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Ted Balestreri
Co-Founder, The Sardine Factory
Monterey, California
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PERFORMING ARTS
San Francisco and Bay Area Edition • February 1991 • Vol. 6, No. 2
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PERFORMING ARTS magazine is published monthly by Performing Arts Network, Inc., to serve musical and theatrical audiences in Los Angeles, San Francisco, Santa Monica, Laguna Beach, San Diego, and outlying areas. Performing Arts magazine is produced by Performing Arts Network, Inc., 388 Market Street, 12th Floor, San Francisco, CA 94111. Telephone (415) 392-1400; Fax (415) 359-8690. All rights reserved. Copyright 1991 by Performing Arts Network, Inc. Reproduction from these materials without written permission is prohibited.

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March Madness
Spring Into These Cultural Events

By Kate Regan Eaton

San Francisco Ballet. Using music by the Andrew Sisters, Taylor brings us the exhilarations and deep sadnesses of life during World War II. These were the songs of Taylor's youth — not at all a happy time, according to his autobiography — and Taylor's evocations of the 1940s are not at all nostalgic.

The three works on Program 3 are all from the mid-1980s and each is radically different from the other. River, set to music of Wagner and H. J. Baerema, is an unabashedly and innocently romantic as Taylor can ever be. There is an edge, of course, in all his work and River seems to embody not only romance but the loss of romance from our lives.

In Last Look, also choreographed in 1985, Taylor goes straight to hell and shows us what he sees there. It's a right-marshy, claustrophobic piece in which the entire cluster of nine dancers never leaves the stage and yet never breaks the profound spiritual isolation that encloses each of them.

A Musical Offering, which will end the evening, is a pure dance vision on the origins and evolution of modern dance. Taylor is never one to forget, however, that dance is inherently a dramatic form — that every posture has an emotional weight and pull. Set to the Beethoven from Bach's A Musical Offering, this piece has a rich musculature that reminds us of the range of Taylor's terrain, of life's possibilities for horror and unexpected beautitudes. March 23-27, Palace of Fine Arts, 3601 Lyon Street. (415) 588-6644.

JUMP INTO LAKE
San Francisco Ballet's Sierras Lake, first presented in 1998 and back for its third viewing in mid-March, was always a success. It matters to the audiences and to the dancers. We have certain reservations about Helgi Tomasson's version, but it's a work that belongs in the repertory.

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March Madness
Spring into These Cultural Events

by Kate Regan Eaton

March 1983

Reading Private Domains,
Paul Taylor's engrossingly poetic dance autobiography won't by any means explain this choreographer's most ambiguous work. But it does offer insights into the mind of our most unpredictable modern dance maker. It is, beside, a wonderfully teasing, elliptical and toughly poetic record of a bohemian life. (The paperback edition, published in 1988 by North Point Press, is available locally.)

Taylor stopped dancing in 1974, at the age of forty-four, after a dramatic and near-fatal collapse on stage at the Brooklyn Academy of Music. His company, and the dances he has made for them since, continue to offer theatrical experiences unlike anything else in the dance world. In its March season at the Palace of Fine Arts, the Paul Taylor Dance Company will bring two programs offering the range of Taylor's work from hellish to rhapsodic. With the exception of Esplanade (1975) and his 1981 Company B, all are repertoire works from the 1980s.

Program I opens with Esplanade, which has always seemed to us a view of heaven: a peculiarly heavy heaven for dancers who never tire and never have to worry about learning steps. Taylor transforms walking, running, falling and catching into dance as extravagant and precise as its baroque source, from Bach's Orchestral Suite No. 3 in D Minor, Lost, Found and Lost One of Taylor's collaborations with designer Alex Katz, is a bleaker but equally inventive use of ordinary movement transformed into something ritualistic and mysterious. The evening ends with Company B, performed only the month before by San Francisco Ballet. Using music by the Andrew Sisters, Taylor brings us the exhilarations and deep sadnesses of life during World War II. These were the songs of Taylor's youth — not all at a happy time, according to his autobiography — and Taylor's reconstructions of the 1940s are not at all nostalgic.

The three works on Program II are all from the mid-1980s and each is radically different from the other. Rave, set to music of Wagner and H. J. Baermann, is an unabashedly and innocently romantic as Taylor can ever be. There is an edge, of course, in all his work and Rave seems to embody not only romance but the loss of romance from our lives.

In Lost Look, also choreographed in 1985, Taylor goes straight to hell and shows us what it looks like. It's a nightmarish claustrophobic piece in which the entire cluster of nine dancers never leaves the stage and yet never breaks the profound spiritual isolation that encloses each of them.

A Musical Offering, which will end the evening, is a pure dance vision on the origins and evolution of modern dance. Taylor is never one to forget, however, that dance is inherently a dramatic form — that every posture has an emotional weight and pull. Set to the Brandenburg from Bach's A Musical Offering, this piece has a rich musculature that reminds us of the range of Taylor's terrain, of his possibilities for horror and unexpected blemishes. March 23-27, Palace of Fine Arts, 3001 Lyon Street, (415) 332-9644.

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sion of this old beauty, but very few about the dancers who have grown through it, in ways that only this classi-
cultural tragedy can elicit. Four ballerinas
now have performed the dual role of
OctavioOnfie — Murvi Maffe, Sahena
Allman, Evelyn Carson and Eliza-
theth Lozado — and each has dis-
cernibly connected with the ballet's singular dark longing.

Top: The Pointe Shoes Dance Company in Company II of the Ballets of New York, March 2, 1976. Photo, Sear-
Sear Provence Ballets' Evelyn Omura and Anthony Brown of Tomasson's Swan Lake.

On the first time ever can watch this Swan Lake without tears; to the rest of us, all Swan
Swan Lases are a compendium of what we've seen so many times. In actually, there is no
no perfect Swan Lake; the ballet, like its
story, carries within each performance
regrets for what has been lost — for long
that every dancer in this drama knows
why he or she is there. Still, this is a bul-
et that enfolds its dancers, nourishing
them with a choreography so rich and
yet austere that some very wonderful
and strange flowerings may result. We
look forward to this growth.

Program IV, also opening in March,
son of this old beauty, but very few about the dancers who have grown through it, in ways that only this classical tragedy can elicit. Four ballerinas now have performed the dual role of Odette/ Odile — Muriel Maffre, Sahlela Alemann, Evelyn Cameron and Elizabeth Locascio — and each has discernibly connected with the ballet’s singular dark longing.


Only someone seeing the ballet for the first time ever can watch this Swan Lake without knowing to the rest of us, all Swan Lakes are a compendium of what we’ve seen so many times. In actuality, there is no perfect Swan Lake; the ballet, like its story, carries within each performance regret for what has been lost — for long gone dancers and production — and for promises unfulfilled. It is a measure of the ballet’s power that it leaves us always wanting more. In the case of SFB’s Swan Lake, we would like to see both more passion and a more organic sense of the music’s profound foreboding. "Each step has a reason," Tomasson once told Elizabeth Locascio in rehearsal, and yet we don’t always feel the impact of this ballet’s violence. That is why it always leaves us wanting more.

Despite this, the program is a promising one with a sense of promise and growth.

Program IV, also opening in March, offers George Balanchine’s Babies, that sexy, swinging 1967 masterpiece first performed by SFB in 1967, Tomasson’s La Quattuor da Sogno, set to Verdi’s Four Seasons and using the baroque score as a foil for a more contemporary movement, and Jerome Robbins’ The Concert, his dead accurate comedy of a concert audience’s errors, attitudes, and hierarchies. Submitted The Perils of Everybody, it’s foolproof fun, and you can’t have too much of that.

STILL CRAZY

Back in the 1940s when he was haunting around the California School of Fine Arts (now the San Francisco Art Institute), as teacher as resident poet, Dorrill Still seemed to epitomize the artist as ascetic monk. His paintings of the late 1940s burst upon the local art world with an impact hard to imagine now. The poet Kenneth Rexroth wrote about the canvases in his 1947 show at the Legion of Honor, "People came up to his vast pictures very quietly, and stepped over into them without a murmur, and came out with nothing to say... Still’s works were marked by a violence, a naiveté which few of us... were prepared to recognize as art... Here was painting that instructed even as it destroyed. Still, in fact, was reinventing abstract painting, turning from the European influences of Cubism and Surrealism to great washes of color that evoked transcendent meditative states. He was never so well known; nationally as his sometime friend and colleague Mark Rothko, but Still’s strict devotion to the development of his personal vision had a profound resonance among Bay Area artists. As Thomas Albright pointed out in his posthumously published 1959 art in the San Francisco Bay Area, 1945-1990, "Perhaps Still’s most important contribution was his continual emphasis on the freedom and integrity of the artist, and on the inseparability of attitude and content in art."

The San Francisco Museum of Modern Art, which owns some thirty of Still’s works, twenty-eight given by the artist, will present the first big exhibition of his works.

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From the man who has written some of the most beloved theatrical music of the 20th century.

paintings since the Metropolitan Museum of Art's show in 1975. Although a selection from the museum's holdings is nearly always on display here, this traveling exhibition, organized by the Kunstalle Basel, Switzerland, will give us a larger view of Stilf's expressionist paintings. Our guess is that these canvases will hold up, that the passage of time will reinforce their ferocity and controlled, declamatory thrust.


IN BRIEF: Theatre: The Media Project: Women Saving Their Own Lives. Iris Ackerman and Rhodessa Jones' co-production of stories created and performed by women of color in prison. March 24 - April 11, Lorraine Hansberry Theatre, 500 Sutter Street. (415) 433-8115...

Theatre: Rhinoceros, the nation's oldest lesbian/gay theatre company, opened its 15th season with several local and world premieres and in March revises Terry Garner's astonishing 1985 play, Les Liaisons Dangereuses. At its first performance in Rhinoceros' basement studio theatre, critic Steven Winn called it "The most assured and captivating premiere staged here in memory."

Born in the Appalachians, in east Tennessee, Garner came to San Francisco in 1981 at the age of 30. She had been writing seriously since she was 16, and Salvation Street has the individual voice and confident humor of a writer not afraid to look at her world. Set in Kentucky in 1958, the play goes far beyond predictable Southern eccentricities in its story of three women and a confused teenage boy, whose memories of her father's savagery have not killed his desire for human connection. March 25 - May 1 at Theatre Rhinoceros, 2500 16th Street, San Francisco. (415) 881-9707.

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FIND SALVATION

Theatre Rhinoceros, the nation's oldest lesbian-gay theater company, opened its 15th season with several local and world premiers and in March premieres Terry Garner's astonishing 1985 play, Lavish's Salvation Street. At its first performances in Rhinoceros' basement studio theater, critic Steven Winn called it "the most assured and captivating premiere staged here in memory.'

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IN BRIEF: Theatre: The Media Project: Women Saving Their Own Lives, Idris Ackamoor and Rhodessa Jones' co-production of stories created and performed by women of color in prison, March 24-April 11, Lorraine Hansberry Theatre, 500 Sutter Street. (415) 433-8115...

American Conservatory Theater presents George S. Kaufman and Edna Ferber's Depression-era black comedy Dinner at Eight, March 12 and 13, Regional Center for the Arts, Walnut Creek. (510) 465-6400...
The Bay Area Dance Series, the region's largest modern dance festival, presents works by Robert Hécine, Liza Jenam, and Wendy Whelan, March 12 and 13; and Della Davidson Dance Company in the premiers of Minotaur Dolls and Shadow, March 19-21, both at Larkspur College Theatre, 900 Fallton Street, Oakland. (510) 889-9890.

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FEBRUARY 1993
The Sum and Substance
Baitz Returns to Los Angeles Triumphant

One would think Jon Robin Baitz might feel uncomfortable walking back into the Mark Taper Forum. The prestigious Los Angeles theater was, after all, the site of the thirty-two-year-old playwright's only real failure, a drama called Dutch Landscape that proved to be something less than a treat for everyone concerned.

For Baitz, however, it's a happy homecoming. Not in Los Angeles, his onetime home, which he complains has become homogenized ('All of the idiosyncratic architectural and spiritual oddness seems diminished, slightly flattened out.') But he finds it "very gratifying" to be back at the Taper itself, no doubt because that 1989 failure led directly to the success of his next play. That work, The Substance of Fire is having its Southern California premiere at the Taper this month.

"J. Felt so distraught after Dutch Landscape," he recalled in a recent interview, "I was filled with a personal feeling of dread and desolation. The Substance of Fire came out of that so specifically." Specifically—and immediately. Soon after the unanimously negative reviews of

**by Tom Jacobs**
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Dutch Leonardopra appeared in the local press — “I’d read them and think That’s right. And the more vicious they were, the more right they were.” Baizt was taken aside by taper artist director Gordon Davidson, who gave him a little fatherly advice. “Write,” he told Baizt. “Start writing right now.”

Agreeing, Baizt borrowed a small office above the West Hollywood bookstore Soup, which is owned by a friend. As he sat in a room surrounded by books, his negative feelings began to crystallize, and he penned the play’s first line: “Look at all these books.”

“The play started with the thought: I have a life surrounded by books, surrounded by ideas, and they had done me no good; I’d recast. Then a character emerged who embodied that quality, “an amalgamation of myself and certain people I’ve been very close to.”

“I had wanted two dear friends, older people I loved, utterly self-destructive and sabotage themselves — slowly in one case, and rather quickly in another. I watched that in fascination and despair. At the same time, I was going through this minor existential crisis in the face of Dutch Leonardopra’s failure. I felt a kind of empathy for them. I needed to understand that. I also needed to write.”

And so he wrote, finishing the first draft of the first act in three days. A little more than two years later, The Substance of Fire was running off-Broadway, and the reviews had a somewhat different tone. Howard Kissel of the New York Daily News concluded his glowing notice by declaring, “Nothing makes me more hopeful for the American theater than the writing of Jon Robin Baizt.”

Reviewing Baizt’s most recent play, The End of the Day, this past April, New York Times critic Frank Rich expressed a strikingly similar thought. “It is simply impossible to subscribe to a play’s utter hopelessness,” he wrote, “when its author offers us much hope for the American theater.”

Perhaps all those books have done the playwright’s score good after all.

Baizt is a somewhat different person than he was three years ago, when he last met the Los Angeles media. His peeling mind is still apparent, but his youthful cockiness is gone. He is soft-spoken; he answers even the most personal questions, but he chooses words carefully. One can sense he’s been hurt.

“I’m fascinated by life slipping away from people, in increments or suddenly,” he said. “The incredible fragility of the sort of life one leads, and the delicacy of its connection to the world, is endlessly interesting to me.”

Thus fragility is far more than an intellectual concept for Baizt, who experiences recurring bouts of depression that sometimes leave him unable to write. The second act of The Substance of Fire, which he began ten months after the aforementioned three-day spurt, “is very much about the nature of depression, because I was experiencing it firsthand,” he said.

“I used to fight it,” he added. “Now I think of it as a big wave, and I let myself go with it. The play, in some ways, is an attempt to understand it.”

It’s an understanding he feels he could not receive from psychotherapy, which he called “a detective industry, a big business filled with cant and dogma.”

“I believe most therapists are psychiatric bureaucrats, bureaucrats of the soul, who shuffle people into compartments,” he said. “I’ve met so many of them who are so startlingly indifferent. I also think therapy has a tendency to infantilize. I feel the inner child is a vulnerability. "Maybe we’re not supposed to feel so marvelous about ourselves," he said. "Maybe [the current self-esteem craze] is a mistake. After all, the world is quite possibly dying. Depression is a very appropriate response.”

“…”I think of my depressed state as
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Dutch Leonard’s appeared in the local press — “I’d read them and think, ‘That’s right. And the more vicious they were, the more right they were.’” Baillie was taken aside by Taper artistic director Gordon Davidson, who gave him a little fatherly advice: “Write,” he told Baillie. “Start writing right now.”

Agreeing, Baillie borrowed a small office above the West Hollywood bookstore Book Soup, which is owned by a friend. As he sat in a room surrounded by books, his repressive feelings began to crystallize, and he penned the play's first line: “Look at all these books.”

“The play started with the thought: I have lived a life surrounded by books, surrounded by ideas, and they had done me no good;” he recollected. Then a character emerged who embodied that quality, “an amalgamation of myself and certain people I’ve been very close to.”

“I had watched two dear friends, older people I loved, utterly self-destruct and sabotage themselves — slowly in one case, and rather quickly in another. I watched that in fascination and despair. At the same time, I was going through this minor existential crisis in the face of Dutch Leonard’s failure. I felt a kind of empathy for them. I needed to understand that. I also needed to write.”

And so he wrote, finishing the first draft of the first act in three days. A little more than two years later, The Substance of Fire was running on Broadway, and the reviews had a somewhat different tone. Howard Kissel of the New York Daily News concluded his glowing notice by declaring, “Nothing makes me more hopeful for the American theater than the writing of John Robin Baillie.”

Reviewing Baillie’s most recent play, The End of the Day, this past April, New York Times critic Frank Rich expressed a strikingly similar thought. “It is simply impossible to subscribe to a play’s utter hopelessness,” he wrote, “when its author offers so much hope for the American theater.”

Perhaps all those books have done the playwright some good after all.

Bailie is a somewhat different person than he was three years ago, when he last met the Los Angeles media. His brooding mind is still apparent, but his youthful cockiness is gone. He is soft-spoken; he answers even the most personal questions, but he chooses words carefully. One can sense he’s been hurt.

“I’m fascinated by life slipping away from people, in increments or suddenly,” he said. “The incredible fragility of the sort of life one leads, and the delicacy of its connection to the world, is endlessly interesting to me.”

That fragility is far more than an intellectual concept for Baillie, who experiences recurring bouts of depression that sometimes leave him unable to write. The second act of The Substance of Fire, which he began ten months after the aforementioned three-day spurt, “is very much about the nature of depression, because I was experiencing it firsthand;” he said.

“I used to fight it,” he added, “Now I think of it as a big wave, and I let myself go with it. The play, in some ways, is an attempt to understand it.”

It’s an understanding he feels he could not receive from psychotherapy, which he called “a detectable industry, a big business filled with cunt and dogma.”

“I believe most therapists are psychiatric bureaucrats, bureaucrats of the soul, who shuffle people into compartments,” he said. “I’ve met so many of them who are so startlingly indifferent. I also think therapy has a tendency to infantilize. I feel the inner child is a vulnerability.”

“We’re not supposed to feel so marvelous about ourselves,” he said. “Maybe [the current self-esteem craze] is a mistake. After all, the world is quite possibly dying. Depression is a very appropriate response.”

“Maybe I thought of my depressed state as”

PERFORMING ARTS

FEBRUARY 1993
It's time for a change to the wines of Ernest and Julio Gallo.
It's time for a change to the wines of Ernest and Julio Gallo.
Baltz's background is already well-known to Los Angeles theatergoers. The son of a Carnation Company executive, he lived in Brazil from age seven to ten, and South Africa from age ten to sixteen. His family then returned to Los Angeles, where he hooked up with the Pauila Hills Playwrights Festival and began writing for the stage. His first major success, The Film Society, had its premiere at the Los Angeles Theater Center in 1966; it then moved on to New York and London.

Baltz considers his experience growing up overseas as perfect training for a potential playwright.

"I used to watch people very tentatively [in Brazil and South Africa]," he recalled. "It was trying to ascertain what the particular rules of the local game were. So I found myself interpreting and extrapolating and finding the meanings beneath the surface. That's very much the realm of a foreigner.

"That kind of basic confusion about life under the surface never went away for me. And in fact, there's no better way to deal with that than becoming a playwright."

Baltz did not go to college ("I feel much the same way about higher education as I feel about therapy - they're all intellectually bankrupt"), but, with the exception of several summers at the Delacorte Theater Festival he has never taken a writing workshop or class.

"It can't be taught," he said. "It just can't be." Can it be honed? "It tones itself.

"I opened a summer course in Vassar, because I like being upstate and I have friends who run the summer program there," he said. "So I'll teach. But I really don't. Playwrights are just there because they're lonely. But they're writing and more importantly, they're reading. As Saul Bellow said, 'a writer is simply a reader moved to emulitation.' You feel the necessity of being a part of this exchange."

Baltz said that this very much true of himself (this "big, long list" of influences include Bellow, Evelyn Waugh, Graham Greene, and Jack London). But beyond simple emulation, he believes that "a writer or an artist is someone who has experienced something and is moved to emulitate, to respond." In The Salvation of Fire, as in most of his plays, Baltz is responding to what he considers an armonious, unreasonable and ravenous society. The drama that begins life above Book Shop centers around a nation, said to be poised to compromise its high standards has brought the family business to the brink of financial ruin. A suggestion from his three grown children that he consider publishing contemporary fiction becomes the catalyst for a debate over values, aesthetic, and the necessity of compromise.

"If you're reflective, you're out of touch with the modern sensibility," he said. "So people like Isaac (the publisher) and Marje (a social worker hired to determine Isaac's mental competency) are out of synch. They have no place in this modern world."

Baltz identifies with them "most of the time. When I'm behaving badly, when I'm behaving thoughtlessly, of writing things unkindly about others, I feel in synch with the world. That's quite comfortable, actually." But it's not a comfort he allows himself for long periods. More typically, he says, "I respond to that response by last year's controversy regarding the National Endowment for the Arts. The playwright - who had received a $15,000 grant from the National Endowment for the Arts - made a personal donation of $7,500 to two universities whose grants applications were denied because the material was considered too risque.

"I could not, in good conscience, sit by quietly while the cultural life of the country is sacred," he said. "I would not be in sympathy with psychosexual hysteria. I could not participate in that without protest."

He does participate in the film industry, though he finds the idea of constantly sycophizing with agents and producers extremely unappealing. (That's one reason he prefers living in New York.) He recently finished two screenplays - a new adaptation of Sinclair Lewis's Bquer, and an adaptation of an Evelyn Waugh short story for Sidney Pollack - and director Agnieszka Holland recently expressed interest in turning his Sub- stance of Fire into a film.

"Baltz said he could conceivably write an original screenplay if it's the way best to tell the story but added the theater remains his chosen art form.

"The theater is a place where ideas are spoken, and there is no other place in American life where that happens," he said. "It is almost not possible for movies or television to be meditative or reflective. More often they're not, they self-referential. (In contrast), the theater is a place of potentially irrefutable intellectual rigour.

"He is currently working on a new play, which he plans to workshop in Seattle this spring with director Daniel Sullivan. He called it "a very black-humored, black-hearted play about the destruction of a small city in Mexico." No doubt it will be eagerly awaited by critics, many of whom are convinced Baltz will someday write a masterpiece.

But the playwright, who was not paralyze by bad reviews in Los Angeles, is equally unfazed by the positive press he has received in New York.

"You have to really separate yourself from that kind of praise," he said. "First of all, it doesn't do you any good to believe that. Life is very cyclical. There is failure, and sometimes things work out. I'm actually aware of that right now. I know the things I don't know, and they're legion."

"This is an extraordinary time in American theater. This is a time of incredible revitalization, political thinking, structural pushing. That's far more important and relevant and truthful than any kind of personal status I may have achieved. It humbles me to be a part of that."

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PERFORMING ARTS
CAREY PERLOFF, Artistic Director

CAREY PERLOFF (Artistic Director) was appointed Artistic Director Designate of A.C.T. in November 1984 and assumed artistic and administrative responsibility in June 1986. She served as Artistic Director of New York City Opera, Inc. (The Company), from 1982 to 1986. Under Perloff's direction, the company saw its audience increase by 50 percent and its annual operating deficit cut in half. Prior to that she was Artistic Director of the San Francisco Opera from 1974 to 1981. Prior to that, she was a producer at the Children's Theater of Los Angeles. She has also been a teacher at Juilliard and a toplayer at the Ecole Normale de Paris. She is a graduate of the University of California at Berkeley and a recipient of the Kodak Award for Excellence in the Performing Arts. She is married to the distinguished flautist and composer H.スキルアップ・アーティスト・ディレクターです。2019年11月、的艺术和行政責任者となり、2016年6月にその責任を負う。彼女はニューヨークシティオペラ（The Company）の芸術監督として1982年から1986年まで務めました。彼女の監督下で、来場者数が50%増加し、年間運営赤字が半分に削減されました。その前にはサンフランシスコオペラの芸術監督として1974年から1981年まで務めました。その前にはロサンゼルスの子どもたちの劇場のプロデューサーでした。彼女はジュリエットで教員も務め、パリのノルマール高等専門学校で教師も務めました。彼女はカリフォルニア大学バークレー校を卒業し、エドモンド賞を受賞しました。彼女はフィドルのギメルマンと結婚しています。
American Conservatory Theater

the California Arts Council, and has been actively locally, regionally, and nationally in advocacy for cultural equity, non-traditional casting, and pluralism in American art. An alumna of Brown University, Reinhart received her M.F.A. in stage directing from the University of California, San Diego.

RICHARD SEED (Associate Director) was appointed Associate Artistic Director of A.C.T. in 1990. He is a native of England, where he co-founded the Red Ladder Theatre, England’s first professional political theatre company, for which he acted, directed, and produced for seven years. In San Francisco, Seed worked first with the Asian American Theater Work- shop and the Moving Men Theatre Company. He has received Drama-Logue and Bay Area Stage Critics Circle awards for his productions of Cloud 9, Off, About Face, and Noon. Off. Seed was Associate Producing Director of the Berkeley Theatre Company and directed many productions there, including The Tempest, Upside Down, The Island, and The Tribe. Elsewhere he has directed the Piccolo Family Circus in London, Three High with Geoff Hoyle, Bill Irwin, and Larry Prout at the Marines Memorial Theatre: A View from the Bridge and Who’s Afraid of Virginia Woolf? for Berkeley Repertory Theatre; As You Like It for the San Francisco Shakespeare Festival; and Of Thee I Sing for the San Francisco Mime Troupe. Seed has also directed the American Conservatory Theatre’s 2007 production of The Pillowman, and was the director of the San Francisco Mime Troupe’s 2008 production of The Pillowman.

KATHLEEN DEMPSEY (Directing Asst.) joined A.C.T. this season after two years as Associate Director at the Mark Taper Forum, where she served as Producing Director for the Taper’s Next Wave Festival. Her production credits include The Tempest at the Harold Clurman Theatre, The Year of the Dog at New York’s Home for Contemporary Theatre and Art, and Lenore and Lenin, the Butler, and Orange in Space at Yale Repertory Theatre. She also served as dramaturg for the plays in the American and Canadian productions of the American Conservatory Theatre. She is currently a producer at a leading theatre company and a director of the San Francisco Underground Film Festival. Dempsey has appeared in film and television in New York and Los Angeles.

SUSAN STAAT (Stage Manager) began as a student at the American Conservatory Theater. She has been with the company for over 20 years, and has directed dozens of productions in the Bay Area, including productions of Shakespearian plays and new works. She is currently the Stage Manager for American Conservatory Theater’s production of The Duchess of Malfi.

American Conservatory Theater presents
The Duchess of Malfi
by John Webster

Directed by Robert Woodruff
Scenery by George Tipton
Costumes by Sandra Woodall
Lighting by James F. Ingalls
Composer/Sound Design by Michael Caraveli
Movement Consultant by Della Davison
Dramaturg by Chris Salter
Dramatics Casting by Kathleen Dinnick, Lance Barry Miller

Ellen Novack, C.S.A.

The Cast

Mountford, Duke of Calabria—Robert Woodruff
Duchess of Malfi—Sandra Woodall
Damasio, a Page—Della Davison
Gabella, an Attendant—Michael Caraveli

The Duchess of Malfi

Antonia, Nurse of the House of the Duchess—Cynthia Lynch
Dido, His Friend—James F. Ingalls
Dona de Bona, Gentlewoman of the House of the Duchess—Michael Caraveli
Gabella, an Attendant—Della Davison
Sergio, a Dwarf—Michael Caraveli

The Duchess of Malfi

Diogenes, Destitute of all—Robert Woodruff
Julia, Catarina’s Wife and the Cardinal’s Mistress—Cynthia Lynch
Ensemble of Bureaucrats, Soldiers, and Mourners—Michael Caraveli

The Duchess of Malfi

The production is made possible in part by the generosity of the Pan Pacific Hotel San Francisco.

Original cover Illustration by Olens DeSouza, Jr.
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, Staid has received his M.F.A. in scenic design from the University of California, San Diego.

RICHARD SEID (Associate Artistic Director) was appointed Associate Artistic Director of A.C.T. in 1990. He is a native of England, where he co-founded the Red Ladder Theatre, England's first professional political theatre company, for which he acted, directed, and produced for seven years. In San Francisco, Seid worked first with the Asian American Theatre Workshop and the Meeting Men Theatre Company. He has received Drama-Logue and Bay Area Critics' Circle awards for his productions of "Cloud 9," "Auntie Mame," and "A Christmas Carol. Previously he directed the Pickle Family Circus in London; "Three High with Geoff Blake, Bill Irwin, and Larry Poindexter at the Bresee Theatre Company and directed many productions there, including "Classical Opera, The Island," and "Thewhose." Elsewhere he has directed the Picnic Family Circus in London; "Three High with Geoff Blake, Bill Irwin, and Larry Poindexter at the Bresee Theatre Company and directed many productions there, including "Classical Opera, The Island," and "The whose."

KATHLEEN DEMICK (Resident Dramaturg) joins A.C.T. this season after two years as Associate Dramaturg at the Mark Taper Forum, where she served as Production Dramaturg for Heiner Müller's "The Real, Greek Orthodox Widow," and for the Taper's "Big Night," her production on which she has collaborated as dramaturg in all of her productions. As the Dramaturg at the Yale School of Drama, she was the stage manager for the Educational Theatre Association of America's National Conference in St. Louis.


SUSAN STAUDT (Managing Director) has been the Managing Director of A.C.T. since 1988. Under her stewardship, the company has produced a wide range of new and classic works, including "A Moon for the Misbegotten," "The Chairs," "The Glass Menagerie," "The Caucasian Chalk Circle," "The Trojan Women," and "The Picture of Dorian Gray."

JAMES RABA (Production Designer) began his career on Broadway in the "Brooklyn Bridge" and "The Lady from Dubuque." He has also designed sets for "The Caucasian Chalk Circle," "The Trojan Women," and "The Picture of Dorian Gray."

This production is made possible in part by the generosity of the Pan Pacific Hotel San Francisco.
Touching the Limit: Contexts for The Duchess of Malfi
By Lance Barry Miller

Terrified by profound feelings of loneliness and fear in contemporary society, human beings often seek to escape their isolation by controlling others or having others control them.

—Lynne S. Channon, Saudade On 4 in Everyday Life

The Latin term for James is Jacobus, so the plays written during the reign of England’s King James I are known as Jacobean. But the term is usually reserved for the distinctly sinister and blood-splattered days of Shakespeare’s greatest plays. In the Jacobean years from 1604 to 1616, The Duchess of Malfi is widely regarded as the finest of these, a vivid, theatrical and richly poetic study of power, intrigue, and obsession. As a case history of characters in extreme situations, it has an almost palpable contemporary feel, but it is also very much of its own time. How the Jacobean view of the world is expressed in The Duchess of Malfi, and why we can still see our world reflected in the play, is a story full of ironies and contradictions.

Politics and Plagues
James’s reign was part of the longest period of domestic peace which England had ever enjoyed. The country was relatively stable, both economically and politically, so much so that, as historian John Morrill observed, "no peer and probably no gentleman was tried for treason between 1610 and 1641," a stark contrast to the seemingly endless religious and political battles of the previous century. James himself, however, was the son of Mary, Queen of Scots, the Catholic claimant to the throne whom Elizabeth I had beheaded. The increasingly powerful Parliament insisted on a Protestant king, and James obliged. Among his lasting monuments is the King James Bible of 1611, a testament to his wide ranging intellect.

Death and a Woman, by Rohding-Grimn, Öffentliche Kunstsammlung, Basel

interests. His name also survives in American history as the nameplate for the first permanent English settlement in the New World, Jamestown, Virginia. But James was also an actor of an eccentric. Puns and superstitions, he wrote tracts against that profitable Virginia crop, tobacco, and against witches, which he considered a growing threat to civilized life. (Shakespeare’s Macbeth may have been written to gratify the Scots’ King’s preoccupation with the supernatural.) These traits, and his hair-splitting debates with Parliament, prompted King Henry IV of France to dub James “the wisest fool in Christendom.” Yet there was a softer side to James: the Jacobean England, including plague. After seven years of relief from outbreaks in the 1590s, epidemics closed the theaters during the summer or fall of every year from 1615, the year of James’s coronation, to 1619. The corruption of human flesh was an unavoidable sight in cities like London. And the fiscal corruption of the aristocracy was scandalous. The English state was still in transition as it moved toward a constitutional monarchy (as it still is, perhaps), and while James believed in his absolute power, he no longer controlled the purse strings. As a result, the King was dependent on the wealth of Lord Chamberlain and often embroiled in intrigues that led to a series of scandals. For example, “the Duke of Lennox, a former Lord Chamberlain, a brother-in-law, a Secretary of State, and a former captain of the Gentleman Pensioners all languished in the Tower.”

For the most volatile instability in English life was religious conflict. For the Elisabethans and Jacobians, religion and statecraft were inseparable issues. Even as England’s political and imperial fortunes rose, and its cultural life flowered under the influence of the Italian Renaissance, the clash of the Protestant Reformation and Catholic Counter-Reformation rocked the country. In 1534, Queen Mary’s violently imposed Catholic Reformation earned her the popular nickname “Bloody Mary.” By 1559, Elizabeth brought the country back to her father’s Church of England, but the controversy continued. A debate—a metaphor in a play that generally considered the king of the world, which killed with its glance—"from Athenaeum, Prospective (1857)."

A squawking from Lyon—Thores, Prospective (1857)

The Duchess of Malfi is based on actual historical events from sixteenth-century Italy. Like many of his contemporaries, Webster was fascinated by the period of the Italian wars, the Italian, the Machiavellian intrigue, the Italian prince, and the Italian Renaissance. But Webster’s history is far removed from the official chronicles of the time, transformed by culture and imagination, by England’s view of Italy and Webster’s unique poetic vision. The real Duchess of Malfi was the victim in a true-life crime story. Giovanna of Amalfi, a small Duchy near Naples, was a member of the powerful House of Aragon. The Spanish family then dominated the land by Italy. At about 12 years of age, Giovanna was married off to Alfonso Peronini, the Spanish Captain who then overshadows the family in Naples. In about 1604, Giovanna hired Antonio Bologna, an impoverished nobleman, to manage her affairs. They soon became lovers, were secretly married, and would have three children together. Giovanna’s father, Enrico, was the illegitimate son of King Ferrante of Naples. Her marriage helped legitimize Enrico’s dynastic claims. Giovanna’s brothers, Ludovico and Carlo,
Touching the Limit: Contexts for The Duchess of Malfi

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—Lynn S. Chancer, Sadomasochism in Everyday Life

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A medical — a regal character, generally considered the basis of the divinity, which killed this story — from Lyndhurst, Prodigians (1607).

A wellspring, from Lyndhurst, Prodigians (1607).

The Duchess of Malfi is based on actual historical events from early sixteenth-century Italy. Like many of his contemporaries, Webster was fascinated by the period of the Italian wars, the influence of Machiavellian intrigue, and the passions and intrigue of court life. His history is far removed from the official chronicles of the time, transformed by culture, imagination, and by England's view of Italy and Webster's unique poetic vision.

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The Thirst for Annihilation

The lingering question of why Jacobean tragedy was so grimly pessimistic has long perplexed literary scholars. Hiram Haynes suggests that the collision between Medieval and Renaissance views of the world shaped Elizabethan theater and drama. Renaissance learning contributed a wealth of literary allusions to the plays, as well as a deeper exploration of individual character and motive. In Jacobean drama, however, an enduring Medieval view of human degradation is reasserted, as in John Marston's The Malcontent (1604).

Think this—this earth is the only grave and forlornness wherein all things that live must rest; In but the draught wherein the heavenly bodies discharge their corruption; the very muckhill on which the sub-human arts cast their excrement; man is in the limbo of the dung-pit, and princes are the governors of those men.

In the Medieval cosmos, humanity was both the center of God's creation and the eternally imperishable core of the crystalline perfection of the universe, the “music of the spheres.” In the Renaissance, the picturability of mankind seemed possible, even as the new science of Copernicus, Galileo, and Francis Bacon comforted the high level of safety features sold Pam and her husband, Dr. Shane Tucker. After all, it's not just a minivan. It's a Town & Country, from Chrysler.


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An outstanding feel for the road, luxurious space, and a high level of safety features sold Pam and her husband, Dr. Shane Tucker. After all, it’s not just a minivan. It’s a Town & Country, from Chrysler.

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also rose in the world. Lodovico was appointed Cardin- al of Aragon by Pope Alexander VI, the notorious Rodrigo Borgia. Carlo took the title Marquis of Genoa, a small town in the Calestine area of southern Italy. In about 1490, these powerful brothers got wind of their sister’s humble liaison. By 1492, they were threatening to bring the union of the Duchess and her Antonio to an end. Antonio and his eldest son fled to Milan, where in October of 1493 they were murdered by a band of thugs led by a desperado named Diamante da Bologna.

The fate of the Duchess was never officially confirmed, but, as literary historian Charles Forck recounts the tale, “the Duchess, with their two other children, was conducted back to Amalfi and never seen again.”

Giuliana, Lodovico, and Carlo became the Duchess, the Cardinal, and Ferdinand, Duke of Calabria, in Webster’s play, while Daniele da Bologna becomes the cynical Bologna. But Webster’s dramatic transformation of these historical figures wasn’t the first—it had been prefigured in earlier literary works. The playwright’s source for the story was William Painter’s Palace of Pleasure (1567). Painter’s source was Francois Belsay’s Historie Tragique (1665); and Belsay’s source was the fictional memoir of Matteo Bandello’s Le Novelle (1564). The story is only one example of the wealth of Italian literature and history translated into English during Elizabeth’s reign. As critic Keigston Douglas writes, “volumes of Italian love stories were to be found in every shop in London.” These novellas shared shelf space with translations of such works as Guicciardini’s History of Italy, Pio della Miranda’s Orator at the University of Rome, one of the seminal texts of Renaissance humanism’s emphasis on individualism; and Machiavelli’s The Prince, which initiated the modern study of power politics. Castiglione’s elegant guide to civilized behavior, The Book of the Courtier was there too. In a word, the Renaissance had come to England.

England’s response to Italian influences was ambivalent, however, as was its attitude toward the humanism of the Renaissance. The rebuff of learning was accompanied by its own shadow, a “Courtier Renaissance.” Individual human life was cause for both optimism and pessimism. Where Castiglione saw courtly manners, Machiavelli saw ruthless manipulation. And if Mirandola’s rediscovery of classical Greek culture was cause for optimism, the gruesome Stoicism of Seneca’s Roman tragedies, newly translated from Latin, was cause for despair. Machiavelli’s model for The Prince had been Cesare Borgia, the illegitimate son of Pope Alexander VII. Cesare’s sister Lucrezia was married early and often, in order to increase Borgia’s dynastic power. Pope Alexander may have poisoned his predecessor Cesare probably did poison one of Lucrezia’s husbands. And whispers of both father-daughter and brother-sister incest added to England’s image of Italy as a passionate and degenerate hothouse of sinful intrigue.

With one hand, writers and scholars welcomed Italian culture as the source and model of the new learning; with the other, they damned its decadence. In the English imagination, Italy became a mythical landscape, simultaneously a place of previously unremembered human possibilities and a kind of hell. Roger Ascham, tutor to the young Queen Elizabeth, heartily disapproved of “that Goddesse Renaissance below the Alps,” but the imaginary Italy held Webster in its grip, imparting a morbid fascination with the excesses and extremes of being human.

The Threat to Annihilation

The lingering question of why Jacobean tragedy was so grimly pessimistic has long preoccupied literary scholars. Hiram Hayns suggests that the collision between Medieval and Renaissance views of the world shaped Elizabethan theater and drama. Renaissance learning contributed a wealth of literary allusions to the plays, as well as a deeper exploration of individual character and motive. In Jacobean drama, however, an enduring Medieval view of human degradation is resurrected, as in John Marston’s The Malcontent (1604).

Think this—this earth is but the grave and sepulchre wherein all things that live must rest; as but the draught wherein the heavenly bodies discharge their corruption; the very muffin-clump on which the sublunary orbs cast their excrement; man in the name of the dung-pit, and princes are the governors of these men. In the medieval cosmos, humanity was both the center of God’s creation and the eternally imperishable core. Beneath the crystalline perfection of the heavens, the “music of the spheres.” In the Renaissance, the persuasiveness of humanism seemed possible, even as the new science of Copernicus, Galileo, and Francis Bacon comfort and a high level of safety features sold Pam and her husband, Dr. Shane Tucker. After all, it’s not just a minivan. It’s a Town & Country, from Chrysler.

Just talk to Pam Tucker, who lives in Tupelo, Mississippi.

“Give up my BMW for a minivan? Never. Until I drove my husband’s Chrysler Town & Country. And made him switch. “With all the antiquing we do, a Town & Country makes sense. But the way it drives is what sold me. I love the performance. It’s so well appointed, too, with leather trim. It’s very safe, thanks to a standard airbag and standard anti-lock brakes. And the quality is great. It’s just a gorgeous automobile.”

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American Airlines at 1-800-624-6262 for more information.

Blood-drinking, undead creatures of the night,Rick, railing that the vampire’s exchange of blood symbolizes unrequited desire and its power to dissolve ordinary human boundaries. It stands for every conceivable union of sensuality, every ‘permission, mutual, subnormal, hypernormal, or supernormal.’

What It Is To Be Human

The Duchess of Malfi has its own bête

The Duchess of Malfi has its own bête charat of the night. Ferdinand, obsessed with his wife, the Duchess, cannot get sex off his mind. His obsessive desire takes Ferdinand to the boundaries of what is to be human, and beyond. His lechery—"...reproachful..."—brings him to a trage end. The Duchess, too, is motivated by desire, a desire for Antonio that violates the social conventions of her world. She acts on those desires, claiming a freedom that finally brings her too, to a tragic end. But perhaps her fate differs in its humanity. With her world falling away she is able to assert, "I am Duchess of Malfi still."

Living as we do in a time of so-called "post-human," the old question of "what it is to be human" assumes a new dimension. Harold Bloom describes the character of Desdemona this way.

The Jacobean hero-se/bian, at the end, touches the limits of manipulat

Afflicted though we are, self-consciousness touching the boundaries of what it is to be human, the theater continues to grapple with the very ideas of humanity. Perhaps this is part of the little bit of hope that one finds in the Old Victorian scholar, Thomas R. Shure, as in The Duchess of Malfi: "the effect of a daily springing up amid the freezing mold of a graveyard."
American Cities Stretch All Across The World.

We can take you all the way to the banks of the River Thames, where the Houses of Parliament and Big Ben majestically tower. Or to a peaceful, serene garden nestled in the bustling metropolis of Tokyo. American can whisk you to the tip of Rio's Sugarloaf Mountain, magnificently rising from sparkling blue Guanabara Bay. With city lights festively twinkling around it. Then on to the Champs Elysees, where you can stroll through the dramatic Arc de Triomphe, located in the center of Paris. And we can take you to the warm Caribbean waters of St. Thomas, the perfect place to watch the sun melt into the sea. Come join us in the American cities all over the world. Call your Travel Agent or American Airlines at 1-800-624-6262 for more information.

demonstrated that the heavens themselves are as mutable and corruptible as we are. Invariably, one view of what it is to be human seems to provoke its opposite. The human plight, therefore, is both to live in a world of uncertainty and to seek the certainty it is possible to find. This is the nature of human existence.

In modern, postmodern society, sex and death, or evil and beauty, are the two most powerful sources of psychic energy. In extremity, both carry us beyond the boundaries of normal human life. When they become identified with one another, the combination is frighteningly powerful. In Renaissance poetry, sexual climax was often referred to as "dying." But in extreme form, this desire is monstrous—at least in the imagination. And yet that imaginative power is compelling. In The Metamorphosis, a young man is transformed into a beetle. "Your imagination is the only limit to your power of destruction," (The Metamorphosis, Art V, S. 92.)

Performing arts are an ancient survival, from the funeral pyres of the Pharaohs to the funeral pyres of the modern world. They serve as an exorcism of the dead and a rebirth of the living. The ritualistic dance, the dance of death, the dance of life, the dance of the elements, the dance of the planets, the dance of the seasons, the dance of the seasons of the soul. The dance of the seasons of the heart. The dance of the seasons of the mind. The dance of the seasons of the spirit. The dance of the seasons of the world.

The blood-drinking, undead creatures of the night, masquerading as the vampires of the exchange of blood symbols of universal desire and its power to dissolve ordinary human boundaries. It stands for every conceivable union of sensuality, every "permutation, normal, subnormal, hypernormal, or supernormal."

What It Is To Be Human

The Duchess of Malfi has its own peculiar character of the night. Ferdinand, obsessed with his twin, the Duchess, cannot get the woman out of his mind. His obsessive desire takes Ferdinand to the boundaries of what it is to be human, and beyond. His hypnotism—"warped madness"—brings him to a tragic end. The Duchess, too, is motivated by desire, a desire for Antonio that violates the social conventions of her world. She acts on those desires, claiming a freedom that finally brings her too, to a tragic end. But perhaps her fate differs in its tragedy. With her world falling away, she is able to assert, "I am Duchess of Malfi still."

Living as we do in a time some theories describe as "posthuman," the old question of "what is it to be human" assumes a new dimension. Harold Bloom describes the character of Franklin this way:

The Jacobean hero-dilemma, at the end, touches the limits of manipulativeness, self-knowledge, and in teaching that limit gives birth to a High Romantic preoccupation with which we cannot evade, which remains the focus of our post-modernism.

Afflicted though we are, self-consciously touch-ing the boundaries of what it is to be human, the theater continues to grapple with the very idea of humanity. Perhaps this is part of the little bit of hope that one bared old Victorian scholar, Thomas R. Shat, saw in The Duchess of Malfi: "the effect of a daily springing up amid the foaming mold of a graveyard."
American Conservatory Theater

About the Playwright

John Webster is one of the most enigmatic of the English playwrights. Little is known about his life, and he was not a prolific writer. In 1617, Henry VIII satirized the “cribbed Websters” for being so laborious.

Was ever man so mangled with a poem? See how he draws his mouth away of late. How he kneads, wrings his wrists, scratches his palate. A midwife, help! By his brain’s oaths. Some constrein strange, some huge Bucephalus. Or Pallas, sure, engendered in his brain.

Plautus’s lines give some clue to the reasons for the slow pace of Webster’s life. He was a painstakingly learned writer, although his chemical ailments are not as plentiful as they might have been if he had known Greek; most of the many sources traced in Webster’s works were written in English. But Plautus’s lines contain other clues. They hint at the “strange originality” of Webster’s creative literary theft. And Plautus’s hypenized subtitle, “playwright-curtwright,” is one of the few very facts known about Webster’s life.

Webster was a member of the Merchant Taylor’s guild. There was a close connection in Webster’s England between play — who made trappings for funerals, plays, and pageants — and carriage makers, who provided horses for carriages and vehicles that served as transportation for entertainers’ baggage as well as platform for outdoor performances. Death, ever-present in Renaissance London, sometimes overtook Webster, too. He died in 1625, a few years after his play “The Duchess of Malfi” was performed. He was buried in St. Paul’s Cathedral, London.

Webster’s father was quite prosperous by trade standards, serving as a counselor at St. Sepulcher’s, known locally as St. Paul’s. He was on the council when it approved the funding of a “common bell” to ring out calls for the condemned. He lived in a large house near Smithfield, and vehicles used by theatrical players for concerts and plays.

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Synopsis of the Play

The young, widowed Duchess of Malfi is forbidden by her husband, Ferdinand, to see her sister, Antigone, Antonio, her household chaplain. Antonio is keeping the marriage a secret through the aid of two children. Bosola discovers the children, but remits them to their parents, Ferdinand and Bosola. She arranges a meeting between Bosola and Ferdinand, but the Duchess prevents Antonio’s identity by accusing him of embezzlement and banishing him from her service. Ferdinand tries to stop the marriage, but Bosola’s agents inform Antonio of the marriage, which he refuses to accept. Bosola immediately orders the protection of the children. She tells Ferdinand to marry Antigone, and Bosola immediately planning the wedding. Ferdinand also fails to see the children, but Bosola arranges a meeting between Bosola and Ferdinand, but the Duchess prevents Antonio’s identity by accusing him of embezzlement and banishing him from her service. 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Webster's father was quite prosperous by trade standards, serving as a councilman at St. Sepulchre's, known locally as St. Pauhers. He was on the council when it approved the funding of a "common bellman" to ring out calls for the condemned. News that a bell was to ring just such a bellman is referred to in The Duchess of Malfi. As a member of the guild, Webster's family lived in the city, and most of his plays were set there. The Merchant Taylors' Hall is known for its bellman, which was one of the guild's first known tasks.

The clue to Webster's influence on his dramatic work comes from his interest in the brothels of London. The Duchess of Malfi, which he wrote in 1614 and 1615, was set in Italy and based on a true story. After 1613, when he prepared his plays for publication, very little is recorded of Webster's life. In 1614, an elegy poem by Thomas Heywood, "The family of the blessed angels," refers to Webster in the past tense. It is thought that he died about 1619.

Webster's work is distinguished by several traits. His two major plays feature a strong female character in the title role and set in the "Italian luscious palaces." He uses a variety of sources, drawing heavily on the skepticism of the recently translated French naturalist Montaigne. He makes his characters face the dread of their own mortality by writing about the nature of death and life. Fynes' lines and the title are set in the Italian luscious palaces, which Webster used as a source for his plays.

The influence of the Duchess character is also seen in the title of the play. Webster's plays are filled with allusions to Shakespeare, and the title suggests a play about the Duchess of Malfi. The play is set in Italy, and the title is a reference to the Duchess's Italian origin. The title also alludes to the Mediterranean Sea, which is a major theme in the play. The Duchess of Malfi is a true masterpiece, and it is one of the greatest plays of the Shakespearean era.
The Professor of Gynaecology: He began his course of lectures as follows: Gentlemen, woman is an animal that menstruates once a day, defecates once a week, menstruates once a month, parturates once a year and copulates whenever she has an opportunity.
I thought it a perfectly balanced sentence. —Somerset Maugham's medical school diary

I wanted to swim in the fullness of life; in the estuaries that were most open to the world. And when people slowly withdrew from me, closing paths and doors, preventing My hand, born of springs, from touching Their painful existences, I went from street to street and river to river, from place to place and bed to bed. And the salty mask of my countenance crossed the wasteland, and in the last humble house, without Lamps, without fires, without bread, without bricks, without peace, alone, I wrapped myself, dying, in my own death. —Pablo Neruda, Collected Poems

Down from the waist they are Cenauta,
Though women all above.
But to the girde do the gods inherit,
Beneath is all the fene's.
There's hell, there's darkness, there is the nighbarous pit,
Burning, scalding, stench, consumption; fie, fie, fie!
—From King Lear, Act IV, Scene 6

A woman insists she can and does love and her living isn't hopeless or dead, she dies. So either a woman is dead or she dies.
—Kathy Acker

Turning "Jugurth's" into "Wild Men"

It is a massive unmistakable shadow,
fifty males sitting together
in hall or crowded room,
filling something indistinct
up into the resonating night.
—Robert Hay, "Fifty Males Sitting Together"

He who fights with monsters might take care lest he become a monster. And if you gaze for long into an abyss, the abyss gazes also into you.
—from Beyond Good and Evil
by Friedrich Nietzsche

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—Sperner's Dissecting Room

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A Kind of Ghastly Wit

A fine performance of The Duchess of Malfi, in its initial 1613-14 production, which featured Richard Burbage as Ferdinand and Henry Condell—who helped create Shakespeare’s First Folio—as the Cardinal, the play was periodically revived, but for much of its history, The Duchess has been subjected to major “improvement.”

In 1718, Lewis Theobald restored the play to make it conform with the Neoclassical rules of unity; the action should be singular, avoiding subplot; there should be a single place where the action occurs, and it should all happen within twenty-four hours. Theobald’s friend Philip Frowde wrote the preface to this Neoclassical version, retitled The Pandar Queen.

The rule old hard; if critics saw to know, From its warm imagination drew, And scoring rule should his own soul outline, Nor Time nor Place observed in his design. This wild luxuriant state Muse restrains, And binds him in a chain with friendly chains.

The production was not successful. It should be noted that the pedantic Theobald served as the model for the King of the Dauphins in Alexander Pope’s mock epic, The Dunciad (1725). Samuel Phelps’ 1850 production at Sadler’s Wells Theatre used a “compressed and melodramatized” Duchess of Malfi by R.S. Horne. The rules of melodrama were quite different from those of Neoclassicism, catering to the eighteenth-century audience’s taste for spectacular stagecraft, multiple settings, special effects, and lots of animals and children. Fragments of the time also had a taste for sentimentality, as the loyal moral tone of Horne’s field preface attests.

...Tonight, we bring you the inspiriting themes. Of great, old Webster—clad in whose strong words, We venture forth on the uplifted sea. On his invention’s high-wrought poet, Steering to reach the storm-rest beacon tower, Trusting his faith—and with full faith in power.

THE TRAGEDY OF THE DUCHESS OF MALLY

As it was performed privately by the Black-Friars, and publicly at the Gilded, by the King’s Masque Servants.

The perfect and exact Copy, with distinct aliterings, being that the length of the Play should not been in the Performance.

Written by John Webster.

London

The title page of The Duchess of Malfi, published in 1633.

Horne's version of The Duchess proved immensely popular as a star vehicle, especially for Isabella, whom he played in the New York production. However, the play was not without its problems, as the bloody violence that so disturbed Victorian reviewers.

You don’t need me. What you need is a mirror. Because my stranger is the mirror in which to reflect yourself. I don’t even want to return to such a bestowed mirror.

Left: Star (thought by) Andreas Kooij (1559).

No matter, it’s time.

You don’t need me. What you need is a mirror. Because my stranger is the mirror in which to reflect yourself. I don’t even want to return to such a bestowed mirror.

—From Woman in the Dunes, by Kobo Abe

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The rule: hard, or critical, she knew.
From too warm imagination drew,
And scorned rule should be her soul’s outline.
Nor Time nor Place observed in her design.
This wild turbulence our chaste Muse restrains.
Rids him in chains, or with friendly chains.

The production was not successful. It should be noted that the pedantic Theobald served as the model for the King of the Dyresses in Alexander Pope’s mock epic, The Dunciad (1751).

Samuel Phelps’ 1850 production at Sadler’s Wells Theatre used “a grotesque and melodramatised Duchess of Malfi” by R.J. Horne. The rules of melodrama were quite different from those of Neoclassicism, catering to the nineteenth-century audiences’ taste for spectacular stagecraft, multiple settings, special effects, and lots of animals and children. Playgoers of the time also had a taste for sentimentality, and the loby Moffat of Horne’s Field preside at some of which is somewhat disagreeable to witness.” Back in London, George Henry Lewes wrote in The London, “Instead of holding up the mirror to nature, this drama shows the mirror to Madame Tussaud and emulates her chamber of horrors. The Times described the play as “a brilliant embellishment of a kind of ghastly wit.” Later, George Bernard Shaw, who had a general contempt for all things Elizabethan—especially his arch-rival for literary immortality, Wil Shakespeare—borrowed Lewes’ image, describing Webster as the “Tussaud mimic.”

In 1895, William Poel imagined the modern period of Duchess of Malfi productions by using an only slightly altered version of Webster’s script. A champion of Elizabethan staging, Poel emphasized the visual imagery of Webster’s language. He defended the play against critics of its violence, who included William Archer, the champion of realism and modern realism. Poel asserted that Webster had intended “to give vital embodiment to the manners and morals of the Italian Renaissance, as they appeared to the imagination of Elizabethan.” Archer condemned Webster’s “abominable verse” as unmetered and perverted, yet could not resist a gaudy respect for the complicity of Webster’s characters. While one commentator characterized Boswell as “a kind of human gangrene, infecting the body of the play... whose putrid fancy is insensibly leavened, and leaves a trace of stench upon all the objects which it traverses,” Archer stated: “I am inclined to think that Webster came very near to creating in Boswell one of the most complex and most human villains in the drama.” Even for Archer, the “realism” of Webster’s acute psychological sensibility in characterizations of Boswell took precedence over the bloody violence that so disturbed Victorian reviewers.
A Sea of Sweat

As the heroes of our century unfolded, the image of the play shifted from its origins as poetry, and even its realism, to a darker form of romanticism that valued The Duchess of Malfi precisely because of its horror. Rupert Bowsie, who was to die on the battlefield in the First World War, wrote in his graduate thesis: “A play of Webster’s is full of the Beowulf and ghostly turmoil of a rest of muggedy. . . . The great theme is the theft of the name at an immense. And the night is without stars or moon. But there is sometimes a certain quaintness in its darkness, but not very much.”

Almost a half-century later, in the England of young men, Kenneth Tyrone, now head of the Royal Shakespeare Company’s 1960 production of The Duchess of Malfi and wrote, Webster’s point of view and the source of the theme, the sweet anger of a pious, idealist, one feels, he would have had all his characters drown in a sea of sweat. In the production reviewed by Tyrone, Peggy Ashcroft played the Duchess, and over the past thirty years the play has been staged many times with many notable performances. Elizabeth Bergon, Helen Mirren, and Sienna Miller all played the Duchess. John Gielgud created a particularly terrifying Ferdinand, and Bosola had been played by among others, Ian McKellen and Canada Lee, one of America’s most distinguished black actors.

The Duchess of Malfi still provides strong responses; it is strong stuff. In Webster’s hands, the collision of sex and violence is not more sensationalism. It is also the blurring of the line that separates desire and cruelty. Webster’s penetrating, evocative language and theatrically powerful treatment of duplicity, manipulation, obsession, and repugnance still reflect the horrors of our century. Now, however, we recognize that those horrors have their roots in the turmoil of our own inner lives. As R.D. Laing wrote of the twentieth-century Politics of Experience, “We are effectively destroying ourselves by violence manufacturing us.”

—Lance Barry Miller

SPEAKING OUT:
A.C.T. Announces Sunday Symposium on The Duchess of Malfi

O n February 21, 2010, A.C.T. will present a symposium on the dramatic strategies and contemporary issues raised by Robert Woodruff’s production of The Duchess of Malfi. The program will feature distinguished professionals from the fields of Jacobean theater and contemporary social theory who will explore the continuing relevance of John Webster’s disturbing drama.

The symposium will begin at approximately 1 p.m., after the Sunday matinees. There is no additional admission charge for the symposium, so please feel free to come back and join us, even if you’ve already seen the play on another day. See you there!
A Sea of Sweat

As the heroes of our century unfolded, the heroism of the play drifted from its zenith as poetry, and even its realism, to a different sort of romanticism that valued the hero's romance. The Duchess of Malfi, because of its hero, the hero Rupert Brooke, who was to die on the battlefield in the First World War, wrote in his graduate thesis: "A play of Webster is full of the feverish and ghostly turmoil of a nest of muggins.... Human beings are whispering in an immense night. And the night is without stars or moon. But it has sometimes a certain quiétude in its darkness, but not very much." Almost a half-century later, in the England of angry young men, Kenneth Tyrant, a name from the Royal Shakespeare Company's 1908 production of The Duchess of Malfi, and wrote, "Webster in the poet of life and brain-storms, the sweet anger of apologetics; ideally, we feel, he would have had all his characters drown in a sea of sweat."

In the production reviewed by Tyrant, Peggy Ashcroft played the Duchess, and over the past thirty years the play has been staged many times with many notable performances. Elizabeth Bergner, Helen Mirren, and Eileen Strege have all played the Duchess. John Gielgud created a particularly loathed Ferdinand. And Brooke has been played by, among others, Ian McKellen and Cumberbatch Lee, one of America's most distinguished black actors.

The Duchess of Malfi provides a perfect moral for the stage and film. It is a story of love and violence, and a story of the replacement of the Duke and Duchess by John Webster's disturbing drams.

On February 28, 1980, A.C.T. will present a symposium on the dramatic strategies and contemporary issues raised by Robert Woodruff's production of The Duchess of Malfi. The program will feature distinguished professionals from the fields of Jacobean theater and contemporary social theory who will explore the continuing relevance of John Webster's disturbing drama.

The symposium will begin approximately 6 p.m., after the Sunday matinee. There is no additional admission charge for the symposium, so you may feel free to come back and join us, even if you've already seen the play on another day. See you there!
The most important thing we earn is your trust.
"Trust me."
If we could only take everyone at their word, life would be so much simpler.
You could believe the mechanic who finds something to fix on your car that you didn't even know was broken.
You could relax when the contractor promises that the remodeling will "definitely" be finished in time for the holidays.
And you'd never have to worry about financial consultants recommending investments that serve their interests more than yours.
Of course, there are honorable people in every profession; the problem is finding them.
We hope the following will at least let you know what to look for in a financial advisor.
And give you some helpful advice on choosing one worthy of the opportunity to earn your trust.

We invest the time to get to know you.
"I'll invest your money as if it were my own."
While a financial advisor who promises you this may have the best intentions, at Prudential Securities we hold to a different philosophy.
We believe your money should be invested as if it were your money.
What are your financial goals and commitments? How well are you schooled in financing your children's or grandchildren's education? Are your retirement provisions adequate?
And what of your tolerance for risk? Is it high, low or none at all?
A financial advisor in our Jacksonville, Florida office put it very well recently: "Our clients' ends are where we begin."
To this end, we have over 250 Prudential Securities Branch Offices throughout the country, enabling you to meet with our financial advisor one on one (or, one on two if it's a joint account).
And, working with us, create an investment strategy and financial portfolio that meets your personal needs.

We invest in the Financial Advisors who serve you and the resources that serve them.
"I know more about investing than you do."
It may surprise you to learn it.
Would someone with as little training and no experience be trusted with something as important as your financial well-being?
Not on your life, right? And not on our reputation either.
To become a Prudential Securities Financial Advisor requires a minimum of two years' training. We invest over $100,000 in each recruit's training; and to help attract the best, we offer one of the best compensation packages on Wall Street. And we don't send our rookies into the field to practice unsupervised. An essential part of our program is to assign each trainee to a mentor, a seasoned professional with an average of ten years experience under his or her belt. And the investment in Prudential Securities Financial Advisors doesn't end there. In fact, it never ends.

We invest for your success and ours.
In 1992, we invested $103 million in technical support for our advisors and committed a further $12 million to ongoing training programs. And the return on our investments in client services is perhaps the most rewarding one of all. Namely, that our clients return to us time and time again for all their investment needs. You see, at Prudential Securities we not only invest for your success but for our own too.
If you would like to meet a Prudential Securities Financial Advisor, feel free to call 1-800- 654-5454 ext. 353 or drop by one of our offices.
We trust you'll find the experience very rewarding.
THE FINAL ROUND FOR AN INCREDIBLE BEGINNING.

Robert Woodruff and George Tsytip: A Passionate Collaboration

It's a little like musical chairs—you take the second of three chairs away, and it's harder to get from one to three. I think that was kind of brilliant.

Being forced to do Muir in the environment we've created might seem limiting in a way. But you're forced to press the physical environment into Webster's structure, and where they meet—that becomes the event. The environment gives you out of the literal and creates its own metaphor, but without plotting them—they existed, they were there, and were unanswered—they were not "just there." The whole idea of "concept" becomes like a dead end, because it doesn't have any edges to it. If you're imposing a concept on the play, then you might as well not do it, just move on, because you've already solved it, and everything you're going to think has to fit into that world. So you have nothing to push against, in self-selective ways. I think it's in the nature of a good designer to create a kind of poetics for the play to move in that is open-ended, not finished.

KW: What about George's colors? The green and yellow?

RW: He seems to like green. He used a lot of green in the set for Nothing Sacred, and then he made all the liquids—everything the characters drink—green. In fact, I've used only green liquid in every production I've done since then. It's a kind of homage to George. You don't know what they're drinking, but the fact that it's green makes the world a bit more insular, with its own rules, in a kind of internal logic. It's also George's metaphor: It's as if it's inside my mind, and I'm inside his mind. I think it's a much more interesting thing for people to drink than anything else.

KW: Is that because of absinthe's relation to death and drink? You seem to be drawn to those dark associations.

RW: I think it's more that I'm attracted to dark civilization, where actions and consequences (Continued on page P28)
THE FINAL ROUND FOR AN INCREDIBLE BEGINNING.

Robert Woodruff and George Tsyupin: A Passionate Collaboration

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Robert Woodruff was a huge fan of the environment. He had a lot of power, and he used it to benefit the environment. He was a leader in the world of environmentalism, and he was a mentor to many others.

The Final Round for an Incredible Beginning.

Rehearsals were about to begin for the Duchess of Malfi at the A.C.T. Residence. Director Kathleen Danziger spoke with director Robert Woodruff about working with scenic designer George Tsyupin.

KD: The last time you worked with George Tsyupin was here at A.C.T. on Nothing Sacred in 1968. How do the two of you begin to talk about a play?

RW: I think we begin by talking about the play's themes, and then we talk about the way in which the play will be presented. Then we talk about the way in which the scenery will be used to enhance the play. We discuss the way in which the scenery will be used to emphasize the play's themes.

KD: What about George's color? The green and yellow?

RW: He's like the green. He used a lot of green in the set for Nothing Sacred, and then he made all the yellow—everything the characters drink—green. In fact, I've used only green liquid in every production I've done since then. It's a kind of homage to George. You don't know what they're drinking, but the fact that it's green makes it look dark and more sinister, with its own rules, in a kind of self-fulfilling prophecy. It makes the audience think...

Ken: Let's talk about the setting.

RW: The setting is an important part of the play. It's a kind of metaphor for the characters. It's a kind of visual representation of the play's themes. The setting is a kind of visual representation of the play's themes, and it's a kind of visual representation of the play's themes.

Ken: The setting is a kind of visual representation of the play's themes, and it's a kind of visual representation of the play's themes.
American Conservatory Theater

WHO'S WHO

J. TOBY ADAMS just completed a season at the Utah Shakespearean Festival, where he performed in The Merry Wives of Windsor, The Merchant of Venice, and King Lear. A Professional Theater intern and a 1982 graduate of A.C.T.'s Advanced Training Program, he appeared this season as Young Scrooge in A.C.T.'s A Christmas Carol and last season in Cyrano de Bergerac. His studio work at A.C.T. includes Haposper in Henry IV, Part 1; Oberon in A Midsummer Night's Dream; and Iago in Othello. He also worked at the Actors Repertory Ensemble and the Park City Shakespeare Festival.

MAIAGO ABRAHAM was trained at the Royal Academy of Dramatic Art in London, where he performed for Queen Elizabeth II and the Duke of Edinburgh. His resident theater work includes the title role in Abel at Trinity Repertory Company and Mr. Aragonio in The Ship of Our Youth at the Guthrie Theatre in Minneapolis, both directed by Robert Woodruff. Brusin in


RICHARD BUTTERFIELD came to A.C.T. in 1982 as a student in the Advanced Training Program, where he earned an M.F.A. in acting. Following two years of Bay Area theater work with the Berkeley Shakespeare Festival, Berkeley Jewish Theater, and Valley Institute of Theater Arts, he joined A.C.T. to play the folder in Sunday in the Park with George. His many A.C.T. credits include Billy in The Fire Play; Captain von Schub in Diamond Lil; with Gethen Tyler: Edgar in King Lear, directed by Edward Hastings; Tony in Women in Mind, with Michael Learned; Charles Durning in A Tale of Two Cities; Fuse in Brave New World, with Lauren Laze and Rosencrantz (or was that Guildenstern?) in John C. Fletcher's Hamlet. Last season he was seen as Bob Cratchit in A Christmas Carol and as Silvers in Cyrano de Bergerac. Butterfield serves as Dean of A.C.T.'s fully accredited graduate school in acting, where he also teaches and directs student productions.

CHASLA CAROT, a recent graduate of A.C.T.'s Advanced Training Program, joined the company this year as a Professional Theater Intern. She holds a B.A. in Theater Arts from the University of the Pacific and has studied in London with instructors from the Royal Academy of Dramatic Art and the London Academy of Music and Dramatic Art. As a Bay Area native, Cabot has performed with the San Jose Civic Light Opera, TheaterWorks; and Woodminster. Her A.C.T. studio production roles include Jenny Dyer in The Three Penny Opera, Ethel in The Pirates of Penzance, and King Henry in Henry IV, Part 1, and she appeared this year on A.C.T.'s mainstage in A Christmas Carol and last season in Cyrano de Bergerac. Cabot spent last summer performing with the Edinburgh Festival Theatre in Scotland. Her A.C.T. stage roles include Dulcie in The Glass Menagerie. She also appeared in The Conduits, "Law and Order," and "Napoleon," as well as several soap operas. On TV she recreated her role in Blue Windy and appeared opposite Frank Langella in the Prince of Broadway. Her film credits include several features for American Filmmaker Mark Rappaport, including The Savage Knot, which won the British Film Institute's award for best film. She also appeared in Martin Scorsese's The Last Temptation of Christ. Last spring Danson was an Alman Award for outstanding performance.

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ANDREW DEANGELO is a Professional Theater Intern. He is a 1982 graduate of A.C.T.'s Advanced Training Program. He also has extensive experience in avant garde theatre, including the award-winning production of Mamarazzi at the Friends and Aerial Theater of Los Angeles. DeAngelo has also directed plays for Tim Eyen, Michael Depledge, and William Saroyan. At A.C.T., he has directed Broadway productions of Cyrano de Bergerac and The Pope and the Whore. Other credits include

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Broadway, Broadway. and regional theaters. She has also worked at many Bay Area theaters.

RANDY DANNON is happily beginning her first appearance at A.C.T. Most recently she was seen in the New York production ofaryl Churchill's The Motor. Other New York credits include Blue Windy by Craig Lucas, End of the Day by Jan Robin Baiz, and Beauty for the River by Neil Bell, as well as James & Jubel, Meters, and Muriel Marcus' Dreams. Among her regional credits are The Film Society, OurSELves Alone, Taming of the Shrew, Wolf Duck, The Three Sisters, A Doll's House, Heartbreak House, and The Good Person of Szechuan, for which she received the Helen Hayes Award. On television she has appeared on "The Equalizer," "Law and Order," and "Napoleon," as well as several soap operas. On TV she recreated her role in Blue Windy and appeared opposite Frank Langella in the Prince of Broadway. Her film credits include several features for American Filmmaker Mark Rappaport, including The Savage Knot, which won the British Film Institute's award for best film. She also appeared in Martin Scorsese's The Last Temptation of Christ. Last spring Danson was an Alman Award for outstanding performance.

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LAWRENCE HICKIT has performed in more than forty 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 studied with John Collins, Bill Ball, Allen Fletcher, and Ed Hastings. Hichit has also directed, and served as Director of Acting for the Pacific Conservatory of the Performing Arts. He has performed with Berkeley Repertory Theatre, San Jose Repertory Theatre, Encore Theatre Company, and the San Francisco Theater Project, where he directed and recently directed Steven Berkoff's adaptation of Kafka's Metamorphosis.

TRACY HUFFMAN is a Professional Theater Intern. She interned with A.C.T. and a 1982 graduate of the Advanced Training Program. She recently appeared as a wife of Christmas Past in this season's A.C.T. production of a Christmas Carol. Her Conservatory studio production roles included Lady Macbeth, Queen in Titus of Babel, Karish in The Middle, and Polly Proctor in The Barber's Opem. She has toured extensively with various theater companies throughout the United States. Favorite roles include Beatrice in Much Ado About Nothing, the Countess in A Little Night Music, Abigail in The Orphans, and the title role in The Arthursouk, directed by Sydney Walker. Huffman has also studied with Anthony Thomas of Berkeley Repertory Theatre and Nicholas Kent and Mark McEwen of the Stratford Shakespeare Festival.

BRIAN LOMMANN has been seen at A.C.T. as Luftman in Cyrano de Bergerac, the Som in Elton John's Aids Livingston in A.C.T.'s Play in Progress series, and in multiple roles in John C. Fletcher's production of Discoveries and Discoveries and Discoveries. Company Other Bay Area credits include appearing as Hal in Joe Orton's Loot at Marin Theatre Company and in Hay Street in Bill Teller's Aisle. Since the age of sixteen he has been improving professionally, and he has worked with The Committee and with Faulkner (which he directed from 1956-1985). He toured Northern Europe with the Pen in Dover and performed at the Edinburgh Fringe Festival as the tortured torch singer, Johnny Loosly. He currently teaches in A.C.T.'s Advanced Training Program and with Bay Area Theatredoups.
American Conservatory Theater

WHO'S WHO


CHARIS CADET, a recent graduate of A.C.T.'s Advanced Training Program, joined the company this year as a Professional Career Intern. She holds a B.A. in Theater Arts from the University of the Pacific and has studied in London with instructors from the Royal Academy of Dramatic Art and the London Academy of Music and Dramatic Art. A Bay Area native, Cadet has performed with the San Jose Civic Light Opera, TheatreWorks, and Woodminster. Her A.C.T. studio roles include Jenny Dover in The Three Penny Opera, Ruth in The Pirates of Penzance, and King Henry in Henry VI, Part I, and she appeared this year on A.C.T.'s mainstage in A Christmas Carol and last year in Cyrano de Bergerac. Cadet spent last summer performing with the California Shakespeare Festival. She is a musical theater director for A.C.T.'s Young Conservatory and has directed numerous children's theater productions throughout the Bay Area.

RICHARD BUTTERFIELD joined A.C.T. in 1999 as a student in the Advanced Training Program, where he earned an M.F.A. in acting. Following two years of Bay Area theater work with the Berkeley Shakespeare Festiva, Berkeley Jewish Theater, and Valley Institute of Theater Arts, he joined A.C.T. to play the soldier in Singapore in the Park with George. His many A.C.T. credits include Billy in A Christmas Carol, starring in Diamond Life, with Gretchen Wyler: Edgar in King Lear, directed by Edward Hastings; Tony in Women in Mind, with Michael Learned; Charles Duryan in A Tale of Two Cities; Piers in Born This Way, with Lauren Liles and Rosemarie (or was that GuilmotGriffith?) in John C. Fletcher's Rain. Last season he was seen as Rob Cratchit in A Christmas Carol and as Valverde in Cyrano de Bergerac. Butterfield serves as Dean of A.C.T.'s fully accredited graduate school in acting, where he also teaches and directs student productions.

ROBERTA CALLAHAN made her professional debut thirty years ago on this stage. Since then, she has worked in stock, Off Broadway, Broadway, and regional theaters. She has also worked at many Bay Area theaters.

Broadway: Broadway; and regional theaters. She has also worked at many Bay Area theaters.

Randy Danson is happy to be making her first appearance at A.C.T. Most recently she was seen in the New York production of Carol Churchill's Mad Forest. Other New York credits include Blue Winter by Craig Lucas, End of the Day by Jen Robin Buziak, and Beauty for the River by Neil Bell, as well as James & Julian, Metheke, and Midsummer Night's Dream. Among her regional credits are The Film Society, Our Sexual Alone, Theaming of the, Wild Duck, The Three Sisters, A Doll's House, Heartbreak House, and The Good Person of Szechuan, for which she received the Helen Hayes Award. On television he has appeared on "The Equalizer," "Law and Order," and "Regia," as well as several soap operas. On TV she recreated her role in Blue Winter and played opposite Frank Langella in The Prince of Holiday. Her film credits include several features for American filmmaker Mark Kappuot, including The Siege Nurse, which won the British Film Institute's award for best film. She also appeared in Martin Scorcese's The Last Temptation of Christ. Last spring Dan son received an Ohio Award for sustained excellence of performance.

Andrew DeAngelis in a Professional Theater Intern since 1980, a 1982 graduate of the Advanced Training Program. He also has extensive experience in avant garde theatre, including the award-winning production of Mandarin/Smith at the Friends and Artists Theatre of Los Angeles. DeAngelis has also directed plays with Tom Eyen, Michael Dohlektedore, and William Saran. At A.C.T. he most recently directed productions of Cyrano de Bergerac and The Pope and the Whore. Other credits include

Lawrence Hacht has performed in more than forty 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 studied with John Collins, Bill Ball, Allen Fletcher, and Ed Hastings. Hacht has also acted, directed, and served as Director of Acting Training for the Pacific Conservatory of the Performing Arts. He has performed with Berkeley Repertory Theatre, San Jose Repertory, Encore Theatre Company, and the San Francisco Theatre Company, where he teaches and recently directed Steven Berkoff's adaptation of Kafka's Metamorphosis.

Tracy Huffman is a Professional Theater Intern since 1992 and a 1996 graduate of the Advanced Training Program. She recently appeared as the wife of Christmas Past in this season's A.C.T. production of A Christmas Carol. Her Conservatory studio production roles included Lady Macbeth, Queen in King of Hearts, Killian in The Midwife, and Polly Prockton in The Beggar's Opes. She has toured extensively with various theater companies throughout the United States. Favorite roles include Beatrice in Much Ado About Nothing, the Countess in A Little Night Music, Abigail in The Cradle Will Fall, and the title role in The Archaean Bear, directed by Sydney Walker. Huffman has also studied with Anthony Taconic of Berkeley Repertory Theatre and Nicholas Pendell and Matti Morison of the Stratford Shakespearean Festival.

Brian Loomis has been seen at A.C.T. as Lightheart in Cyrano de Bergerac, the Sam in Ellen Most's Amosical Light in A.C.T.'s Plays in Progress series, and in multiple roles in John C. Fletcher's production of Souvenir and Director of Acting Training. Other Bay Area credits include appearing as Hal in Joe Orton's Loot at Match Theatre Company and as Jay Smolik in Bill Talen's Next Stop. Since the age of sixteen he has been improving professionally, and he has worked with The Committee and with Faustina (who directed him from 1989-1992). He toured Northern Europe with the Finn from Dorn and performed at the Edinburgh Fringe Festival as the tortured torch singer, Johnny Lostey. He currently teaches at A.C.T.'s Advanced Training Program and with Bay Area Theatredays.
CYNTHIA LYNCH, a Professional Theater Intern, graduated from A.C.T.'s Advanced Training Program (ATP) in May 1992. While in the ATP, she performed in The Dogg's Opera, Too Clever by Half, Cinderella, The Winter's Tale, To Live or to Be A Marriage of Figaro, and The Merry Wives of Windsor. She married Miss Scarlett's Angel City for the San Francisco Theatre Project at the Cim- mate Theatre in Chicago. She appeared in Chicago and has appeared in Rent and in the TV movie, The ABC movie of the week, Prime-Time, and in the ABC's Advanced Training Program, where she directed Anthony Cline's Little Dipper as in 1989.

Michael McPhee, a graduate of the Advanced Training Program, is currently in his seventh year with A.C.T. He is most recently seen as Major Freddie in last season's production of John C. Fletcher's Good. He has acted in numerous roles throughout the Bay Area, including Christian in San Jose Repertory's production of Caesar's in Byr- or and Otto in Caesar's in the Wreath of Theatre on the Square, in addition to appearances in the A.C.T. productions of Hamlet, Juliet, Right Mind, Sin, Noth- ing Sacred, Golden Boy, A Christmas Gift, and many others. Last winter he directed A Hopal of Birds as American Inside Theatre's offering at the Milwaukee Theatre Festival. Mayer is a founding mem- ber of Encore Theatre Company, where he recently appeared in Anton Chekhov's Uncle Vanya and directed Arthur Kopit's Rod to Nervosa. He has also served as a managing director of A.C.T.'s Plays in Progress Pro- gram, where he directed Anthony Cline's Dip Dip Us in 1989.

MOIRA MAHER, a graduate of the Advanced Training Program, was most recently seen in season and was presented by Samis Productions of San Francisco on a fifty-city, four-year tour of the United States, Canada, and Europe. After serving as A.C.T.'s Artistic Director from 1986-89, Nishikawa staged down to pursue his acting, writing, and directing, and remains Associate Artistic Director. He has been involved with A.C.T. as an actor, writer, director, and dramaturg in more than fifty-five productions. Acting credits include A Song for a New Fisherman, The Anacostia Kid, Yellow Is My Favorite Color, Lady In Flying, Hoping, Buckled, All I Ask For Is My Body, Jim New Ph, and Zuck Slaughter's. He co-starred in Shakespeare's Sonnets at the Mark Taper Forum in 1999. He directed Nicholas Keesen, Family Telling, Chicago, Donkey Safari, and His Own Father at A.C.T. He has also directed for the Northwest, Asian Theatre in Seattle, Samuel North Productions in Toronto, San Francisco State University, and Oberlin College. He co-authored Over It Never Enough with playwright R. Mark and wrote and performed his one-man show, The Amazement of Federico Garcia Lorca.

DAME MAIER, a graduate of the Advanced Training Program, is currently in his seventh year with A.C.T. He was most recently seen as Major Freddie in last season's production of John C. Fletcher's Good. He has acted in numerous roles throughout the Bay Area, including Christian in San Jose Repertory's production of Caesar's in Byr- or and Otto in Caesar's in the Wreath of Theatre on the Square, in addition to appearances in the A.C.T. productions of Hamlet, Juliet, Right Mind, Sin, Nothing Sacred, and many others. Last winter he directed A Hopal of Birds as American Inside Theatre's offering at the Milwaukee Theatre Festival. Mayer is a founding mem-ber of Encore Theatre Company, where he recently appeared in Anton Chekhov's Uncle Vanya and directed Arthur Kopit's Rod to Nervosa. He has also served as a managing director of A.C.T.'s Plays in Progress Pro- gram, where he directed Anthony Cline's Little Dipper as in 1989.

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which he co-founded in 1988. He is the creator and producing director of Pupil Playhouse, an award-winning troupe of improvisational storytellers. Lehman was selected by Francis Ford Coppola to serve as theater games consultant for the motion picture "Danger, and teaches improvisation in ACT's Advanced Training Program.

CYNTHIA LYNCH, a Professional Theater Intern, graduated from ACT's Advanced Training Program (ATP) in May 1982. While in the ATP, she performed in The Boy-
gar's Opera, Too Clever by Half, Cinderella, The Winter's Tale, The Pirates of Penzance, The Merchant of Venice, and the mainstage she has appeared in Othello at the Carlebae and Othello de Segur. She portrayed Miss Scroop in San Simeon's Angel City for the San Francisco Theatre Project at the Cit
ebre Theatre in Chicago she appeared in Thelma Wells at the Chicago Cooperative Stage and in State of Independence for Dis
cussion Productions. Lynch has studied with Barbara Gaines of Chicago's Shakespeare Festival and spent a great summer at the National Shakespeare Conservatory studying with Maria Stetti, Jimmy Trip, and Robert Fosse. She earned a B.A. in English from The College of Charleston.

VICTOR MACK appears for the first time at ACT's in The Duchess of Malfi. His New York credits include the title role in Cas
dy at CSC Repertory Ltd.—The Classical Stage Company, under Carey Perloff's direc
tion, and Spacial, directed by George Wolfe at the New York Shakespeare Festival. Other theater credits include My Children! My Africa! at the Baltimore Center Stage; Joe Turner's Come and Gone for the Philadelphia Drama Guild; The Hobitoe Brynhilde by Scott Joplin and Louis Chan
on at Baltimore Center Stage and the La Jolla Playhouse; The Mayor and the Statue at Crossroads Theatre; Dreaming on the Tip
e at the East Coast Arts Theatre; Frost from Frost at the Vintage Street Theater; and Thrept's Night at the Agnes DeMille Theatre at the American Ballet Theatre. On film and television, Mack has appeared in colors on PBS's "Great Performances," was featured in The New Yorker's "Out in the Homelands," and appeared in Back to Print by Montross Pictures and the NBC movie of the week "Prime Target.

MICHAEL MCAFEE returns to ACT after a year working in film. He was featured in Taylor Hackford's Blood in Blood Out, Whoopi Goldberg's Made in America, and co-starred with Len Burman and Jill Clay
duggage in The ABC movie of the week Fine. Shown. A graduate of the ACT Advanced Training Program, he has appeared in The Marriage of Figaro, J.B., and all of Thrept's Night, The Imaginary Invalid, and Nothing Sacred, directed by Robert Woodruff. He spent a season with the Utah Shakespearean Festival, appearing in Mac
eBane, The Winter's Tale, and The Tempest. McFadden received a 1981 Drama League Award for Cole, directed by Lee Sankinick. Commission
d in the French Ministry of Cul
ture, he went to Paris to help create and perform in Suggested Life, directed by Vincenzo Guarini, and performed at The
tre des Armandes de Paris. Most recently, he performed the role of Dumas in The One World National's 100th Anniversary Special, directed by Michael Koen and John Smith.

DAVID MAIER, a graduate of the Advanced Training Program, is currently in his sev
eventh year with ACT. He was most recently seen as Major Freedie in last season's pro
duction of John C. Fletcher's Good. He has acted in numerous roles throughout the Bay Area, including Christian in San Jos
e's Repertory's production of Othello de Berg
croix and Otto in The War of the Washington at Theatre on the Square, in addition to appearances in the ACT productions of Hamlet, Judgement, Right Mind, Saint Joan, Nothing Sacred, Golden Boy, The Christmas Carol, and many others. Last winter he directed A Hauf in Brazil as American Inside Theater's offering at the Midwest Theater Festival. Maier is a founding mem
ber of En cores Theatre Company, where he recently appeared in Anton Chekhov's Uncle Vanya and directed Arthur Kopit's road to Nirvana. He has also served as a managing director of ACT's Plays in Progress pro
gram, where he directed Anthony Clark's "Box Up." In 1989.

1983 season and was presented by Samuel Productions of San Francisco on a fifty-city, four-year tour of the United States, Canada, and Europe. After serving as ACT's Artistic Director from 1984-86, Nishikawa stepped down to pursue his acting, writing, and directing career, and remains Associate Artistic Director. He has been involved with ACT as an actor, writer, director, and dra
maturg in more than forty-five productions. Among his acting credits include A Song for a Nobel Fisherman, The Avocet Kid, Yellow Is My Favorite Color, Lady Is Flying, Hopkins, but All I Asking for Is My Body, Jon Kiev, and Stackwind. He was co-starred in the same role in Ireland's The Mark Taper Forum in 1989. He directed Julee Feiner, Pay the Chimeroes, Family Delmonda, Uncle Boden, Joanna Cron, and Roman Bos. He is not for ACT. He has also directed for the Northwest Asian Theater in Seattle, Sansei North Productions in San Francisco State University, and Oberon College. He also co-authored Co is Never Enough, with playwright Rishi Shoni and Morf Hafzali, and appeared in its premiere at ACT. Nishikawa's work has been published in numerous anthologies, including Time Out, Great Transformations from the Third World, Against the America American Anthology, Bridge Magazine, and The 35th Anniver
sary Edition of Gauk. He has taught creat
eive writing at San Francisco State University and she teaches acting at ACT. His film credits include The Hei
class, The Boys of this, and Steve Olmstead's Landing on Kyoto Time, and Wen Wester's Undl of the End of the World.

SHARON Q. ORI is working her Bay Area the
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tly with the Asian American Theatre Company (AATC), in Women Street Shores, Box, Robot's Room, and Uncle Tom, among others, and with the Eureka Theatre Compa
ny in Trip Girls, The Week, and The Cherry Orchard. "She's also appeared in and performed at "The Good Person of Szechwan at Berkeley Repertory theatre, and As You Like It and Much Ado About Nothing with the San Francisco Shakespeare Festival. Her most recent performance was Effie's for Thin Description Theatre. She next appeared in a science fiction short film, Something for Nothing, as an alien creature with some very hairy makeup, and is looking for ward to working with her husband Ken in a new film about immigrants. Ori also runs the Training Program at ACT and serves as a panel reviewer for the Cali
fornia Arts Council.

JOHN REYNOLDS, a Professional Theater Intern, is a graduate of ACT's Advanced Training Program, appeared on ACT's mainstage this season in The Pope and the Pig. He graduated from Culby College in Waterville, Maine with a B.A. in American Studies, and entered at Capital Repertory Company in Albany, New York with an origi
nal play, AGES: A Living Newspaper, ACT's mainstage this season. He moved to New York and worked at "The Boy-Gar's Opera, Too Clever by Half, Cinderella, The Winter's Tale, The Pirates of Penzance, and the Chicago Cooperative Stage and in State of Independence for Discussion Productions. Lynch has studied with Barbara Gaines of Chicago's Shakespeare Festival and spent a great summer at the National Shakespeare Conservatory studying with Maria Stetti, Jimmy Trip, and Robert Fosse. She earned a B.A. in English from The College of Charleston.

LESLIE GOREZPA made her debut at ACT in 1983 as the Fool in King Lear. Last seen at ACT as a member of this season's pro
duction of A Christmas Carol, she has played Brabant in Charlot's A Midsummer Night's Dream, and in the lead role in "The Boys of this, Steve Olmstead's Landing on Kyoto Time, and Wen Wester's Undl of the End of the World.

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fornia Arts Council.

LENNIE SOFFER appeared last season in ACT's productions of God and Caesar de
Bergens. She made her mainstage debut at

Vader's and El Teatro Campesino. His vari
ous Bay Area theater credits include Cally, the fourteen-year-old girl in Cloud Nine, and twenty-six different characters in How I Got That Story (both for the Eureka Thea
tre Company), as well as appearances with San Jose Repertory Theatre, California Shakespeare Festival, Berkeley Repertory Theatre, and the San Francisco Opera in acting roles in Carmen and The Barber of Seville and has written and performed his one-man show, The Amazement of Federico Garcia Lores.

LENNIE SOFFER appeared last season in ACT's productions of God and Caesar de
Bergens. She made her mainstage debut at
American Conservatory Theater

Center. In the Bay Area he has worked at the Magic Theatre and Berkeley Repertory Theatre. His film and television credits include: Chico and the Man, The War Lover, Last of the Mohicans, Quantum Leap, Nip Tuck, and the television series of The Equalizer. "Wolf" and a variety of songs.

SAM TURJANSKI has begun his professional career while still a student at Juilliard, appearing with the New York Shakespeare Festival as Arinagush in Cymbeline. Upon graduation, he became a founding member of John Houseman’s The Acting Company, where his roles included Roscius in Aeneas and the Wine, Penemus in Lysistrata, Leather’s Last, and Sathyas in The Lower Depths. On Broadway, he played Birdsey in Dreamgirls and Draper in the national tour of Broadway. Other New York appearances include Pritiuclus in The Two Towns of Sir John in the Second City, Simon in Citadel’s production of Love and Death in Three Acts, and the title role in Macbeth at the Second City Repertory. His role as the title role in The Protagonist of Trelawny at the American Jewish Repertory, with Mr. Martin in Joseph Chaikin’s production of The Grad Student at the Open Space: Regionally, Turjanski has appeared in Iphigenia at Tigris House, and Rideau, four in Chicago’s 37th Street; and Side-by-Side Collins in the Hartford Stage Company’s One Country’s Good, which later went to Broadway. Most recently he was Dr. Stockman in the Long Wharf Theatre’s Eurydice of the People and Stannum in Night of the Gnome for the Chautauqua Institute. Turjanski’s film and television appearances include "The Guiding Light," George Washington," "Ghost," and the current PBS series "Bebaddance."
AMERICAN CONSERVATORY THEATER

Gloria Weinstock is originally from New Rochelle, New York. Weinstock currently lives in the San Francisco Bay Area and performs throughout the United States. She is the recipient of a Bay Area Theater Critics' Circle Award for her role of Robin in Sugarman's "Don't Dance No More" and a nomination for her role in "The Nun Can Lead Her Horse in Water." Other theater credits include "Tanner of Boston," "Thieves," "The Sharp," and "Love Letters," which she created with The Flying Karamazov Brothers. Other productions include David Mamet's "The Penitent" at the Ars Nova, "The Rainmaker" at the Bay Area Theater Company, and "The Fly" at the New York Shakespeare Festival. In San Francisco, She has performed in "The Merchant of Venice," "Hamlet," "Romeo and Juliet," and "The Tempest." She has also directed "The Merchant of Venice."

SAM TOSOFIANOS began his professional career while still a student at Julian, appearing in the New York Shakespeare Festival's "A Midsummer Night's Dream." Under graduate, he became a founding member of John Houseman's The Acting Company, where his roles included Cassius in "Julius Caesar," Monilia in "The Man," and Osric in "Hamlet." He later appeared in "The Tempest" at the Bay Area Theater Company, "The Tempest" at the New York Shakespeare Festival, and "The Merchant of Venice" at the Ford Shakespeare Festival. In San Francisco, he has directed "The Tempest," "Juliet," "Romeo and Juliet," and "Hamlet." He has also directed "The Merchant of Venice."

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THE DUCHESS OF MALFY DIRECTORS, DESIGNERS, AND STAFF

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DANCE Bay Area for two years. She teaches at the Margaret Jenkins Dance School at New Performance Gallery and is frequently in residence at University of Arizona, University of Utah, and Stanford University. In 1991 she will complete two new works, Monster Dolls and Shrine, which will premiere in the Bay Area Dance Series.

MICHAEL CAVELLI (Stage Manager) is now in his sixth season with A.C.T., where his stage management credits include Nothing Sacred, Golden Boy, Right Mind, A Christmas Carol, and Oedipus the King. He was in Seattle for the previous three years as Production Stage Manager with the Intiman Theatre Company, The Bush Nether Theatre, and a Western U.S. tour of The Big Broadcast. Before that he was Production Stage Manager with the ECPA's TheaterFor. In San Francisco and Santa Marta, California. His directing credits include A Boy from the Gulf, Dog Lady, A Streetcar Named Desire, and a touring production of his musical review, A Tribute to American Musical Theatre. Cavelli has studied in London, is a graduate of U.C. Berkeley, and has also worked as an art therapist in schools in Iowa and Montana.

KATHLEEN J. PARSONS (Assistant Stage Manager) was a stage management intern during A.C.T.'s 1988-89 season. Since then, she has received her degree in drama from San Francisco State University, and worked for A.C.T. on Right Mind, Buried Child, and A Christmas Carol. Last season she stage managed The Fewer for the Marin Theatre Company, and the just returned from a tour of California and Wisconsin with Access Theatre's production of A Little gift, a new comedy with just a slight hearing problem.

CRIS SALZER (Assistant Director), working for the first time with Robert Woodruff and A.C.T. is a director, composer, and sound designer. He received a B.A. magna cum laude in economics and philosophy from Emory University in 1983. He has worked and studied with directors Geoffrey Reeves, Carl Weber, and Frank Galal. Directing credits include productions of Sword, Conquest of the South Pole, King Lear, Spring Awakening, Senecan Oedipus, The Mousetrap, King Peter the Third, and others in Atlanta, Chicago, and Stanford. Salzer's original musical design has been heard at Northwestern and Stanford Universities, Theatre Emerge, Seven Stages, Link Hall, Chicago, Permgaugus, and others. He is currently a graduate student at directing at Stanford, where he also works at CCMA.

LANCE BARRY MILLER (Associate Director) is a doctoral candidate in drama and the humanities at Stanford University, where he has directed Shakespeare's As You Like It and Shylock, and has served as dramaturg for James Leibold's productions of The Merchant of Venice and A Midsummer Night's Dream. As a actor at Stanford he has portrayed Macduff in Macbeth, Edmund in The Winter's Tale, and Truffaldio in The Servant of Two Masters. He has also written a new work for the Stanford Humanities Theatre Company, The Imperative, and is at work on a new play about the life of the mathematician and logician Alan Turing.

UNTIL NOW, SOME THOUGHT THE BEST PERFORMERS CAME FROM ABROAD.

CHANGE

The Cadillac Seville STS with the Northstar System. With its 295-hp V8, 32-valve V8 and Road-Sensing IS CENTER

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STAGE

CHANGING THE WAY YOU THINK ABOUT AMERICAN AUTOMOBILES.
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MICHAEL CAVELI (Director) has designed and directed fights for more than 140 professional productions since 1978. He has been Fight Master for the California Shakespeare Festival since 1980, Berkeley Repertory Theatre since 1987, and currently for The Living History Centre (Producers of the Renaissance Pleasure Faires). He has designed for The Old Globe Theatre in San Diego, the Denver Center Theatre Company, and Yale Repertory Theatre, and recently worked for the Oregon Shakespeare Festival in Portland on Henry Hsia Abrahms' production of Pearson and Richard Seych's King Lear. Cavelli has taught stage combat at more than thirty theaters and schools and won five critical awards for his work. His previous work at A.C.T. includes Joe Orton's production of Food and Shelter. He is currently a graduate student at Stanford, where he also works at CCSMA.

BRUCE KLEFELDER (Stage Manager) is now in his sixth season with A.C.T., where his stage management credits include Nothing Sacred, Golden Boy, Right Mind, A Christmas Carol, and Opera di Bergamo. He was in Seattle for the previous three years as Production Stage Manager with the Intiman Theatre Company, The Bush Theatre, and a Western U.S. tour of The Big Broadcast. Before that he was Production Stage Manager with the I.C.P.A. Theatre Festival in Belfast and Santa Maria, California. His directing credits include A Bruff from the Golf, Jag Lady, A Streetcar Named Desire, and a touring production of his musical revue, A Tribute to American Musical Theatre. Klefelder has studied in London, is a graduate of UCLA, and has also worked as an art therapist in hospitals and Montana.

KATHLEEN J. PARRISH (Assistant Stage Manager) was a stage management intern during A.C.T.'s 1988-89 season. Since then she received her degree in theater from San Francisco State University, and worked for A.C.T. on Right Mind, Burn This, and A Christmas Carol. Last season she stage-managed The Fever for the Marin Theatre Company, and she just returned from a tour of California and Wyoming with Access Arts' production of Lovers for Lamps, a new comedy with just a slight hearing problem.

CHRIS SALZER (Assistant Director), working for the first time with Robert Woodruff and A.C.T., is a director, actor, and sound designer. He received a B.A. magna cum laude in economics and philosophy from Emory University in 1983. He has worked and studied with directors Geoffrey Reeves, Carl Weber, and Frank Galat. Directing credits include productions of Seven, Conquest of the South Pole, Kingq, spring awakening, Seneca Odyssey, The Mand, Keep Your Feet On, and others in Atlanta, Chicago, and Stanford. Salzer's original music/lyric design has been heard at Northwestern and Stanford Universities, Theatre Emery, Seven Stages, Links Hall, Chicago, Porgies Players, and others. He is currently a graduate student at Stanford, where he also works at CCSMA.

LANCE BARRY MILLER (Associate Director) is a doctoral candidate in drama and the humanities at Stanford University, where he has directed Shakespeare's All's Well That Ends Well, Seneca's Oedipus, Tom Stoppard's Dogstar, Hamlet, and Howard Brenton's The Tower. As a writer of Stanford he has portrayed Macduff in Macbeth, Pheidias in The Iliad, and Shakespear in The Seagull. He has served as dramaturg for James Levine's productions of Ben bin's The Dreamer and Marius, The Dauphin at San Jose Repertory Theatre, he was dramaturg for Timothy Nol's production of Sophocles' Oedipus Rex. A.C.T. T. Miller has worked in new script development since 1988. He was the dramaturg for Joe Orton's production of The Blood and Jane Miller's A Christmas Carol, and has also worked as an artist therapist in hospitals and Montana.
The Pan Pacific Hotel
San Francisco: A Sophisticated Sponsor

As co-sponsor of A.C.T.'s production of The Duchess of Malfi, the Pan Pacific Hotel San Francisco continues its longstanding commitment to the performing arts. This season marks the Pan Pacific's fifth consecutive year as a generous A.C.T. supporter. Vice President and Managing Director Donald Bickers and his staff are pleased to be partners in the 1993-94 Season of Discovery.

This four-star, 380-room luxury hotel has been a favorite of A.C.T. patrons since it opened its doors at the corner of Post and Mason Streets—within easy walking distance of the Stage Door and Marines Memorial Theater—in 1957. A.C.T. donors at the Benefactor level and above enjoy complimentary parking for all their subscription performances and are invited to sample artfully prepared hors d'oeuvres at pre-performance receptions.

Devoted to the San Francisco theater community, the hotel provides several unique service packages to theatergoers, including the special-rate "Pre-theater Weekends" and pre-performance dinners at the renowned Pacific Grill restaurant. Chef de Cuisine Peter Harvey offers patrons their choice of a starter, an entrée, and a dessert for $25 per person from 5:30 to 7:30 p.m. each night. "It's nice to treat yourself to an elegant meal before a performance," says Harvey, "and our pre-theater package offers A.C.T. patrons a complete evening of culinary and cultural excellence."

Designed by architect John Portman, the Pan Pacific Hotel San Francisco is one of seventeen first-class hotels operated by Pan Pacific Hotels and Resorts in thirteen countries throughout the Pacific Rim, including Malaysia, Singapore, Indonesia, Bangladesh, China, Japan, Australia, New Zealand, Hong Kong, the island of Guam, Minnesota, and Canada, as well as The Moma Lani Bay Hotel and Bungalows on the Big Island of Hawaii and several properties in California.

A.C.T. salutes this landmark San Francisco institution for its continuing generosity.

A.C.T. Applauds New Arrival

This season A.C.T. welcomes Kathleen Dimnick to the newly created position of Resident Dramaturg. As the in-house expert on "dramaturgy" — the art of the theater — Dimnick brings a broad range of dramatic skills to A.C.T.'s artistic staff. A graduate of the Yale School of Drama with an M.F.A. in dramaturgy and dramatic criticism, Dimnick joins A.C.T. after two years as Associate Dramaturg at the Mark Taper Forum in Los Angeles. In addition to serving as production dramaturg on plays and operas throughout the country, Dimnick has directed productions and staged readings at theaters in Los Angeles and New York. As an actor, she has worked with the New York Art Theatre, Odyssey Theatre Ensemble, and Scorpio Rising Theatre in Los Angeles, and was a founding member of Oakland's Alternate Theatre. She has also translated and adapted several plays and published articles in Theatre and American Theatre magazines.

Dimnick was on the brink of returning to New York from Los Angeles when she received a call from Carey Perloff, asking her to join A.C.T.'s artistic team. "When Carey described her vision of A.C.T.'s future — a theater devoted to the explorations of major classical texts and highly theatrical new plays — I thought I'd be a part of this company," she says. "Carey offered me the chance to be an integral part of A.C.T.'s artistic staff, to develop an aesthetic mission for the company that meshed perfectly with my own personal mandate. This was an extremely attractive proposition."

As Resident Dramaturg, Dimnick wears many hats. She works closely with Perloff and Associate Artistic Directors Beoney Sato Ambush and Richard Seyd on season planning, reviewing and suggest-
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NEWS FROM THE AMERICAN CONSERVATORY THEATER

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American Conservatory Theater

suits them on overall artistic development, commissions of new work, and artist selection. She is also the literary manager, overseeing the intake and evaluation — by a staff of volunteer readers headed by Literary Associate Pam McDaniel — of dozens of new scripts submitted to A.C.T. each month. Ultimately, she plans to help A.C.T. develop a second stage, operating in tandem with mainstage work, where new plays or adaptations appropriate for a smaller venue will be produced. "We are waiting for the right economic climate and available space to go ahead with this project, but it is something to which Gary, Benny, Richard, and I are very committed," she comments. Dimmick will also work with the artistic staff to develop new play commissions, including Elizabeth Egloff's The Zealot, to be produced at A.C.T. next season under Robert Woodruff's direction.

Dimmick will serve as Production Dramaturg on two or three plays each season. This year she is concentrating on The Duchess of Malfi, with the help of Associate Dramaturg Lance Barry Miller. A production dramaturg offers the director for an extra set of eyes, helping to keep an often-complicated rehearsal process responsive to the original concept developed by the director and the artistic team. She coordinates with the director and designers early in the process about all aspects of a play, including design, casting, and text development. "With a classic play," says Dimmick, "one of the dramaturg's most important tasks is cutting the text, a skill that requires great sensitivity. No dramatic work is linear — every play needs to be adapted for a specific theater and audience. For a new play, the task is even more delicate, since you are working with a living playwright."

A production dramaturg also investigates a play's historical setting, contextualizing it in time and place for the director and cast. For The Duchess of Malfi, for example, Dimmick and Miller did extensive research to help the cast understand the intricacies of Webster's Jacobean English and the complex politics of Machiavellian Italy. "We even researched post-traumatic stress syndrome in abused women to provide psychological and behavioral information to Randy Dawson, who plays the Duchess, and the rest of the ensemble," comments Dimmick. Dimmick is also interested in enhancing A.C.T.'s audience outreach programs to "enrich our audiences' appreciation of our productions and help them participate in a more engaged way," she says. She plans and moderates lectures, symposiums, and other production-related educational programs, as well as writing and editing articles for programs and Presen- tion, A.C.T.'s subscriber and donor magazine.

Artistic Director Gary Porzelt is thrilled that Dimmick is part of A.C.T.'s new artis- tic team. "There is nothing more beautiful than the spoken word used well in live theater," says Porzelt. "A dramaturg is, in a sense, the champion of that word. It is invaluable to have someone in rehearsal and on stage to help the actors think clearly about the words that they are using."

Dimmick's presence at A.C.T. will help us serve that literature in the most theatrically exciting way possible."
With a Little Help from Our Friends...

I t takes a lot of help from the Friends of A.C.T., the company's volunteer auxiliary, to keep things running smoothly at A.C.T. The Friends provide invaluable services by contributing their time and talent to A.C.T., in many cases on an almost full-time basis. Some Friends help by originating special events like the Gala benefit performance of How Appalling handled by Jean St. Pierre in December. Others lend a hand in the A.C.T. offices with mailings, special projects, and telephone answering.

The Friends got their start in 1967 when a newspaper ad solicited volunteers for a summer new theater company in town. Volunteer Coordinator Eve Grodsky remembers the multitude of people who showed up at A.C.T. the first day, "In the beginning we all pitched in to find housing for the actors. Then, with our pails and scrub brushes in hand, we spruced up the Geary Theater." While the President of the Friends of A.C.T., Buffy Miller, joined only a few years ago, she echoes the feeling of many when she says, "Working with the Friends has been a profoundly rewarding experience."

Right now, the Friends of A.C.T. are on the lookout for volunteers interested in writing and producing the Friends' monthly newsletter, as well as someone who may enjoy organizing the new Sundog Symposium series. Every department of A.C.T. can use a helping hand—whatever your skill or interest, we'd love to count you among our Friends. If you are interested in joining or would simply like information, please call the Friends of A.C.T. office at (415) 749-2301.

Set Your Sights on Ireland for A.C.T.'s 1993 International Theater Tour

T he luck of the Irish will bless those who join former Artistic Director Edward Hastings on A.C.T.'s fourteenth annual pilgrimage to the British Isles for two weeks of theater, music, unique sightseeing, and special events. Departing San Francisco on May 19 and returning June 11, 1990, the tour will begin with nine days and eight nights in London attending the best current theatrical offerings at the renowned venues as the Royal National Theatre and the Royal Shakespeare Company at the Barbican Centre. Other highlights include a concert by the world-famous Vienna Philhar-
A PASSIONATE COLLABORATION

continuing from page 125

emotion. They are at their most raw, and to the way people respond to one another—which, by their nature, are much more theatrical. Also, we live in that kind of civilization. If I think we’re ‘inside’, you don’t see that you’re ‘inside’ all the time. But I have that feeling, historically, this period of history will be viewed as the death throes of post-industrial society, and something else will begin. I think that economically and politically there’s a search for a new form. We’re going back to a free market society, everyone jumping on that bandwagon, but it’s not going to work, we already know that doesn’t work.

It’s a very good, very interesting, very unfortunate moment at the end of the twentieth century happened in East Germany. There was about a month there—around the time the wall fell—when a unique system could have been created, and it

The Haymarket Theater, In London’s West End

monic Orchestra under the baton of maestro Richard Maltis at Royal Festival Hall, scheduled are performances by the acclaimed new revival of Rodgers and Hammerstein’s classic Carousel, directed by Nicholas Hytner, and Trevor Nunn’s new production of The Importance of Being Earnest, starring Dame Maggie Smith. The tour also includes a tour of Spencer House, Princess Diana’s ancestral home, and a delightful cruise "upriver" from Henley-on-Thames, site of the annual regatta that is a mainstay of British social and sporting tradition. The second week of the tour takes the group across the Irish Sea for a two-day

very little time for reflection—ends tend to explode—so that philosophies are bought wholesale, without much discrimination, without any adaptation to the uniqueness of specific cultures.

The Importance of Being Earnest, directed by Trevor Nunn, and a new production of The Importance of Being Earnest, starring Dame Maggie Smith. The tour also includes a tour of Spencer House, Princess Diana’s ancestral home, and a delightful cruise "upriver" from Henley-on-Thames, site of the annual regatta that is a mainstay of British social and sporting tradition. The second week of the tour takes the group across the Irish Sea for a two-day travel opportunity! For details and a complete itinerary, contact:

The Haymarket Theater, In London’s West End

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A PASSIONATE COLLABORATION

continuing from page 125

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It’s a very good, very interesting, very unfortunate moment at the end of the twentieth century happened in East Germany. There was about a month there—around the time the wall fell—when a unique system could have been created, and it could have been a third way. But there was just this rush, a mindless rush to a free-market economy. I find that sad. It seems that when things end there's
American Conservatory Theater

The Haymarket Theatre, In London's West End

monic Orchestra under the baton of maestro Riccardo Muti at Royal Festival Hall, scheduled are a performance of the acclaimed new revival of Rodgers and Hammerstein's classic Carousel, directed by Nicholas Hytner, and Trevor Nunn's new production of The Importance of Being Earnest, featuring Dame Maggie Smith. The tour also includes a tour of Spencer House, Princess Diana's ancestral home, and a delightful cruise up river from Henley-on-Thames, site of the annual regatta that is a meeting of British social and sporting tradition.

The second week of the tour takes the group across the Irish Sea for a two-day stay in the charming seaside town of Galway, on the western coast of Ireland. The island is a melting pot through the beautiful Irish countryside to the capital city of Dublin and performances at the historic Abbey Theatre and its lesser-known—yet equally great— rival, the Gaiety Theatre. As always, theater is the focus of the trip, and backdrops tours and meetings with directors are planned in addition to performances.

Once again, this annual theatrical adventure and A.C.T. fundraising event is headed by Edward Hastings and offers a myriad of experiences unavailable to the average traveler. Last year's tour to London and Ireland was a resounding success, and many tour members have expressed interest in a repeat performance. Included in the package are tickets and transportation to all events, sightseeing, first-class hotels, and a tax-deductible donation to A.C.T.

Don't miss out on this exhilarating travel opportunity! For details and a complete itinerary, contact:

Tour Arts, Inc.
231 Franklin Street
San Francisco, CA 94110
(415) 984-0666

A PASSIONATE COLLABORATION
Continued from page 19
emotions and thoughts, they are at their most raw, and to the way people respond to events—which, by their nature, are much more theatrical. And this is a real, live, in-the-moment theater. We create this kind of civilisation. I think that when you live it, you don't see that you're living it. But I have a feeling that, historically, this period of history will be viewed as the death throes of post-industrial society, and then something else will begin. I think that economically and politically, there's a search for a new form. Now we're going back to a free society. A market. Businessmen are jumping on this bandwagon. But it's not going to work. We know that doesn't work. I think one of the great unforeseen moments at the end of the 20th century happened in East Germany. There was about a month there—around the time the wall fell—when a whole new system could have been created, and it could have been a third way. But there was just this rush, a mad rush to a free-market economy. I find that sad. It seems that when things end there's no turning back.
American Conservatory Theater

FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES
A.C.T.'s administrative and Conservatory offices are located at 450 Geary Street, San Francisco, CA 94102, (415) 749-2220.

BOX OFFICE INFORMATION
A.C.T.'s Central Box Office
Location: 405 Geary Street, at Mason, next to the Geary Theater, one block west of Union Square.
Box Office Hours: 10 a.m. - 9 p.m. Tuesday through Saturday; 10 a.m. - 6 p.m. Sunday and Monday.
Ticket Information/Change By Phone: (415) 749-2220. Use your Visa, MasterCard, or American Express card.
Box Offices at the Stage Door Theater, Marines Memorial Theater, and Orpheum Theatre: Full-service box offices will be open 90 minutes before each performance in these venues.
BASE: A.C.T. tickets are available at all Base/TM centers, including The Wharehouse and Tower Records/Videology.

STAGE DOOR/ MARINES MEMORIAL/ ORPHEUM THEATRE
Ticket Prices
Previews:
Orchestra/Loge $20
Balcony $15
Gallery $10

Sunday/Thursday/Weekend/Thursday
Orchestra/Loge $25
Balcony $22
Gallery $21

Friday/Saturday
Orchestra/Loge $30
Balcony $27
Gallery $12

Group Discounts: For groups of 15 or more, call Linda Glaub at (415) 444-7200 for special prices.
Latecomers: Latecomers will be seated at an appropriate interval.
Mailing List: Call 749-2220 to request advance notice of shows, events, and subscription information.
Gift Certificates: Give A.C.T. as 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 STB's Union Square in San Francisco. Half-price Student and Senior Rush tickets are available at the theater box office 90 minutes prior to curtain. Matinee Senior Rush price is $5. All rush tickets are subject to one ticket per valid I.D. Ticket Policy: All sales are final, and there are no refunds. Only current subscribers enjoy ticket exchange privileges or last minute 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 a donation.
Wheelchair Access: The Stage Door, Marines Memorial Theater, and the Orpheum Theatre are accessible to persons in wheelchairs.
The Sennheiser Listening System is designed to provide clear, amplified sound anywhere in the auditorium. Headsets are available free of charge in the lobby before performance.
Photographs and Recordings of A.C.T. performances are strictly forbidden.
Smoking is not permitted in the auditorium.
Beepers: If you carry a pager, beeper, watch, or alarm, please make sure that it is set to the "off" position while you are in the theater to avoid disturbing the performance. Alternately, you may leave it with the House Manager, along with your seat number, so you can be notified if you are called.

SPECIAL PROGRAMS
A.C.T. Previews are presented before the Tuesday evening Previews for all performances, except A Christmas Carol, in the same theater as the evening's performance, from 5:00 p.m. to 6:00 p.m. Doors open at 5:00 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 topic 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 749-2220.

School Matinees: Matinees are offered at 10:00 a.m. to elementary, secondary, and college groups. Tickets are specially priced at $5. For more information, call June Tarver, Student Matinee Coordinator, at 749-2220.
Conservatory: The A.C.T. conservatory offers classes, training, and advanced theater study for adults. The Young Conservatory program offers training for students between the ages of 8 and 18. Call 749-2580 for more information.

A.C.T. Venues:
ORPHEUM THEATRE:
The Orpheum Theatre is located on Market Street at Eighth, near the Civic Center MUNI Station.

THE STAGE DOOR THEATER:
The Stage Door Theater is located at 430 Mason Street at Geary, one block from Union Square.

MARINES MEMORIAL THEATRE:
The Marines Memorial Theatre is located at 609 Sutter Street at Mason. Conveniently located within walking distance of the Stage Door Theater, the Marines' Memorial Theatre is close to many fine restaurants near Union Square. Ask our Box Office for suggestions.
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Ticket Information/Charge By Phone: (415) 749-ACT. Use your Visa, MasterCard, or American Express card.

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BASE: A.C.T. tickets are available at all Base/TM centers, including The Wharehouse and Tower Records/Videotapes.

STAGE DOOR/ MARINES MEMORIAL/ ORPHEUM THEATRES
Ticket Prices
Previous: Orchestra $25
Balcony $15
Gallery $10
Sunday/Thursday, Wednesday/Thursday
Orchestra $20
Balcony $12
Gallery $11
Fridays/Saturdays
Orchestra $30
Balcony $27
Gallery $12

Group Discounts: For groups of 15 or more, call Linda Graham at (415) 749-7806 for special prices.
Latecomers: Latecomers will be seated at an appropriate interval.

Mail-in: Circle 749-ACT to request advance notice of shows, events, and subscription information.

Gift Certificates: Give A.C.T. as 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 STS on Union Square in San Francisco. Half-price Student and Senior tickets are available at the theater box office 90 minutes prior to curtain. Matinee Senior tickets are $25. All rush tickets are subject to one rush ticket per valid I.D.

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A.C.T. Prologues are presented before the Tuesday evening Previews for all productions, except A Christmas Carol, in the same theater as the evenings play, from 5:30 p.m. to 6:00 p.m. Doors open at 5:00 p.m.

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School Matinees: Matinees are offered at 10:00 a.m. in elementary, secondary, and college groups. Thousands of students attend these performances each season. Tickets are specially priced at just $8. For more information, please call Anne Tarver, Student Matinee Coordinator, at 749-2200.

Conservatory: A.C.T. conservatory offers classes, training, and advanced theater study for adults. Its Young Conservatory program offers training for students between the ages of 8 and 18. Call 749-3350 for information.

Costume Rental: A large collection of costumes, ranging from hand-crafted period garments to modern sportswear, is available for rental by schools, theater, production companies, and individuals. Call (415) 749-2200 for more information.

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The oldest professional ballet company in America has much to celebrate during its sixtieth anniversary season. But Tomasson will not be marking the occasion by resurrecting highlights from the past. Nor is he content to sit back and revel in all that SFB has accomplished under his guidance, including a triumphant New York engagement in October 1991. For Tomasson, SFB's sixtieth anniversary is a time to take stock of where the company is and where it's headed.

"When the company celebrated its fiftieth anniversary, there was a lot of reflection about the first fifty years," says Tomasson. "So I think this time we should look ahead, go forward. I want to put the emphasis on how we dance, and where the company is going in terms of our style and our repertory."

The diverse and carefully planned repertory, designed to inspire audiences and dancers currently includes the company's own full-length classics such as Sivern Lodge and The Sleeping Beauty, ballets created on SFB by the likes of James Kudelka, David Bintley, and William Forsythe; master-works by Balanchine, August Bournonville, Antony Tudor, Jerome Robbins and Frederick Ashton; contemporary pieces by Jiri Kylian, Glen Tetley and Val Caniparoli; SFB standards by longtime artistic director Lew Christensen; and Tomasson's own increasingly impressive neoclassic ballets.

They are performed in a style that Tomasson says includes "a certain energy, a flow of movement, and a lot of joy." First and foremost, however, SFB's style springs from its uncompromising classical training, which was instituted when Tomasson arrived on the scene. A visiting choreographer who watched ballet...

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The diverse and carefully planned repertoire, designed to inspire audiences and dancers currently includes the company's own full-length classics such as Swan Lake and The Sleeping Beauty, ballets created on SFB by the likes of James Kudelka, David Bintley, and William Forsythe; master-works by Balanchine, August Bournonville, Antony Tudor, Jerome Robbins and Frederick Ashton; contemporary pieces by Jiri Kylian, Glen Tetley and Val Caniparoli; SFB standards by longtime artistic director Lew Christensen; and Tomasson's own increasingly impressive neoclassic ballets.

They are performed in a style that Tomasson says includes "a certain energy, a flow of movement, and a lot of joy." First and foremost however, SFB's style springs from its uncompromising classical training, which was instituted when Tomasson arrived on the scene. A visiting choreographer who watched ballet
mystery's Bonita Borne once class recently remarked, "The company trains beautifully. The things they do in Bonny's class are like concrete figures. They are asked to do impossible, technical textbook kinds of things. You don't see training like that in company class anywhere else, certainly not in the companies I know."

Tomasson is fervent about the necessity of rigorous classical training, which provides the dancers with a strong foundation that enables them to rise to the demands of any ballet. "If you start to lose classical technique, then there's nothing to fall back on," he explains. "There's nothing you can call your center, your source of energy. I like to think that if you're chosen to become a dancer in a ballet company, there are certain standards that you have to have. It's a respect for your own art form. I don't mean that you can be absolutely glued to the old way of dancing. The way moves has changed. But it's all based on classical technique."

Tomasson was one of the supreme classicists during sixteen years with New York City Ballet, and many of the qualities that are now ascribed to SFB are a reflection of his gifts as a dancer and his continuing concerns as a teacher, coach and choreographer. The lyricism, muscle...
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Cynthyia O’Toole as Violetta in the middle, with arm in elevated gesture.

From your source of energy, I like to think that if you’ve chosen to become a dancer in a ballet company, there are certain standards that you have to have. It’s a respect for your own art form. I don’t mean that you can be absolutely good at the old way of dancing. The way we move has changed. But it’s all based on classical technique.

Timmer was one of the supreme classical dancers during sixteen years with New York City Ballet, and many of the qualities that are now ascribed to SFB are a reflection of his guidance as a dancer and his continuing concerns as a teacher, coach and choreographer. The lyricism, music—yet another dance, a piece by Billy Fong—there’s a look that the choreographer wanted and it’s important that it comes across. You can’t just do a step. Everything shouldn’t look the same. There are so many different ways of dancing, and that makes it challenging and fun. They know I expect a lot from them. But in doing so, they also come to realize they expect a lot from themselves. And that’s how they grow.

SFB has traveled a long, exhilarating, and occasionally bumpy road since it was renamed San Francisco Ballet in 1988 (the same year in which Balanchine arrived in America). Its primary purpose was to train dancers to appear in opera, although ballet master Adolph Bolm was also able to present occasional all-dance programs.

Bolm was replaced by Serge Okakhrin in 1987. For more significant was the appointment of William Christensen as director of SFB’s Oakland branch. Christensen took over as the company’s ballet master in 1958, and in the next two years he was responsible for two milestones: He choreographed the company’s first full-length production, Coppélia in 1959, and followed that in 1960 with the first full-length American production of Swan Lake. On Christmas Eve 1944, SFB premiered the first complete version of The Nutcracker ever mounted in this country, thus launching a national holiday tradition.

The company became a totally separate entity from the opera in 1943, and was renamed San Francisco Ballet. The new director was William Christensen, and his brother David was appointed director of the SFB School, a position he retained for thirty-three years. The youngest Christensen brother, Lew, came on board in 1961, joining William as SFB’s codirector. A year later Lew became sole director. William returned to the company at the same age as the Nutcracker he created and his passion for ballet. The company produced under Lew’s

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There is some argument as to where pizza was invented. There is no argument as to where it was re-invented.

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California Cuisine
San Francisco

It seems as if the design of a restaurant is taking on almost as much importance as the food. Patrons now have a choice between physically beautiful and aesthetic discomfort just for the sake of a good dinner. Pat Kuleto has the artistic inclinations for pleasing all of our senses. Having designed some of this city’s most popular restaurants (Postino, Cowgirl Bar & Grill, and Splendido’s to name a few), it’s nice to see Kuleto’s name on the marquee of one of his earlier works of art. Going into its seventh year of operation, Kuleto’s is located in the Villa Florence Hotel near Union Square. You enter through a long room with antique high ceilings, black and white marble floors, and a huge mahogany bar festooned with garlands of garlic and peppers. I prefer eating here or in the next room with multileveled tables facing the open kitchen where I can watch the chefs choreographing my meal.

There’s an adjacent room with glass walls that puts one into the hotel’s lobby which is my least favorite as it lacks the other rooms’ intimacy.

Executive chef Robert Heistrom offers some delightful Tuscan specialties in a place that feels like the trattorie of Arezzo or San Gimignano. Starters of choice include crisp fried calamari with a caper aoli, grilled radicchio with pancetta, or roasted giant garlic with Cambrokan cheese spread on just-from-the-oven pizza bread. There’s a fine penne with lamb sausage, red chard and ricotta cheese as well as ravioli stuffed with sweet smoked salmon in a lemon

The Art of Living

sauce. The seafood risotto is too soupy for my taste.

Try some of the super fish special like grilled swordfish atop green lentils or baked salmon with a crust of pesto and pine nuts nestled on creamy polenta. Other unusual entrees are the roast duck with grappa soaked cherries, veal with artichokes and spinach, grilled chicken with red onions and tomatoes, and excellent charred lamb chops with eggplant risotto. Don’t ignore sides of sauteed spinach with pancetta or the rosemary potatoes with garlicy oil.

Severing is efficient, and the moderately-priced wine list is well-balanced between Italy and California. Desserts offer old favorites like cannoli with a chocolate shell filled with mascarpone cheese, tiramisu that has an added wallow of rum, and a three-egg cake filled with white, milk and dark chocolate. While the cuisine here may be familiar, it’s presented with a welcome new twist in extremely pleasing surroundings at moderate prices.

KULETO’S, 221 Powell Street, 415/987-7788. Open for breakfast, lunch and dinner daily. Dinner for two without some averages $80.

MISS PEARLS JAM HOUSE

How can you take a dining establishment seriously that offers “Angriest pork in the Tenderloin” on its menu and shots of vodka suspended in cherry jellies at the bar? If you can get past the “menu-ese” excesses, you’ll find some of the best Caribbean food in northern California and probably be laughing throughout your meal as well.

Part of the Phoenix Hotel, that funky ode to the fifties which is booked solid with filmmakers, recording stars, and PC politicians, Miss Pearl’s looks out to the hotel’s pool and sculpture garden. An irregularly shaped room filled with West Indian art, revolving ceiling fans, and Philippine bamboo, it also sports a full service bar and occasional late night riffs on the steel drum.

Chef Larry Glazer’s repertory includes specialties from Jamaica, Trinidad, Martinique and Barbados. Since most of the food is meant to be shared, there are lots of medium-sized plates (halfway between appetizers and entrees) on the menu to pass around the table. Order crisp black-eyed pea fritters, chicken and raisin-filled yucca turnovers, scallops in a thin potato crust, roasted red pepper flank with wild mushrooms, and a fine homine salad with a coconut garlic dressing. Bright orange mandarin-marinated prawns vie in flavor with smoked duck breast and

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To learn more about the Trooper, please call (800) 726-2700.

by Norm Chandler Fox
California Cuisine
San Francisco

It seems as if the design of a restaurant is taking on almost as much importance as the food. Patrons are no longer putting up with physical and aesthetic discomfort just for the sake of a good dinner. Kuleto's has the artistic instincts for pleasing all of our senses. Having designed some of the city's most popular restaurants (Pozzio, Corra Bar & Grill, and Splendido to name a few), it's nice to see Kuleto's name on the marquee of one of his earlier works of art. Going into its seventh year of operation, Kuleto's is located in the Villa Florence Hotel near Union Square. You enter through a long room with antique high ceilings, black and white marble floors, and a huge mahogany bar festooned with garlands of garlic and peppers. I prefer eating here or in the next room with multilevel tables facing the open kitchen where I can watch the chefs choreographing my meal.

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Executive chef Robert Heistrom offers some delightful Italian specialties in a place that feels like the trattoria of Arancio or San Gimignano. Starters of choice include crisp fried calamari with a super salad, grilled radicchio with pancetta, or roasted giant garlic with Cambodian sauce to spread on just-from-the-oven pizza bread. There's a fine penne with lamb sausage, red chard, and ricotta cheese as well as ravioli stuffed with sweet smoked salmon in a lemon sauce. The seafood risotto is too soupy for my taste.

Try some of the super fish special like grilled swordfish atop green lentils or baked salmon with a crust of pesto and pine nuts nestled on creamy polenta. Other unusual entrees are the roast duck with grappa-soaked cherries, veal with artichokes and spinach, grilled chicken with red onions and tomatoes, and excellent charred lamb chops with eggplant risotto. Don't ignore sides of sauteed spinach with pancetta or the rosemary potatoes with garlicy oil.

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Kuleto's, 227 Powell Street, 415/987-7788. Open for breakfast, lunch and dinner daily. Dinner for two without wine averages $80.

MISS PEARLS IAM HOUSE

How can you take a dining establishment seriously that offers "Angriest pork in the Tenderloin" on its menu and shots of vodka surrounded in cherry jellies at the bar? If you can get past the "menu-ese" excesses, you'll sample some of the best Caribbean food in northern California and probably be laughing throughout your meal as well.

Part of the Phoenix Hotel, that funky ode to the fifties which is booked solid with filmmakers, recording stars, and PC politicians, Miss Pearl's looks out to the hotel's pool and sculpture garden. An irregularly shaped room filled with West Indian art, revolving ceiling fans, and Philippine bamboo, it also sports a full service bar and occasional late night riffs on the steel drum.

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by Norm Chandler Fox
He brought *Rain Man*, *Good Morning, Vietnam* and *Bugsy* to the screen—see what he's bringing to television!

**HOMICIDE**

**LIFE ON THE STREET**

Watch Wednesdays at 9/8PM on NBC

Piquant jerk chicken redolent of allspice, chili, and ginger.

Among the large-plate entrees are the aforementioned angry pork tenderloin slices in a very spicy sauce, chili-laced marinated lamb served with almond couscous, spicy salmon crab cakes in a banana-tamarind sauce, and smoky-flavored hula back ribs which are on the fatty side. The plantains-encrusted snapper is dried out while the side of noodle pancake is delicious.

Although there's a very modest wine list, I suggest ordering Red Stripe Jamaican beer with this flavorful food. The servers are casually pleasant and will give you their personal insights regarding the cuisine. Desserts like coconut cake and lime pie are okay, but it's much more fun to end your dinner with one of their luscious drinks like a Pina Colada (fruit juices and enough Limoncino to kick you back to pre-historic times) or a Land Shark (an adult slurpee made of juices, dark rum and blue curaçao). And of course, there's always that bouncing libation of vodka and cherry jello.

On a cautionary note, please drive or take a taxi to this restaurant as the immediate neighborhood would even make *The Impaler* nervous.

**MISS FEARLESS JAM HOUSE, 801 Eddie Street, 415-778-5267. Open for lunch Tuesday-Friday, dinner Tuesday-Sunday, brunch Saturday, Sunday. Dinner for two without alcohol is about $60.**

**Greater Los Angeles**

Little Tokyo happens to be one of my favorite parts of Los Angeles. This self-contained neighborhood feels like a veritable prelude to Japan especially when you walk through the exquisite gardens on the third level of the New Otani Hotel. Overlooking this oriental floral fantasy is A THOUSAND CRANES which is one of our city's most elegant Japanese restaurants.

Next June, this dining establishment will officially change its name to Ben-banu which is Japanese for "a thousand cranes." And in the same way that most New Yorkers still refer to the Avenue of

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**HOMICIDE**

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pungent jerk chicken redolent of allspice, chili, and ginger.

Among the large-plated entrées are the aforementioned spicy pork tenderloin slices in a very spicy sauce, chili-lime marinated lamb served with almond sauce, juicy salmon crab cakes in a banana-tamarind sauce, and smoky-flavored baby back ribs which are on the fatty side. The plentifully-encrusted seabass is dried out while the side of noodle pancake is delicious.

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On a cautionary note, please drive or take a taxi to this restaurant as the immediate neighborhood would most likely make Vlad The Impaler nervous. MISS FEARS JAM HOUSE, 901 Eddy Street, 415-775-5267. Open for lunch Tuesday-Friday, dinner Tuesday-Sunday. Brunch Sunday. Dinner for two without alcohol is about $60.

**Greater Los Angeles**

Little Tokyo happens to be one of my favorite parts of Los Angeles. This self-contained neighborhood feels like a veritable precursor of Japan especially when you walk through the exquisite gardens on the third level of the New Otani Hotel. Overlooking this oriental floral fantasy is A THOUSAND CRANES which is one of our city's most elegant Japanese restaurants.

Next June, this dining establishment will officially change its name to Senbazuru which is Japanese for "a thousand cranes." And in the same way that most New Yorkers still refer to the Avenue of
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The Americas as Sixth Avenue, we will probably go on calling this spot by its English equivalent. The exciting news is that the hotel is currently bringing in chefs from its sister hotels in Tokyo and Osaka on a rotating basis throughout the year. This means that we'll be tasting dishes with more imported seasonal ingredients and seeing increased artistry in the preparation. A subtle combination of browned wood and lavender, the main room is highlighted by Italiana floral arrangements, discreet sash and tempura bars, and adjoining tatami rooms which require reservations well in advance. Live Italian music is played Friday and Saturday evenings and at the Sunday brunch. While many customers begin with an assortment of sushi, I prefer other appetizers like tempura scallops, small slices of chicken yakitori, broiled clams in a ponzu sauce, or the seaweed and tofu salad. If you're acquainted with past versions of doughty or oily tempura elsewhere, try an order here for the lightest example possible of deep fried and lightly coated asparagus, lotus root, sweet potato, green beans and shrimp. Among the entrees are chicken, steak and lobster — each served with a traditional teriyaki sauce as well as a dalton-flavored vinegar. Sukiyaki salmon is prepared shizikoy style in a salt crust, and there's also a shabu-shabu, the Japanese beef fondue, or sukiyaki — both made with paper-thin slices of prime sirloin. For the more adventurous, two people can order a kaiseki dinner which can contain beef, seafood, or both. These are a procession of small seasonal dishes created by the chef's inspiration. A typical winter dinner may start with shrimp with ponzu decorated with pineapples and red leaves, and continue with various soups, sashimi, fried vegetables with ginger gini, broiled yellow tail, steamed fish fillets, crab in a vinegared sauce, salmon with sour plums on rice, and fresh fruit. The serving women are as gracious as they are inventive in their presentation, kimonos. Instead of ordering wine, ask for their list of unusual unblended wines which are served warm or chilled and always complement the delightful food. A THOUSAND CRANES NEW OTOMI HOTEL, 120 South Los Angeles Street, Los Angeles, 213-929-1200. Open for breakfast, lunch and dinner daily, brunch. Sunday Dinner for two without alcohol is $59.

IL MITO

This small, engaging spot is a very good example of why the San Fernando Valley is now becoming celebrated for its restaurants. Translated from the Italian, the name means "the myth," but it's slowly becoming a legend due to the culinary prowess of chef-owner, Michael Felker. You enter a small room with a long concrete bar and a few tables before you arrive in a larger art deco room with a mural painted on the floor. This area serves as a theater for chef Felker who onstage in a small open kitchen that doesn't hide behind unfriendly glass walls. This is his procession, ladies and gentlemen, and he makes the most of his ravenous captive audience out there. Right away, you're overwhelmed by the gusty aromas of cooked garlic, sautéing meats, rice and pungent herbs. I find it positively sensual to be bombarded by so many hearty scents when I'm hungry. Felker, who comes here via lengthy stops at Chiatti Cucina and Locanda Veneta, puts on an incredible show as he stays in perpetual motion, jumping, pivoting, and whirling between the zipping flames around his pots and in his pans. Begin with a splendidly salad of calamari and smoked clams in a lemon caper dressing, a hill of eastern mushrooms in a saffron white wine sauce, or the adding roasted garlic bread topped with porcin. Pasta is rare perfection here with such

"I'm not leaving here until I find a gift for your Uncle Lou," she said, clutching her purse and hurrying down the aisle.

"There's a 10%-off sale at the Music Center Shop On The Plaza, good on any of the featured items in this ad. Phone (213) 972-7858.

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IL MITO

This small, engaging spot is a very good example of what the San Fernando Valley is now becoming celebrated for its restaurants. Translated from the Italian, the name means "the myth", but it's slowly becoming a legend due to the culinary prowess of chef-owner, Michael Feck. You enter a small room with a long concrete bar and a few tables before you arrive in a larger art deco room with a mural painted on the floor. This area serves as a theater for chef Feck whose onstage in a small, open kitchen that doesn't hide behind fancy, unfinished walls. This is his proscenium, ladies and gentlemen, and he makes the most of his ravenous captive audience out there. Right away, you're overwhelmed by the gaty aromas of cooked garlic, sizzling meats, fine cheese and pungent herbs. I find it positively surreal to be bombarded by so many heady scents when I'm hungry. Feck, who comes here via lengthy stops at Chianti Cucina and Locanda Veneta, puts on an incredible show as he stays in perpetual motion, juggling, present- ing, and whirling between the gaping flames around his pots and in his pans. Begin with a spirtly salad of calamari and smoked mozzarella in a lemon caper dressing, a dish of eastern saffron in a luscious white wine sauce, or the addiciting roasted garlic bread topped with prosciutto. Pasta is near perfection here with such

"I'm not leaving here until I find a gift for your Uncle Lou," she said, clutching her purse and hurrying down the aisle.

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PREFORMING ARTS

February 1993

06
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Today, HIV positive doesn't mean you have to give up. So, the sooner you take control, the better. For more information on living with HIV, we urge you to call the number below... anonymously, if you wish.

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Marlyn & Harry Lewis

SAN DIEGO
I always get a feeling of Old California — you know, that brief moment in history when we were a separate republic with our own bear flag — inside the charming Rancho Bernardo Inn and especially in its estimable restaurant, El Rizocho.
Looking out on the San Pasqual Mountains, the commodious dining room contains mission-style columns, antiques, and a massive wood-beamed ceiling. Tables are comfortably spaced, you can actually whisper to your companion and still be heard, and congenial maître d' David Townsend oversees the discreet and very well-trained serving staff.
Executive chef Tom Dowling, who received a coveted three-star rating from the New York Times at the Plummet Royal in Princeton, obtained his earlier training at New York's Helmsley Palace Hotel.
His classical French menu abounds with tantalizing options as lobster-stuffed roulade in a lemon sauce, truffled-stuffed terrine with tomatoes, fricassée with home-smoked chicken, and risotto mixed with shrimp and saffron.

Bigger appetites may crave the veal T-bone coated with browned garlic and rosemary. This is a much bolder and fatter veal that covers an entire plate. A special of halibut coated in olive oil, basil and a hint of mint tastes almost as good as sea bass crispy grilled with fresh fennel. While accompanied by a nice apple honey sauce, the pork loin is too dry, but the juicy roast breast of duckling with a reduction of pomegranate is wonderful.

The friendly serving staff will guide you through the wine list where some of the Italian bottles are as reasonable as retail.

The best desserts include an appreciable tart with hot caramel sauce and fresh berries whipped in a frothy sabayon. After eating here, you'll realize that it's no myth to have extraordinary Italian cuisine in a place that's neither expensive nor pretentious.

EL RIZOCITO 11011 Via de la Reina, Suite City, 859-9762-1918. Open for lunch Monday-Friday, dinner Monday-Saturday. Dinner for two without wine averages $65.

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KACHINA GRILL

Dining As Theatre

Dazzling Southwestern Cuisine in an entertaining art-filled environment.

THEATRE SPECIAL $16.95
Includes appetizer, entrée and dessert, complimentary shuttle and validated parking.

San Diego

I always get a feeling of old California — you know, that brief moment in history when we were a separate republic with our own bear flag — inside the charming Rancho Bernardo Inn and especially in its estimable restaurant, EL HIZOCOLO. Looking out on the San Pasqual Mountains, the commodious dining room contains mission-style columns, antiques, and a massive wood-beamed ceiling.

Tables are comfortably spaced, you can actually whisper to your companion and still be heard, and congenial maître d' David Townsend oversees the discreet and very well-trained serving staff.

Executive chef Tom Dowling, who received a coveted three-star rating from the New York Times at Le Pavillon in Princeton, obtained his earlier training at New York's Helmsley Palace Hotel. His classical French menu abounds with tantalizing options as lobster-stuffed mufulli in a lemon sauce, truffle-stuffed portobelli with tomatoes, fettuccine with home-smoked chicken, and risotto mixed with shrimp and saffron.

Bigger appetites may crave the real T-bone coated with browned garlic and rosemary. This is a mucho chunk of tender, flavorful veal that covers an entire plate. A special of halibut cooked in olive oil, basil and a hint of mint tastes almost as good as sea bass crisply grilled with fresh fennel. While accompanied by a nice apple honey sauce, the pork loin is too dry, but the juicy roast breast of duckling with a reduction of pomegranate is wonderful.

The friendly serving staff will guide you through the wine list where some of the Italian bottles are as reasonable as retail.

The best desserts include an apple tart with hot caramel sauce and fresh berries whipped in a frothy sabayon. After eating here, you'll realize that it's no myth to have extraordinary Italian cuisine in a place that's neither expensive nor pretentious.

EL HIZOCOLO
11000 Via Ventura Boulevard, Studio City, 818-9702-1918. Open for lunch, Monday-Friday; dinner Monday-Saturday. Dinner for two without wine averages $65.
innovative ideas like appetizers of snails with parmesan cheese in a crust of giant mushrooms, duck breast and foie gras, sautéed with endive and apples, and large prawns in a tangy ginger sauce. A special of stuffed vegetables is accompanied by a hearty deli of cuts, but the lobster bisque is too salty despite the presence of a fine Armagnac.

I like the corridor-seared salmon in red wine, lobster and shrimp with a touch of anise-spiked bouchillaise sauce, and a simply roasted chicken breast on a nest of red peppers, mushrooms and potatoes. Carrières will enjoy the black pepper and orange peel emulsified flan mignon in a port wine sauce, sautéed medallions of tender veal with morels, or that old favorite of clambake brand surrounded by jicama and vegetables. I even like the somewhat complicated Wellington treatment of flavorful version with foie gras in a flaky filo crust.

The wine list here is encyclopedic with over seven hundred labels available; naturally, the top end vintages cost a small fortune, but if you have patience, you'll find a few good bottles that are relatively reasonable. Desserts include buttery fruit tarts, homemade sorbets, and one of the best butter-chocolate soufflés extant.

This is the kind of place where I like to linger after the meal over some fine port or Cognac and contemplate what life would be like if we were all still living in the Independent Republic of California.

EL BIZCOCHO, Rancho Bernardo Inn, 17530 Rancho Bernardo Drive, San Diego, 619/454-1616. Open for dinner nightly, brunch on Sunday. Average dinner for two without wine is $100.

TUTTO MARE
La Jolla’s intimacy with the sea makes the town an appropriate setting for a restaurant that concentrates on provender from the ocean. Open only for five months, Tutto Mare is proving to be a popular hangout for lovers of Italian seafood because it is not only tasty but healthful as well. Since Italy has over four thousand miles of coastline and no town more than a few hundred miles from the sea, we expect the Italians to dream up some exciting preparations of fish and shellfish.

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*With Validation

Chef Antonio Atteri doesn’t disappoint us with some of his fascinating dishes in an ambience reminiscent of Portofino.

The two-level curved dining room with its modern steel fixtures, giant windows and checkerboard marble floors focuses on a fifty-foot-long wall-relief mural of sea creatures above the exhibition kitchen. Service is informal and amiable, and the wine list, consisting entirely of “wines Italiani and Californians,” has some remarkable bargains especially in the vini rosso department.

I enjoy starting with the crudo-cured carpaccio of salmon, prawns and calamari in a piquant garlic tomato sauce, or grilled eggplant stuffed with artichokes and red peppers. The Caesar salad has shards of fresh parmesan and doesn’t stint on garlic or anchovies which is my preference. There’s also a wonderful smoked trout, endive and feta cheese salad tossed in a lemon vinaigrette.

The theme of shellfish with variations of pasta seems endless with special dishes going from micelle with scallops and clams in a bruleed tomato sauce, pasta tossed with shrimp and nrello with a soup of cream, wonderful noll filled with smoked salmon in a lemon-cream sauce, and a near-perfect risotto with scallops and shrimp. The pasta with lobster is spoiled by a much too watery Fra Diavolo sauce.

For entrees, I prefer the medallions of salmon, coated with green onions and capers, an eye-popping crespino brimming with mussels, lobster, scallops, and shrimp in a zesty broth, and a simple lemon-doused mixed grill of calamari, prawns, and scallops. The bone meat outer at my table likes the thinly sliced New York steak with a balsamic vinegar sauce and creamed beans.

Among the desserts, the tiramisu is ordinary, so order the great chocolate espresso rolled cake, amaretto créme caramel, or lemon meringue tart. There is a large selection of after dinner libations with my favorites being the bone-dry pear or strawberry grappa which I understand is good for digestion.

TUTTO MARE, 1405 Broadway Drive, La Jolla, 619/507-1888. Open for lunch Monday-Saturday, dinner nightly. Two for dinner without wine is about $75.

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Great actors have been objects of adulation since antiquity. Rosellini was so celebrated in ancient Rome that his name became synonymous with each succession to his laurels; for example, David Garrick was called the English Rosellini, and his first London appearances as Richard III in 1741 caused one of the earliest traffic jams on record.

But it was the media, beginning with the movies a hundred years ago, that magnified not only the image on the screen but spread the actor’s image and fame into the farthest corners of the world. Charlie Chaplin at thirty—or at least his character of the poor tramp—was perhaps the most recognizable living figure on earth. With Hollywood in his pocket, the young actor took a vacation in Paris, where he wandered around the city of lights enjoying his anonymity. Somewhere around the Latin Quarter he suddenly felt the call of nature. Chaplin knew no French, and as he began to mime his predilection to various vendors and passersby, a crowd gathered. One of the shopkeepers recognized the famous walk and screamed, “Charlie! Charlie!” as the French called Charlie.

The call raised a crowd and no sooner had Chaplin taken refuge in the restroom at the back of the shop, the mob employed a bench as a battering ram, destroying its four walls a lot quicker than the Bastille. As Chaplin tried to escape with his life, his French admirers began to scramble for any souvenirs of his visit.

A few years later a simple young immigrant by the name of Rudolph Peter Flaherty, whose recent books include Camera Laughter—The Best Stories from Radio and Television, and MGM: When the Lion Roars, was also making a name for himself. Goodfellas fans would recognize his name as the actor who played Joe Pesci’s father.

Valentino became overnight the object of veneration and then the cause for mourning by millions; his death in 1926 at age of thirty-one caused the worst rioting in New York since the English actor William Macready performed at Astor Place in 1849. H.L. Mencken called Valentino “studpi to women,” many of whom committed suicide to follow the star to heaven.

Neither Valentino’s employers at Paramount, nor the actor himself understood what had happened to him; why had fans singled him out from among thousands of others in pictures? But by then some of the new masters of the film factories, and especially at MGM which was created in 1924, saw the star system as one of its chief instruments of publicity and marketing. “It is the public who create stars,” Louis B. Mayer was fond of repeating; he and his young lieutenant, Irving Thalberg, believed that audiences ought to have the last word on everything. They introduced the testing of the barely finished movies with audiences in such places as the Roxy and San Bernadino, and then re-shooting or re-cutting them.

Many of the stars kept their appeal by encouraging the temporary infatuation of fickle fans to develop into a lifelong love affair. Joan Crawford not only allowed her fans to give her presents and perform small jobs for her, but fully reciprocated their devotion.

It was part chore, but it was also what fed and nurtured many a star during the ups and downs of their very public lives. Crawford, for instance, caught her second husband Franchot Tone in the act with a skirt and sent him packing. Then she decided to get away to New York, making sure that her fans would be informed, as always, of her trip. Despite a protective cordon of MGM press agents and New York's finest, the star was mobbed at Grand Central Station, and she arrived at her hotel suite with her dress in tatters. No sooner safe, she dreamily smiled at her entourage, and said: “Let’s go back and do it again!”

Even as the contact between actor and audience became less physical with radio and television, the illusion of intimacy grew, because now the star seemed to be “invited” into the fan's home.

The fake Michael Landon used to say that he preferred the company of little children, “because they don’t know who I am.” Most stars have stories about fans whose simplicities went beyond the childlike. Bob Hope was accosted once outside Antoine’s, the famed restaurant in New Orleans, where he was taping a special. “Bob! Bob!” the fan exclaimed. “Is it really you?”

“No,” said the comedian. “I’m on tape!”

Years after the television series of Batman has dispensed with the effete, Adam West still runs into his female fans. One middle-aged woman offered herself at a shopping mall with the line: “God, you were my fantasy for years.”

“Was I any good?” the actor wanted to know.

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