttered air-conditioning system comes alive with a bulletin ushered in by a wooden fence and primitive box-storage platforms as a reminder of Okinawa's agricultural past.

Nearby is the restorations main attrac-
tion, a collection of sacred including the
death bells which is unique to the Ryu-
kyus and engages in deadly combat with a
dinosaur ten times a day.

Also, the carefully planned site also
includes an area of souvenir shops sell-
ing everything from leather handbags to
dinosaur candies and tea.

Contemporary Naha is proud of its
dinosaurite, in this case potter's whose
with the mouth open, the female with
her mouth closed.

Visitors with an interest in the arts can
gain and collect a range of souvenirs, artesians,
and glassmakers. Musicians will enjoy the
vibrant sounds produced by the Okinawan shamisen and the huge ad futon:
concerts of the many street festivals, the
most exciting, the last dance sending
spirits on their way to the other world.

Timing of the festivities is complicated
to the fact that Okinawans, like the
Chinese (alibis from the Japanese),
follow the lunar calendar.

Naha has an enclosed market, (Heino-
dorf) which is a cultural shock in its own
right. Lined with cluttered shops, they

box, it's filled with seaweed, unique rick
backwheat noodles, fish cakes, pickled
tofu and pork loin basted for four hours.

Sea snails are considered a delicacy here;

and is characterized by dancers dressed
in embroidered and beaded hina dolls
kimonos worn onphthalmic hazedness
clicking away with black carnations. Most
formal dances was for a king, Riviera
for commoners.

The Gyokusendo Cave, a limestone
formation with more than three miles of
tunnel open to the public is a remark-
ably spectacular. Discovered only a
few to twenty-five years ago by student geolo-
gists on a "dig," it's the largest cave in the
 Orient with more than three hundred-
thousand stalactites, stalagmites and
columns, along with underground streams
inhabited by blind cats, bats and shrimp.

Most poignant monument to the deca-
turing war years is the striking Peace Hall
with a huge contemplative forty-foot high
warped statue of Buddha in a park-like
setting. Next to it is the Peace Bell rung
times a day to convulse the spirits of
those who died in the war.

On an ironic note, the nearby tourist
bus station is filled with souvenir shops
selling such artifacts as beer can
openers and key chains fashioned from
seventy-caliber rifle casings.

Equally sad is Umemura-in-the Cove
of Fugi, a monument to high school
students who volunteered as nurses to care
for refugees or wounded soldiers in a cave
and were killed or committed suicide
during the war.

Another island destination linked to the
war is Mabuni Hill, better known to
Americans as Suicide Cliff where Japa-
nese soldiers committed suicide after their
defeat. The war dead are remembered by
monuments placed here by the forty-eight
provinces of Japan.

The Okinawans are one up on the
Spaarians. Bullfighting is very popular
here with animals whose trainers control
them with a rope halter. Happily for
bulls, the fight continues until one bull
in defeat turns tail to run. Neither is
ever killed.

For an authentic taste of the Orient
Try the famous Gima Islands which lie
about two hundred-fifty miles southeast
of Okinawa is a chance to see rural Japan
at its humble best.

Miyako has some odd claims to fame.
One is a recently mounted section of the
Berlin Wall in a country byway provided by
a German manufacturer who is going to
locate a plant there.

Its presence, along with a monument,
remembers the heroic island natives who
rescued the crew of a German trading
ship, the B.J. Robinson, beached for
Australia from China in the 1880s when it
foundered off Miyako.

Miyako boasts a wide open beach made
from the music plant and a prime com-
ponent of Japan's most expensive kimono
which can sell for one and one-fifth of a
million yen, (about eighteen thousand
U.S. dollars). The workshop in the capital,
Ueno produces only two hundred-fifty a
year mostly for royalty and distinguished
Japanese figures. The intricate designs are
woven on hand looms (one thousand, one
hundred twenty threads to the inch) then
dyed with indigo, and take three months
to produce. When a weaver finishes her
cloth, she traditionally buys a dinner of
tempura for the entire house.

Director of the plant is Takashi Naka,
a genial sixty year-old executive who
once managed U.S. military laundry in
Tokyo and was conscripted at thirteen to
fight the Americans in WWII.

For a lasting memory of Miyako, visit
Cape Henna, where the Pacific joins the
East China Sea at the head of a rocky
peninsula. The prevailing winds in this
"tornado alley" can reach sixty miles per
hour. Here's a tragic monument to the
memory of a beautiful young woman,
Mamuya who was courted by a lordly lover
and, unknown to her, was married with
children. Mamuya plunged to her death
in the Pacific and is forever remembered
by the wailing of the ocean winds.

The new Miyako museum located in the
countryside is a state-of-the-art
hands-on institution tracing the medieval
world of the Miyake people along with
a fascinating sky map of the Pacific China
Sea area. Our history is different from the
main island with the many upheavals
and droughts we've experienced over the
centuries. Our displays recall the aboli-
tion of class, the repeal of the poll tax
—and the bombings of WWII," says
a spokesman.
home from Gima Yenitan with its ingenious shuttered air-conditioning system comes alive with a ballet sheltered in a wooden fence and primitive box-storage platforms as a reminder of Okinawa’s agricultural past.

Nearby is the restoration of its main attraction, a collection of sacred, including the dead, which is unique to the Ryukyus and engages in deadly combat with a mongooze ten times a day.

Also, the carefully planned site also includes an area of souvenir shops selling everything from leather handbags to ginger candy and tea. Contemporary Saha is proud of its handcrafts, in this case potsers whose antecedents are traced to China and fourteenth generations of skilled artisans who have lived and worked in the Itaibaya area. Kilns, shuttered by the gnarled gajumaru-shade tree, are several hundred years old and operated on a communal basis. Some artists here have been declared “National Japanese Monuments,” their work exquisite in technique and delicacy.

One of the most talented is Shimakasa Tan, a potter for fifty years, who produces the classic shishi (house lion) to ward off evil spirits. They sell in pairs for as much as four thousand dollars and take weeks to produce. The shishi come in a male and female version, the male

self everything from dry thugs for soup, yellow radishes, and Brazilian potatoes to corn jewelry (authentic and expensive) and a fish market glittering with red sea bass, mackerel and octopus. The atmosphere is bewitching—old women with worn, wrinkled faces chat away all day and nap with a wax guard as a pillow. A lovely plaque reflects that there can be found the Okinawan chikuwa (cured labe) box of dreams which dwells in the depths of the mery market.

For a dining/theatrical treat, visit restaurants like Tsunabiki which serve up traditional Okinawan food in a jubako, a laquered, compartmentalized, wooden box. It’s filled with seaweed, uncooked buckwheat noodles, fish cakes, pickled tofu and pork loin basted for four hours. Sea snake is considered a delicacy here, but only sanctioned by doctors dressed in embroidered brocaded kimono kimonos, eating banana bread and clicking away with black canaries. Most formal dance was for a king, followed by commoners.

The Goyukosando Cave, a limestone formation with more than three miles of its length open to the public is a remarkable spectacle. Discovered only about twenty-five years ago by a local geologist on a “dig,” it’s the largest cave in the Orient with more than one hundred thousand stalagmites, stalactites and columns, along with underground streams inhabited by blind fish, bats and shrimp. Most poignant monument to the devastating war years is the striking Peace Hall with a huge contemplative forty-foot high laurel wreath of Buddha in a park-like setting. Next to it is the Peace Bell rung five times a day to conjure the spirits of those who died in the war.

On an ironic note, the nearby tourist bus station is festooned with souvenir shops selling such artifacts as beer cans, and key chains fashioned from thirty-calibre rifle casings.

Equally sad is Himeyuri-no-michi, the Cave of the Virgin, a monument to high school girls who volunteered as nurses to care for refugees or wounded soldiers in a cave and were killed or committed suicide during the war.

Another island destination linked to the war is Mahabup Hill, better known to Americans as Suicide Cliff where Japanese soldiers committed suicide after their defeat. The war dead are remembered by monuments placed here by the forty-eight prefectures of Japan.

The Okinawans are one up on the Spaniards. Bullfighting is very popular here with animals whose trainers control them with a rope halter. Happily for us, the fights terminate until one bull in defeat turns tail to run. Neither is ever killed.

For an authentic touch of the Orient, visit the many Miyako Islands which lie about two hundred-fifty miles southeast of Okinawa is a chance to see rural Japan at its humble best.

Miyako has some odd claims to fame. One is a recently mounted section of the Berlin Wall in a country byway provided by a German manufacturer who is going to locate a plant here. Its presence, along with a monument, remembers the heroic island natives who recued the crew of a German trading ship, the R. J. Robinson,2020 from Australia in the 1880s when it groundoul off Miyako.

Miyako keeps a steady flow of visitors from the music plant and a prime component of Japan’s most expensive kimonos which can sell for one and one-fifth of a million yen (about eighteen hundred U.S. dollars). The workshop in the capital, Ueno produces only two hundred-fifty a year mostly for royalty and distinguished Japanese figures. The intricate designs are woven on hand looms (one thousand, one hundred twenty threads to the inch) then dyed with indigo, and take three months to produce. When a weaver finishes her cloth, she traditionally buys a dinner of tempura for the entire house.

Director of the plant is Takashi Tani, a genial sixty-year-old executive who once managed a U.S. military laundry in Tokyo and was conscripted at thirteen to fight the Americans in WWII.

For a lasting memory of Miyako, visit Cape Henna, where the Pacific joins the East China Sea at the head of a rocky peninsula. The prevailing winds in this “typhoon alley” can reach sixty miles per hour. Here’s a tragic monument to the memory of a beautiful young woman, Mamiya who was courted by a lordly lover, and, unknown to her, was married with children. Mamiya plunged to her death in the Pacific and is forever remembered by the wailing of the ocean winds.

The new Miyako museum located in the countryside is a state-of-the-art hands-on institution tracing the medieval world of the Miyakos populace along with a fascinating sky map of the Pacific/China Sea area. "Our history is different from the main island with the many uprisings and droughts we’ve experienced over the centuries. Our displays recall the abolition of class, the repeal of the poll tax — and the bombings of WWII," says a spokesman.
Fabled Finland
Fantasy land for the arts lover

The Germans have their Ring songs, the English their Beethoven, and the French Le Roi des Loups, but for the Finns, there is nothing like The Kalevala. A compilation of ancient oral poetry, The Kalevala recounts the beginnings of the Finnish people, as well as some tall and tragic tales of heroes and supernatural beings. The Kalevala has inspired playwrights and composers and painters. And it is here we find the very first Finnish artist—Jussi Malmivaara, a magical "good fortune" machine. What the Sampo seems to have brought, however, is good fortune to Finnish artists. Finland is blessed by long, cold winter nights, nights that force people home and into their saunas. It is here that their fervent brains create some of the best music and dance, theater, and design that the 1960s are likely to see.

On November 18, Finns welcome the 100th anniversary of independence this year, Los Angeles hosts the world premiere of a new composition from the Kalevala, Akseli Gallen-Kallela: Sibelius and the Finnish National Opera. The premiere was set for February 5 at the Music Center. It was on a sparkling October morning in Helsinki that I found my way to the studio recording session. A fast train had left the city, and early morning fog was dispelled. By ten o'clock, only white clouds flew across the clear, blue skies, as I walked through Alhavatka, a midtown Helsinki neighborhood. Crowded by broad, four-lane avenues with trains running down the center, the streets were lined with three- and four-story, simply decorated apartment buildings. The Communist party; now it's up for sale.

Outside the Culture House, the pathbreaking Finnish record company Ondine had set up a control center in a trailer, and thick, black cables snaked along the ground transferring composer Aulis Sallinen's magnificently recorded sounds into digital bits. Inside the fan-shaped hall, the soloists, chorus, and orchestra had already begun. They faced the Opera's chief conductor, Vili Sederholm, a tall, dapper man whose long grey hair curled around his ears. The chorus was up on the platform, women standing and men sitting, microphones towering over them. Off to one side were the soloists, Jorma Raitanen sang the role of Kalevius, the tragic hero, as he would here. Raitanen is somewhat similar to a musical hero in Finland, having started out as a school teacher and having ended up as a professor, leading baritone on the world stage, and artistic director of the Finnish National Opera.

In the overall scheme of The Kalevala, the story of Kalevius is relatively short—less than a part. It is centered on a feud between the brothers—Kalevius and Risto—who are both powerful and respected. Kalevius is the stronger and Risto is somewhat of a bachelor. The story takes place in the late 19th century, where Kalevius was a school teacher and a leading conductor. Sederholm conducted his orchestra, dressed in a blue suit, and stood at his podium with his baton in hand. A deep voice came over the loudspeakers, accompanied by the orchestra, and sent chills down my spine. Sallinen, a tall man with a broad smile, and a face that was beautifully sculptured, was in high spirits. Sallinen has the most important role of the past few decades. He has written five symphonies (the last one commissioned by the National Symphony Orchestra of Washington, D.C., in 1980), much chamber music, and a number of operas including The King Goes forth to Parhenen, which is sung in a native Finnish, and The Last Tango (1978). He is excited about upcoming projects.

What is amazing about Sallinen and his music is the degree of acceptance they have received. Not only is his music modern, not only is his music a reflection of a North American's surprise, but music seems to be everywhere in Finland. Finnish television comes to cover the recording, and the recordings are distributed for free through the Helsinki Citizens Union, and people know about Kalevius. In Finland, new music is news.
Fabled Finland
Fantasy land for the arts lover

The Germans have their Ring stories, the English their "Bunyip", and the French Le Béarnais de la Borne, but for the Finns, there is nothing like The Kalevala. A compilation of ancient oral poetry, The Kalevala recounts the beginnings of the Finnish people, as well as some tales and tragic tales of heroes and supernatural beings. The Kalevala has inspired playwrights and composers and painters. And it is there we find the very first Finnish artist—Emilinen, forger of the Sampo, a magical "good fortune" machine. What the Sampo seems to have brought, however, is good fortune to Finnish artists. Finland is blessed by long, cold winter nights, nights that force people home and into their rooms. It is there that their fervent brains create some of the best music and dance, theater, and design that the 1960s are likely to see. And so, the centennial of Finland's seven-ear anniversary of independence this year, Los Angeles hosts the world premiere of a new representation from The Kalevala, Alku-Salininen Opera, at the Greek Theatre (February 25 at the Music Center). It was on a sparkling October morning in Helsinki that I found my way to the Kalevalo recording studio, in the middle of the town and early morning fog was delivered by ten o'clock, only white clouds flew across the clear blue skies, as I walked through Alhafnu, a midtown Helsinki neighborhood. Crowds by broad, busy avenues with trains running down the center, its streets were lined with three- and four-story, simply decorated apartment blocks painted in yellows, ochres, and pink. brightly colored maple leaves were everywhere, and the wet smell brought back mixed memories of childhood. I found the Finnish National Opera camped out at the Kalliotheater, or Culture House, a 1900-style, red brick "community center" trimmed in green copper. It had been designed by the legendary Alvar Aalto and was built by a dapper man whose long grey hair curled around his ears. The chorus was up on the stage, women standing and men sitting, microphones towering over them. To off one side were the soloists, Jorma Räihäminen sang the role of Kalevolo, the lone hero, as he will be heard. Räihäminen is somewhat of a musical hero in Finland, having started out as a school teacher and having ended up as a professor, a leading baritone on the world scene, and artistic director of the Finnish National Opera.

In the overall scheme of The Kalevala, the story of Kalevolo is relatively short—but it is potent. It centers on a feud between the families of two brothers—Uttamo and Kalevolo—a feud whose origins are barely known and practically irrelevant. Kalevolo's son, Kuusanttila, takes revenge on his uncle for having slaughtered his father and for having sold him, Kuusanttila, into slavery. Out of hatred and spite he seduces his new master's young wife. When she becomes pregnant, he kills her. Later, he realizes that she was the opera singer, and finding some of his family still alive, Kalevolo is overcome with guilt and self-hate. He takes revenge on Uttama's family by slaughtering them...."It was my tribe," he says in the libretto penned by the composer himself, "and it was a tribe of predators... my tribe did not enrich this world; and for that a new and better one is needed." Horrified, Kalevolo's family commits suicide, as does Kuusanttila himself.

Matching a story of such force, the music in Kalevalo is strongly dramatic, grabbing the listener and drawing him into the story itself. The libretto is a masterpiece in itself, having been written by a leading Finnish composer, Leif Soderblom, who was one of the leading lights of Finnish music in the 1930s and 1940s. His music is characterized by its powerful, driving rhythms and the use of a wide range of colors in the orchestra. The score is a tour de force, and the performance of the National Opera Orchestra under the direction of conductor Jorma Räihäminen was nothing short of sensational. The singing was uniformly excellent, with standout performances from the leading roles of Kalevolo and his son, Kuusanttila. The chorus, too, was superb, contributing greatly to the overall impact of the production.

Kalevalo is a landmark in the history of Finnish opera, and its premiere in Los Angeles is a significant event. The National Opera Orchestra, conducted by Jorma Räihäminen, was joined by the Finnish National Opera Chorus, under the direction of Jorma Räihäminen, for an evening of music that was both thrilling and moving. The audience was captivated by the beauty of the music and the power of the story, and the production received a standing ovation at the conclusion.


by David H. Bowman

David H. Bowman is a freelance writer and editor. He has written extensively about music and the arts, and his work has appeared in The New York Times, The Washington Post, The Los Angeles Times, and other publications.
— Finland has two official languages, Finnish and Swedish, where I saw a hilarious rendition of Neil Simon's <i>Barefoot in the Park</i>. The Westchester setting played perfectly as translated to Nordic glass and steel. In Helsinki you're likely to find works by Shakespeare as you are those by Aleksis Kivi, Finland's national writer.

The Fins are a theater-loving people. Pirjo Manninen, press director for the National Theatre, explains, "Fins are very interested people, but all over the country there are many, many amateur theatre groups. That's where the Fins really express what they have inside."

During the 1988-89 season, this small country produced 359 different plays in repertoire, of which sixty-three were world premieres of Finnish plays and forty-two were Finnish premieres of foreign plays. For theater-loving tourists, however, there is one caveat: The Finnish language is like nothing you have ever heard before—understanding a Finnish play will undoubtedly present a problem, even though the acting and production values are generally exemplary. Best contact Annu Suur-Suolij, at the manager of the International Theatre Institute (Merikunnantie 33, Helsinki SF-00100; phone: 358-30-335-7887; fax 358-30-335-5221). The ITI not only publishes a fascinating, full-lingual magazine on the Finnish theatre scene, it can arrange for special theatre programs and recommend performances that will be enjoyable to those who don't understand the language.

Dance is an international language, and Helsinki speaks this one perfectly. The internationally renowned Carlos Caron has just taken command of the Dance Group of the Helsinki City Theatre, while his ex-director, Jorma Uttinen, assumes the leadership of the National Ballet later this year. Mr. Uttinen is one of the revolutionaries of Finnish dance and was himself for many years a member of Charles's company. Dance Theatre Biihola is led by the vivacious Marja Korhola, who choreographs and performs with a style that delights and provokes. No one will have any trouble enjoying one of Biihola's lively performances. During the summer, dance lovers gather at the annual Kuopio Dance and Music Festival — the only one of its kind in Scandinavia. As part of my introduction to Finland, I was taken to the thriving city of Oulu, a ninety-minute plane ride north of Helsinki and a ninety-minute plane ride south of the Arctic Circle on the Gulf of Bothnia. There, some 100,000 thousand souls delight in a city that combines eighteenth-century wooden harbor houses with glass and cement theater-cum-library that rises up out of the bay itself. In Madeja Hall, a beautiful new concert hall finished in woods of unblatantly, lightly draped pine, I heard world-famous Finnish�断teor Matti Salminen sing Monté. And there was music of one of the young Finnish star-composers, Magnus Lindberg, a composition that lots of people met already seemed to know about — maybe it was the Oulu City Orchestra, the northernmost professional orchestra in the world, according to orchestra manager Jorma Kaasinen, as we walked back to the hotel through this clearly provincial town. I asked Jorma what it was like there. He himself had grown up as a violinist to be a Helsinki lawyer. A few years ago he moved back to Oulu to become his orchestra's manager. It is a full-time job, and he manages a full-time professional orchestra.

A professional orchestra, I asked, "In a place like this?" And then to the concert hall, the community had just finished building a conservatory—complete with electronic music studio—and a small chamber hall that still smells sweetly of roughly finished pine. "What next," I asked somewhat sarcastically, "a resident professional theater troupe?"

"Well," said Jorma, "as a matter of fact, we do have a professional theater company..."

In Finland, art seems all over, in every street, in every town, in every village. It seems to be written into the very fabric of the community—the arts are woven into the very fabric of the town. And for art, as for life, Finland is filled to overflowing with treasures. We can be thankful that these days, it's flowing our way. ||

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— Finland has two official languages, Finnish and Swedish, where I saw a hilarious rendition of Neil Simon’s Rumors. The Westchester setting played perfectly as translated to Nordic glass and steel. In Helsinki you’re as likely to find works by Shakespeare as you are by Aleksis Kivi, Finland’s national writer.

The Flims are a theater-loving people. Pirjo Manninen, press director for the National Theatre, explains, “Flims are a very introverted people, but all over the country there are many, many amateur theater groups. That’s where the Flims really express what they have inside.” During the 1989-90 season, this small country produced 359 different plays in repertoire, of which sixty-three were world premieres of Finnish plays and forty-two were Finnish premieres of foreign plays. For theater-loving tourists, however, there is one caveat: The Finnish language is like nothing you have ever heard before — understanding a Finnish play will undoubtedly present a problem, even though the acting and production values are generally exemplary. For contact Annikki Suur-Saajala at the manager, International Theatre Institute (Merittilakatu 33, Helsinki SF-00100; phone: 358-9-335-7887; fax 358-9-335-5522). The ITI not only publishes a fascinating, bilingual magazine on the Finnish theater scene, it can arrange for special theatre programs and recommendations that will be enjoyable to those who don’t understand the language.

Dance is an international language, and Helsinki speaks this one perfectly. The internationally renowned Carolyn Carlson has just taken command of the Dance Group of the Helsinki City Theatre, while her ex-director, Jorma Uotinen, assumes the leadership of the National Ballet later this year. Mr. Uotinen is one of the revolutionaries of Finnish dance and was himself for many years a member of Carlson’s company. Dance Theatre Helsinki is led by the vivacious Maria Korhola, who choreographs and performs with a style that stuns and provokes. No one will have any trouble enjoying one of Finland’s greatest and liveliest performances. During the summer, dance lovers gather at the annual Kaarlo Dance and Music Festival — the only one of its kind in Scandinavia — about 250 miles northeast of Helsinki. This summer the festival premieres works by the aforementioned Dance Theatre Helsinki, as well as one by Jorma Uotinen. International dance is also featured, with visits from Ballet Folklorico de Mexico and the Peking Opera.

Finland fairly explodes every summer with arts festivals. But the major festivals are no novelty — they are major stops for internationally renowned artists. The Helsinki Festival next summer hosts among its many guests the Leningrad Philharmonic, Vladimir Spivakov, and Kathleen Battle. At Tampere, there is an International Theatre Festival, at Viborg, the Flims.

As part of my introduction to Finland, I was taken to the thriving city of Oulu, a ninety-minute plane ride north of Helsinki and a ninety-minute drive south of the Arctic Circle on the Gulf of Bothnia. There, some 100,000 thousand souls delight in a city that combines eighteenth-century wooden barker’s houses with a glass and cement theater — cum-library — that rises up out of the bay itself. In Madejala Hall, a beautiful new concert hall built in woods of unblatt- ing, lightly dressed pine, I heard world- famous Finnish baritone Matti Salminen sing Monti. And there was music of one of the young Finnish star-composers, Magnus Lindberg, a composition that lots of people met already seemed to know about — the Rondo. It was the Oulu City Orchestra, the northernmost professional orchestra in the world, according to orchestra manager Jorma Kaasinen. As we walked back to the hotel through this clearly provincial town, I asked Jorma what it was like there. He himself had given up a career as a violinist to become a Helsinki lawyer. A few years ago he moved back to Oulu to become his orchestra’s manager. It is a full-time job, and he manages a full-time professional orchestra.

“A professional orchestra,” I asked, “in a place like this?” Next to the concert hall, the community had just finished building a conservatory — complete with electronic music studios — and a small chamber hall that still smelled slightly of newly finished pine. “What next?” I asked somewhat sarcastically, “a resident professional theater troupe?”

“Wait,” said Jorma, “as a matter of fact, we do have a professional theater company….”

In Finland, art seems all, in a country where music is news, where new programs are often a flush happily. Where people and their brothers leap up on stage — or at least sit in an audience — we can be sure that The Kalevala’s prophecies have come true. The Sampo — that magical fortune machine — still works its spell. For artist and arts lover alike, Finland is filled to overflowing with treasures. We can be thankful that these days, it’s flowing over. \n
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**Performing Arts**

**February 1993**
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BEYOND THE WALLS, continued from page 20
for, and how is it received?

CB: It’s part of a big festival, performed by villagers for themselves, all amateurs. Performances are free, and it seems to be a part of the medieval mystery plays. People grow up with this all their lives; little kids may try to mimic their parents, and if they get a part, they’re translated into it and they learn their part and get to perform every year.

PH: How many are in the cast?

CB: Maybe six or eight characters, depending on the play.

PH: So it’s not like the medieval epic cycles with a cast of hundreds, which sometimes took dozens of days to perform?

CB: Usually a single play, thirty to forty minutes long, is performed once daily during the festival. Similar plays and rituals are enacted all over China. We also saw some performances of a folk or traditional ritual, with the stylized and standardized elements we associate with Chinese opera.

CB: A very dramatic example of this was performed by the Miao people, also in Guizhou province. It started out with a priest performing a ritual that combined elements of Daoism and the local folk religion of the Wu religion. We consists of a set of animistic rituals and rituals that are often performed by people who have dedicated their entire lives to the rituals.

CB: The ritual scene when the bull was thrown into the circle with its leg tied, so that it couldn’t fly, and the priest grabbed it, wildly threw it about, and finally dispatched it. Everyone who was there felt the power of the circle was everywhere. I was not prepared for this, and since they were reserving this just for our benefit in a seminar room, I felt somewhat accountable for what happened to the animal. Apparently this performance is always preceded by a purification ritual, a sacrifice to the gods, calling them to witness, and expelling evil spirits from the area. This part of the ritual was quite long, lasting perhaps thirty minutes, and very intense, and despite having been dragged along in the ritual, I was not tired or bored.

CB: I was too busy to even notice the music, which was played on various traditional Chinese instruments. The music was not particularly memorable, but it added to the overall atmosphere of the event.

CB: The festival itself was quite interesting, with various performances and exhibits, including a traditional Chinese opera, folk dance, and traditional music performances. The local people were very welcoming and friendly, and I enjoyed the opportunity to experience their culture.

CB: My favorite part of the festival was the traditional Chinese opera, which was performed in a local theater. The performers were all local villagers, and they were very talented. The costumes were colorful and the music was lively, and the performance was very entertaining. I would definitely recommend visiting this festival if you have the opportunity.
The Last Word

The Dionysus Connection

Backstage at the Mercury Theatre, which launched the careers of Orson Welles, Joseph Cotton and John Houseman, there used to be a sign which read: "No drinking in the theatre — except during Shakespeare.

It recalls an oft told theatrical story about a production of Richard III touring the English provinces. It was Saturday night, after the weekly pay pocket had been pocketed, and before the troupe traveled to the next town. Several of the players had spent in the pub the money they owed to their landlords. The results showed up as soon as the actor in the title role staggered on stage. "Get off, ye drunk!" the shout began almost immediately from the gallery. The Duke of Gloucester cursed himself, and before the house to a swell of applause. The whooping had been on cue, the home with tragic indignation. "But wait till you see the Duke of Buckingham!"

Drinking has been the curse of the acting classes for centuries. Indeed, the bohemian connection reaches back to the beginning of what we call classical Greek drama was born to honor Dionysus, among other good things the God of Wine, and far from the bashful scenarios into which theater has degenerated in our own day, those ancient audiences revolved under the warm Mediterranean sky. Thespis, the first known actor, is reported to have prepared his makeup from the leaves of the vine.

Each era in the long and not always decorous annals of the stage has boasted

Peter Hay's latest books are MEDITATING WITH THE LION Tamer and Wine Aestheticists

of at least one preeminent actor who was also a famous drinker. In the eighteenth century, the English comic Ned Shuter "delighted to exhibit his eccentricities among the lowest company in St. Giles's, where he has been known more than once to treat a dram of the nectarus with strong beer." Shuter accorded few miles outside London when somebody remembered that Kean had appeared that evening at Drury Lane as Shylock. Since he was in no shape to act, the players dispatched Kean's driver with a story that the actor had suffered a dislocation of the shoulder, when the horses had shied and turned over the carriage. The manager told this story to a waiting and unruly audience, who swallowed it whole.

The next morning Kean realized what had happened, and his reputation even longer increased when his friends who arrived at the inn, anxiously enquiring about the accident. There was nothing to be done but carry on with the show. With the help of his boon companions and the village apothecary, Kean's shoulder was bandaged and white makeup, was applied to. Not born his failure. In a scene worthy of Moliere, he lay in a darkened room to receive his well-wishers.

"No one discovered the cheat," marveled one contemporary, "and to crown it completely, Kean appeared in an incredible short time on the boards of old Drury again, the public being carefully informed that his respect and gratitude towards them urged him to risk the exertion, and to go through his arduous parts with art in a single night."

Long before liquor ruined his life, it affected John Barrymore's performances. America watched on stage and screen as the Great Profile slowly drank himself to death. It began innocently enough. There had been a long-held tradition among members of the Barrymore clan to give each other a red apple on opening nights, often on a branch too high for the actors to reach. One evening, John intimated to bringing a jug of apple cider into the theater, and insisted that he had to

Above: Edmund Kean, a noted drinker, as Richard III in Cathedral's famous cartoon (1874).

by Peter Hay

PERFORMING ARTS

APRIL 1983
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Drinking has been the curse of the acting classes for centuries. Indeed, the boohoo connection reached back to the beginning of what we call modern Greek drama was born to honor Dionysus, among other good things the God of Wine, and far from the harassed scenarios into which theatergoing has degenerated in our own days, those ancient audiences revelled under the warm Mediterranean sky. This is, the first known actor is reported to have prepared his makeup from the juice of the vine." Each era in the long and not always decorous annals of the stage has boasted

The Last Word

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"No one discovered the cheat," marveled one contemporary, "and to crown it completely, Kean appeared in an incredibly short time on the boards of old Drury again, the public being carefully informed that his respect and gratitude towards them urged him to risk the exertion, and to go through his arduous parts with his arm in a sling."

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Peter Hay's latest books are MOM — When the Lion Sleeps and Wine Addicts

Above: Edmund Kean, a noted drinker, as Richard III in Craufurd's famous cannons (1784).
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For further information and reservations, write to Intercontinental Center Cafe 1000, 200 S. Figueroa, Los Angeles, CA 90017.
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1992 European Music Festivals Tours
MILAN, VENICE & FLORENCE
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LUCIA DELLA ROBBIANA; LITTA MARATHEF OF NAPLES; FORZA DEL DESTINO MANAGEMENT OF FIGARO; LABRELLA SISTERS (Piano-Concerto); TURANDOT.

PARIS, AIX-EN-PROVENCE & ORANGE
July 5—19, 1992

BARRIER OF SEVILLE; CAMBRALE DE MÉDÉICÉNOS & MAGNO BRUSHING; ROMANIAN: SWAN LAKE BALLET; DON GIOVANNI; MEDELLÍN; R. MESSIAH: DREAM, MISSA SOLEMNIS; CARMEN.

MUNICH AND BRIGENFESTS
July 25—August 4, 1992

IL TERRITORIO, MARRIAGE OF FIGARO; ROSSINI: LE ROSSINIANE; MEDERITSCHE; DUNSTAN: PAST. CAHIER; LA SYMPHONY OF VIENNA: SYMPHONY CONCERT.

ROSSI-PESARO & VERONA
August 3—13, 1992

ROSSINI: BARRIER OF SEVILLE; SEGMARDE; CANTATE PER BORNO; ADIA; LA ROSA; Ion CARLOS, NABEC.

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LIMITED SPACE AVAILABLE
For further information or reservations, write to International Festival Call, 1500 Sutter at Gough, San Francisco, CA 94115, or call (415) 776-6450.
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