PERFORMING ARTS
OCTOBER 1992

CREDITORS
BY AUGUST STRINDBERG
DIRECTED BY CAREY PERLOFF

October 1 - November 22

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Contents
7 Moving to the Music
by Earl Reagen Eaton
14 Look to Tomorrow's Voices
by Jeff Ruette

P.1 Program Information

48 From Peak to Playa
The Natural History of Mexico
by J. Herbert Silverman
54 On the Town
by Elkeie Kendall

In Motion
57 Fall Forward
by Barbara Foley

61 Restaurant Guide

62 The Last Word
by Peter Day

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PERFORMING ARTS
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CONTENTS

7 MOVING TO THE MUSIC
by Dale Rogers Etalon

14 LOOK TO TOMORROW'S VOICES
by Jeff Jaffe

P-1 PROGRAM INFORMATION

48 FROM PEAK TO PLAYA
The Natural History of Mexico
by J. Herbert Silverman

P-3

54 EN ROUTE
by Elkhart Kendall

57 FALL FORWARD
by Barbara Foley

61 RESTAURANT GUIDE

62 THE LAST WORD

62 THE GOLDEN AGE
by Peter Gay

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ther is old Alexander.

ROEDERER ESTATE

Moving to the Music

November is Swaying to An Unusual Beat

The 1985 terrorist attack on the Italian cruise ship Achille Lauro and the death of an elderly wheelchair-bound Jewish passenger at the hands of Palestinian hijackers is one of the decade's horrific events, almost incomprehensible in its seeming cowardice and casual cruelty.

In 1989, only four years past this so-called incident, six musical groups, the San Francisco Opera among them, commissioned an opera on the subject from the team that created <i>Zorro in China</i>: composer John Adams, librettist Alice Goodman, and director Peter Sellars. <i>The Death of Klinghoffer</i>, which premiered in Brussels in 1989, will open in San Francisco after performances in Los Angeles. It is certain to be one of the most scrutinized artistic actions in years; it has already aroused denunciations from Leon Klinghoffer's two surviving daughters (his wife, who was also a passenger on the Achille Lauro, died in 1986), and other viewers who felt it to be biased in favor of the Palestinian terrorists. Some have questioned the very morality of dramatizing an event so raw in the memory.

Although <i>The Death of Klinghoffer</i> has been performed by several European and American companies in the past year, a recording has not been released at the time of this writing. The various reactions both here and abroad have ranged from appreciation for Adams's purpose in examining the meaning of such a death to anger for its sympathy towards the Palestinian attackers and the tragic dilemma of their people. We cannot judge an artistic work in advance, but it seems important to anticipate it without titilation. The opera's importance will emerge not from scandal but from its ability to move us from outrage to a deeper and more comprehensive passion.

Adams's <i>Nixon in China</i> is a serious and lively musical drama. Its subject matter however, although momentous in the scope of world affairs, will never have the resonance of our images of the death of Leon Klinghoffer. To examine this killing and attempt its contemplation is a very large endeavor, perhaps too large for the considerable gifts of Adams, Goodman, and Sellars. We feel however, that it is an undertaking worthy of the attempt. Leon Klinghoffer's terrible death is alas not a private tragedy; it has become a public symbol whose meanings we struggle to decipher. November 7-28, San Francisco Opera House (415) 864-3330.

MORE MORRIS

The indelible Mark Morris, whose dancers and choreography appear in <i>The Death of Klinghoffer</i>, will also appear in concert for one night only, with several local premieres on a program not yet announced.

Morris has resettled his Mark Morris Dance Group in New York City after a tumultuous two-and-a-half year engagement as resident choreographer of the Belgian national opera house, Brussels' Théâtre de la Monnaie. (Morris's predecessor, Bejart, also left in a huff.)

Although Morris's final creation for the Monnaie, a retelling of <i>The Nutcracker</i> called <i>The Hard Nut</i> was greeted almost unanimously by critics, his earlier work often aroused intense dislike and imaginatively vituperative newspaper headlines such as "Morris Again Spins the Soup,"

by Kate Regan Eaton

Top: San Francisco Opera presents the West Coast premiere of John Adams's <i>The Death of Klinghoffer</i> on November 7.
Above: Opera San José will offer the World Premiere of <i>Patriota</i> on November 2 at Holy St. Clark.

OCTOBER 1992
MOVING TO THE MUSIC

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In 1989, only four years past this sad incident, six musical groups, the San Francisco Opera among them, commissioned an opera on the subject of the team that created Nanon ta China: composer John Adams, librettist Alice Goodman, and director Peter Sellars. The Death of Klinghoffer, which premiered in Brussels in 1991, will open in San Francisco after performances in Los Angeles. It is certain to be one of the most scrutinized artistic actions in years; it has already aroused denunciations from Leon Klinghoffer's two surviving daughters (his wife, who was also a passenger on the Achille Lauro, died in 1988), and other viewers who felt it to be biased in favor of the Palestinian terrorists. Some have questioned the very morality of dramatizing an event so raw in the memory.

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Top: San Francisco Opera presents the West Coast premiere of John Adams's The Death of Klinghoffer on November 7.
Above: Opera San Jose will offer the World Premiere of Places on November 2 at Palo Alto. Claro.

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soberly reflective still lifes, stills and mysteriously vibrant. Looking has never seemed so compulsive an act as in its view these quiet allure．

DIEBENKORN AGAIN
There has not been a retrospective of Richard Diebenkorn's work since the Oakland Museum's 1977 exhibition. Selected by Diebenkorn himself, the survey of sixty-three paintings opening at the San Francisco Museum of Modern Art includes nineteen paintings from Bay Area collections that will be added especially for the SFMOMA presentation.

The exhibition is less retrospective of this steadily productive artist than a self-selected distillation of his painting. Diebenkorn is such an eloquent miniaturist that one could neglect the substance of his graspable work; however, there was a large exhibition of his prints in 1983 at the SFMOMA. The chance to see his painting, especially the figurative works of the 1960s and the abstract Ocean Park series that followed in the 1980s, is rare.

Diebenkorn is a contemplative artist, in love with the wash of light and the play of color in paintings that always have a sense of natural movement. His abstractions are meditations on the elements of earth, fire, water, and sky — and how they merge. They are not so much implied landscapes as concrete dreams of a land we have almost forgotten how to see. November 19-January 24, San Francisco Museum of Modern Art, 401 Van Ness Avenue (415) 255-2600.

DANCING IN OAKLAND
In its revival of important ballets of the early twentieth century, the deans of Oakland Ballet has done everyone a favor. The dancers are enriched by the challenge of learning historic styles and repertoires, and their audiences catch the flavor of Russian ballet at the time of the revolutionary flowering. The improbable high jinks of Brenda Hicks-Nijmeka's 1834 Le Beau Roi, reconstructed by Irini Nijmeka and Frank W.D. Ries in 1983, marked the most dazzling event of that year.

Nijmeka is a choreographer of substance, and Oakland's reconstructions make us feel her powerful invention at work. The impending revival of three Pavlova dances may be trickier business. Again aided by the dance historian Frank Ries, who bases his reconstructions on a diary of one of Pavlova's dancers, Oakland Ballet will perform these by de luxe from her American repertoire.

Anna Pavlova was a great emotive artist, not a choreographer, and she selected pieces that traveled well, were easily

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About left: William M. Harrett's Still Life — Wine and Music (Music and Good Luck), 1928, part of the first comprehensive exhibition of Harrett's work at the M.F. de Young Memorial Museum, November 14-February 14. Above: The Mark Morris Dance Group's "Getting Hoax Party" will be at Zellerbach Hall on November 21. At left: Oakland Ballet's Sonia Taylor in Brenda Hicks-Nijmeka's 1834 "Le Beau Roi," also at UC Berkeley's Zellerbach Hall, November 12-14, groupd by audiences that know little of ballet and enhanced her radiant ethereality. She bitingly arranged choreography, performed the same dance to different music as she pleased, and generally went for effect over content, in her American and English tours, with a number of other important Russian dancers, with swanside, with characters and stage magicians and comic heroes. Ballet dancing, to many of her viewers, was a passing novelty.

Continued on page 60
The Difference Between The St. Francis And Other Caterers Has Always Been Black And White.

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The St. Francis Catering. We make it memorable.

The Westin St. Francis
San Francisco/Union Square

San Francisco's Black and White Ball in its early years, catered by the St. Francis Hotel.

Soup, we don't know, but insufficient penis-waving at the audience was possibly just too many for the Belgians. His open declaration of homosexuality also created problems, he said in numerous interviews.

Morris has his detractors, but at thirty-six, he has become a mature authority in the dance world; and there's more than attitude in his approach to dance-making. His choreography for American Ballet Theatre, for Mikhail Barshchikov's White Oak Project, and for his own splendid dancers, while occasionally succumbing to camp, has been marked by wit, malice, and more than a few instances of pure glory. One of the chief pleasures of course, is watching Morris's own chunky, deceptively soft-looking body move with such amazing grace. His posters are profligate, and we're glad to have the prodigal boy back home. November 21, Zellerbach Hall at UC Berkeley (510) 642-5608.

Here Comes Barnett

Immensely popular in his lifetime, the Abstract Expressionist painter Thomas Harnett was soon forgotten after his death in 1952 at the age of forty-nine. It was a young art historian Alfred Frankenstein who in the 1950s broke the first scholarly study of Harnett's life, and discovered that many canvases attributed to Harnett were actually painted by his contemporary, John Frederick Peto. Frankenstein, who later became one of the San Francisco Chronicle's most distinguished critics, wrote with elegant perspicacity on every art from painting to ballet, thus in his studies of Harnett also uncovered another equally eccentric American artist.

"William M. Harnett," the first comprehensive exhibition of this artist's work, will assemble some fifty paintings, all in the fluid, vibrancy of life which he virtually revived in the United States. There is more to appreciate in his paintings than their ability to trick our sight of course. Harnett's composed collections of books, scraps of letters, old violins or rifles, and dead game convey mood and texture. The attention to detail becomes an act of devotion to the odd, lost about human activity. There is never a landscape nor a human figure in these

the San Francisco Museum of Modern Art comes to us at the end of a European tour and includes nineteen paintings from Bay Area collections that will be added especially for the SFMOMA presentation.

The exhibition is less retrospective of this steadily productive artist than a self-selected distillation of his painting. Diebenkorn is such an elegant printer that one could neglect the enigmas of his graphic work; however, there was a large exhibition of his prints in 1983 at the SFMOMA. The chance to see his paintings especially the figurative works of the 1960s and the abstract Ocean Park series that followed in the 1980s, is rare.

Dienbenkorn is a contemplative artist, in love with the wash of light and the play of color in paintings that always have a sense of natural movement. His abstractions are meditations on the elements — earth, fire, water, and sky — and how they merge. They are not so much implied landscapes as concrete dreams of a land we have almost forgotten how to see. November 19-January 5, San Francisco Museum of Modern Art, 401 Van Ness Avenue (415) 252-6000.

Dancing in Oakland

In its revival of important ballets of the early twentieth century, the dauntless Oakland Ballet has done everyone a favor. The dancers are enriched by the challenge of learning historic styles and repertoire, and their audiences catch the flavor of Russian ballet at the time of the revolutionary flowering. The impossible high kicks featured in Bronislava Nijinska's 1924 Le Baiser Rëue, reconstructed by Irini Nijinska and Frank W.D. Rees in 1989, marked the return of dance events of that year.

Nijinska was a choreographer of substance, and Oakland's reconstructions make us feel her powerful invention at work. The impending revival of three Pavlova dances may be thicker business. Again aided by the dance historian Frank Rees, who bases his reconstructions on a diary of one of Pavlova's dancers, Oakland Ballet will perform three pas de deux from her American repertoire.

Anna Pavlova was a great emotional artist, not a choreographer, and she selected pieces that traveled well, were easily


grasped by audiences that knew little of ballet and enhanced her radiant ethereality. She brilliantly arranged choreography, performing the same dance to different music as she pleased, and generally went for effect over content, in her American and English tour, with a number of other important Russian dancers, with vaudeville, with comediens and stage magicians and comic hysterics. Ballet dancing, to many of her viewers, was a passing novelty.

Continued on page 60
It's time for a change to the wines of Ernest and Julio Gallo.
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Look To Tomorrow’s Voices

"Here were these kids writing about these embarrassing, personal, volatile situations: divorce, gangs—it was like writing from the front.”

The generations of New Yorkers before her, Deborah Salzer fled out from Manhattan to California ten years ago when opportunity beckoned out west. Salzer’s husband, a theatrical set designer, had landed a job with San Diego State University. Soon, Deborah found employment as an English tutor and curriculum writer for the San Diego City School District.

But it wasn’t long before she missed the work she left behind. Since graduate school days at Greenwich Village’s experimental Backstreet College (now located at Columbia University) she had trained youngsters in the arts of theater.

In 1984 that longing led her to the door of San Diego's Gaslamp Quarter Theatre company, where she offered to help launch a playwriting program for children and teens under the theater’s auspices.Officials there liked her ideas, and hired her as a consultant.

That contact has bloomed Playwrights Project. Now an independent organization headed by fifty-one-year-old Salzer, it has become one of the west’s leading greenhouses for developing and encouraging young authors.

At a time of shrinking resources for arts education in primary and secondary grades, school districts throughout Southern California have enthusiastically embraced its educational workshops for students from kindergarten age through high school. Salzer hopes to soon extend the group’s outreach services, conducted by professional theater artists, throughout the state.

Meanwhile, the program’s California Young Playwrights Contest annually attracts scores of original scripts from students in San Diego, Los Angeles, and Santa Barbara counties. The competition’s prizes are significant: first place winners are awarded scholarships; second and third place winners are offered theaters and acting schools. A “Playwrights in the Schools” program also provides post-production training for students.

Playwrights Project was modeled after another leading children’s playwriting vehicle, the Young Playwrights Festival sponsored by the New York-based Dramatists Guild. Salzer had been working for an East Harlem youth social program called Boys Harbor the year it was launched.

"One of the components was a performance group for young people, and we always had the challenge of finding interesting material for them to do,” Salzer recalls.

When the festival opened, Salzer contacted YPF founder Gerald Chapman and asked if she could use material from the winners. Chapman sent her five scripts; now she has her material. Suddenly however, Salzer’s husband landed his new job, and Salzer had to quit her old one.

In San Diego she found it difficult to continue her work with theater and children matching what she perceived as a void in the school system.

"In my work as a tutor and curriculum writer, I had the sense that there weren’t exciting creative writing opportunities available for young people,” Salzer says.

"It is that the kids were writing because it was a task; that there wasn’t really an excitement of the power of writing to move and persuade and excite other people and also to help you understand yourself, to make discoveries about yourself.”

Having already successfully pitched the Gaslamp Quarter Theater on the young people’s playwriting potential, Salzer met with school officials to enlist their support.

"I realized that in order to do it [the program] well you had to have it channelled through the school system. That’s where the young writers are.”

Administrators for San Diego City Schools enthusiastically embraced her proposal. Armed with the Gaslamp Quarter’s umbrella of the theater and the support of the school system, the program next netched a grant from the California Arts Council and support from several major corporate sponsors. Themes were looking up, but Salzer remained philosophical.

"I thought, if it worked, fine, and if it didn’t, it would be a good experiment,” she says.

In spring of 1985, Salzer and her small staff of theater artists began teaching playwriting workshops in San Diego City Schools. In June they began accepting submissions for their competition.

Around the same time, the program received a high-profile endorsement when Salzer enlisted the help of a heavyweight American playwright, Who’s Afraid of Virginia Woolf? author Edward Albee. Salzer and her husband had been friends of the late Alan Schneider, the director who was closely associated with productions of Albee’s plays. When Albee gave a valet for the debut act, Schneider, the Salzers were able to maintain their friendship. Salzer’s formal introduction, Albee contacted Salzer about channeling his talents and energies to the program. Like everyone else, Albee agreed to contribute.

"He came out for four or five days, and spoke to several groups about what it means for him to be a playwright and the purpose of theater and challenging the status quo,” Salzer says.

"He’s a brilliant teacher with tremendous compassion and that came through the moment the kids met him. One young man said that meeting him renewed his faith in the human spirit. He really had a profound effect.”

In January 1986, the school provided its first four winning plays. Salzer admits that the initial batch didn’t exactly draw a large pool.

"I remember being very worried that nobody would write any plays. As it turned out, all our scripts came from one or two students in San Diego because nobody knew of us.”

"The big question had been: do we commit ourselves to a production or do we wait and see if anything would come in? We decided that in order to have any credibility and stability as a program we needed to produce.”

Playwrights Albee and writer/actor Thomas Thomas, both of whom wrote the “swoon” production of the play, performed at the Gaslamp Quarter Theatre.

The first production was a workshop staging at the Gaslamp Quarter Theatre, performed around sets and props of the theater’s regular productions. The writing was rough, but, Salzer had cause for hope. whose production, the first production. The "The play was embryonic, but it was honest and it reaffirmed what I always believed, that the truth is always the most important part of theater and that young people recognize and respond to truthfulness in writing by their peers. Here were those kids writing about these embarrassing, personal, volatile situations: divorce, gangs—it was like writing from the front.”

Salzer stresses the value of providing young people with a creative means of verbal expression. It’s terribly important for young people to understand that they will be listened to if they make an effort to communicate effectively, that it’s worth it to learn that discipline and that the function of theater is to examine themselves.”

The program expanded when the San Diego County Department of Education funded a proposal to take playwriting workshops to schools throughout its jurisdiction.

In the classroom, an atmosphere of free expression was encouraged.

The emphasis in these workshops was on giving students ideas and issues of real importance to the writers, without any censorship or judgmental attitudes on the part of the teachers.

"Students would write plays and have them read by their peers. Over and over again they learned the value of theater.”

Meanwhile, in its third year, the program’s national profile gained the attention of what Salzer calls "an extraordinary script," from a seventeen-year-old undocumented Mexican girl from East Los Angeles named Josefina Lopez.

The play was one hundred pages—much longer than most submissions—and it came with this wonderful handwritten cover letter that said, "I am Hispanic and an artist," Salzer recalls.

"In those one hundred pages there were wonderfully imaginative scenes, a very sensitive, truthful voice. And there was an obviously autobiographical story of a young woman struggling to be a good girl in the eyes of her traditional, Spanish-speaking parents—who wanted her to be a secretary, cook tortillas and get married—and to simultaneously satisfy her own burning desire to be an artist, to be a writer, to go to school and to taste everything that life in this country had to offer.”

The play, Simply Mortal, was at the time a semifinalist in New York’s Young Playwrights Project. At its premiere the following year, the play was hailed as a brilliant young talent from San Diego. The piece was eventually performed at the gaslamp Quarter Theatre.

"I thought this voice came out of Southern California, it belongs here, and it would be a privilege to premiere it here.”

To give the play a production that would be true to the cultural perspective of its writer, Salzer found a director...
Look To Tomorrow’s Voices

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by Jeff Rubio

The generations of New Yorkers before her, Deborah Salzer left out from Manhattan to California ten years ago when opportunity beckoned out west.

Salzer’s husband, a theatrical set designer, had landed a job with San Diego State University. Soon, Deborah found employment as an English tutor and curriculum writer for the San Diego City School District.

But it wasn’t long before she missed the work she left behind. Since graduate school days at Greenwich Village’s experimental Backstreet College (now located at Columbia University) she had trained youngsters in the art of theater.

In 1984, that longing led her to the door of San Diego’s Gaslamp Quarter Theatre company, where she offered to help launch a playwriting program for children and teens under the theater’s auspices. Officials there liked her ideas, and hired her as a consultant.

Before her contact has bloomed Playwrights Project. Now an independent organization helmed by fifty-one-year-old Salzer, it has become one of the west’s leading greenhouses for developing and encouraging young authors.

At a time of shrinking resources for arts education in primary and secondary schools, school districts throughout Southern California have enthusiastically embraced its educational workshops for students from kindergarten age through high school. Salzer hopes to soon extend the group’s outreach services, conducted by professional theater artists, throughout the state.

Meanwhile, the program’s California Young Playwrights Contest annually attracts scores of original scripts from students.

Playwright’s Festival, the next of which will be held at San Diego’s Old Globe Theatre in December.

Writers first produced by the Playwrights Project are now having their work staged by regional theaters and universities. One play, Josephina Lopez’s acclaimed serious comedy Simply Maria, received an Emmy Award after it appeared on San Diego television station KPBS-TV.

Participating playwrights talk of benefits that go beyond positive notoriety and the thrill of seeing their work produced. Personal growth and a greater sense of who they are also accrues from the act of writing drama, they contend.

Playwright Project was modeled after another leading children’s playwriting vehicle, the Young Playwrights Festival sponsored by the New York-based Dramatists Guild. Salzer had been working on an East Harlem youth social program called Boys Harbor the year it was launched.

“One of the components was a performance group for young people, and we always had the challenge of finding interesting material for them to do,” Salzer recalls.

When the Festival opened Salzer contacted YPFF founder Gerald Chapman and asked if she could use material from the winners. Chapman sent her five scripts; now she has her material. Suddenly however, Salzer’s husband landed his new job, and Salzer had to quit her old one.

In San Diego her own longing to continue her work with theater and children matched what she perceived as a void in the school system.

“In my work as a tutor and curriculum writer I had the sense that there weren’t existing creative writing opportunities available for young people,” Salzer says.

“So I got the kids writing because it was a task; that there wasn’t really an excitement of the power of writing to move and persuade and excite other people and also to help you understand yourself, to make discoveries about yourself.”

Having already successfully pitched the Gaslamp Quarter Theater on the young people’s playwriting project, Salzer found school officials to enlist their support.

“I realized that in order to do it [the program] well you had to have it channeled through the school system. That’s where the young writers are.”

Administrators for San Diego City Schools enthusiastically embraced her proposal. Arm in arm with the Gaslamp Quarter Theatre umbrella of the theater and the support of the school system, the program next notched a grant from the California Arts Council and support from several major corporate sponsors. Things were looking up, but Salzer remained philosophical.

“I thought, if it worked, fine, and if it didn’t, it would be a good experiment,” she says.

In Spring of 1985, Salzer and her small staff of theater artists began teaching playwriting workshops in San Diego City Schools. In June they began accepting submissions for their competition.

Around the same time, the program received a high-profile endorsement when Salzer enticed the help of a heavyweight American playwright, Who’s Afraid of Virginia Woolf? author Edward Albee. Salzer and her husband had been friends of the late Alan Schneider, the director who was closely associated with productions of Albee’s plays. When Albee gave a callout for the departing Schneider, the San Diego Gaslamp Quarter executive jumped at the chance to present the drama and Salzer contacted Albee about lending his talents and energies to the program. Like everyone else, Albee agreed to lend a hand.

“He came out for four or five days, and spoke to several groups about what it means for him to be a playwright and the purpose of theater and challenging the status quo,” Salzer says.

“It’s a brilliant teacher with tremendous compassion and that came through the moment the kids met him. One young man said that meeting him renewed his faith in the human spirit. He really had a profound effect.”

In January 1986, the school produced its first four winning plays. Salzer admits that the initial batch didn’t exactly draw the crowd she had hoped for. A large pool.

“I remember being very worried that nobody would write any plays. As it turned out, all our scripts came from one or two students in San Diego because nobody knew of us.”

“The big question had been: do we commit ourselves to a production or do we wait and see if anything would come in? We decided that in order to have any credibility and stability as a program we needed to produce.”

The first productions were workshop stagings at the Gaslamp Quarter Theatre, performed around sets and props of the theater’s regular productions. The writing was rough, but, Salzer had done enough to cause a hope.

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“Here were these kids writing about these embarrassing, personal, volatile situations: divorce, gangs — it was like writing from the front.”

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“It’s terribly important for young people to understand that they will be listened to if they make the effort to communicate effectively, that it’s worth it to learn that discipline and that the function of theater is to let them examine themselves.”

The program expanded when the San Diego County Department of Education funded a proposal to take playwriting workshops to schools throughout its jurisdiction. In the classroom, an atmosphere of free expression was encouraged.

The emphasis in these workshops was on exploration of ideas and issues of real importance to the writers, without any censorship or judgmental attitudes on the part of the teachers.

“Students would write plays and have them read by their peers. Over and over again they learned the value of theater.”

Meanwhile, in its third year, the program struck on the idea of what Salzer calls “an extraordinary script,” from a seventeen-year-old undocumented Mexican girl from East Los Angeles named Josefina Lopez.

“The play was one hundred pages — much longer than most submissions — and it came with this wonderful handwriting that somebody-Let’s say ‘I am Hispanic and an artist,’ ” Salzer recalls.

“In those one hundred pages there were wonderfully imaginative scenes, a very strong sense of visual. And there was an obviously autobiographical story of a young woman struggling to be a good girl in the eyes of her traditional, Spanish-speaking parents — who wanted her to be a secretary, cook tortillas and get married — and to simultaneously satisfy her own burning desire to be an artist, to be a writer, to go to school and to taste everything that life in this country had to offer.”

The play, Simply Maria, was at the time a semifinalist in New York’s Young Playwrights Festival, now just beginning. It quickly received a reading and then a reading of it at the University of California. Accepting it for a California premiere through Playwrights Project, part of Salzer was estatic.

“I thought this voice came out of Southern California, it belongs here, and it would be a privilege to premiere it here.”

To give the play a production that would be true to the cultural perspective of its writer, Salzer found a director.
"I’m idealistic and I’m very proud of that. People can call it naïve or innocence. But I really think that’s why God put young people here — to constantly rejuvenate the hope for a better life."

Joséfinna Lopez, Playwright

who had just moved here from Mexico City named Luis Turner.

“He understood not only her vision but also the exagerations, the wild color of her writing,” Salzer says. The production received much attention in the press and local community. But for Salzer, the highlight of the project came when she sat next to Joséfinna in the theater the night her family came to see the play.

“She was very concerned that her father wouldn’t understand. But both her parents laughed and enjoyed it. "Near the end of the play the main character in the story decides to accept a scholarship to study in New York. She says goodbye to her family and leaves them a note saying how much she loved full-length plays. In 1989, the Playwrights Project produced a television version of the play, hosted by Albee, which won an Emmy as the best locally produced program for young people in the country. It was a major step for the organization. In 1990 Salzer’s organization became a nonprofit, independent organization, and annually awarded titles with the Guslamp, its sponsor for five years. The move was made without curtailing any of its components. In fact, Salzer has added a new, cross-generational program in which senior citizens, full of stories to tell, supply young writers with material they might turn into plays. Playwrights Project, Salzer insists, starts with young people who are usually excited about writing, and theater or both. Such stories are that of this year’s students "I came tremendously about the nature of the world in which they will come of age." One play is by Jim Knable. The sixteen-year-old Sacramento native came to the program’s attention through his play, "Jesus Solanas," a narrative look at religion and the military in which a college student forms his own religion to dodge the draft. Knable wrote the play when he was sixteen, as conflict in the Persian Gulf loomed.

"I think playwriting is one of the purest forms of communication," Knable says. "You can tell people what’s going on inside yourself and out in the world. I like to make a statement. I want to say something that hasn’t been said before. Because I can’t change the world, I want to change the way people think."

Knable consulted by phone with a Playwrights Project director, Bonnie Vinson, to prepare his play for production. He moved to San Diego for rehearsals and stayed through previews and opening night.

He described the experience as "an important time in my life, my true life." says Knable, who acts and plays saxophone in addition to his writing. "His vision is a way of being, not just a way of doing."

"The value of what Deborah does is incalculable. She helps young people at a time in their lives when they’re looking towards joining the larger world, she puts them in contact with someone like Edward Albee, helps to give them a sense of vision, of what it means to be a writer, and to aspire to standards of excellence."

Says playwright Lopez: "I’m idealistic and I’m very proud of that. People can call it naïve or innocence. But I really think that’s why God put young people here — to constantly rejuvenate the hope for a better life."  "Newspaper readers only
Simply Maria, or the American Dream by Josephina Lopez was given a television production in 1980, produced by the Playwrights Project and KPBS-TV.

The production received much attention in the press and local community. But for Salsera, the highpoint of the project came when she sat next to Josephina in the theater the night her family came to see the play.

"She was very concerned that her father wouldn’t understand. But both her parents laughed and enjoyed it."

"The end of the play the main character in the story decides to accept a scholarship to study in New York. She says goodbye to her family and leaves them a note saying how much she loves them and admires her parents, and that in her heart she always retain her Mexican traditions, but that she needs to stop out into the world. And as the character says this, young people are sniffing in the audience, Josephina is weeping next to me."

What the audience did not know was that life was about to echo the play.

"The next morning I put her on a plane to New York to study with Maria Irene Fornes at INTAR.” Salsera says, referring to one of the country’s leading developmental theaters for Hispanic writers. Since then, Simply Maria has been revived by Luis Valdez and Teatro Campesino. Lopez has gone on to write other plays that might turn into dramas. Playwrights Project, Salsera insists, starts with young people who are usually excited about writing, and theater or both. She studies that most of the students were “care tremendously about the nature of the world in which they will come of age.”

One of them is Jim Knabe. The sixteen-year-old Sacramento native came to the program’s attention through his play, Jesus Sanchez, a satirical look at religion and the military in which a college student forms his own religion to dodge the draft. Knabe wrote the play when he was fifteen, as conflict in the Persian Gulf loomed.

“I think playwriting is one of the purest forms of communication,” Knabe says. “You can tell people what’s going on inside yourself and out in the world. I like to make a statement. I want to say something that hasn’t been said before. I can’t do that, I hope to always say something different.”

Knabe consulted by phone with a Playwrights Project director, Donnie Vital, to prepare his play for production. His play went to San Diego for rehearsals and staged through previews and opening night.

He described the experience as “one new thing after another, and a great chance to work with professional people who really want to give playwrights a great experience.”

“I’ve been lucky to have been exposed to the arts at home,” says Knabe, who acts and plays saxophone in addition to his writing. “But others aren’t as fortunate, they don’t have those values. So I think they need to be a greater emphasis on them in the schools.”

There was no emphasis on the arts — particularly on the verbal arts, in Josephina Lopez’ words — “I grew up very frustrated because neither of my parents communicated very well. I would think, what is it that we don’t know how to communicate? Why is it that we spend so much time learning other things when communication is the foundation of civilization and humanity.”

Near the end of the play, Josephina says she always knew she had some talent as a writer. But the experience of having her play produced gave her self-confidence and reassurance.

“I had been one of twelve semi-finalists out of seven hundred other writers in another context (The Young Playwrights Festival), which made me realize I had something. But I never received as much encouragement as I did after Simply Maria was staged here. It opened the door.”

Lopez wants to use her writing to “change the negative representations of Latinos and especially Latinos in the theater and in Hollywood.”

Such aspirations are far removed from her earliest impulses as a teenage scribbler.

“When I first started writing I used to write stories about Anglo girls because I didn’t think I was important enough to write about,” she says. “But now I realize my life is important, my experiences are as valid as anybody else’s.”

“Writing is such a powerful tool. I get angry, but I write letters, I write plays. It’s amazing how much you can do by channeling your anger in a creative way.”

Meanwhile, Salsera continues to help fuel youthful passion for the art of playwriting, her own fulfillment continues to grow.

“The work I do is creative and invigorating. As someone who loves the theater, I think it’s important that we contribute something new so that theater continues to be alive and thriving.”

Mark Hoffman, a director at San Diego’s Old Globe Theatre who preceded his directorial services to three of the organization’s festivals, heard about Salsera’s contributions.

“The value of what Deborah does is incalculable. She helps young people at a time in their lives when they’re looking towards the larger world, she puts them in touch with someone like Edward Albee, helps to give them a sense of vision, of what it means to be a writer, and to aspire to standards of excellence.”

All that might sound terribly idealistic, but it’s a better way for young people to be idealistic than cynics. And it’s pretty easy for them to be cynical these days.”

Lopez playwright. “I’m idealistic and I’m very proud of that. People can call me naive or innocence. But I really think that not too many young people here — to constantly regenerate the hope for a better life.”

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CAREY PERLOFF (Artistic Director) was appointed Artistic Director Designate of A.C.T. in November 1991 and assumed artistic responsibility for the company in June 1992. She served as Artistic Director of New York's CSC Repertory Company (The Classic Stage Company) from 1981 to 1987. Prior to her appointment, CSC had a distinguished record, winning the 1985 Obie Award for artistic excellence, as well as numerous Obies for acting, design, and production. While at CSC, she directed numerous innovative productions of classics, new works adapted from or inspired by classical works and themes, including the acclaimed world premiere of Eugene O'Neill's The Seafarer and The Stunt (with Pamela Reed and Nancy Marchand), the American premiere of Harold Pinter's Mountain Language (with Jean Stapleton and Peter Ustinov) on a double bill with his The Birthday Party, Tony Harrison's Phenomenal Bridesmaids, Thornton Wilder's The Skin of Our Teeth, Jane Achievement for the treatment of Tires Duns Jure Ann ofsville, Michael Perlman's The Ascension of Andrea Durnam The Tower of Evil, Rebecki's Happy Days (with Charles Busch), and Bright's The Avolable Isle of Actors U (with John Turturro), August Strindberg's Cruelty, and Len Jenkin's Canadian Seven-Seven. A.C.T. now holds a wide variety of venues in New York, Los Angeles, and England. Her other New York, credits include O'Neill's The Iceman Cometh, O'Neill's Waiting for the Lady, Terri Wagnier's The Mans Who Could See Through Time, Leverage, a musical adaptation of Harlan Ellison's short stories, with collaboration with Max Rapkin and Ar Fitzgerald, Paula Cuzio's Comedy and Shelly, and Desert, Sean O'Casey's The Silver Twaice, Bright's St. John of the Southwark, the New York premiere of David Mamet's American Playhouse and the Cotton Club, and many other new works for the theater. Her Lincoln Center Institute production of Christopher-Baker's The Royal Opera was completed a highly successful six-month tour of New York public schools. In Los Angeles, the staged Finer's The Collection at the Mark Taper Forum, winning a Drama-Lagued Award for outstanding direction, and was Associate Director of Steven Berkoff's Greek, which won the Los Angeles Drama Critics Circle Award for best production of 1987. Soberhoff's production of Ingeberg Bachman's The Odd Cut of Mankinmou for Westco International (featuring Elizabeth McGovern) was broadcast on National Public Radio last winter. In England, she directed the Menin's Out of Sea, David Edgar's Mary Bar, and the British premiere of Harold Pinter's The Bad Ship for the Edinburgh Fringe of 1983. This season Perloff directs Strindberg's Cruelties and Europe's Henrietta at A.C.T. and in the summer of 1993 she will direct The Care, a new video opera by world-renowned composer Steve Reich and video artist Beryl Koren. The Care will premiere in Vienna at the Theater an der Wien before touring to the Paris Opera, the Brooklyn Academy of Music, Royce Hall at UCLA, and the Roland Festival. Perloff was educated at Stanford University, receiving her B.A. (Phi Beta Kappa) in Classics and Comparative Literature, and as a Fulbright Fellow at Oxford University. She has served on the faculty of the Dramatic Writing Program at New York University's Tisch School of the Arts and taught acting and directing at NYU and at the Conservatory at CSC. Perloff has directed and published widely on issues ranging from Harold Pinter's rehearsal process to the potential of radio drama in America. She served from 1985 to 1988 as an evaluator for the New York State Council on the Arts and from 1989 to 1991 as an on-site auditor for the National Endowment for the Arts. In 1990 Perloff initiated the National Theatre Translation Fund, with support from the New Hampshire Arts Council, to encourage American translations of foreign plays. In 1987, the National Theatre Conference named her the "Outstanding Woman of Outstanding Career." She is the proud mother of Alexander Perllof Gins.
D.C.'s Arena Stage; an NDA Directing Fellow at the Pittsburgh Public Theater; a U.S.A. Information Agency (USAI)-sponsoreed lecturer at Kenyatta University in Nairobi, Kenya in 1986, and is USAI theater delegate to the U.S.R.S. in 1990. He has also served on the board of Theatre Bay Area and chaired its Theater Services Committee; is a member of the Multicultural Advisory Council for the California Arts Council; and has been active locally, regionally, and nationally in advocacy for cultural equity, non-traditional casting, and pluralism in American art. An alumnus of Brown University, Ambrose received his M.F.A. in stage directing from the University of California, San Diego.

RICHARD SEYD (Associate Artistic Director) was appointed Associate Artistic Director of A.C.T. in 1983. He is a native of England, where he co-founded the Red Ladder Theatre. England’s first professional political theater company, for which he acted, directed, and produced for seven years. In San Francisco, Seyd worked first with the Asian American Theatre Workshop and the Moving Men Theatre Company. He has directed plays and musicals and Bay Area Theatre Critics Circle Award-winning productions for his productions of "Hound of the Baskervilles," "A Farce," and "Noises Off." Seyd was Associate Producing Director at the Berkeley Repertory Theatre and directed many productions there, including "Hamlet," "Lord of the Flies," "Much Ado About Nothing," and "Othello." Seyd owns a real estate firm in the Berkeley area and is a member of the Berkeley City Council. He has been an active member of A.C.T. since 1983.

KATHLEEN DEBROCK (Assistant Director) joins A.C.T. this season after two years as Associate Director at the Mark Taper Forum, where she earned her Master of Fine Arts degree in directing. She has directed for numerous Bay Area theater companies, including the San Francisco Shakespeare Festival and the San Francisco Playwrights Festival. She has also served as Assistant Director for the San Francisco Shakespeare Festival's production of "Hamlet," "The Tempest," and "The Winter's Tale." She has also directed the San Francisco Bay Area Repertory Theatre's production of "The Comedy of Errors," and is currently directing "The Taming of the Shrew" at the American Conservatory Theater in San Francisco.

SUSAN STAUTER (Conservatory Director) came to A.C.T. five years ago as Associate Director of the School of the Conservatory. She is a playwright, and her most recent play, "Shaker Heights," was produced at the Los Angeles Times Theatre Festival in Los Angeles. She has also directed numerous productions for A.C.T., including "The Picture of Dorian Gray," "The Importance of Being Earnest," and "The Importance of Being Earnest: A Comedy of Manners." She has also directed numerous productions for the San Francisco Bay Area Repertory Theatre, including "The Taming of the Shrew," "The Comedy of Errors," and "The Winter's Tale." She has also directed numerous productions for the American Conservatory Theater in San Francisco.

DEANNA PETERS (Director of Casting and Publicity) joined A.C.T. in 1987, serving as Casting Director and Publicity Director for the first five years. She has cast for numerous Bay Area theater companies, including the San Francisco Shakespeare Festival and the San Francisco Playwrights Festival. She has also directed numerous productions for the San Francisco Bay Area Repertory Theatre, including "The Taming of the Shrew," "The Importance of Being Earnest," and "The Winter's Tale." She has also directed numerous productions for the American Conservatory Theater in San Francisco.

A G R A N D  A C H I E V E M E N T

To receive a copy of "Mine 46," please contact: A. G. H. A. C. H. I. 560 Market Street, San Francisco, CA 94104. Phone: (415) 298-3232. Fax: (415) 298-3233. For information about "Mine 46," please call the A.G.H.A.C.H.I. office at (415) 298-3232. All rights reserved. No part of this book may be reproduced in any form without written permission from the publisher.© 1987 A.C.T. P.O. Box 7929, San Francisco, CA 94119. Printed in the U.S.A.
D.C.'s Arena Stage, an NEA Directing Fellow at the Pittsburgh Public Theater, a U.S. Information Agency (USA)-sponsored lecturer at Kenyatta University in Nairobi, Kenya in 1987, and a USI theater director to the U.S. in 1990. He has also served on the board of Theatre Bay Area and chaired its Theater Services Committee; is a member of the Multicultural Advisory Council for the California Arts Council; and has been active locally, regionally, and nationally in advocacy for cultural equity, non-traditional casting, and pluralism in American art. An alumnus of Brown University, Ambors received his M.F.A. in stage directing from the University of California, San Diego.

RICHARD SENYK (Associate Artistic Director) was appointed Associate Artistic Director of A.C.T. in 1992. He is a native of England, where he co-founded the Red Ladder Theater, England's first professional political theater collective, for which he acted, directed, and produced for seven years. In San Francisco, Senyk worked first with the Asian American Theater Workshop and the Moving Men Theatre Company. He has directed Drama League and Bay Area Theatre Critics Circle Award-winning productions for his productions of Chula Vista, White Face, and Never Off. Senyk was Associate Producing Director at the Berkeley Repertory Theatre and directed many productions there, including Repertory Group, The Island, and The Whirl, elsewhere, he has directed the People's Family Circus in London; Three High with Geoff Noble, Bill Lewis, and Larry Finley at the Mamets Memorial Theatre; A House from the Bridge and Who's Afraid of Virginia Woolf at Berkeley Repertory Theatre; The Dusk in the San Francisco Shakespeare Festival; and Unfinished Stories for the Mark Taper Forum's New Line Series. He directed the Leading Ladies with Jesse Stecklow for CSC Repertory Ltd. in New York during the 1992-93 season, and was invited to direct a Millennium Night's Dream as the opening production for the California Shakespeare Festival's 1992 outdoor Shakespearean festival in 1991. Last season he directed Samuels Story at the Los Angeles Theatre Center, Born Yesterday at Marin Theatre Company, and King Lear at the Oregon Shakespeare Festival in Portland. This season he directs The Laramie Project and the Los Angeles premiere of Donna Yevich's The Pope and the Whirl at A.C.T.

SUSAN STAUFFER (Executive Director) came to A.C.T. five years ago as Executive Director of the Young Audiences. She is a playwright. (Her Mike Follett Story was produced at the Little Victory Theatre in Los Angeles) a director (her more than four hundred productions), actress (Cabinet for Repertory Theater), and educator. She earned her M.A. from California State University Fullerton, taught in Southern California for four years (earning a citation for outstanding teaching in 1986-87) and served as founding Chairman of the Theater Department of the Los Angeles County High School for the Arts. At the Conservatory she has created and directed Find Me a Hero, The Widest World of All (Public Theater Concert/AIDS), and To Whom It May Concern, directed The Diary of Anne Frank and Angela Fall, and co-directed Who Are Those People? She serves on the Superintendent's Task Force for the San Francisco School of the Arts and the board of directors of Bay Area Theatre Sports. Stauffer has been a creative consultant at Foothill and toured to Alaska as Playwright-in-Residence with the Oregon Shakespeare Festival's Educational Outreach Program. In the summer of 1999 she was the keynote speaker for the Educational Theatre Association of America's National Conference in St. Louis.

KATHLEEN DEEMAKS (Resident Director) joins A.C.T. this season after two years as Associate Dramaturg at the Mark Taper Forum, where she served as Production Director for Homer Muller's The Threepenny Opera, and for the Taper's New Work Festival. Her production dramatically credits also include The Johnstown Vindicator at the Harold Clurman Theatre, The Year of the Baby at New York's Home for Contemporary Art; and Leisure and Love, What the Builder Said, and Ormoy in Spears at Yale Repertory Theatre. She also served as dramaturg for the opera Riders to the Sea and Dialogue of the Carmelites at the Yale School of Music. Her translations and adaptations include Elialee on Parade, by Raymond Roussel, Monastic Park, by Jane Austen, and The Prisoner by Anton Chekhov, and her articles have appeared in Theater and American Theatre magazines. Also a director, Deemak directed The Adventures of For Quidity at the Storch-Morse Theatre in Los Angeles, The Combat Poets, part of the political platform at the Los Angeles Theatre Center, Shaker Heights at Home for Contemporary Theatre, A Premature Invention and Inversions to the Breath of the Opera at New York's BACA Downtown, Something About Baseball at the Atlantic Theatre Company, and Santa Schofield's Characters at Manhattan's Punch Line. She also directed workshop productions of James Dury at the Ensemble Studio Theatre and the Los Angeles Theatre Center, as well as staged readings of other plays at Playwrights Horizons, New Dramatists, the Mark Taper Forum, and the Matrix Theatre. As an actor Durnak has been a member of the New York Art Theatre, Odyssey Theatre Ensemble, and Scorpion Rising Theatre in Los Angeles, and was a founding member of Oakland's Alternate Theatre. For two years she was a Program Associate in Theater for the New York State Council on the Arts, Durnak received an M.F.A. in Dramaturgy and Dramatic Criticism from the Yale School of Drama, where she was awarded the Kenneth Tyrone Prize for Dramaturgy, and has taught in the English and Theatre Studies departments at Yale University.

DENNIS POWERS (Director of Casting and Publications) joined A.C.T. in 1997, during the company's first San Francisco season, after six years as an arts writer at the Oakland Tribune. Before being named to his present position by Carey Perloff, he worked with William Ball and Edward Hastings as a writer, editor, and casting associate. The A.C.T. productions on which he has collaborated as dramaturg or advisor include Oedipus Rex, Orphée & Eurydice, The Cherry Orchard, The Beggar Students, King Richard III, The Winter's Tale, Saint Joan, and Diamond Lil. The most popular of his adaptations, the seventeen-year-old A Christmas Carol, was written with Laird Williamson, who was also his collaborator on Christmas Memories, which premiered at the Denver Center Theatre Company in 1985 and was later published Among the other theaters with which he has been associated are the Long Wharf Theatre in New Haven, Stanford Repertory Theatre, Pacific Repertory Company of the Performing Arts, and San Francisco's A.G.A. Achievements
"Dual airbags, anti-lock brakes, traction control...it's even supercharged."

There's no question this performance sedan carries world-class credentials. And the 250-horsepower, supercharged Pontiac SSEi also delivers the control and technology of a performance-calibrated 4-speed transmission, Z-rated tires, an advanced Head-Up Display and more. All enjoyed from a driver's cockpit with rich leather seating areas. The real beauty of the exhilarating new SSEi is that you get this driving excitement for thousands less than Lexus or BMW. But then, that's exactly what you expect from the performance specialists at Pontiac.
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Soil can erode
at the rate of up to
one inch per year.

Now a word about
financial assets.

Dear A.C.T. Theatregoer,

As we welcome you to the 1992-93 season at A.C.T. I feel many emotions: exhilaration, anticipation, curiosity, a slight breathlessness—the same emotions one feels when embarking upon a long-anticipated journey to new and untraveled places. Before such a journey there is always a period of calm in which one considers the voyage ahead, analyzes the road maps, secures the visas, repacks the suitcases, puts air in the tires, pulls out the compass—whatever it takes to prepare for the thrill of a long adventure.

We have spent the summer at A.C.T. doing just that, and we’re ready to hit the road and begin to explore. Many of you have been traveling with A.C.T. for a long time, and remember the thrill of that first season, reeling from the measured insanity of Molnar’s Bürgelt to the play-within-a-play of Pirandello’s Six Characters in Search of an Author. The new phase of A.C.T.’s life marked by this season grew out of that initial spark, a spark that has been carefully tended and nurtured over twenty-five years. It is my job as the new Artistic Director of A.C.T. to help that spark burst into a flame that will burn into the next twenty-five years. This is an enormous challenge. But I deeply believe that it is a challenge worth accepting, because in all my travels and work in and around the American theater, I have never come across a place quite like A.C.T. The energy generated at 40 Geary Street is dancing in a typical week this summer, playwright Joe Pintauro was in one studio rehearsing his new play Reindeer Soup with nine members of the Young Conservatory and one giant stuffed reindeer, a Summer Training Congress was in another studio loudly learning to scan lamb’s pentameter, a crew of historical preservationists was drilling tiny holes
across the street at the Geary Theater to discover the original colors of the 1930 theater, a task force was meeting in Fred’s Columbus Room to discuss A.C.T.’s role in the diverse cultural climate of the Bay Area, Joan Holden was laughing and arguing with Geoff Hoyle as they re-translated Dario Fo, John Sullivan was conference-calling Sacramento to make sure our P&MD check didn’t turn into an I.O.U., and I was in
my office banging out rhythms in Greek and experimenting with ideas of Chorus in Sophocles and Burpides.

Amidst all this chaos we together generate that magical, mysterious art-form we call theater. I hope that our work this season will reflect the best of who we are—a diverse and highly committed group of artists, craftspeople, and staff members coming together to shape a new artistic direction for A.C.T. It is a direction that celebrates the confluence of old and new, classical and experimental, with an emphasis on rich language, heightened theatricality, and bold, exciting dramatic literature. It is a direction that may never give you easy answers, but will always invite you to engage in that extraordinary process in which live performers transform—and are transformed by—a writer’s imagination.

Engagement is everything. We have all experienced those rare moments when a work of art entered our consciousness and changed the way we thought about the world. At those moments, there is a sense of incredible exhilaration, as if a muscle long underused had been rediscovered. We must fight for those moments. The muscle of our imagination is in constant danger of atrophy in a media-saturated age such as our own. A generation without imagination is like a generation without red blood cells. Imagination helps us to coexist in occasionally impossible circumstances, by allowing us to momentarily enter another person’s frame of reference and to experience life from a different vantage point. Like falling through the looking glass, watching a play allows us to enter worlds we have only dreamed of, worlds in which the laws of gravity don’t hold and anything can happen. Even when witnessing unfamiliar worlds, we can participate if the muscle of our imagination is strong enough to make the leap.

So I ask you to consider A.C.T. the place to go to give your imagination the workout it deserves. Whether by engaging with a mysterious Swedish sculptor, a poor Southern sharecropper, or an elder of ancient Thebes, you may come to see your own world with new eyes, if only for an evening.

Welcome to the American Conservatory Theater’s Season of Discovery.

Sincerely,

Carey Perloff, Artistic Director

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Welcome to the American Conservatory Theater's Season of Discovery.

Sincerely,

Carey Perloff, Artistic Director

American Conservatory Theater

presents

CREDITORS
(1888)

by August Strindberg

Translated by Paul Walsh

Directed by Carey Perloff
Scenery by Donald Eastman
Costumes by Callie Floor
Lighting by Frances Arneson
Sound by Stephen Lefrançais
Hair and Makeup by Rick Escoff
Assistant Director by David Zacker Saltz
Casting Consultant by Ellen Novack, C.S.A.

The Cast

Adolf—William Converse-Plumb
Gustav—Charles Laron
Tobia—Jean McMurtry
Women—Debra Moenchstein*, Julia Paloy*
Porter—Christopher Schuler*

A sitting room in a Swedish seaside resort.
Late summer.

Creditors will be performed without an intermission.

Understudies
Adolf, Gustav—Lawrence Hecht, Tobia—Deborah Sussel
Women—Cathy Simonton*, Porter—Dan Orlofsky*

Stage Management Staff
Karen Van Zandt and Meryl Lind Shaw
Intern—Elisa Guthertz

*Students in the ACT Academy

This production is made possible in part through the generous support of Ruth and Alan Stein.

Original costumes renderings by Callie Floor

Original photo illustration by Tim Buelert
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Original costumes rendered by Gustav, Adolf, and Tobia by Callie Floor
Strindberg on the Couch: Love, Power, and Gender in Creditors
An Interview by David Zucker Saltz

Irvin D. Yalom, M.D., is a professor of psychiatry at Stanford University. He is the author of the best-selling book When Nietzsche Wept, which depicts a fictional relationship between Friedrich Nietzsche, the great nineteenth-century philosopher, and Joseph Bremen, Freud's mentor and one of the founding fathers of psychoanalysis. He is also the author of a best-selling collection of case studies, Love's Executioners, and of several widely used textbooks on psychotherapy.

Marilyn Yalom, Ph.D., is the senior scholar of the Institute for Research on Women and Gender at Stanford University. A former professor of French and comparative literature, she has written and edited many books and articles on women's literature. Her most recent book is Maternity. Morality and the Literature of Madness, and she is currently finishing a book titled Bearing Witness: The French Revolution in Women's Memory.

We invited Drs. Irvin and Marilyn Yalom to discuss their response to Creditors. The following dialogue was edited from an interview with Assistant Director David Zucker Saltz.

IRVIN: It was really astounding to me how much pure Nietzsche there is in the play. The idea that the nature of the love relationship really is that of a power relationship is very Nietzschean. There’s always a sense of someone in love getting stronger or weaker at the expense of the other. Strindberg and Nietzsche were contemporaries and mutual admirers; one week after finishing Creditors, Strindberg proclamed that "my spiritual aperture has found a tremendous 

fortifier in Friedrich Nietzsche, so that I feel as full as a pregnant bitch."

Marilyn: It’s interesting that you’re not making distinctions according to genre. It’s the gender distinctions that jumped out at me more than anything else. The 1880s, starting with Ibsen’s A Doll’s House, was the first decade when the debate on the woman question began to extend across the whole continent, then across the ocean. Of course Ibsen and Strindberg lived on opposite sides of the question, with Ibsen supporting the Empowered Woman and Strindberg becoming increasingly antagonistic toward Ibsen and feminism. I don’t mean a simple hatred of women, but something much more nuanced. Both fear of women and, as a kind of paradoxical response to that fear, the idealization of what women should be, that they should be soft, sacrificing mothers. Once you elevate Woman to the pedestal, then she becomes de-valued. She’s encouraged and confined. Freud writes that a woman who doesn’t treat her husband as a child in some way is falling in her duties. Fortunately Strindberg was a much better playwright than a moralist.

IRVIN: If you elevate someone, you put someone on a pedestal, that also has implications of control over the person. There is also a very interesting material here on the loss of personal identity. In psychodynamic theory, if you get too close to the mother, you get caught up in her magnetic field and you lose yourself. If you get too far away from her, then you’re lost, and you’re out there in space all by yourself. So there’s a great deal of difficulty finding the right distance. Or there’s another interesting motive for Ibsen’s model, which talks about life anxiety and death anxiety. You encounter anxiety in life as you begin to try to grow separate from others. So you try to heal that by going back to the other, almost merging with the other, but then you begin to lose yourself. So there’s a constant kind of hurrying back and forth between life anxiety and death anxiety. Strindberg is a bit more wonderful metaphor for this: the cuppyplak, sucking out your life blood, and the breath of the tree that tries to live off its own but forgets it has no roots.

Marilynn: The model is almost the same. The woman sucking the energy from the man. I can see that whole trend going from Strindberg through Freud on into the fifties. The enervating mother. The wife who cannibalizes her husband’s power. There’s possibly some truth in this, if you think that the only way women in the past were able to have any kind of identity or power was mediated through their husbands or their sons. But think of all the women who diminish in their relationship with the powerful man of the woman who feeds her husband and her husband’s career.

IRVIN: The great playwrights and the early writers were all male. If women had been permitted to become playwrights and playwrights then they would have presented it from a female perspective.

Marilyn: The models, as you say, are male models. In the first act, we’ve got these two men talking about Tekla. The things they say about her— that she is a cannibal and a vampire—are ridiculous. But when she comes out, she’s a much more interesting, complex, and well-endowed character than the monster these two men have been describing. This is a good example of how a writer transforms his own theories about women. This character surely uses all of her charm and her ability to shine as a femme fatale. If she did not, she would be relegated to the area of the androgynous vamp who was so vilified in Strindberg’s time. So does Tekla do? She uses her femininity in her relationship with these two men. How do they get her at first? First of all they accuse her of sucking their blood, and then they say, "You’re too old now to attract a man."

"That slap is the ultimate insult to a femme fatale.

IRVIN: I could come from a male point of view and look at her behavior. Her behavior with Adler, for example, is so obviously calculating that the way she makes self into a child, into "Little Betsy," she is taking away his power. She’s already done it to one man, Gustav. She’s sucked out his power and left him, where he is now become too great, to find another man, Adler, and she begins to draw from him and now she’s ready to leave him when he’s weak. So it depends on where you come into it. Does where it start? Adler increased her art, her ability to work. Then she refused to acknowledge the debt. That’s an interesting dynamic as well. You begin to hate the person who’s given you so much, because it reminds you of how much you’ve got from him. The same thing has been said about why De Gaulle was so hostile toward Great Britain and the United States after the war. It was because he owed them too much.

Marilyn: I think you look at it from another point of view. Here’s a woman in a society that says to her, "You must be a submissive wife; you must be a self-sacrificing mother." What is the danger for a woman in that situation? It’s to be completely crushed. To be run over by the steamroller of patriarchal society. How do you fight back when you’re in that situation? You fight back with whatever weapons you have. You don’t manage the man’s anxieties, because they’re endless. You don’t give in to his jealousy, because that’s endless. The only way to hold your own in that kind of relationship is to give in and equal the other person’s power, and not to allow yourself to be run over by the steamroller. I think Tekla does perfectly. She has learned, not that the way to deal with this kind of man— who is jealous, who is possessive, who will attack her in some kind of ironic distance, never to tell him more than he needs to know.

IRVIN: Let’s forget for a moment what he’s doing to her. She’s keeping him impenetrable and anomalous. She’s maintaining his power over him. This is exactly why Nietzsche and Strindberg hated women— because women gain power through their own weakness. They tease, they belligerently make the man less. I’m not saying that’s the way it is in nature, but that’s how Strindberg and Nietzsche present it. If I were a therapist coming in to treat Adler and Tekla, I wouldn’t come in in that role. A therapist will say, ‘I’m not going to become a referee, and say who’s right and who’s wrong. You’ve got to go from this point forward.’ Each of them feels the other’s insecurities. Each one attempts to make the other weaker.
American Conservatory Theater

Strindberg on the Couch: Love, Power, and Gender in Creditors
An Interview by David Zucker Saltz

Irvin D. Yalom, M.D., is a professor of psychiatry at Stanford University. He is the author of the current bestselling novel When Nietzsche Wept, which depicts a fictional relationship between Friedrich Nietzsche, the great nineteenth-century philosopher, and Joseph Breuer, Freud's mentor and one of the founding fathers of psychoanalysis. He is also the author of bestselling collections of rave reviews, Love's Executioner, and of several widely read textbooks on psychotherapy.

Marilyn Yalom, Ph.D., is the senior scholar of the Institute for Research on Women and Gender at Stanford University. A former professor of French and comparative literature, she has written and edited many books and articles on women's literature. Her most recent book is Maternity, Morality and the Literature of Madness, and she is currently finishing a book titled Bearing Witness: The French Revolution in Women's Memory.

We invited Drs. Irvin and Marilyn Yalom to discuss their response to Creditors. The following dialogue was edited from an interview with Assistant Director David Zucker Saltz.

IRVIN: It was really astounding to me how much pure Nietzsche there is in the play. The idea of the nature of the love relationship really is that of a power relationship is very Nietzschean. There's always the sense of someone in love getting stronger or weaker at the expense of the other. Strindberg and Nietzsche were contemporaries and mutual admirers; one week after finishing Creditors, Strindberg proclaimed that "my spiritual virus has found a tremendous fertilizer in Friedrich Nietzsche, so that I feel as full as a pregnant bitch."

MARILYN: It's interesting that you're not making distinctions according to gender. It's the gender distinctions that jumped out at me more than anything else. The 1880s, starting with Ibsen's A Doll's House, was the first decade when the debate on the Woman Question began to cross the whole continent, then across the ocean. Of course Ibsen and Strindberg lived in the same period. We've been talking about Ibsen and feminism. I don't mean a simple hatred of women, but something much more nuanced. Both fear of women and and, as a kind of paradoxical response to that fear, the idealization of what women should be, that they should be self-sacrificing mothers. Once you elevate Woman to the pedestal, then she becomes de-valued. She's brought down. She's regarded as effeminate. Freud writes that a woman who doesn't treat her husband as a child in some way is falling in her duties. Fortunately Strindberg was much more balanced in his view.

IRVIN: If you elevate someone, you put someone on a pedestal, that also has implications of control over the person. There is also a very interesting material here on the loss of personal identity. In psychodynamic theory, if you get too close to the mother, you get caught up in her magnetic field and you lose yourself. If you get too far away from her, you're lost, and you're out there in space all by yourself. So there's a great deal of difficulty finding the right distance. Or there's another interesting model, into flux, which talks about anxiety and death anxiety. You encounter anxiety in life as you begin to try to separate from others. So try to be bold by going back to the other, almost merging with the other, and then try to become yourself. So there's a constant sort of turmoil, and back forth between anxiety and death anxiety. Strindberg's poetry is a metaphor for this. The capillary drain, sucking out the life, and the blood of the tree that tries to live in its own but forgets it has no roots.

MARILYN: The model is always of the woman sucking the energy from the man. I can see that whole trend coming from Strindberg through Freud on into the fifties. The castrating mother. The woman who castrates the man's power. There's a sense of truth in this, that if you think that the only way women in the past were able to have any kind of power was mediated through their husbands or their sons. But think of all the women who diminished in their relationship with the power of men. The woman who feeds her husband and her husband's career.

IRVIN: The great playwrights and the early critics were all male. If women had been admitted to the theater and criticized them then they would have presented it from a female perspective.

MARILYN: The models, as you say, are male models. In the first act, we've got these two men talking about Tekla. The things they say about her--that she is帆 and a vampire--are ridiculous. But when she comes outstage, she's a much more interesting, complex, and well-rounded character than the monster that the two men have been describing. This is a good example of how a writer transcends his own theories about women. This character surely uses all of her charm and her ability to shine as a femme fatale. She is the kind of woman who is so skilled in Strindberg's time. So what does Tekla do? She uses her femininity in her relationship with these two men. How do they get at her? First of all they accuse her of sucking their blood, and then they say, "You're too old to attract a man." That is the ultimate insult to a femme fatale.

IRVIN: I could come from in a male point of view and look at her behavior. Her behavior with Adol, for example, is so obviously titillating, the way she makes herself into a child, into a "Little Bitch" she is taking away his power. She's already done it to one man, Gustav. She's sucked out his power and left him, and then she's become too great, to find another man, and she begins to draw from him. And now she's ready to leave him when he's weak. So it depends on where you come into it. Where does it start? Adol increases her art, her ability to work. She, instead of saying, "I'll give you so much because it reminds you of how much you've got from me," she, in the same thing has said about why the Duke of Valencia is so hostile toward Great Britain and the United States after the war. It was because he owed them too much.
The Battle of Brains

Strindberg followed converse scientific developments avidly, especially in the nascent but burgeoning sciences of psychology and neurology. In 1899, Strindberg wrote: "Psychological processes are what interest the people of our own day more than anything else, so eager for knowledge, cannot rest satisfied with seeing what happens, but must also know how it comes to happen. We want to see the wires themselves, to watch the machinery."

Strindberg was particularly fascinated by the growing literature on hypnotism and suggestibility. Beginning in 1912, every medical journal, philosophical, and literary review, and daily newspaper carried articles on hypnotism. By the end of the decade, nearly eight hundred books and articles had been published.

In Paris, Dr. Jean Martin Charcot, a teacher of the young Sigmund Freud, was proclaiming that hypnotism, hysteria, and epilepsy were closely related phenomena. In a series of controversial public lectures—well-attended not only by physicians but by society people, actors, artists, and journalists—Charcot put on display hypnotized patients undergoing violent epileptic seizures.

In Nancy, Dr. Hippolyte Bernheim reported that he could induce a state of extreme suggestibility in people even without putting them into a hypnotic trance. Bernheim taught that "the impressed human imagination is open to all sorts of impressions; good and bad, salutary and pernicious."

In Strindberg's native Sweden, Dr. Fredrik Björnström published a book illustrating, as he put it, "the dark sides of hypnotism, and the many injurious effects upon the physical and psychic life of man, which may result from the abuse of hypnotism."

Björnström says that "even in those not hypnotized imagination can be so strong that they may be frightened to disease or death."

Björnström offers the example of a girl who was told that "she had taken a strong poison when in fact she had been given a "harmless drug. All the symptoms of poisoning were fully developed, when at the last minute she was informed of the joke and was saved."

He also writes that

with the consent of Napoleon III, a scientist had a criminal tied to a table, with his eye Strindberg, under the pretense that he was going to open the man's carotid artery and let him bleed to death. With a neede he made a slight scratch on the criminal's neck and had water dripping into a vessel that stood under- meanwhile, while all around an awful silence prevailed. The victim, believing that he had his blood flowing away, really died after six minutes."

In his celebrated preface to Miss Julie, Strindberg explicitly acknowledges the impact of such ideas on his writing and his observations about Miss Julie apply with even greater force to the play that he would write next, Creditors. He describes how characters "get ideas as suggestions as they are called from one another," and in particular how "the characters steal and repeat words of the stronger... I have even used a whole phrase as a suggestion (a variation of hippnotic suggestion), which became by now so popular that they cannot arouse ridicule or skepticism as they would have done in Meister's time."

The same year, in "The Battle of Brains," Strindberg put his fascination with hypnotism and suggestibility into a broader perspective. He asserts that "all political, religious, and literary conflicts appear to me as deriving from the struggles of individuals and parties to transmit suggestions, that is, to form opinions, which is nothing more than the struggle for power, at present a battle of brains, since the battle of brains has gone out of style."

—David Zucker Saltz
The Battle of Brains

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—David Zucker-Saltz
August Strindberg
(1849-1912)

Today, August Strindberg is known principally as a dramatist whose plays, many of them decades ahead of their time, were a powerful force in the creation of the modern theater. Strindberg wrote some sixty plays, but his collected works fill fifty-five hefty volumes, and a new, more comprehensive edition now in progress is expected to run to seventy-five volumes. Plays, novels, short stories, poems, essays, autobiographies, letters, diaries—Strindberg’s prodigious output encompasses all of them, as well as scientific, medical, philosophical, and political writing. He rarely read what he had written, believing that the sanctity of the creative act shouldn’t be violated by self-criticism or rewriting. Instead, he wrote quickly, sometimes feverishly, letting the pages fall to the floor beside him as he finished them. Creditor and his best-known play, Miss Julie, were both written in the summer of 1888, and each was completed in about two weeks.

Johan August Strindberg was born in Stockholm in 1849 to Ulrica Elsner and Carl Oscar Strindberg. His father was a shipping agent who had married his mother, a waitress, in 1847, after she had already borne him two children. Strindberg was the fourth of twelve children, five of whom died in infancy. Ruling his biographers that the sign of the Ram that symbolizes Sacrifice. My reward, after a life’s work like mine, is to be bathed. Every success a consequence of suffering trade. In every trace of happiness tainted by dirt, every encouragement a mockery, every good deed punished by crucifixion. But the Ram can also signify Spring, a renewal. Who knows what conclusions to draw?”

August Strindberg in 1879

Critics have pointed out that although his dramas range far and wide in subject matter and style—from the historical to the psychological and from naturalism to expressionism—they are probably more consistently autobiographical than the works of any other major dramatist before Eugene O’Neill.

In Creditor, as in Miss Julie, Strindberg drew on his first marriage, compressing what other playwrights would have composed as a full-length, three-act drama into a single taut act running about ninety minutes. Always restless in search of the perfect form for his art, Strindberg forged a new kind of naturalism in writing the two plays, concentrating the drama on one crucial event, eliminating extraneous scenes and characters, using fragmented, ambiguous, highly suggestive dialogue andunderscoreing the work with a strong sexual realism.

The play’s three characters—Tilda, Adolf, and Gustav—offer a trio of shifting psychological portraits, revealing themselves not only by what they say, but by what remains unsaid. Tilda embodies aspects of Sirn von Essen. Strindberg’s first wife and the woman who most profoundly affected his life, just as Gustav is related to Baron Karl Gustav von Wangel, Sirn’s former husband, and Adolf shows many characteristics with the playwright himself. Like other major works by Strindberg, Creditor is autobiographical on both a conscious and an unconscious level. At the time he wrote it, Strindberg saw himself as a painter and scientist as much as a dramatist, and both of these preoccupations find their way into the play. In performing production, Sirn played the role of Tilda.

Strindberg’s best-known plays also include The Father (1887), The Stronger (1889), The Dance of Death (1891), Blotter (1901), A Dream Play (1902), To Damascus (1904), and The Ghost Sonata (1907).

—Dennis Powers

As long as the enjoyment of oysters is not restricted to the dining room table...

There will always be a Chivas Regal.
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(1849-1912)

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Never one to minimize his problems, Strindberg was nevertheless justified in seeing his life as a perpetual struggle, starting with a troubled childhood and adolescence, followed by early failures as a schoolteacher, a medical student, and an actor, and continuing through the emotional turmoil and neurosis that marred his adult life. Weeping unrationally from wild elation to deep depression, he flattered some as he alienated others, professionally as well as personally. He wrote plays that stride triumphantly into uncharted dramatic territory, only to have them misunderstood or

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Tea embodies aspects of Strindberg's first wife and the woman who most profoundly affected his life, just as Gustaf is related to Baron Karl Gustaf von Wrangel, Strindberg's father, and Moli shaves many characteristics with the playwright himself. Like other major works by Strindberg, Creditors is autobiographical on both a conscious and an unconscious level. At the time he wrote it, Strindberg saw himself as a painter and scientist as much as a dramatist, and both of these preoccupations find their way into the play. In the opening production, Strindberg played the role of Tea.

Strindberg's best-known plays also include The Father (1886), The Stronger (1889), The Dance of Death (1901), Butler (1901), A Dream Play (1902), To Damascus (1904), and The Ghost Sonata (1907).

—Dennis Powers
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American Savings Bank
Personal Financial Rep/Community Mom.

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Why so many people count on Marjorie is no big mystery. She works with her customers and their individual needs. One on one. Face to face. But then, that's what you'd expect from Marjorie. Nothing less than that. And that's exactly what you can expect from all of us at American Savings Bank.

The next time you visit your branch you might go over and say hello to your “Marjorie.” But on second thought she’ll probably come up to you first.

Look Back in Anger

“Growing at her serious face you’re very beautiful. A beautiful, great-eyed actress. (She nods slightly, mistrustfully.) Blushing, not unattractively. (She raises this delicately.) With highly polished, glassy hair, and an earthy feature of a tall.

ADORP: Whew! Whew! Whew! What am I doing now?

JIMMY: Look at you! (He stands, his arms around her neck.)

ADORP: That’s a jolly super bear, too. I really neveronneveronneveronnever onneveronneveronneveronneverbear.

JIMMY: Bears and squirrels are marvelous.

ADORP: Marvelous and beautiful. (She jumps up and down excitedly, making little “paw gestures.”)

ADORP: Oooooh! Oooooh! Oooooh! Oooooh!

JIMMY: What the hell’s that?

ADORP: That’s a cheetah squirrel do when they’re happy.

JIMMY: What makes you think you’re happy?

Strindberg’s Legacy

During his lifetime, Strindberg was often a controversial figure whose works provoked shock, outrage, and anger in his presence, publishers, critics, and audiences. He found powerful allies among progressive critics and fellow artists, but for most of his life genuine popular success eluded him, as did acceptance by the literary establishment. The Swedish Academy never invited him to join its ranks, nor was he ever a serious contender for the Nobel Prize, first given in 1901, eleven years before his death.

Today, Strindberg is acknowledged as a master dramatist and a profound influence in the modern theater. In 1916, in his Nobel Prize acceptance speech, Eugene O'Neill called Strindberg the “greatest genius of all modern dramatists... It was reading his plays... that, above all else, first gave me the vision of what modern drama could be, and first inspired me with the urge to write for the theater myself. If there is anything of lasting worth in my work, it is due to that original impulse from him, which has continued to be my inspiration down all the years since then.”

In one way or another, Strindberg has been an influential figure for a number of outstanding postwar playwrights, among them Jean-Paul Sartre, John Osborne, Tennessee Williams, Albert Camus, Arthur Adamov, Harold Pinter, and Edward Albee. Reproduced here are two sets of excerpts that offer interesting points of comparison. The first are from Creators and Osborn’s Lock in August; the second from Creators and Albee’s Who’s Afraid of Virginia Woolf?

Which is Afraid of Virginia Woolf?

ADORP: Just tell me, since you’re confident so much already, is there some other word, some secret that terrifies you?—Have you no skeleton in the closet that you’re hiding from yourself?—A few years ago, for example, you said you had a child that you sent away. Why isn’t the child with you?

ADORP: My wife wanted it like this.

ADORP: Because when it got to be three years old it began to look like him, (not) further back?

ADORP: Ah! Have you seen the former husband?

ADORP: No, never! I caught a brief glimpse once of a bad photograph, but I couldn’t see any similarity.

ADORP: Well, a photograph never shows much of a likeness, and he could have changed since then. Anyway, I’m sure it didn’t scare any suspicions to you?

ADORP: Not at all. The child was born a year after our wedding and the husband was travelling when I first met Tekla here—it was right here at the beach—this very room, in fact. That’s why we come here every summer.

ADORP: Then you couldn’t possibly have any suspicions. Nor need you have, either, for the children of a remarried widow will often resemble the dead husband. It’s disconcerting, of course, but that’s why they used to born widows in India, as you know.

ATORP: Am I the father of a child by you?

MARTHA: You’re the father of a child by me.

ADORP: I thought you said you had a child by me.

ADORP: I thought you said you had a child by me.

MARTHA: I had a child by you.

ADORP: The child by you?

MARTHA: Yes.

ADORP: The child by you?

MARTHA: Yes.

ADORP: The child by you?

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ADORP: The child by you?

MARTHA: Yes.

ADORP: The child by you?
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The next time you visit your branch you might go over and say hello to your “Marjorie.” But on second thought she’ll probably come up to you first.

Look Back in Anger

JIMMY: (chiding at her anxious face) You're beautiful. A beautiful grey-eyed siren. (She nods suspiciously. Jimmy: Nothing more, my dear.)

ADOLF: I know, dear. (He stands, his arms around her neck.)

ALISON: Wonderful and beautiful. (She jumps up and down excitedly, making little “purr” gestures.)

JIMMY: (to the lady) That's a cheetah squirrel.

ALISON: (to the lady) You're a cheetah squirrel.

Look Back in Anger (A Scene from a play written by Tennessee Williams)

Strindberg's Legacy

During his lifetime, Strindberg was often a controversial figure whose works provoked shock, outrage, and anger in his playgoers, publishers, critics, and audiences. He found powerful allies among progressive critics and fellow artists, but for most of his life genuine popular success eluded him, as did acceptance by the literary establishment. The Swedish Academy never invited him to join its ranks, nor was he ever a serious contender for the Nobel Prize, first given in 1901, eleven years before his death.

Today, Strindberg is acknowledged as a major dramatist and a profound influence on the modern theater. In 1906, in his Nobel Prize acceptance speech, Eugene O'Neill called Strindberg "the greatest genius of all modern dramatists..." I was reading his plays...that, above all else, first gave me the vision of what modern drama could be, and first inspired me with the urge to write for the theater myself. If there is anything of lasting worth in my work, it is due to that original impulse from him, which has continued as my inspiration ever since then."

In one way or another, Strindberg has been an influential figure for a number of outstanding postwar playwrights, among them Jean-Paul Sartre, John Osborne, Tennessee Williams, Albert Camus, Arthur Adamov, Harold Pinter, and Edward Albee. Reproduced here are two sets of excerpts that offer interesting points of comparison. The first are from Creators and Other's "Look Back in Anger" the second from Creators and Albee's "Who's Afraid of Virginia Woolf?"
A Man Ahead of His Time

Sketch by A.C.T. Scenic Artist D.L. Campbell

WHO'S WHO

WILLIAM CONVERSE ROBERTS has had a deeper involvement in the performing arts than any other American director except Bock and Harnick. He was a member of the early American Repertory Theatre in Cambridge, Massachusetts, at the New York Shakespeare Festival, and the American Repertory Theatre in New York City. During the period from 1964 to 1986 he was a director of several theatres in New York City.

The Deep Male

We see more and more passivity in men, but also more and more naivete. The naive man feels a pride in being attacked. If his wife or girlfriend is afraid, he feels that she is "cheezeball." He is a "brute," but he doesn't fight back, but, just takes it. He opens his shirt so that he can see more clearly where to put the lances. He ends with three or four javelins sticking out of his body, and blood running all over the floor.

He feels, as heashes attacks, that he is doing the brave and advanced thing, he will surely be able to recover somewhere in isolation. A woman, so mysterious and superior, has given him some attention. To be attacked by someone you love—what could be more wonderful...

The naive man will lose what is most precious to him because of a lack of boundaries. Unaware of boundaries, he does not develop a good container for his emotions.

JOAN McBURNEY is pleased to be making her A.C.T. debut and returning to the Bay Area. Previous Bay Area appearances include her portrayal of Ann Whitefield in Miss and Superwoman at Berkeley Repertory Theatre, for which she won the Bay Area Theatre Critics Circle Award for best actress. Other theater credits include Josie in Moon for the Misbegotten at the Philadelphia Drama Guild, Eleven in Twelve in Boston's Huntington Theatrical Company, and Rachel in Children of the Music, all in New York City. She is currently associated with the Mark Taper Forum in Los Angeles, where she was seen in Miss Evers' Boys and Venus in Violetteannée's Theatrical Play. During five seasons at South Coast Repertory, her roles included Tyre in Eury, Jack in The Rolling Stone, Signor Henric in Other Willie Dropped, and Frederick the Great in The Struiskii of Frederick, among others. Off Broadway she appeared with Merryl Streep in Alice in Wonderland at the New York Shakespeare Festival. She has performed other leading roles for such national companies as the San Diego Shakespeare Festival, Seattle Repertory Theatre, Pacific Center of the Performing Arts, Los Angeles Theatre Center, and the Denver Center Theatre. Among his television and film credits are "The Robert Kennedy Story," "St. Elsewhere," "Hill Street Blues," "Madman," "Moonlighting," and "The Stepfather."
A Man Ahead of His Time

Sketch by C.C. Seiden-Prater D.L. Campbell

CREDITORS challenges us to re-evaluate what is frequently dismissed as Strindberg's misogyny. Strindberg was in fact fascinated by the nature of both male-female and male-male relationships, topics still of intense interest today. Exploring the dynamics of male companionship and "bonding" and the processes by which women are defined as the object of male desire, Creditor's reverberates with contemporary concerns.

At a time when gender roles and expectations are being re-evaluated and the parameters of interpersonal relationships redefined, as is evident in the collection of the so-called "masculine" movement with ongoing feminist concerns, Strindberg's moving portrayal of passion and crises, written a century ago, remains surprisingly contemporary. Below are excerpts from the writings of modern "experts" on masculinity and male-female communication that highlight the continuing relevance of Strindberg's quest to understand the mysteries of human interaction.

WOMAN vs. WOMAN

The secret men seldom tell, and often do not know (consciously) is the "expert" on masculinity and male-female communication that highlight the continuing relevance of Strindberg's quest to understand the mysteries of human interaction.

WILLIAM CONVERSE ROBERTS has had the pleasure of performing in many regional theaters across the country, including the Utah Shakespeare Festival, the Stage and Cinema Center, the Intermountain Playhouse, the Utah Shakespeare Festival, the Long Wharf Theatre, and the American Repertory Theatre in Cambridge, Massachusetts. At the New York Shakespeare Festival he enjoyed success as Berenice in Love's Labour's Lost, winning an Obie Award for outstanding performance, and Macbeth in Macbeth. He has also performed at Playwrights Horizons, the Manhattan Theatre Club, the Arts, and several other theaters in New York City. During the period from 1984 to 1986 he was featured in three film roles and produced by Horton Foote — 1979, On Valentine's Day, and Courtois — which later appeared in a collection of Forbes entitled "The Story of a Marriage." He has also been seen on television in "Spenser: For Hire," "The Equalizer," "L.A. Law," "Ozine Baseball," and for four years as Fred Dodd in "Days and Nights of Molly Dodd." Currently he is featured in NBC's "Reasonable Doubts.

LAWRENCE HECHT has performed in over thirty-five productions in his twenty years with A.C.T. A graduate of the University of San Francisco and A.C.T.'s Advanced Training Program, he has worked with John Collins, Bill Raitt, Allen Fletcher, and Ed Hastings. Hecht has also acted, directed, and served as Director of Actor Training for the Pacific Conservatory of the Performing Arts. He has performed with Berkeley Repertory Theatre, San Jose Repertory Company, Encore Theatre Company, and the San Francisco Theatre Project, where he teaches and recently directed Steven Berkoff's adaptation of Kafka's Metamorphosis.

WHO'S WHO

CHARLES LANIER was most recently seen at A.C.T. in the title role of Cymbeline, a role he has also filled at the Garden Grove Shakespeare Festival. He has previously appeared at A.C.T. as Mark in The Tempest, Steve Crandall in Broadway, Johnson in The Pillars of the Community, and Bill in The Odd Fellow. At Berkeley Repertory Theatre he has portrayed Underneath in Major Barbara, George in Who's Afraid of Virginia Woolf?, the Devil/Monster in Miss Saigon, and Judge Brack in Hedda Gabler. At the Mark Taper Forum in Los Angeles, he appeared as Dr. Douglas in Miss Evans' Bag and Yves in Adelaide Peacock's Adapted Play. During five seasons at South Coast Repertory, his roles included Drayton in Equus, Jack in The Ruling Class, Simon Hems in Otherwise Engaged, and Frederick the Great in The Swallows of Frederick, among others. Off Broadway he appeared with Merif Stroop in Alice in Concert at the New York Shakespeare Festival. He has performed other leading roles for such national companies as the San Diego Shakespeare Festival, Seattle Repertory Theatre, Pacific Center of the Performing Arts, The Los Angeles Theatre Center, and the Denver Center Theatre. Among his television and film credits are "The Robert Kennedy Story," "St. Elsewhere," "Hill Street Blues," "Madillac," "Moonlighting," and "The Stepfather.

JOAN McMAHON is pleased to be making her A.C.T. début and returning to the Bay Area. Her previous Bay Area appearances include her portrayal of Ann Whitefield in Miss Saigon and Supremacy at Berkeley Repertory Theatre, for which she won the Bay Area Theatre Critics Circle Award for best actress. Other theatre credits include Josie in Moon for the Misbegotten at the Philadelphia Drama Guild, Elixir in Handbag at Boston's Huntington Thea- ter Company, and Rachel in Reckless, Map in Painting Church, and Helen Raymond in the premiere of Peter in San Jose Repertory. After a season with the Actors Theatre of Louisville, she spent four seasons with the Williamsport Theatre Festival, where she performed as Ingrid in Peer Gynt and Molly in the premiere of Torn body of a Glittering Parrot. She has appeared in the
American Conservatory Theater

Paul Walsh (Translator) is a freelance dramaturg and translator and Assistant Professor of Theater Studies at Southern Methodist University's Meadows School of the Arts, where he teaches theater history and dramaturgy and the classics of the theater. He serves on the steering board of the National Theater Translation Fund and past regional director of the Literary Managers and Dramaturgs of the Americas. His translation of Oedipus was produced in 1992 in New York by C Sipioriyuk Ltd. The Classic Stage Company and in Dallas by the Kitchen Dog Theater. Other translations for productions include Brecht's Purple Room and his Chekhov's Mati for Teatro La Juna Lune in Minneapolis, Metropolis for the Whale Dreamers and The Little Bear for Actors' Showcase in the Winnipeg Art Gallery, Strindberg's Ghost Sonata for Intrepid Theater Productions in San Diego, and Strindberg's The Pellin and The Stronger for the Glenn Morris Studio Theater in Toronto. Walsh has worked as dramaturg for a number of productions with Teatro La Juna Lune, including the company-created Chichlid's Paradise and 1769, as well as Peter Barnes' Red Noise. He has also worked with the Undermain Theater and Moving Target Theater in Dallas; the Guthrie Theater Lab, Midwest Playwrights' Den, and Theater in the Round in Minneapolis; Another Stage, Nemo Productions, and the Hart House Theater in Toronto and Andra Eaux at Moderna Museet in Stockholm. Walsh holds a doctoral degree from the Graduate Centre for the Study of Drama at the University of Toronto. He has published articles in Red-Interpreting Brecht, Strindberg's Drama, Schindler's Neighbors, Slavonic-Canadian Studies, Eccentric, Contemporary, Literary Criticism, Yearbook (1995 and 1996), and Canadian Theater Review, for which he served as special projects editor and book review editor.

Donald Eastman (Scenic Design) makes his A.C.T. debut with this production. Principal designer for New York's C SC Repertory Ltd., his work with Carey Perloff includes Phaedra: A Death, Any Number of Seagulls, Happy Days, Elektra, and Creelers. Other New York productions include Cuba! and His Teddy Bear with Robert D. Néo on Broadway, Jungle of Cities at the Public Theater, and productions for the New York Shakespeare Festival, Minato, Indonesia. He is the recipient of the 1986 Chicago Theatre Awards for his work on the world premier of In Perpetuity Perpetually in the Athenaeum at the Festival's Gala Opening and was producer of the California Shakespeare Festival for three seasons. He has also stage-managed at the San Francisco Shakespeare Festival, the Santa Fe Opera, and the San Francisco Theatre Company and is a member of the board of directors of the California Shakespeare Festival.

David Zucker Salz (Assistant Directoe) was the first time with A.C.T., is a lecturer in Humanities at Stanford University, where he is completing his Ph.D. in English. His research includes Stanford and Strindberg's Play and the Creditor Company. As A.C.T. Director he has directed at Stanford include The Two Roses, The Tempest, and Strindberg's Play with Fire. He is a company member of the Creditor Company and has directed A.C.T. in Berkeley, The Big Sleep, and Fire. He has also written articles in scholarly journals on acting theory and modern drama.

CREDITS

DIRECTIONS, DESIGNERS, AND STAFF

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true that many women are more comfortable using language to express support whereas men are more comfortable with language for guidance. However, research has shown that men are more likely to use language that is less confrontational and more assertive than that used by women. This is not necessarily a gender difference but rather a cultural difference. Women are more likely to use language that is more conversational and less direct, whereas men are more likely to use language that is more direct and assertive. This difference can be seen in the way that men and women communicate with each other, and it is important to recognize that these differences are not necessarily indicative of gender.
American Conservatory Theater


Welcome Home! Come see me at "Christmas Carol," opposite Jeff Daniels. Among her many television appearances are: "Simon and Simon," as appearances on "La Law," "Equal Justice," "Black Adder," "‘Til Death Do Us Part," "The New Adventures of Old Man River," and "Days and Nights of Molly Dodd." She recently completed her role as "Miss Ellis" in the second season of "The Good Wife." She has been a graduate of the Yale School of Drama and is the author of Chicago.

Before joining A.C.T. in 1967, DEBORAH SUSSMAN received a B.F.A. from Carnegie-Mellon University, where she was a finalist for the Pulitzer Prize for Drama. She then spent a year with the Theatre of Living Arts in Philadelphia. She taught in the A.C.T. Conservatory and played leading roles with the company until 1972, appearing in A.C.T.'s "Die Meistersinger," "Camino Real," "The Chairs," and "The Chairs." She is currently the resident designer for the San Francisco Bay Ballet and also holds the position of Costume Rental Supervisor for A.C.T.

MARY ANN FRANCIS (Costume Designer) is currently represented on Broadway by her work in "A Man of No Importance" and "The Full Monty" for the La Jolla Playhouse. She is very pleased to continue her association with the company of "Cryperfox," with whom she has collaborated on "Cryperfox," "Happy Days," "The Chairs," "A View from the Bridge," "The Chairs," "The Chairs," "The Chairs," and "The Chairs." She is currently a member of the board of directors of the California Shakespeare Festival.

DAVID ZUCKER SALZ (Assistant Direct- ing) worked for the first time with A.C.T. as a director in Humanities at Stanford University, where he is completing his Ph.D. in English Literature. He has directed at Stanford include "Miss Julie," "The Tempest," and "Shakespeare's Playing with Fire." He is a founding member of the Creole Theatre Company in Berkeley, where he directed "The Full Monty." He has also published articles in scholarly journals on acting theory and modern drama.

Paul Walsky (Translator) is a freelance dramaturg and translator. He has a background in the areas of drama and musical theater and has translated from the French, German, and Spanish. He is currently a member of the board of directors of the California Shakespeare Festival.

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NEWS FROM THE AMERICAN CONSERVATORY THEATER

Credits Owes a Debt of Gratitude

A.C.T.'s production of Othello is sponsored by Allan and Ruth Stein of San Francisco. As Chairman of the A.C.T. Board of Trustees, Stein says that he and his wife chose August Strindberg's drama as the recipient of their support because it is Carey Perloff's San Francisco directing debut as well as the inaugural production of her first season as A.C.T.'s Artistic Director.

"Last year," says Mr. Stein, "the company celebrated its twenty-fifth anniversary. This season is the start of our second quarter-century, the beginning of a new period in A.C.T.'s history, and I wanted very much to honor the milestone that this production represents."

The Steins' involvement with A.C.T. goes back more than two decades to the first spring production season in 1983, when Mr. Stein accepted the invitation of Cyril Magini and Alan Becker to join them on the old California Association for A.C.T. board. In addition to his duties as Chairman of the current Board of Trustees, Mr. Stein also serves on the Museum of Modern Art board, of which he is a past president. He is a General Partner and the Director of Investment Banking of Montgomery Securities, where he has also been a member of the Executive Committee since 1982. He has served as the Secretary of the Business and Transportation Agency for the State of California, and was Associate Dean of Executive Education at U.C. Berkeley's Business School. He is also the founding chairman of Bridge Housing, a nonprofit company formed to provide affordable housing.

As head of the capital campaign to raise $24 million for the restoration and reopening of the Geary Theater, Stein has been working closely with Perloff to set major fundraising undertakings. "Carey has the vision and the ability to articulate it," Mr. Stein says, "and she's developed a lot of support in the community already. I believe that the percentage of subscription renewals that we've had this year, which is the highest in the company's history, is a strong indication of that support and people's faith in what Carey can do for A.C.T."

A.C.T. Harvests a New Crop of Talent

A.C.T. announces the selection of seven stellar performers from the Conservatory Advanced Training Program's thirty-one-member 1992 graduating class for this season's Professional Theater Internship Program. Admission to this one-year program is by invitation only, and is dependent on the casting needs of the A.C.T. acting company and the repertory season. The program provides Advanced Training to graduates of conservatories with varying levels of experience and professional performance experience. In classical and contemporary styles, including advanced training in classical theater and ensemble acting skills, the program offers participants the opportunity to obtain hands-on experience by performing on the mainstage as part of the A.C.T. professional company, and in most cases the students receive Actors' Equity Association Professional Theater Internship contracts. Qualified participants may also elect to work toward a Master of Fine Arts in Acting degree as part of the program, since A.C.T. is the only independent theater company in the country accredited to award the degree.

We are proud to introduce A.C.T.'s 1992-93 Professional Theater Interns:

J. Todd Adams, originally from Highland, Utah, received his B.A. in English from Brigham Young University. He is this year's recipient of the 1992 Peninsula Children's Theater Association Fellowship Award. Last year he appeared in A.C.T.'s mainstage production of Othello, starring Kevin Quinney, and in his roles in the A.C.T. studio productions included Mr. Malone in The Hot L Baltimore, Frederick in Piranesi of Penzance, and Horace in Shakespeare's Henry IV, Part 1. Adams returns to A.C.T. this season from a summer with the Utah Shakespeare Festival.

Charla Cabot first came to A.C.T. to participate in the Conservatory's Summer Training Congregation after graduating from the University of the Pacific and studying music at the Guildhall School of Music in London. Last spring she appeared in scenes from Capitan Frail's of the Horse Marion at a benefit for the San Francisco Performing Arts Library and Museum, and she spent this past summer at the Colorado Shakespeare Festival. At A.C.T., she has appeared in Cymbeline, sung in the A.C.T. Christmas Concert for two seasons, and rendered several unique performances in audio productions, including portrayals of King Henry in Henry IV, Part 1, Marian Guy in Angels Fall, and the deliciously deacon Jenny Doris in Beech's The Threepenny Opera as part of last spring's production of The Recession Operas.

Andrew DeAngelo was also introduced to A.C.T. by the Summer Training Congregation, after he graduated with a B.F.A. in Theater from Chapman College. His A.C.T. studio production roles included Young in Angels Fall, the Mayor General in Pirates of Penzance, Richard II in Henry IV, Part 1, and Justice Smith in The Recession Operas.

Brad DePlanche returns to A.C.T. from a summer with the Utah Shakespeare Festival. In addition to graduating from the Conservatory's Advanced Training Program, he has also received dramatic training at the Interlochen Arts Academy, the American Academy of Dramatic Arts, South Coast Repertory, and the A.C.T. Summer Training Congregation. His A.C.T. studio production appearances included Fisher Doherty in Angels Fall, Bushmore in Puss in Boots, and Fitch in The Recession Operas.

Tracey Hoffman is a graduate of the University of Findlay, in Findlay, Ohio. Her film experience includes playing a maid in Forever Evil and a stint as a puppeteer for Columbia. Her A.C.T. studio roles included Lady Mabech in Much Ado, Oliver in A Christmas Carol, and Katisha in The Mikado, and Polly in The Recession Operas.

Cynthia Lynch journeyed west from Connecticut before obtaining her B.A. in English from Colorado College and joining the Conservatory Advanced Training Program. She appeared in A.C.T. studio productions of The Mount Builders (as Delia Eriksen), Pirates of Penzance (as Edith), The Winters Tale (as Paulina), and John Gay's The Beggar's Opera (as Jenny Diver), part of The Recession Operas.


To encourage these outstanding young actors on their admission to the program and welcomes them back for an exhilarating season.
NEWS FROM THE AMERICAN CONSERVATORY THEATER

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"Last year," says Mr. Stein, "the company celebrated its twenty-fifth anniversary. This season is the start of our second quarter-century, the beginning of a new period in A.C.T. history. Ruth and I wanted very much to honor the milestone that this production represents."

The Steins' involvement with A.C.T. goes back more than two decades to their last stay in San Francisco, when Mr. Stein accepted the invitation of Cyril Magin and Alan Becker to join them on the old California Association for A.C.T. board. In addition to his duties as Chairman of the current Board of Trustees, Mr. Stein also serves on the Museum of Modern Art board, of which he is a past president. He is a General Partner and the Director of Investment Banking of Montgomery Securities, where he has also been a member of the Executive Committee since 1982. He has served as the Secretary of the Business and Transportation Agency for the State of California, and was Associate Dean of Executive Education at U.C. Berkeley's Business School. He is also the founding chairman of Bridge Housing, a nonprofit company formed to provide affordable housing.

As head of the capital campaign to raise $24 million for the restoration and reopening of the Geary Theater, Stein has been working closely with Perloff to get major funding underway. "Carey has the vision and the ability to articulate it," Mr. Stein says, "and she developed a lot of support in the community already. I believe that the percentage of subscription renewals we've had this year, which is the highest in the company's history, is a strong indication of that support and people's faith in what Carey can do for A.C.T."

A.C.T. Harvests a New Crop of Talent

A.C.T. announces the selection of seventeen stellar performers from the Conservatory Advanced Training Program's thirty-one-member 1992 graduating class for this season's Professional Theater Internship Program. Admission to this one-year program is by invitation only and is dependent on the casting needs of the A.C.T. acting company and the repertory season. The program provides Advanced Training Program graduates an additional level of professional education that emphasizes rehearsal and performance in a wide variety of classical and contemporary styles, including advanced training in classical theater and ensemble acting skills. The program offers participants the opportunity to obtain hands-on experience by performing on the mainstage as part of the A.C.T. professional company, and in most cases the students receive Actors' Equity Association Professional Theater Internship contracts. Qualified participants may also elect to work toward a Master of Fine Arts in Acting degree as part of the program, since A.C.T. is the only independent theater company in the country accredited to award the degree.

We are proud to introduce A.C.T.'s 1992-93 Professional Theater Interns:

J. Todd Adams, originally from Highland, Utah, received his B.A. in English from Brigham Young University. He is this year's recipient of the 1992 Peninsula Children's Theater Association Fellowship Award. Last season he appeared in A.C.T.'s mainstage production of Oedipus Rex, and his roles in A.C.T. studio productions included Mr. More in The Hot L Baltimore, Frederick in Piranesi of Venice, and Horton in Shakespeare's Henry IV, Part 1. Adams returns to A.C.T. this season from a summer with the Utah Shakespearean Festival.

Charis Cabot first came to A.C.T. as an intern in the Conservatory's Summer Training Ecoincon after graduating from the University of the Pacific and studying music at the Guildhall School of Music in London. Last spring she appeared in a scene from Captain Ahab of the Marvellous at a benefit for the San Francisco Performing Arts Library and Museum, and she spent this past summer at the Colorado Shakespeare Festival. A.C.T. has appeared in Cyrano, sung in the A.C.T. Christmas Vest for two seasons, and represented several unique performances in studio productions, including portrayals of King Henry in Henry IV, Part 1, Marlon Brando in Angels in America, and the deceptively decent Jenny Diver in Brecht's The Threepenny Opera as part of last spring's production of The Revolutions. Bradd DePauw was also introduced to A.C.T. by the Summer Training Congress, after he graduated with a B.F.A. in Theater from Chapman College. His A.C.T. studio production roles included Rappo in Angels in America, the Major General in Piranesi, Richard II in Henry IV, Part 1, and Jasper Smith in The Revolutions. Brad DePauw returns to A.C.T. as a summer with the Utah Shakespearean Festival. In addition to graduating from the Advanced Training Program, he has received dramatic training at the Interlochen Arts Academy, the American Academy of Dramatic Arts, South Coast Repertory, and the A.C.T. Summer Training Congress. His A.C.T. studio production appearances included Fisher Docket in Angels in America, Buntshome in Piranesi, and Flich in The Revolutions. Tracey Huffman is a graduate of the University of Findlay, in Findlay, Ohio. Her film experience includes the lead role in Forever Evil, and a stint as a puppeteer for Gremlins. Her A.C.T. studio roles included Lady Macbeth in Macbeth, Ovire in 5th of July, Katisha in The Mikado, and Polly in The Revolutions. Cynthia Lynch journeyed west from Connecticut before obtaining her B.A. in English from Colorado College and joining the Advanced Training Program. She appeared in A.C.T. studio productions of The Mount Builders (as Della Eriksen), Piranesi of Venice (as Edith), The Winter's Tale (as Paulina), and John Gay's The Beggar's Opera (as Jenny Diver), part of The Revolutions. John Reynolds harnessed his B.A. from Colby College. At A.C.T. he has appeared as Mr. Katz in studio productions of The Hot L Baltimore, Grocer at the Silence, Leaves of Grass in The Winter's Tale, and Brown in The Revolutions. Cynthia Lynch enrolls these outstanding young actors on their admission to the program and welcomes them back for an exhilarating season.
In Memory of
Joseph M. Patterson
(1944-1992)

On April 11, 1992, services were held at Grace Cathedral in San Francisco to celebrate the life of Joseph M. Patterson, A.C.T.'s Director of Finance from 1987 until his death on March 30 this year. A.C.T. mourns the loss of this dear friend and colleague, who, in leaving us, took with him one of the national arts community's brightest minds and warmest hearts.

Over the course of his life, Joe dedicated much of his time and effort to his work in the performing arts. He began his career in 1966 as Business Manager of the Center Stage Theater in Baltimore. Later, he was the Subscription Director at Baltimore's Morris Mechanic Theater, and he was the General Manager of the Maryland Ballet from 1977 to 1978. After moving to San Francisco in 1978, he was named an NEA fellow in arts management at the San Francisco Ballet, and from 1978 until his arrival at A.C.T. he was Budget Administrator of the San Francisco Opera. As he moved through the worlds of opera, theater, and ballet, Joe developed a discerning, enthusiastic, and talented financial manager—along with a compassionate man with a wonderful sense of humor.

To honor Joe's memory, his friends and colleagues—among them Dianne Pirchard, A.C.T.'s General Manager; Christine Friedler, currently Development Director at the Mark Taper Forum and formerly A.C.T.'s Development Director; Samuel Lebovich, owner of Lebovich & Associates Catering; and Warren Taylor, Managing Director of the California Shakespeare Festival—have planned to establish the Joseph M. Patterson Fund, which will be the source of an endowment to an administrator in the performing arts each year. The Fund will seek nominations of arts administrators throughout the country who reflect the skills and sensibilities Joe exemplified and who, like Joe, have dedicated their careers to enabling performers to pursue artistic excellence by providing the top-quality administrative and financial management necessary to support their work. The award is unique in that it will be distributed nationally; while there are no other national award that recognizes the arts and contributions of arts administrators.

Joe's contributions to the arts, his colleagues, and the lives of the artists he assisted were many and varied. Joe often ventured as The Patron Saint of Hopeless Causes and The Uniting Hero of the Bottom Line,” remembers Friedler. Addi Pirchard, "We will be profoundly missed by those of us who are lucky enough to work with him or count ourselves among his friends. We want this Fund to ensure that his name and memory live on. We hope that it will serve as a symbol of our respect and affection for Joe and will enrich the lives of others who share his personal and professional values."

The founders of the Fund hope to raise more than $10,000 as an initial endowment that will generate sufficient interest income to yield the annual award. Gifts to the Joseph M. Patterson Fund should be directed to The San Francisco Foundation, 685 Market Street, San Francisco, 94102-0716. Contributions are tax-deductible donations should make checks payable to "The San Francisco Foundation and enclose a note indicating that the gift is to be restricted to the Patterson Fund.

Simply imagine an original watercolor was commissioned by A.C.T. for its 1988-89 Season of the Giants. This striking rendition of a flying eagle against the San Francisco Bay was created by noted artist Jean-Michel Piron. 18 x 24" color prints are available for purchase from the lobby for $15.

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To honor Joe’s memory, his friends and colleagues—among them Diane Pichard, A.C.T.’s General Manager; Christine Fiedler, currently Development Director at the Mark Taper Forum and formerly A.C.T.’s Development Director; Samuel Leibovich, owner of Leibovich & Associates Catering; and Maria A. O’Donnell, Managing Director of the California Shakespeare Festival—have arranged with The San Francisco Foundation to establish the Joseph M. Patterson Fund, which will be the source of an award to an administrator in the performing arts each year. The Fund will seek nominations of arts administrators throughout the country who reflect the skills and sensibilities Joe exemplified and who, like Joe, have dedicated their careers to enabling performers to pursue artistic excellence by providing the top-quality administrative and financial management necessary to support their work. The award is unique in that it will be distributed nationally—while there are a number of nationwide arts-related honors, there is no other national award that recognizes the merits and contributions of arts administrators.

Joe’s contributions to the arts, his colleagues, and the lives of the artists he assisted were many and varied. “Joe often emerged as The Patron Saint of Hopeless Cushions and ‘The Unlamented Hero of the Bottom Line,’” remembers Fiedler. Adds Pichard, “He will be profoundly missed by those of us who were lucky enough to work with him or count ourselves among his friends. We want this Fund to ensure that his name and memory live on. We hope that it will serve as a symbol of our respect and affection for Joe and will enrich the lives of others who share his personal and professional values.”

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FOR YOUR INFORMATION

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

BOX OFFICE INFORMATION
A.C.T.'s Central Box Office
Location: 450 Geary Street at Mason, next to the Geary Theater, one block west of Union Square.
Box Office Hours: 10 a.m. - 9 p.m. Monday through Saturday, 10 a.m. - 6 p.m. Sunday and Monday.
Ticket Information/Change by Phone: (415) 749-2200. Use your Visa, MasterCard, or American Express card.
Box Offices at the Stage Door Theater, Marines Memorial Theatre, and Orpheum. For full-service box offices, call the Ticket Information/Change by Phone.

BASS A.C.T. tickets are available at all Bass/TM centers, including The Wharfhouse and Tower Records/Via.

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Ticket Prices
Presale:
Orchestra/Loge $30
Balcony $18
Gallery $16
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Orchestra/Loge $20
Balcony $18
Gallery $14
Friday/Saturday:
Orchestra/Loge $28
Balcony $26
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Group Discounts: For groups of 15 or more, call Linda Graham at (415) 346-3060 for special prices.

Latecomers: Latecomers will be seated at an appropriate interval.

Mailing List: Call 749-2200 to request advance notice of shows, events, and subscription information.

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

Discounts: Half-price tickets are frequently available on the day of performance at STARS on Union Square in San Francisco. Half-price students and seniors. Rush tickets are available at the box office 90 minutes prior to curtain. Matinee Senior Rush price is $5. All rush tickets are subject to availability, one ticket per valid ID.

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

Wheelchair Access: The Stage Door, Marines Memorial Theatre, and the Orpheum Theatre are accessible to persons in wheelchairs. The Speckman Hearing System is designed to provide clear, amplified sound anywhere in the auditorium. Headsets are available free of charge in the lobby before performances.

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

Smoking is not permitted in the auditorium. Deeper if you carry a pager, beeper, watch, or phone, please make sure that it is set to the “off” position while you are in the theater to avoid disturbing the performances. Alternatively, you may leave it with the House Manager along with your seat number, so you can be notified if you are called.

SPECIAL PROGRAMS
A.C.T. Prologues are presented before the Tuesday evening events in all productions, except A Christmas Carol, in the same theater as the evening’s play, from 5:30 p.m. to 6:45 p.m. Doors open at 6:00 p.m.

Post-performance Conversations: Informative after-show discussions concerning issues and ideas surrounding the evening’s play will occasionally be scheduled throughout the season. Evening programs will have special inserts describing the speaker and topics for that evening. The Conversations, moderated by A.C.T. Associate Artistic Director, are free of charge and are open to everyone. For information about upcoming Conversations, call 749-2200.

School Matinees: Matinees are offered at 1:00 p.m. to elementary, secondary, and college groups. Thesaurs of students attend these performances each season. Tickets are specially priced at just $5. For more information, please call Jane Terry Student Matinee Coordinator, at 749-2200.

Conservation: The A.C.T. conservatory offers classes, training, and advanced theater study for adults. Its Young Conservation program offers training for students between the ages of 6 and 18. Call 749-2200 for more information.

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From Peak to Playa

The Natural Splendors of Mexico

progress is a sort of coming to Morelia, arguably the grandest Spanish colonial town in Mexico, designated by UNESCO as a World Heritage Site, and situated at a lofty six thousand feet above sea level.

The vastly improved Highway 120 from Morelia to the nearby ancient mountain village of Tzintzuntzan is now a four-lane highway. This advance eliminates your basic Mexican concept of a "civilian" grand prix safely reducing the driving time in half en route through grazing lands and pine forests to The Place of Temples, sacred to the Tarascan Indians its original inhabitants.

Morelia, capital of Michoacan State (its name, like Michigan, derives from the Indian phrase Great Waters), has managed to preserve an earlier lifestyle materially aided by city ordinances that mandate colonias of six stone construction. In another cosmic charge, the Spanish/French chateau, Villa Montana standing majestically on the hill above Morelia, has added television and direct-dial telephones to its rooms. These amenities might not be noteworthy other than the fact that one of the most beautiful inns in Mexico has been changed times and the perceived needs of American tourists to whom the marquises, que tu, monsieur, sunece rancheros and landowners are simply not known.

To the manor born, the owners Count Philippe and Countess Eva de Reiset have created a baronial forty-room hideaway with butlers, maid service, and tiled steps of a sculpture garden, enlivened with bougainvillea, jacaranda, orchids and forsythia. A breezy cafe is framed by "dancing" cypress trees. Rooms are furnished with priceless Mexican antiques - ornate mirrors, huge credenzas, iron candlesticks, an occasional Madona, and now on a contemporary note, a jacuzzi in the Presidential suite. Needless to say, the mountain-top location makes air conditioning unnecessary.

What makes this place so remarkable is that Villa Montana is only thirty years old and is the creation of a Connecticut Yankee, Raymond J. Cote. This couple to central Mexico asked master builder Arnoldo Caesar to create a hotel that would seem to be at least five hundred years old using aged timbers, lace ironwork and hand-cut local pink stone.

The craft work and atmosphere of Villa Montana matches in spirit the ambiance of nearby Morelia created by the will of an indomitable and remarkable priest, Bishop Vasco de Quiroga.

The good life arrived in 1540, at the height of the Spanish monarchy to assume the role of protector of the Tarascan Indians who had been devastated by the conquistadors and almost destroyed as a race but were never conquered. Among his lasting achievements was the creation of "cottages", industries. In order to assure each village a unique independence, Indians were taught noncompeting craft specialties such as wood carving, wood weaving and pottery making - master skills which continue to this day and which make a traez of the so-called "folk art" in sale to tourists in Mexico City.

The Casa de los Arriusales, located in what once was the Convent of San Francisco, has elaborate displays of this handywork where each village has its own exhibit room. On the upper floor there are endless supplies of lacquers from Uruapan; copperware from Santa Clara del Cobre; guitars from Paracho; green pottery from Patzcuaro; brown pottery from Tzintzuntzan, and "cartoon" figures from Omacingo, chair making from Opepeo, and woven reeds and textiles from Tzintzuntzan. There's shell jewelry, straw-work and woodwork - toys and souvenirs souvenirs by the dozen.

The peasant residential town has four hundred foot towers and an old mill of architectural styles summed up as "Mexican Baroque." The residence is composed of three leather and wood doors, leading to a majestic interior with a great four thousand-six hundred-pipe organ. A smaller instrument is pressed into service for daily devotions.

The main altar, dominated by a tall dome, is a copy of St. Peter's in Rome albeit without columns, and has a reliquary dedicated to the sacred heart of Jesus - a silver and gold masterwork weighing eight hundred kilos and fifty

by J. Herbert Silverman

J. Herbert Silverman is travel editor of Ehebnews and contributes regularly to Wine & Spirits.
On Travel

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A statue of San Jorge (St. George) with sword protects the menagerie of stone animal carvings scattered on the brick steps of a sculpture garden, enlivened with bougainvillea, jacaranda, orchids and foxtail ferns. A breezy court is framed by "dancing" cypress trees. Rooms are furnished with priceless Mexican antiques - ornate mirrors, huge credenzas, iron candlesticks, an occasional Madonna, and now on a contemporary note, a jacuzzi in the Presidential suite.

Needless to say, the mountain-top location makes air conditioning unnecessary. What makes this place so remarkable is that Villa Montaña is only thirty years old and is the creation of a Connecticut Yankee, Raymond J. Cote. This inspired to central Mexico asked master builder Arnoldo Caesar to create a hotel that would seem to be at least five hundred years old using aged timbers, lacy ironwork and hand-cut local pink stone.

The craftwork and atmosphere of Villa Montaña matches in spirit the ambience of nearby Morelia created by the will of an indomitable and remarkable priest, Bishop Vasco de Quiroga.

The good father arrived in 1540, at the height of the Spanish monarchy to assume the role of protector of the Tarascan Indians who had been devastated by the conquistadors and almost destroyed as a race but were never conquered. Among his lasting achievements was the creation of "cotzage" industries. In order to assure each village a unique independence, Indians were taught non-competing craft specialities such as wood carving, wool weaving and pottery making - master skills which continue to this day and which make a treasure of the so-called "folk art" in sale to tourists in Mexico City.

The Casa de las Artesanas, located in what once was the Cortez of San Francisco, has elaborate displays of this handiwork where each village has its own exhibit room. On the upper floor there are endless supplies of lacquerware from Uruapan; copperware from Santa Clara del Cobre; guitars from Paracho; green pottery from Patzcuaro; brown pottery from Tlachichuca - cement "carton" figures from Ocumicho, chair making from Opocho, and woven reeds and textiles from Enequiguaneo. There's shell jewelry, straw-work and woodwork - toys and souvenirs by the dozen.

The residential quarter has two hundred-foot towers and an odd mix of architectural styles summed up as "Mexican Banque." The entrance is composed of three leather and wood doors, leading to a majestic interior with a great four thousand sixty-six pipe organ. A smaller instrument is pressed into service for daily devotions.

The main altar, dominated by a tilted dome, is a copy of St. Peter's in Rome albeit without columns, and has a reliquary dedicated to the sacred heart of Jesus - a silver and gold masterwork weighing eight hundred kilos and fifty-three meters high.

The church is located on the Plaza de Armas, the local zócalo (square) known also as the Plaza de los Martires (Martyrs), a reminder of rebel priests executed here. They had participated in the revolt against Spanish domination in 1810 when the Mexican revolution was born.

In contrast, the Church of Our Lady in a more squalid neighborhood, glittering with gold-leaf and a curved ceiling railing, is scenes of proselytizing Franciscans who brought Christianity to the Indians.

The Palacio Clavijero, a former Jesuit seminary, is a handsome edifice designed in pure Castillian style. It was named for Francisco Javier Clavijero, a brilliant Jesuit educator.

The prelate was highly recognized for his scientific achievements and his literacy in Latin, Greek and Hebrew as well as the Indian languages, Nahautl and Otomi. Today appropriately, the Palacio serves as tourist headquarters for the city. Morelia is also the site of an old convent, Santa Rosa, the first music school in the Americas with the courtyard still resonating with the sounds of students practicing on their guitars. This is also the home of a children's choir which has been compared favorably to the Vienna Boys Choir.

Restoration in Morelia doesn't stop at homes and seminaries. The Bancorner

by J. Herbert Silverman

Savoire

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Savoire is just minutes from the Historic Plaza. Savoire is right across the street from our sister restaurant, The Steak House.
clothes, palm and papyrus plants shading a blue pool and a cuisine which highlights a local delicacy, pesado blanco de Pálezaco (white fish) along with trucha a la Petrela (trout seasoned with dried mustard), a selection of masked iguanas (pasta), and cornellos with a sauce melanchon. The wine list is notable.

The Finca de las Mercedes (Lienz Guzmán No. 47) is Mexican country cooking at its best, with a specialty white fish as well as plantation chicken, grilled shrimp, and a wonderful crepes de zanahoria. It's all served in the hacienda atmosphere of a palm tree-framed courtyard decked with its relief Indian art, olive oil tubs and antique Mexican furniture.

No modern technology here, a seventy-five-year-old National Cash Register from Dayton, Ohio, totals your bill and if you need a receipt, it's hand-written.

The picturesque drive from Morelia to the aforementioned thirteen-mile-long Lake Pátzcuaro more than seven thousand feet above sea level, is at its spectacular best when the route curves across a massive hydroelectric dam.

The village of Pálezaco, near the lake, was the birthplace of a revolutionary heroine, Gertrudis Bocanegra, executed by a firing squad for her support of Mexican independence. She is remembered in a town which seems as the marketplace. A village church here has been converted into a library and contains a painting of Kordina, daughter of a resident Taranana Indian noble family. She was believed to be the first Indian woman ever to mount a horse, when she rode off to find allies to fight the Spanish conqueror, Núñez de Guzmán, whose remains were later repaired by Bishop de Guzmán. Pálezaco was the capital of the mysterious Purépecha Indians who buried their bodies in the thirteenth century. Their graves were never linked to any other peoples of the Americas, and then wiped out by conquistadors.

Interestingly enough, their tongue contained no swear words. Those were later added by the Spanish.

Among the historical monuments here is the giant statue of Father José Morelos, a revolutionary leader, standing proudly on Juárez Island in the middle of the lake, who gave his name to the state capital formerly called Val-udolid, its namesake city in Spain.

Normally Pálezaco is a sleepy "tourist" village of about three thousand souls but every November 2nd, the Day of the Dead Festival, it draws hundreds of artists from all over Mexico to its plazas, streets and alleys. The artful visiters add an infinite number of craft choises to the existing shops. The festival itself, ends a night-long vigil remembering the souls of the deceased but is actaully a cheerful and slightly rowdy revelry. Some of the best handicrafts are located in the two hundred-year-old Casa rooms surrounding a floured-filled patio.

The comparison shows such exhibits as a huge kitchen with a central cook stove and an artifact later it be a pirate's hair, or a piece that resembles the stoneworking utensils are conveniently mounted on the wall. The kitchen was the centerpiece of early Mexican homes, and this example is a favorite.”

Pálezaco has a colonial-style hotel, Los Escudos, owned by a lyrically named proprietor, J. Encarnación Belén Porcia de León. The hotel is shaded by a walled-in, banyan tree with a variety of rooms some with wood-burning fireplaces. Ambiance is pure Mexican villageistic elegance, including balconied windows overlooking the square.

At Ticatitlán, the main street is lined with well-managed shops selling delicate brown pottery. In this eclectic grouping, there are two colonial cane chairs like Quirico and Tecoico featuring humorous wicker fish and birds as well as "killing" elaborately carved masks and animal figures made from cocoman wood.

The sixteenth century monastery and church has a courtyard large enough to contain the Super Bowl stadium. In this case however, instead of olive trees brought here under special dispensation in the early 1700's when Spain forbade the export of this fruit.

A two-hour drive from Morelia northwesterly to Encontrado Montes, in the state of Querétaro, reminds a visitor that Mexico, (land of the aquarists), that cheerful blend of tequila, orange liquor and lime juice that you want an extra orange juice to take back to your room, just wander over to the kitchen where a cheerful staff will quickly grant your request.

Under the ownership of Helmuth W. Leins, a Munich-born engineer turned hotelier who arrived here in 1969 on a six-seater "beach" airplane and learned his Spanish from bricklayers building the foundations, the hotel publishes one of the most candid in-house guides to a resort. In its pages one can find instructions on dining. "Mints are a diplomatic compromise between the North American desire to dine fairly early and the Mexican predilection for waiting until just before dark before enjoying a meal."

And on a welcome pacific note, "We play music over the system in the bar and restaurant and to be honest, we like clas-
Come hear the music play!

Tunis OPERA CAFE

Our talented singing servers will entertain you nightly singing opera, show tunes, and jazz while you enjoy N.Y. style sandwiches, bold salads, pasta, fresh fish, beef and chicken dishes. Come in after the show for a a light, Max's specials! Try our chocolate peanut butter pie!

Max's Opera Cafe
Lunch, Dinner and Late Night 601 Van Ness (at Golden Gate) in Opera Plaza 771-7301
While the Lexus ES300 sports sedan won't eliminate traffic, it will help you negotiate it more smoothly. The ES300, with its anti-lock braking system (ABS), makes driving more secure. It might not be the most exciting car on the market, but it offers a comfortable and reliable driving experience. Its 3.0-liter, 24-valve V6 engine provides enough power for most situations, and its nimble handling, with progressive power steering and rack-and-pinion steering, is easy to control. The ES300 is a well-rounded car that can handle both city and highway driving. If you're looking for a car that offers reliability, comfort, and a smooth ride, the Lexus ES300 is a great choice.
sical the best (Mozart entertainments nightly in the restaurant). Don’t expect to hear Concrete Bloom or Dave Lee Roth.”

Cuisine is international with a guest “mix” of Americans, Europeans and Mexicans. Steaks are flown in from the states, vegetables come from Mexico City and the seafood is fresh and local.

While most guests seem content to while away their time at the bar or beach, master potter Pachito from the village of San Juan near Ixtapa who sells his wares at a tiny beachfront stall, also instructs guests on how to paint their own pottery. For only a few pesos, aspiring potter can create masterpieces of fine pottery while enjoying a margarita.

A new hotel nearly, the luxury Casa Que Canta (The House That Sings) is a thatched-roof showcase built of brown cement and native stone. The architecture and interior are reminiscent of the great Barcelona architect, Gaudi, in its imagery. No two suites are alike, the furniture, handpainted and handcrafted from Michoacan and the remainder of the furnishings are colonial antiques.

Ixtapa offers snorkeling, windsurfing, water skiing, tennis, and golf at nearby Robert Trent Jones course.

If deep-sea fishing or diving is your sport of choice, take a small outboard called a panga across the harbor to Las Gatas.

Here Jean Claude “Carlo” Durand, a former Mexico City businessman turned beachcomber, is owner and dive master of a rustic and highly successful beachfront dive shop. Divers can venture into one hundred-five fathom canyons or narrows can have an exotic experience spotting coral reef fish ranging from delicate nudibranchs, sea horses, yellow barrier fish and Cortez angelfish to the Mexican yellow “jollibee.”

Or charter one of Amado Bustos’ fishing vessels for one hundred-twenty dollars for six to seven hours and set out for yellow tuna, mako, marlin or sailfish.

Fishermen can tell Amado or any other skipper if they want “catch and release.” Seventy percent of the fish are being released. A “Tag-and-Release” program is also catching on and recently a marlin tagged here showed up in Australia.

If you keep your catch for dinner (like a tuna, dorado, swordfish or roosterfish), the crew will filet it and you can take it to a restaurant such as Casa Elvira or La Mesa del Capitan in the center of Ixtapa.

For Mexican cuisine at its most authentic try guachimontes (red snapper) at Sirena Gorda (The Fat Siren) or owooro (giant shrimp) from the kitchen in Camanias on the beach.

It must be remembered that in the mid-B30s, Ixtapa was a frontier village only three square blocks surrounded by coconut palms with a dirt road leading from its beach to an airstrip.

Wrote historian Ithil Anikov Cowan, Ixtapa only a short cab ride away from Zihuatanejo, is the result of a planning decision by the Mexican Central Bank to take advantage of the economic value of tourism. A computer model was used to select new sites for development. Carmun was chosen on the east coast, Ixtapa and Zihuatanejo on the Pacific.

The choice was fictitious, and Ixtapa has become a happy success - elegant, clean, safe, and lined with world-class hotels along Palmar Beach.

Possibly the most striking of the sleek hotels such as the Krystal, Omni and Sheraton Resort on Palmar Beach is the monumental Westin. The pyramid Holydays, reached by a winding stone approach, is the only hotel on a secluded hillside above the sun-soaked beach with diving and snorkeling at hand.

The architecture verges on the stark, but the views of the sea framed by open walls are a triumph of resort design.

The Westin lobby is on the eighteenth floor and one takes an elevator down to a private beach.

Or walk through a tropical forest through aqueducts to a series of pools located at the base of the hotel along the seashore.

This resort hotel is at the beginning of the carefully landscaped Ixtapa Boulevard lined with handicraft shops, art galleries, restaurants and Glitzy all-night discos.

The Stouffer Presidente has the largest swimming pool in Ixtapa conveniently located on Playa Palmar with a lobby cooled by the prevailing winds and directly across from the main shopping area.

The Mercado de Artisanias Turisticos is located across the boulevard and has one hundred-fifty vendors selling an omnipresent array of silver crafts, leather goods, woven textiles and hand-embroidered apparel.

Saving grace in the future of Ixtapa is that the planning for the community has placed a “naj” on overdevelopment. All current hotels are limited in size proportionate to the total land area.

Under the controlled plan, an existing four hundred-thirty-acre marina will be expanded with the completion of three hundred-fifty more slips and a new Pisa Las Gacias Hotel is slated to open next year.[]

While the Lexus ES300 anti-lock braking system (ABS) sports sedans won’t eliminate traffic, it will help you negotiate traffic, why the ES300 garnered one of

Revise Your E.T.A.

ate your way through it. For swift Automobile Magazine’s 1992 All-acceleration: a 3.0-liter, 185-horsepower Stars awards in only its first year of production. Which, needless to say, is way ahead of schedule.

The ES300

rack-and-pinion steering. For stunning 4-speed, 3-channel stereo.

58

PERFORMING ARTS
En Route

The road between the vineyards must exist; the hilltop castles are closer than they look; the riverbank is the perfect place for a picnic; the undiscovered inn has reopened after extensive renovation, and the restaurant has been restored. The challenge is merely a matter of retrieving those delusions of the collective unconscious and turning them into reality.

In the driving segments of the dream, no one sees himself actually arriving at a foreign airport to claim a car ordered weeks earlier, a model bound to deliver in several essential respects from the vaguer mental picture. Chances are that several luxuries Americans take for granted will be absent, though the lack of them may not be noticed until the weather turns hot, colder and rainier, or until the driver encounters his first toll station, hardly anyone tries to turn on the radio until he’s finished with the wineries of the airport. Then too, the unconscious mind has a tendency to disregard mundane details, especially those that interfere with its pleasures. The word for this phenomenon is denial.

One of the things the unconscious knows is the fact that automatic transmission has never truly captured the European imagination. A patently twenty percent of European cars are provided with this luxury, considered both offensive and unsafe by the rest of the world. We Americans really understand that driving in Europe is still more of a sport than a chore. When commuting to work can be accomplished by public transportation or walking, the automobile becomes a machine for fun. The driver expects his car to supply excitement, exercise, and even soup of danger. That’s only reasonable when the cost of filling even a subcompact with gasoline is equal to a week’s rental fee in the United States. When a person has just watched one hundred-fifty-thousand dollars’ worth of a property’s value, he feels entitled to a run for his money. He wants a machine responsive to his every command—a car slave, as it were. This attitude contributes to the general dilapidation of rental cars abroad. You should not expect the example you’ve reserved to be in pristine condition. Chances are that it will show signs of maladjustment if not downright abuse. The machine is especially vulnerable when an American points out defects to the rental agent, who will be told that evidence of wear and tear is normal; implying that anything else is the opposite of normal—irrational or worse. In cultures where driving is a sport, cars are the equipment. They take a beating, like soccer balls. The highway police are regarded as referees and their decisions as negotiable. For a few months after suitcases became mandatory in Italy, motorists snapped up T-shirts with a dogfight stripe and the words “from shoulder to waist.” Though these have become collector’s items, a certain cavalier attitude persists.

One word: a romantic double-life phrase in French as well as the other Romance languages. Originally applied to war, politics or weather, it has been heavily adopted by those involved in the service industry. Knowing this can be comforting when you see your vehicle for the first time. No rental car on the lot will be in better condition. Complaints made will be treated as though you paid for the airfare instead of a windshield. With a tank full, doors that don’t leak and the windshield wipers in position, this is the service industry. In France, you can buy a brand-new rental car and sell it back to the company for an amount approximately the rental fee, but this alternative is not widely available, and usually involves returning the car to its place of purchase.

If you ask for a ride of the imported car you drive in America, you will be told that models with those sybaritic amenities are made for export only, designed for countries with poor air-quality and incompetent drivers. Unless you habitually drive a classic, you will find that after a few decades of use, the gear-shifting mechanism has disappeared. The engine is otherwise readable by squeezing a tennis ball between the hands while watching the kick indicator. This simple exercise, performed occasionally every few weeks before departure, can make all the difference between delight and discontent. Once having gotten away from the airport, the driving on the diagonal streets of the city, you will probably find yourself on the European version (not equivalent) of the freeway. On one thing, the freeway is not free, but surprisingly easily. Before venturing on it, changing bills into small denominations and coins is mandatory. There’s always a long line of curious foreigners waiting for the single change machine manned by an exasperated human, all watching wistfully as the locals zip by. Differing flip the flip into handy receptacles. As soon as the simultaneous roll-down of the window and the hook shot into the bucket on the left, you will have joined the vast club of people who are tossed three thousand miles away without a backward glance. Once out of the starting gate, you will see a variety of International Road Signs, which resemble mountain trails in the Pyrenees, much in the way the French language resembles Italian or Spanish. Many of these symbols tend to be both rustic and understated, the better to absorb them at high speeds. The triangle containing the Plein de noix; for example, indicates a sign of switchbacks of unpredictable length and severity. Naturally, there’s only room for a few spoils in this long. They’re a hint, not a prediction. As a general rule of thumb, add fifteen minutes to your estimated time of arrival for each kilometer on the squiggly; twenty if you’re within one hundred kilometers of an Alpine country. A country is also tunnel country. Faced with the enormous difficulty and expense of building roads around mountains, brilliant European engineers prefer to tunnel by Elaine Kendall

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En Route

The mud between the vineyards must exist; the hilltop castles are closer than they look; the riverbank is the perfect place for a picnic; the undiscovered inn has reopened after extensive renovation, and the ocean view has been restored from all major monuments. The challenge is merely a matter of retrieving those delights from the collective unconscious and turning them into reality.

In the driving segments of the dream, no one sees himself actually arriving at a foreign airport to claim the car ordered weeks earlier, a model bound to differ in several essential respects from the vague mental picture. Chances are that several luxuries Americans take for granted will be absent, the truth of them may not be noticed until the weather turns hot; colder and rainier, or until the driver encounters his first toll station. Hardly anyone tries to turn on the radio until he’s four blocks from the airport. Then too, the unconscious mind has a tendency to disregard mundane details, especially those that interfere with its pleasures. The word for this phenomenon is denial.

One of the things the unconscious ignores is the fact that automatic transmission has never truly captured the European imagination. A patently twenty percent of European cars are powered with this luxury, considered both offbeat and unsafe by the rest of the world. We Americans really understand that driving a car in Europe is still more of a sport than a chore. When commuting to work can be accomplished by public transportation or walking, the automobile becomes a machine for fun. The driver expects his car to supply excitement, exercise, and even a soup of danger. That’s only reasonable when the cost of filling even a subcompact with gasoline is equal to a week’s rental fee in the United States. When a person has just watched one hundred thousand dollars or the equivalent in francs gamble into the gas tank, he feels entitled to a run for his money. He wants a machine responsive to his every command—a car slave, as it were. This attitude contributes to the general dilapidation of rental cars abroad. You should not expect the example you’ve reserved to be in pristine condition. Chances are that it will show signs of maladministration if not downright abuse. The machine is especially vulnerable. When an American points out defects to the rental agent, he will be told that evidence of wear and tear is normal; implying that anything else is the opposite of normal—irrational or worse. In cultures where driving is a sport, cars are the equipment. They take a beating, like soccer balls. The highway police are regarded as referees and their decisions as negotiable. For a few months after suit slack begins to be mandatory, in Italy, motorists snapped up T-shirts with a diagonal stripe and undistinguishable shoulder to warn tourists that they have become collector’s items, a certain cavalier attitude persists.

The common non-English all-purpose phrase in French as well as the other Romance languages can be translated in only one way: ‘I love you’. Generally applied to war, politics or weather, it has been eagerly adopted by everyone involved in the automobile industry. Knowing this can be comforting when you see your vehicle for the first time. No other rental car on the lot will be in better condition. Complaints may extend only to a minor detail in the ashtray instead of Gauloises; with a trunk, there is a knack for this sort of detail: with a trunk, there is a knack for this sort of detail. The phrase containing the Pleasure, d’example, which signifies a switchback of unpredictable length and severity. Naturally, there’s only a one chance in a thousand to do this in the unlikely event that they are seen, at least not at a price. As a general rule, add fifteen minutes to your estimated arrival time for each of the hilltops; twenty if you’re within one hundred kilometers of an Alp. Squiggly country is also tunnel country. Paved with the hilly, winding roads around mountains, brilliant European engineers prefer to tunnel total unnecessary. Even the most seasoned travelers may imagine themselves alone in the Sistine Chapel or viewing the Parthenon in the sole company of a significant other, under a full moon. Dreamers tend to censor past experience or transform it into something more agreeable. Ask any psychiatrist.

When you’re stuck on an American freeway in rush hour, planning a flawless European holiday, the fantasy should be the diaphanous opposite of your present preoccupation, or what’s an imagination by Elaine Kendall

Elaine Kendall is an author, journalist and playwright who writes frequently on travel and the arts.

If you ask for a choice of the imported car you drive in America, you will be told that models with those snazzy amni-
ses are made for export only. Designed for countries with poor air-quality and incompetent drivers. Unless you habitually drive a classic, you will find that after a few decades of non-use, the gear-changing mechanisms have atrophied. They can however, be readily be strengthened by squeezing a tennis ball between the hands while watching the ride roses. This simple exercise, performed occasionally, can, for a few weeks before departure, can make all the difference between delight and distress.

Once having pulled away from the airport in the European version of the Eurotunnel, the freeway is not free, but surprisingly easy. Before venturing on it, changing bills into small denominations and coins is mandatory. There’s always a long line of incoming foreigners waiting for the single change man to be an oversubscribed phenomenon, all watching jealously as the locals zip through by flipping the fee into handy receptacles. As soon as you’re on the roads, the simultaneous roll-down of the window and the hook shot into the basket Van, you will only have joined the vast traffic of people who drive, in this case, thirty thousand mixed, without a backward glance.

Once out of the starting gate, you’ll see a variety of International Road Signs, which resemble something being sold at a Van market, and the little sign written in green: "Venezuela," in the word the French language resembles Italian or Spanish. Many of these symbols tend to be both succinct and understated, the better to absorb them at high speeds. The triangle containing the Pleasure, d’example, which signifies a switchback of unpredictable length and severity. Naturally, there’s only a one chance in a thousand to do this in the unlikely event that they are seen, at least not at a price. As a general rule, add fifteen minutes to your estimated arrival time for each of the hilltops; twenty if you’re within one hundred kilometers of an Alp. Squiggly country is also tunnel country. Paved with the hilly, winding roads around mountains, brilliant European engineers prefer to tunnel...
Fall Forward

A look ahead at what autumn has to offer

It’s been ten shopping years since the outdoor elevators, the multiple theaters, and the hundreds of shops started plusing thousands of people. The Beverly Center virtually changed the face of West Hollywood when it replaced the pony rides on Beverly Boulevard and La Cienega. Some were grumbling then, but its design and innovations have set a pace and standard for shopping centers all over the world.

On September 12, they’re celebrating with a festival of fashion, a siege of shopping, a gala of goodies. There will be fashion seminars, trunk shows, gourmet food tastings and special appearances.

Barbara Foley, former west coast fashion editor of Woman’s Wear Daily and B. is also editor of FashionX magazine and writes frequently for the Los Angeles Times magazine.

Leading the fashion pack will be New York designer Todd Oldham who recently won the Council of Fashion Designers of America award for Best Young Designer. He is designated an Artist in Residence and as such will interact with Otis School of Art and Design to guide and teach. His creativity and style will also be previewed in a fashion show.

Swimmewear Cowabunga! Ann Cole will also be on hand at Canyon Beachwear to review her fall cruise collection. Cheryl Schuman, responsible for the eyewear of practically everyone in the movies, will appear at Optometric Options for consultations. Joe Eber will offer his expertise at a hair seminar all about fall trends. Menswear designer William B. will show his fall collection at Traffic. Alice Moriente will create her handpainted lamps for

by Barbara Foley

OCTOBER 1992
under them. The tunnels vary in length and grade, but all are dark and narrow, guaranteed to produce the sensation of being dropped down a well and hauled up again, like something out of a 19th-century novel. On a drive from Florence to Nice for example, the hundreds of tunnels and the concomitant switching on and off of lights conditions the left ankle isometrically. In cars with a hand control, it is something to do the side accommodates the nerves of the eye. The tunnels are a series of carefully considered spotlights that make the driver's eyes adjust to the darkness and the light created by the next tunnel. The experience is both exhilarating and disorienting. It is a reminder that the European driver is generally on a route to pleasure of one sort or another. It is a hurray. Otherwise, he'd be using a secondary road. The authorities appreciate this fact, and speed limits are exceedingly generous, when they exist at all. You get what you pay for, and what the European driver is buying on toll roads is velocity.

A wino wine seldom encountered in the U.S. but immensely popular abroad consists of two triangular shapes within the red triangle. To the innocent, this symbol suggests turtles crossing, but it actually means dangerous, head-banging, axle-shattering bumps. Red triangles always signify trouble. Wine bottles, etc., are already drawn, has nothing to do with refreshment, but translates as an abruptly narrowing roadway. The red triangle containing an antler, perpendicularly black line warded of indiscriminate danger—peril too complex to be conveyed by anything more specific.

Signs with white symbols on a red ground are less threatening. Sneakers, have a square of chocolate, talk, try something on the radio. The striped design in this color scheme looks like a diagram in a cone, but means intense and unpredictable cross walks. The illustration of a dog holding a child by the hand indicates pedestrians exclusively, not pedestrians sometimes.

A bicycle is a command to stay away if you have an internal combustion engine. Bikes and cars never coexist. Each has its own particular niche, into which the other never penetrates.

Another aspect of the Continental turnpike that tends to disarm Americans is the paucity of perfectly understandable when you consider the antiquity of the major cities and the smallness of the most enchanting towns. Building an exit for a village of five hundred people is like clearing up a whole elephant for one sandwich. Shooting people off into the countryside is one thing, but shooting them out into the Siena Campi is another matter entirely. Exits are not only rare, but don't necessarily come in matched pairs. While there seem to be several hundred "posters" in the Periferique around Paris, other popular destinations often have none at all. Leave it to the French.

We're also inclined to forget that Europe has different rush hours: noon, three, and eight, to allow for the leisurely lunch and the late dinner. Stays for rest and food along the way are scarce because of the exalted place that food holds in Europe. The beautiful roads are designed to take you from one restaurant to another in the shortest possible time. One eats along the road only in dire emergencies; never by choice. In general, Europeans do not allow themselves to be caught on route at mealtimes, a precaution we should adopt once we're back home.

Once off the toll road, the gap between the driving dream and the driving reality begins to narrow. The vineyards and castles actually appear, and there are tasteful announcements of historic sites and alluring side trips. These are seldom in the immediate, or even the remote, vicinity. There is no point in putting up a sign if the subject is visible, so signs are often placed long before and after the place they advertise, which is either far away or already passed. This sensible system preserves the beauty of the landscape, controls crowding, and encourages the tourist's return to visit what he missed.

By far the favorite and most versatile continental seductive device is the arrow pointing in directions, which is to say everywhere. Of course, no single road can literally go everywhere, so this sign should be interpreted to mean that more signs will follow, and with any luck at all, one of them might be more specific and actually point towards your particular destination, if that isn't beyond the sign's personal range. In Europe, cities, towns and villages are so close together that putting the next fifty kilometer's worth of civilization on a board would mean print too small to read. If you've picked the right general direction from the map of towns in between where you are and where you're going, your choice will appear in due time.

A list of points along the way, made the night before with map in hand, practically guarantees success. A magnifying glass is essential, because European city streets tend to change names without notice. In a twinkling, the Rue de la République can become the Boulevard of the 14th of July, or magically transform itself into the Place of the Fallen Martyrs, only to change back into République once the history lesson is over. Asking people encountered along the road is risky, particularly in France, where "right" is daub, and straight ahead is look dead, or "many rights." Without a fine ear for the language and a superb memory, verbal directions can be worse than none. In many American families, one member speaks and the other drives, meaning that the information is already garbled by the time it reaches the person behind the wheel. A subtler reason why asking for directions is dangerous is the vast breadth of the lost. The pedestrian wandering around are likely to be visitors like you, though their native language is probably not English. If they do happen to live there, they may not know the next town any better than Angelinos know Oxnard.

The closer you get to lunchtime, the worse your chances of finding a native on the street in any European city, and lunchtime is when the world's travelers need a rest. Since the streets are empty by 12:30 p.m., and the chefs remove their white hats promptly at 1:00 p.m. Starting early in the day helps, but if you really want your drive through Europe to match the dream, start early in the year.

Swimwear connoisseur Ann Cole will also be on hand at Canyon Beachwear to review her fall cruise collection. Cheryl Schuman, responsible for the appearance of practically everyone in the movies, will appear at Optometric Options for consultations. Jose Eber will offer his expertise at a hair seminar all about fall trends. Men's wear designer William B. will show his fall collection at Traffic. Alice Morrie will create her hand-painted lamps for

In Fashion

Fall Forward

A look ahead at what autumn has to offer.

It's been ten shopping years since the outdoor elevators, the multiple theaters, the hundreds of shops starting pleasing thousands of people. The Beverly Center virtually changed the face of West Hollywood when it replaced the pony rides on Beverly Boulevard and La Cienega. Some were grumbling then, but its design and innovations have set a pattern.

Leading the fashion pack will be New York designer Todd Oldham who recently won the Council of Fashion Designers of America award for Best Young Designer. He is designated as Artist in Residence and as such will interact with Otis School of Art and Design to guide and teach. His creativity and style will also be previewed in a fashion show.

Barbara Foley
public viewing at By Design. Even animals will be in the act at a pet fashion show at Beverly Pet Center. Nearly every store is involved so September 12 will be a day to be at The Beverly Center.

AN EYE FULL
Summer is not the only time to wear sunglasses. Bausch and Lomb report that ultraviolet protection is necessary year round because of the damage UV rays can do to corneas. Their new Ray-Ban collection of "Bewitching" sunglasses give a nod to Hollywood glamour in cat-eye and oval shapes with tortoise, black, and blond frames. According to a recent issue of Fortune magazine, Ray-Ban commands 40% of the world market in better sunglasses, so you'll be able to buy them at better stores everywhere.

A SECOND CHANCE
Charles of the Ritz believes everyone's skin deserves to act, feel, and look younger. Their new product, Timeless Essence, promises to renew skin without harsh acids or exfoliates. A compound called Methylpentyl Glutaconamide penetrates the upper epithelial layers to help free dead cells from the outer surface of the skin. Over a two-week period, European women saw fine lines reduce and an increase in their skin's translucency. Apply as a night cream. Awaken to more beautiful skin.

Speaking of Aging Skin
Dr. Howard Murad, a dermatologist, researcher, lecturer, and assistant clinical professor at UCLA, is the founder of Murad Skin Research Laboratories. He sought a product that would combine the best of modern science with nature to achieve results not normally found by using at-home skin care products. His magic ingredient is glycolic acid — a substance found naturally in sugar cane — which exfoliates through loosening the bond that holds dead cells together at the skin's surface. It is not a drug. It does not require a prescription. It does not have any of the harsh side-effects often associated with Retin-A, yet it helps to lessen fine lines, smooth the texture of skin, help in managing acne, and lighten hyperpigmentation (age spots). For more information and where to buy, call 1-800-242-1105.

TO THE MAX
Brown tones are big in makeup for fall and Max Factor makes a strong statement about these colors for eyes. They say that warm shades of sienna, mahogany and brown will enhance the features of every woman regardless of coloring or age. Makeup artists at fashion shoots have known this for a while. Now Max Factor makes it available for fall in eyeshadow, their 200 Calico Mascara in dark chocolate, and ultra-thin eyeliner in their two new shades of sienna and mahogany.

You've Always Looked Good in Black. It's a color that's the very soul of sophistication and style. One that's quite appropriate for the latest Mazda Miata. A car whose technical sophistication has drawn rave reviews. And whose style has been hailed as classic in its own right. As with every Miata, the thrills are built in. You'll cut and thrust in city traffic or carve up a mountain highway with equal skill, all accompanied by the throaty growl of a tuned exhaust. The scent of leather and the exhilaration of top-down driving make the sports car experience complete.

So whether you're out for a day in the country or a night at the opera, you'll find this Miata well-suited to the occasion.

THE MAZDA MIATA
Namada "92 All Star" by Automobile Magazine and one of the "Ten Best Cars" by Car and Driver. The Miata Miata comes with a tin interior and leather seats, and available BBS® alloy wheels. Plus a 36-month/50,000-mile, no-depreciable warranty. See dealer for limited-warranty details. To arrange for a formal introduction, simply call 1-800-639-1003.

London Theatre Week
WithCrop ROBERT WINDDELLER November 22-29, 1992
Two World Premieres, including Alan Bares in Stages, by David Storey; Dianne Coven and Jones in R. Strauss' Die Fraw Ohne Schatten at Covent Garden; Sightsaving; Shakespeare: and Marlowe in Stratford-On-Avon; a new musical; Antiquing the Cotswolds Thanksgiving Dinner by the Thames For Complete Information Call 1-800-999-4677

©1992 Mazda Motor America Inc.
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With Cora, ROBERT J. WINDELLER
November 22-29, 1992
Two World Premieres, including Alan Bates in Sages, by David Storey; Dianne Wiest in R. Strauss’s Die Fruh Ohne Schatten at Covent Garden; Sightracing, Shakespearean and Maltese in Stratford-Upon-Avon; a new musical; Antiquing the Cotswolds Thanksgiving Dinner by the Thames For Complete Information Call 1-800-999-4677

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—Jim Wood, SF Examiner

Eldorado Falls has 13 pages.
The historical interest of Pavlov's dissertation aside, they will move us lovingly if they recapture in sense of her personal charm, which unquestionably resonates in the photographs and films she left behind. Pavlov traveled so widely and danced so long—that she died, still on tour, at the age of fifty—that she became a legend even to those who never saw her.

She certainly elicited some peculiarly rapturous reviews. In 1990, the London Times drama critic, A. B. Waldock praised her technical accomplishments and elegance, then went on to assure his readers soberly, "In the presence of art of this stamp, one's pleasure in purely aesthetic. Indeed the sex-element (though of course unimportant somewhere in the unconscious) counts for very little; for a man, the dancing of Mr. Mordkin (her partner) is almost as pleasing as that of Ms. Pavlov.

Working from the extremely detailed diary dance of Mlle. Mordkin, who danced with Pavlov's traveling company before World War I, Reis has reconstructed the Gavotte Pavlov, a Napolitan period piece set to Lindsay's all too memorable Glo's Womul's Spectre, a Grand Pas de Deux very loosely based on choreography by Nippera; and excerpts from The Fairy Drill, a popular full-length ballet from which Mollines later drew his Bouffe Fesintique.

Speaking from his home in Santa Barbara, Reis commented that Mollines's notes and diagrams for Pavlov's repertoire were so complete that "probably Lola was cramping dances for her own later use."

Reis, a professor of dance at University of California Santa Barbara who has made something of a specialty in reconstructing early twentieth-century dance idioms, is intent upon drawing "that fine line between numerically and style. Pavlov was a fine actress, and each of these adagio has an emotional sense. I believe the Oakland dancers, who are always so willing to try out things, can bring them to life."

Program III illustrates the eclecticism of Oakland's repertory: in addition to the Pavlov dances, it includes Margaret Jenkins's radically beautiful Sightings, excerpts from Eugene Loring's 1963 Capital of the World. But Reis's playful growth "How They Catch Me?" and company director Ron Guido's Carlsbad Dances, November 14-18, Zellerbach Hall, UC Berkeley (510) 452-9596.

A FUNNY THING HAPPENS...
David Gordon, who doesn't like to describe his work as "choreography" but has given us some of the loveliest dance of modern times, will bring his Oblivion-winning new theater piece, The Mysteries and What's So Funny to the Cowell Theater for a San Francisco premiere. In collaboration with composer Philip Glass and Red Grooms, Gordon has created something that resembles a play but lacks the conventional dramatic devices and relies as much on movement as it does on the text, also written by Gordon. The Mysteries and What's So Funny juxtaposes the life of Marcel Duchamp (played by the ever-reliable, perpetually Varda Sefterfield, Gordon's wife), an artist who insisted that art be composed of serious fun, and the comfortably chaotic interactions of a multigenerational family. Completed and first performed in the summer of 1991, it is Gordon's latest look at the poignancy and humor inherent in growing up, aging, staying in love, raising children, and being an artist all the time. Few dance makers have looked so lovingly and with such unflinching honesty at the changes that life makes us experience. Presented by San Francisco Performances, November 22-26 at Cowell Theater, Fort Mason, (415) 922-9999.

IN BRIEF
Theater: Berkeley Repertory Theatre presents The Women ( APR 23-28), directed by Shelley Baker, a revival of David Mamet's 1999 Pulitzer Prize and Tony Award nominated play.

Music: The Northern California premiere of Paul McCartney's Liverpool Oratorio, a semi-autobiographical work, will be performed by the Windrush Baker Chorale and the San Francisco Civic Chorale, November 20-21, Grace Cathedral, San Francisco (415) 436-8838.

Dance: For the Festival of dance performance continues with Cooleen Malvihill and J.A. Deane in Interior, November 3-7. Project Arcaud, 456 Florida Street, Wind & Performance Ensemble in God, Sun and Power; November 12-14, Cowick, 3221 22nd Street, Rachel Kaplan's The Promethean in Place, November 19-21 at Cowick (415) 824-5044.
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—Jim Wood, SF Examiner

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GREAT EXPECTATIONS

Greenwich faves page 13

The historical interest of Pavlov's demonstrations aside, they will move us little if we recognize in them a sense of her personal charm, which unquestionably resonates in the photography and films she left behind. Pavlov traveled so widely and died so long ago — she died, still on tour, at the age of fifty — that she became a legend even to those who never saw her.

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November 14-16, Orloch Floor Hall, UC Berkely (510) 455-9288

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IN BRIEF

Theater: Berkeley Repertory Theatre presents Peter Shaw’s West Coast premiere of Caryl Churchill’s Mud Forest, set in pre and post-revolutionary Romania, a sassy piece, November 4-December 20, 2005 Addison Street, Berkeley. Berkeley Repertory Theatre 510-843-6800.


The Golden Age

In the old days you could see me for fifty cents," Ed Wynn said in the late 1940s when he tried and failed to adapt his kind of comedy to the new medium of television: "And look how I've progressed — now you can see me for nothing." The great clown, who began at around the turn of the century to develop his trademark persona of the "Perfect Fool," ended up playing a few dramatic roles, including an Emmy-winning performance in Red Skelton's 1954 landmark drama, "The Wizard of Oz," which became — thanks to television — the most watched film in history. While doing a radio commercial for a chocolate bar, Wynn remarked to his producer at the Wurlitzer Advertising Agency, "It's a shame. After all the things I've done in show business, I just might be killed off by a potato chip!"

What came to be known as the golden age of radio — and later, of television — was anything but that for some of the people who had to scramble to learn new tricks in mid-life. Just as the advent of sound destroyed the careers of many film stars of the silent era, so radio and television posed enormous challenges — as well as opportunities — to actors who had had a career already on the stage or screen. When Bob Hope first tried to make the switch from vaudeville to radio on "The Rudy Vallee Show," engineers were mystified by a regular chugging sound produced only during Hope's routine. They went to observe his act in the studio and found that the nervous comic unconsciously kept kicking the mike to punch up the last line of each joke.

Beyond such technical glitches, performers were daunted by the insatiable appetite of radio and television for new material. On the vaudeville circuit, headliners and lesser bananas endlessly crosed across the country doing the same act for decades, sometimes a lifetime. "In vaudeville seventeen minutes of good material could last for years," George Burns has observed from experience, "while on radio, seventeen minutes of good material would last seventeen months."

Thieves was an even greater problem. "In the old days," another of the veteran entertainers, Bert Wheeler, remarked in the early Fifties, "I could buy a complete vaudeville routine for five hundred bucks and use it for five years without changing a line. Today, you pay a thousand bucks for a sketch that lasts one television program — that is if a friend hasn't dropped it by for rehearsal and beats you to the airwaves with it."

The undisputed prince of piracy in the Fifties and Sixties was Mr. Television himself, Milton Berle, whom Walter Winchell had dubbed the "Thief of Bad Gags." Berle has rarely denied this criminal record and seems to enjoy his reputation, even: "No gag is new; he once defended himself, "until it is forgotten."

Performing for millions of people, sometimes several times a week, quickly exhausted any comedian's repertoire. One way to deal with the chronic shortage of material was to invite fellow comics to the show. This caused another kind of problem, which is as old as theatre itself: how to prevent the invited performer from upstaging the host.

Milton Berle, not one to hide beneath a bushel, if he ever knew one, would fidget, yawn and grimace through any of the acts by his visitor. In extreme circumstances, he grabbed an over-active guest by the lapel and pushed him until only his back was seen by the camera. Jackie Gleason had prepared himself for such a confrontation by arranging rows of straight pins along his lapels: "It didn't bother Milton at all," George Burns recalls in his book All My Best Friends. "He just screamed and turned Gleason around."

Jackie Gleason, an original comic if ever there was one, received his moniker as "the Great One" because of his love for the classics. He happened to be drinking one night at New York's Steak Club with Orson Welles, who was teaching Gleason on his knowledge of Shakespeare. Welles would throw out the name of a character and his keen companion had to come up with one of the speeches. After a while, Orson Welles posed a trick question, to which Gleason replied: "Was a minute, pal, that isn't Shakespeare, that's Aeschylus." Welles was so dumbfounded that he said unto Gleason: "You're the Great One!"

Occasionally, when the comic was threatened to run dry, Shakespeare came to the rescue. Once, after Gleason performed Harriet's soliloquy, "To be or not to be," in his television persona of Reggie Van Gleason III, the actor received a telegram from Richard Burton: "Dear Jackie," it read, "this is the first time I ever understood that speech."

Above: "Ed Wynn in Days of Desire" (1940) by Arthur W. Eaton. 80 Pages, 6 x 8 inches. $9.95 (9-30013-007-5)
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Another famous comic, Bert Lahr, had an even harder time. "No one knows who Bert Lahr is," complained a bright young producer about "the Owandy Lion in The Wizard of Oz, which became — thanks to television — the most watched film in history. While doing a Frito-Lay commercial, Lahr remarked to his producer at the J. Walter Thompson advertising agency, Carroll Carroll: "Ain't it ironic? After all the things I've done in show business, I'll gonna be kept alive by a potato chip?"

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Peter Hay's new book, "Carroll Carroll: The Best Stories from Radio and Television's Golden Years," has just been published by Crofton University Press.

Above: Ed Wynn in Days of Our Past Together, 1943, by_attribute.[by Peter Hay]}

Here's to the richness of Red.

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