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NOVEMBER 1992

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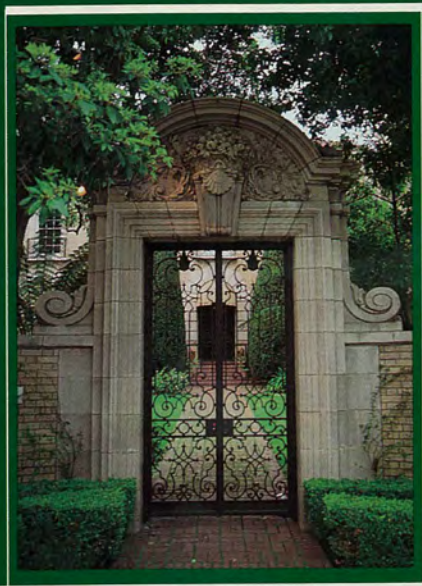
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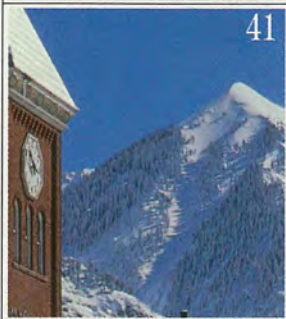
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Christmas Dreams

Entertainment in Wintertime

Sixty years ago, the U.S. Public Health Service began to commit one of the most callous human medical experiments ever recorded. The crime was known, officially, as the "Tuskegee Study of Untreated Syphilis in the Negro Male," and this is how it was done: several hundred black males diagnosed with syphilis were "observed," but never treated for forty years—decades after the public availability of Penicillin, a cure for syphilis in all its stages. "It was the longest non-therapeutic experiment using human beings in medical history," according to the notes of to American Conservatory Theater's play on the subject, *Miss Evers' Boys*. Many of the men died of the ravaging of the disease; no one was told of his condition, its effect upon his health, or how he could be cured.

The play is fiction. It traces the lives of four cotton tenants in Macon County, Alabama, near the black-founded Tuskegee Institute that carried out the project until an Associated Press reporter made it public. The character of "Miss Evers," a black public health nurse intimately involved in the experiment is inspired by the real nurse in the case, but playwright David Feldshuh emphasizes in the play's foreword that Miss Evers is imaginary. In Feldshuh's view, the nurse is another victim of the Public Health Service.

Benny Ambush, who directs the ACT production and directed performances last January in Montgomery, Alabama, spent several days in the state with Charlie Wesley Pollard, one of the few surviving victims of the Tuskegee Study. A 1972 article by Jack Slater in *Ebony* magazine describes Pollard as "a reserved, very patient, very polite man." He gave testi-

mony before the 1973 Senate hearings on the Tuskegee infamy, and today, at eighty-five, his "mind is as sharp as a tack," says Ambush.

Miss Evers' Boys takes place in 1932, 1946 and 1972, and shows us, heart-breakingly, how "these men were susceptible to kindness," as Miss Evers says, and what was done to them. A grim subject for the Yuletide, but whether or not



you believe that "Jesus came to save sinners," as we're told, the history of humanity includes the study of sin. Tuskegee was a very great sin, unredeemable except through our communal remorse and vigilance that it not be repeated. *Miss Evers' Boys* is beautiful in its gravity and sweetness, in the way it brings five individuals before us, so that we can see and mourn for them.

December 3-January 31, Stage Door Theater, 420 Mason Street

ACT will also present two holiday celebrations: it's traditional production of *A Christmas Carol*, at the Orpheum The-

atre; and *Bon Appetit!*, two musical monologues by Lee Hoiby, based on Julia Child's cheerfully disheveled cooking lessons and on a Ruth Draper solo, both performed by Jean Stapleton.

December 26-January 9 at the Marines Memorial Theatre, 609 Sutter Street. Box Office for all is (415) 749-2ACT.

NATIVITY TIME

If there's a better way than gospel music to make a joyful noise, we haven't heard it yet. *Black Nativity*, Langston Hughes's gospel song-play, uses traditional hymns and carols to tell the Christmas story, and in its second act, recreates the intense spiritual energy of a 1940s revival meeting.

Betty Gadling, minister of music at Oakland's Allen Temple Baptist Church, will bring her production of *Black Nativity* to Calvin Simmons Theatre next month and it should take care of any spiritual doldrums that befall us. The hypnotic fervor of gospel singers, and the unabashed gorgeousness of the sounds they make could make you a believer in man's redemption out of a stone.

This 1992 production will be Gadling's eleventh, and she's been working on it since the first week of August. Even though most of the cast came directly from the Allen Temple choirs (there are at least five) and need no auditions, she does select six or seven new people every year. "Those I do have to interview, to make sure they can cut the mustard," she told us recently.

A straight-talking, friendly woman who gives the impression of having no need to prove anything to anybody, Gadling says her music is mostly a "gift from my fam-

Above: *The American Conservatory Theater presents David Feldshuh's Miss Evers' Boys at the Stage Door Theater in December.*

by Kate Regan Eaton

ily," but she has enhanced it through years of study and work. Recently retired from a career as a legal secretary for UC Berkeley, ("law and music don't mix at all," she commented drily), Gadling is back at school for another musical degree, finds it very liberating. In addition to her work with the church choirs, she composes, plays piano and organ, and recently took up conga drums to her abiding delight: "I like those rhythms!"

Gadling first saw *Black Nativity* on a TV show years ago and remembered it when she was looking for a Christmas show to do with her newly founded Allen Temple Cantateers. "I had quite a time finding out about it. Even when I finally got legal rights to do it, I was sent only the libretto; Hughes made only suggestions for the songs, so I had to do a lot of research." In some cases, where the text required songs she could not locate, she wrote them herself.

"This is the only West Coast production of *Black Nativity* and what I hear from audiences is that it really feels like that old Christmas spirit. This year, we're bringing it up to Sacramento, Santa Rosa and Napa, as well as Oakland."

Allen Temple is a huge church; Gadling estimates the membership to be 3,000 to 4,000 and attributes much of its success to the many ministries of this congregation: music and drama departments, an AIDS clinic, job and health fairs, tutoring programs, a grief ministry, a ministry for singles and for those preparing for marriage, among others. It is a "regional, not a neighborhood church," Gadling says, and it reaches out to everybody. "We're interracial and multi-cultural; you should come on over," she invites.

December 11-13 at Calvin Simmons Theatre, Kaiser Convention Center, 10th and Fallon Streets, Oakland. (510) 444-8575 or (510) 638-8291.

NUTCRACKER, SWEETIE

Another Oakland holiday innovation is Dance Brigade's rambunctious production of *The Revolutionary Nutcracker; Sweetie*, first performed six years ago and fast becoming a tradition. This extremely inclusive show varies a bit from year to year, with different acts added annually, but the general outline



Mattie Johnson in *Black Nativity*.

remains clear: a gentle spoof of the old *Nutcracker's* bourgeois family values and a rainbow of talents to enlarge our vision of what being in a family means.

This year, Nan Washburn, director of the Women's Philharmonic, will conduct a ten-piece ensemble through Mary Watkins's jazz score and more than fifty Bay area dancers will perform. African-American and Native-American dancers, aerial performers, a group of wheel-chair rockers and rollers and a coterie of other cut-ups will infiltrate the House of the McGreeds and liberate our sense of happy magnanimity. Who could ask for anything more?

Dance Brigade, a troupe that presents political themes with humor and poignancy, is co-directed by Nina Fichter and Krissy Keefer, both classically-trained dancers who work as hard at perfecting their balletic *jates* and *pirouettes* as they



Baryshnikov in Tharp's *Push Comes to Shove*.

do in sharpening the edge of their feminist commentary. The *Nutcracker; Sweetie*, though, is mostly about celebrating, in the most irreverent and polymorphous manner, the follies and sweet foolishness of the season.

December 18-20 at the Scottish Rite Theatre, 1547 Lakeside Drive, Oakland. (510) 465-3686.

TWYLA AND MISHA

Ever since a young Mikhail Baryshnikov found himself in Twyla Tharp's *Push Comes To Shove*, Tharp and Baryshnikov have formed a magical partnership; her wit and artistry as a choreographer revealed the deepest gifts of this classically-trained Russian dancer. They will come together again for two performances in Zellerbach Hall and if you can find a ticket to this nearly sold-out event, don't let anything stop you.

Of the first Baryshnikov/Tharp collaboration in 1976, *Push Comes To Shove*, the dance critic Arlene Croce wrote, "The dancing gives us more of Baryshnikov, the twentieth-century 'American' Baryshnikov, than anything else he has done so far., and the 'rests' give us more of him, too—more than we normally see...His personality does not go behind a cloud, as it often does when he isn't dancing; it continues to radiate."

It's been sixteen years since an impossibly youthful and incandescent Baryshnikov broke into the whirlwind spins and high-spirited comedy of Tharp's choreography. It's been longer than that since Tharp herself has danced in the Bay Area. Baryshnikov is forty-four now, Tharp nearly fifty. Given the physical demands of dance their partnership cannot be anticipated without a twinge of sadness. Both dancers are now referred to, even in the advertisements, as "legendary," and we know what a legend is: something fabulous coming to us from the past. "I will never stop dancing, never," Tharp once declared, and we hope it's true. Because legends have something to offer us that prodigies can't yet uncover: the luxury of experience, the wealth of a life immersed in art.

December 4-5, Cal Performances at UC Berkeley's Zellerbach Hall. (510) 642-9988. continued on page 11

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ART AT THE HOLIDAYS

Mexico, which celebrates death with such insouciance during the Day Of The Dead, is even more fervently devoted to the ceremonies attending the birth of Christ. **Polanco**, a small San Francisco gallery of Mexican arts, offers pleasure any time of the year, but its December show by a young Oaxacan artist is especially well chosen. The paintings, prints and assemblages of Fernando Olivera, who is only thirty, indicate a playfully surreal sensibility. Women fly like buoyant but wingless angels across his canvases, magical horses smile and a crucified Christ bursts from the splendid robe of a Virgin Mary who resembles a Mixtex goddess.

Olivera's assemblages are especially haunting, recalling the innumerable little shrines that appear throughout Oaxaca's many churches. Each is a small but infinitely inviting sanctuary for the spirit.

Throughout December at Polanco Gallery, 242 Gough Street. (415) 252-5753.

A bold array of Latina artists is the highlight of the Women's Building's fourteenth Annual **Celebration of Craftswomen**. The crafts fair itself offers an exhilarating variety of items, from rugs, leather goods, dolls, musical instruments, ceramics and wood carvings, along with crafts demonstrations and ongoing entertainment.

Quincentennial: Chicana and Latina Perspectives, is an exhibition of forty-five artists from Mexico, Los Angeles and San Francisco. Happy Hyder, the ebullient curator of the San Francisco portion, says, "It's a phenomenal project: the largest show of Latina artists ever held in the U.S."

Hyder's familiarity with the local Latin community of artists comes from her running the Vita Gallery years ago and through her organization of Lesbian Visual Artists, of which she is a member. "The Crafts Fair wanted a forum, a way to address the 1992 Quincentennial issues. The Women's Building is a highly visible presence in the Mission District, and I myself know of the diversity among artist here."

At press time, Hyder was just beginning to select the fifteen artists in her portion of the show, but as one would expect, there will be an emphasis on political content in the works chosen. "We do expect certain things to be addressed directly, but we are looking at artists with the experience and tools to express themselves vividly. Then, I think that all art is a rebellious act. It may in fact be a surprise for some people who pride themselves on being activists. A lot of activists don't understand just how activist art is."

November 27-January 9 at the

Bayfront gallery, Fort Mason Center. Celebration of Craftswomen, December 12-13 and 19-20 in Herbst Pavilion, Fort Mason. (415) 431-4141 for both.

IN BRIEF:

Events: Hand to Hand: A Holiday Food Festival, is a food extravaganza featuring seventy Bay Area chefs, restaurants and food vendors plus all kinds of entertainment for children for children and adults; all to benefit Project Open Hand, which feeds daily more than 2,300 people with AIDS in San Francisco, Oakland, Berkeley and Emeryville. December 20 at the San Francisco Marriott. Tickets at BASS (510) 762-2277 or through the San Francisco Chronicle CityLine at (415) 512-5000 ext. 4263. **Dance:** San Francisco Ballet's regal *Nutcracker* dancers scintillate at the San Francisco Opera House, December 15-January 3. (415) 703-9400...Oakland Ballet's new production of *Nutcracker* marks the second the beloved ballet's 100th anniversary, December 11-27 at the Paramount Theatre, Oakland. (510) 452-9288...ODC/San Francisco brings its endearing modern dance version of *The Velveteen Rabbit*. November 27-December 6 at San Francisco's Palace of Fine Arts and December 26-29 at Walnut Creek Regional Center for the Arts. (415) 346-7805 or (510) 762-BASS. □



Dominique Young as Clara in the San Francisco Ballet production of Nutcracker. The San Francisco Ballet (Opera House, December 15-January 3), and Oakland Ballet (Paramount Theatre, December 11-27), celebrate the 100th anniversary of The Nutcracker.



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Sponsoring the Arts: Crass Commercialism or Saving Grace?

*F*or those of you who cannot live without something operative in your life, you may have a certain brand loyalty when it comes to oil companies. During the past fifty years, Texaco has been the sole sponsor of one of the longest-running radio broadcasts in America — the Saturday matinee of the Metropolitan Opera. Exposure to these magnificent broadcasts over the years, could result in showing appreciation by purchasing Texaco products.

Corporate advertising in the arts has had a very long history in radio and television. Some of you remember the Bell Telephone Hour which made its debut on radio in 1940 with such diverse talent as Artur Schnabel and Duke Ellington. In the following decade, the show added luster to the golden era of early television when Helen Traubel, Yehudi Menuin, and Lily Pons were among the guest stars. And to this day, the Hallmark Company sponsors extraordinary television drama that is worth keeping permanently in your videotape library.

While the marriage of media advertising and the arts has been healthy and especially fruitful for listeners and viewers, there is a new style relationship that is

Norm Chandler Fox is a travel and food writer based in Los Angeles.

becoming increasingly more popular for the live performing arts. It's called corporate sponsorship, and it's fast becoming the fiscal flavor of the decade.

Sponsorship differs from corporate funding in that the latter concerns itself

world, and they're taking more credit for their beneficence.

While corporations are using the arts as an avenue to promote themselves, it is not strictly a one-way street. Ernest Fleischmann, executive vice president

and managing director of the Los Angeles Philharmonic Association, says that sponsorship is absolutely vital in order for the arts to exist. "Tickets pay only sixty percent of our costs," he exclaims, "and if we charged any more, we'd lose a great proportion of our audiences." Fleischmann sees this trend as a worldwide phenomenon that started in the U.S. when companies sponsored sports events and gradually evolved into the arts. He says, "It has a lot to do with a company improving its image through an association with quality arts groups."

Gordon Davidson, artistic director/producer of the Ahmanson-at-the-Doolittle

and the Mark Taper Forum, sees corporate sponsors as a salvation during these times of funding erosion from public agencies like the National Endowment for the Arts. He believes that the arts must aggressively pursue private support while being circumspect about the companies themselves. Davidson states, "We certainly don't want an association with companies that also produce toxic chemicals or have factories in countries that routinely violate human rights." He further feels



Above: The 10-year old Mozart performing on the harpsichord (lower left), at Prince Conti's Paris Salon. Painted by Michel Barthélemy Ollivier in Paris, 1766.

by Norm Chandler Fox

that it's more difficult to acquire company sponsorship in the theater because "we deal with words, ideas and controversy, and many corporations just feel safer being associated with music."

Besides the collective arts competing for funds with every other philanthropic cause, the separate areas of music, theater, and dance must now compete for the same corporate sponsorship dollars. Additionally, there is also a growing concern that the bottom-line nature of the business world will somehow deface the arts when there is a quid pro quo involved. Will the arts be forced to compromise themselves on programmatic choices dictated by companies as donations become more scarce? And will companies be getting more visibility with smaller contributions as the arts continue to be famished for funding?

American corporations are very sensitive about the entire area of attaching strings to their donations and sponsorships. Karen Brosius, executive in charge of cultural affairs at Philip Morris, Inc., proudly asserts that the company is the largest contributor to dance in America. She states, "Our company always has and always will have a policy of dispersing funds to the arts with no restrictions." In 1990 when Philip Morris acquired Kraft and General Foods, the corporation went on a major campaign to find artistic projects to sponsor. "We are particularly interested in programs that increase access to the arts for under-served people from the inner city which includes a high percentage of minorities and the disabled," asserts Brosius. They are now sponsoring special performances at Tony Randall's National Actors Theatre in New York where thousands of high school students attend after having first been exposed to the particular play in the classroom.

Regarding companies forcing the arts to give them "more bang for the buck," Susan Bloom, vice president of corporate affairs for American Express Company, sees it differently. "We generate so much goodwill," she says with a big smile, "that we are continuously diverting more and more of our advertising dollars to sponsoring the arts. Frankly, we do it because we're nice guys without a hidden agenda, and we want to give something back to

the community." Since 1954, American Express has been backing a multitude of worthwhile projects from saving Carnegie Hall to funding the Kennedy Center. They were pioneers in promoting the use of their credit cards by advertising that a percentage of the dollars charged went to support the arts. The company still has priority seating events where Gold Card members can reserve the best seats in the house at selected performances. Presently, American Express is supporting the California Play Festival (now in its third year) with the South Coast Repertory in Orange County, new American plays at the Mark Taper Forum, and the Picasso Sketchbook Show at the Los Angeles County Museum Of Art.

Mercedes-Benz USA is particularly committed to promoting the arts in America. "Because the company's German heritage is so firmly entwined with the arts, the American division wants to ensure that the artistic climate prospers vigorously in the U.S." states Mary Alice Ritzmann, manager of corporate relations, Mercedes-Benz USA. She affirms, "Research shows us that as baby boomers get older, they are focused less on sports and more on cultural events. And since the L.A. Philharmonic has such a reputation for excellence, we want to be identified with Los Angeles's *crème de la crème*." Ernest Fleischmann is particularly ecstatic about the role Mercedes-Benz plays in Los Angeles when he admits, "We simply could not afford to bring in the superb soloists and visiting orchestras without Mercedes's generous backing of our Celebrity Series." This upcoming season marks the third consecutive year of sponsorship, and the fourteen concerts will feature such superstars as Itzhak Perlman,



France's King Louis XIII, a great patron of ballet, at a performance at the Palais Royal.

Yo-Yo Ma, Alfred Brendel, Mitsuko Uchida, and Isaac Stern. Peter Wise, marketing manager for Mercedes's western region, says that they also give private concerts each year for key prospects and present car owners to promote what the company calls "the Mercedes ownership experience."

ARCO's sponsorship philosophy is based on the concept that the arts and humanities add a much needed dimension to the impersonal technological age in which we live. The company also wants to use its funding to bridge the cultural differences in our nation. Gloria De Necochea, program officer of the ARCO Foundation, cites the success of their funding Plaza De La Raza, a cultural center and school for the performing and visual arts which serves Latino residents of East Los Angeles. "Among the numerous programs we've sponsored, we've also underwritten special concerts by the Los Angeles Chamber Orchestra," says De Necochea, "allowing over eight thousand junior and senior high school students to attend morning concerts, and it's usually the first time in their lives that these kids have ever heard classical music."

With such a long artistic legacy in the broadcast media, it seems natural that AT&T would be a heavy hitter in the corporate sponsorship league. Sam Gronner, secretary of the AT&T Foundation, sums up the company line: "Our emphasis is on diversity and unique artistic expression, since we consider ourselves to be extremely diverse and innovative. After all, the transistor, laser, and optical digital processor were all developed by AT&T. We want the arts to be on the competitive edge like we are." In 1988, AT&T sponsored a true departure from the ordinary by funding a showing of Sergei Eisenstein's *Alexander Nevsky* accompanied by a live performance of Sergei Prokofiev's film score by the L.A. Philharmonic. The current AT&T Dance Tour enables such innovative companies as Hubbard Street Dance Company, Trisha Brown Company, and Urban Bush Women to visit more than one hundred American cities. To inspire new playwrights and composers, the company sponsors AT&T New Plays for the Nineties which promotes new works by women and minorities. Gronner states, "As government funding has diminished, we've spent

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almost two hundred-million dollars on the arts since 1984. Although we know we have a social responsibility, we also realize that we're reaching certain important demographic groups who are important to the growth of AT&T."

While it's gratifying that American companies and the U.S. arm of Mercedes-Benz are keeping the arts afloat in return for discreet recognition, we must also wonder about support from Japanese mega-corporations. What are the gentlemen from Japan doing about the arts after having established an economic beachhead on these shores?

The unanimous answer is plenty! Japanese corporate support was up a whopping eighty-five percent, and that was just last year. The Southern California arts community gets a big portion of these funds by geographical proximity and the fact that so many of these companies have their U.S. headquarters here in greater Los Angeles. Juichi Tsuda, who heads the International Bank of Japan which is one of the Music Center's major contributors, has launched a drive to raise more contributions for the Music Center's educational activities from twelve hundred large and small Japanese companies in Southern California. Recognizing the importance of maintaining a high level of culture here, Tsuda says, "Japanese companies are eager to support new theaters and concert halls besides just fulfilling and maintaining the general operating costs of the arts."

What appears to be unique to the Japanese corporations is that their individual leaders often decide on the types of support and for which cultural entity. Earlier this year, the Music Center feted Yukiyasu Togo, president of Toyota Motor Sales, USA, because of his consistent generosity over the past eight years along with his just having donated one million dollars to buy the organ at the Disney Concert Hall. Jeff Smith, who heads corporate communications, says, "Mr. Togo's enormous affection for classical music and the performing arts has motivated Toyota's overall interest. He also sees music as the great cultural bridge between Japan and America." Toyota has always sponsored the Japan America Symphony which grew from a community orchestra of amateurs

to a professional ensemble giving five concerts a year and planning a tour to Japan. Besides playing the western repertory of fine music, this orchestra, under the direction of Heiichiro Ohyama, always tries to present a new work by a Japanese composer. It's no coincidence that Mr. Togo is the former president and current chairman of the Japan America Symphony Association.

Toyota's Lexus division has used Music Center sponsorship to a mutual advantage. According to Art Garner, public relations manager of Lexus, "Our backing the opening night of *Phantom of the Opera* was very helpful in introducing the Lexus to Los Angeles. Our continued sponsorship of some of the Music Center's 25th



George Gascoigne—soldier, poet and dramatist—solicits the patronage of England's Elizabeth I.

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Another Japanese chief executive who inspires his company's giving is Takashi Kiuchi, CEO of Mitsubishi Electronics America. Kiuchi studied classical piano as a child and gets a tremendous charge out of supporting artistic endeavors. Although he donates to the Music Center's Unified Fund, Kiuchi has a great fondness and much *largesse* for the L.A. Chamber Orchestra. This is why Mitsubishi Electronics is the sole sponsor of the outdoor mural overlooking the Harbor Freeway between 6th and 7th Streets which depicts members of that ensemble.

For over twenty years, the Sony Foundation has made large contributions to Lincoln Center, Carnegie Hall, and the New York State Opera. Steve Burke, vice president of corporate communications, believes that the company is now expanding into more of what they call strategic community involvement which is another way of saying local sponsorship. In Chicago, they are funding Urban Gateways which brings performing artists into schools. The corporation has set up Sony Innovators under the aegis of Quincy Jones, Ossie Davis and Herbie Hancock which seeks to underwrite talented African-American artists in art, music, and film.

On a community basis, we feel a greater impact from Sony Pictures Entertainment which helps the arts on many levels. They sponsored two large events which valiantly tried to save the Los Angeles Theatre Center. Now, they are subsidizing the Crossroads Theatre in the Crenshaw district which is guided by Marla Gibbs and offers a drama teaching facility along with an after-school theater workshop. Sony Pictures Entertainment is also a major sponsor of the California State Summer School for the Arts which provides four weeks of intensive training in art, dance, music, and writing to inner city high school students.

Perhaps the enthusiastic sponsorships of the Japanese corporations will inspire some friendly competition with American corporate backing. It might even impel other domestic companies and corporations from abroad who do business here to start becoming more active in supporting the arts. So far, the sponsorship quid pro quo has been extremely pro for the corporations. However, it has not been crassly commercial since it's usually confined to subtle program, billboard and advertising mention along with an occasional tasteful display of the product. Companies have not asserted a negative influence on the content and quality of the arts. The reality is that the arts cannot survive without corporate support. So, the good news with all company sponsors for the time being is that everyone seems to win. Or as one anonymous CEO stated simply, "We're just looking to do some good while we do well." □

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A.C.T. DIRECTORS, DESIGNERS, AND STAFF

CAREY PERLOFF (Artistic Director) was appointed Artistic Director Designee of A.C.T. in November 1991 and assumed artistic leadership of the company in June 1992. She served as Artistic Director of New York's CSC Repertory Ltd.-The Classic Stage Company, from 1986 to 1992. Under Perloff's direction, CSC won the 1988 Obie Award for artistic excellence, as well as numerous Obies for acting, design, and production. While at CSC, she directed numerous innovative productions of classics and new works adapted from or inspired by classical works and themes, including the acclaimed world premiere of Ezra Pound's version of Sophocles' *Elektra* (with Pamela Reed and Nancy Marchand), the American premiere of Harold Pinter's *Mountain Language* (with Jean Stapleton and Peter Riegert) on a double bill with his *The Birthday Party*, Tony Harrison's *Phaedra Britannica*, Thornton Wilder's *The Skin of Our Teeth*, Lynne Alvarez's translation of Tirso de Molina's *Don Juan of Seville*, Michael Feingold's version of Alexandre Dumas' *The Tower of Evil*, Beckett's *Happy Days* (with Charlotte Rae), Brecht's *The Resistible Rise of Arturo Ui* (with John Turturro), August Strindberg's *Creditors*, and Len Jenkins' *Candide*. Perloff has also directed plays in a wide variety of venues in New York, Los Angeles, and England. Her other New York credits include Kilburg Reedy's *Second Lady*; Terri Wagener's *The Man Who Could See Through Time*; *Leverage*, a musical theater/dance work created in collaboration with Max Rapkin and Ara Fitzgerald; Paula Cizmar's *Candy and Shelley Go to the Desert*; Sean O'Casey's *The Silver Tassie*; Brecht's *St. Joan of the Stockyards*; the New York premiere of David Allen's Australian play *Cheapside*; and many other new works for the theater. Her Lincoln Center Institute production of *Charlotte's Web* premiered at the Juilliard Opera Theatre and completed a highly successful six-month tour of New York public schools. In Los Angeles, she staged Pinter's *The Collection* at the Mark Taper Forum, winning a Drama-Logue Award for outstanding direction, and was Associate Director of Steven Berkoff's *Greek*, which won the Los Angeles Drama Critics' Circle Award for the best production of 1983. Perloff's production of Ingebor Bachman's

The Good God of Manhattan for Voices International (featuring Elizabeth McGovern) was broadcast on National Public Radio last winter. In England, she directed Mrozek's *Out at Sea*, David Edgar's *Mary Barnes*, and the British premiere of Mayakovsky's *The Bed Bug* for the Edinburgh Festival of 1983. This season Perloff directs Strindberg's *Creditors* and Euripides' *Hecuba* at A.C.T., and in the summer of 1993 she will direct *The Cave*, a new video opera by world-renowned composer Steve Reieh and video artist Beryl Korot. *The Cave* will premiere in Vienna at the Theater an der Wien before touring to the Paris Opera, the Brooklyn Academy of Music, Royce Hall at U.C.L.A., and the Holland Festival. Perloff was educated at Stanford University, receiving her B.A. (Phi Beta Kappa) in Classics and Comparative Literature, and as a Fulbright Fellow at Oxford University. She has served on the faculty of the Dramatic Writing Program at New York University's Tisch School of the Arts and taught acting and directing at NYU and at the Conservatory at CSC. Perloff has lectured and published widely on issues ranging from Harold Pinter's rehearsal process to the potential of radio drama in America. She served from 1985 to 1988 as an evaluator for the New York State Council on the Arts and from 1989 to 1991 as an on-site auditor for the National Endowment for the Arts. In 1990, Perloff initiated the National Theatre Translation Fund, with support from the Pew Charitable Trusts, to encourage new American translations of foreign plays. In 1987, the National Theatre Conference named her the "Theatrician with Outstanding Career Promise." She is the proud mother of Alexandra Perloff-Giles.

JOHN SULLIVAN (Managing Director) joined A.C.T. as its chief administrative and financial officer in 1986. A native San Franciscan, Sullivan has been active in the theater since the mid-1970s, when he directed Harvey Perr's *Afternoon Tea* for the Circle Repertory Company in New York. In 1977 he joined the staff of the Mark Taper Forum in Los Angeles as a resident director and producer. As head of the Taper's Forum Laboratory he produced numerous new plays by such writers as David Mamet, Susan Yankowitz, and A.R. Gurney. More

recently he produced *The Detective*, a collaboration between Joseph Chaikin and Vaudeville Nouveau at San Francisco's Magic Theatre. A former deputy director of the California Arts Council, Sullivan has served on the boards of Theatre Bay Area and the San Francisco New Vaudeville Festival. He currently serves on the National Executive Committee of The League of Resident Theaters. After completing his graduate work at the University of Southern California's School of Cinema, Sullivan wrote and directed numerous short films for the educational and entertainment markets, including three that were featured on national Emmy Award broadcasts. For five years he was a consultant to the Rand Corporation, focusing his work on the process and societal impact of popular culture. As a communications consultant Sullivan has advised such diverse clients as the California Roundtable, Kansas City Power and Light, and Major League Rodeo. Among his writings is *The National Outdoor Leadership School's Wilderness Guide*, a manual for camping and mountaineering published by Simon and Schuster, and numerous articles for magazines and newspapers.

Before joining A.C.T. in 1990, **BENNY SATO AMBUSH** (Associate Artistic Director) was the Artistic/Producing Director of the Oakland Ensemble Theatre for eight years, where his directing credits included *Division Street*, *A Night at the Apollo*, *O. Henry's Christmas*, *Tamer of Horses*, and *Alterations*, which won a Drama-Logue Award for best direction. In 1991 he directed *Pigeon Egghead* in A.C.T.'s Plays in Progress Series, which inspired the creation of a Bay Area Native American theater company—Turtle Island Ensemble, now an A.C.T. project. He directed *Letters from a New England Negro* for the 1991 National Black Theater Festival in Winston-Salem, North Carolina, and the 1992 International Theater Festival of Chicago. He recently directed *Fences* for the Oregon Shakespeare Festival in Portland and *Miss Evers' Boys* for the Alabama Festival, and he also directs the latter at A.C.T. this season. He is a board member of Theatre Communications Group (TCG) and has served as a National Endowment for the Arts (NEA) Management Fellow; an Assistant Director in Residence at Washington,



D.C.'s Arena Stage; an NEA Directing Fellow at the Pittsburgh Public Theater; a U.S. Information Agency (USIA)-sponsored lecturer to Kenyatta University in Nairobi, Kenya in 1987; and a USIA theater delegate to the U.S.S.R. in 1990. He has also served on the board of Theatre Bay Area and chaired its Theater Services Committee; is a member of the Multicultural Advisory Council for the California Arts Council; and has been active locally, regionally, and nationally in advocacy for cultural equity, non-traditional casting, and pluralism in American art. An alumnus of Brown University, Ambush received his M.F.A. in stage directing from the University of California, San Diego.

RICHARD SEYD (Associate Artistic Director) was appointed Associate Artistic Director of A.C.T. in 1992. He is a native of England, where he co-founded the Red Ladder Theatre, England's first professional political theater collective, for which he acted, directed, and produced for seven years. In San Francisco, Seyd worked first with the Asian American Theatre Workshop and the Moving Men Theatre Company. He has received Drama-Logue and Bay Area Theater Critics' Circle Awards for his productions of *Cloud 9*, *About Face*, and *Noises Off*. Seyd was Associate Producing Director at the Eureka Theatre Company and directed many productions there, including *Threepenny Opera*, *The Island*, and *The Wash*. Elsewhere he has directed the Pickle Family Circus in London; *Three High* with Geoff Hoyle, Bill Irwin, and Larry Pisoni 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 *Unfinished Stories* for the Mark Taper Forum's New Play Series. He directed *The Learned Ladies* with Jean Stapleton for CSC Repertory Ltd. in New York during the 1991-92 season, and was invited to direct *A Midsummer Night's Dream* as the opening production for the California Shakespeare Festival's new outdoor Amphitheater in 1991. Last season he directed *Sarah's Story* at the Los Angeles Theatre Center; *Born Yesterday* at Marin Theatre Company; and *King Lear* at the Oregon Shakespeare Festival in Portland. This season he directs *The Learned Ladies* and the American premiere of Dario Fo's *The Pope and the Witch* at A.C.T.

SUSAN STAUTER (Conservatory Director) came to A.C.T. five years ago as Director of the Young Conservatory. She is a playwright (her *Miss Fairchild Sings* was produced at the Little Victory Theatre in Los Angeles), director (more than four hundred productions), actress (Cabaret Repertory Theatre), and educator. She earned her M.A. from California State University Fullerton, taught in Southern California for fourteen years (earning a citation for outstanding teaching in 1986-87), and served as founding Chairman of the Theater Department of the Los Angeles County High School for the Arts. At the Conservatory she has created and directed *Find Me a Hero*, *The Wildest Storm of All* (*Teenage Voices Confront AIDS*), and *To Whom It May Concern*, directed *The Diary of Anne Frank* and *Angels Fall*, and co-directed *Who Are These People?* She serves on the Superintendent's Task Force for the San Francisco School of the Arts and the board of directors of Bay Area Theatre Sports. Stauter has been a creative consultant at Disneyland and toured to Alaska as Playwright-in-Residence with the Oregon Shakespeare Festival's Educational Outreach Program. In the summer of 1991 she was the keynote speaker for the Educational Theatre Association of America's National Conference in St. Louis.

KATHLEEN DIMMICK (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 Muller's *The Task*, Ariel Dorfman's *Widows*, and for the Taper's New Work Festival. Her production dramaturgy credits also include *The Johnstown Vindicator* at the Harold Clurman Theatre, *The Year of the Baby* at New York's Home for Contemporary Theatre and Art, and *Leonce and Lena*, *What the Butler Saw*, and *Chopin in Space* at Yale Repertory Theatre. She also served as dramaturg for the operas *Riders to the Sea* and *Dialogues of the Carmelites* at the Yale School of Music. Her translations and adaptations include *L'Etoile au Front*, by Raymond Roussel, *Mansfield Park*, by Jane Austen, and *The Princess*, by Anton Chekov, and her articles have appeared in *Theater* and *American Theatre* magazines. Also a director, Dimmick directed *The Adventures of Por Quinly* at the Skir-

ball-Kenis Theatre in Los Angeles, *The Combat Poets*, part of the political platform at the Los Angeles Theatre Center, *Shaker Heights* at Home for Contemporary Theatre, *A Premonition* and *Instructions to the Phantom of the Opera* at New York's BACA Downtown, *Something About Baseball* at the Atlantic Theatre Company, and *Susan Schneider: Characters* at Manhattan Punch Line. She also directed workshop productions of *Yokohama Duty* at the Ensemble Studio Theater and the Los Angeles Theatre Center, as well as staged readings of other plays at Playwrights Horizons, New Dramatists, the Mark Taper Forum, and the Matrix Theatre. As an actor Dimmick has been a member of 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. For two years she was a Program Associate in Theater for the New York State Council on the Arts. Dimmick received an M.F.A. in Dramaturgy and Dramatic Criticism from the Yale School of Drama, where she was awarded the Kenneth Tynan Prize for Dramaturgy, and has taught in the English and Theatre Studies departments at Yale University.

DENNIS POWERS (Director of Casting and Publications) joined A.C.T. in 1967, during the company's first San Francisco season, after six years as an arts writer at the Oakland Tribune. Before being named to his present position by Carey Perloff, he worked with William Ball and Edward Hastings as a writer, editor, and casting associate. The A.C.T. productions on which he has collaborated as dramaturg or adaptor include *Oedipus Rex*, *Cyrano de Bergerac*, *The Cherry Orchard*, *The Bourgeois Gentleman*, *King Richard III*, *The Winter's Tale*, *Saint Joan*, and *Diamond Lil*. The most popular of his adaptations, the seventeen-year-old *A Christmas Carol*, was written with Laird Williamson, who was also his collaborator on *Christmas Miracles*, which premiered at the Denver Center Theatre Company in 1985 and was later published. Among the other theaters with which he has been associated are the Long Wharf Theatre in New Haven, Stanford Repertory Theater, Pacific Conservatory of the Performing Arts, and San Francisco's
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NEWS FROM THE AMERICAN CONSERVATORY THEATER



Lines of young people waiting to see A.C.T.'s 1991 production of A Christmas Carol extend as far as the eye can see.

A Special Carol

This season's holiday engagement of A.C.T.'s *A Christmas Carol* will bring the sixth annual Cyril Magnin Matinee on December 2 at 1 p.m. at the Orpheum Theater. Some 1,200 youngsters will attend the special performance, named in honor of the late legendary San Francisco businessman and philanthropist who was one of A.C.T.'s major supporters and benefactors.

Coordinating the event is Michelle McClellan of A.C.T.'s Development Department. McClellan works with city and county agencies and school districts in San Francisco, Oakland, and Berkeley to distribute complimentary tickets to children and teens who would otherwise not be able to see the production. In addition to school groups, the young audience will include groups from homeless youth shelters, youth centers, and special community programs. Among the organizations regularly represented at the matinees are the San Francisco Boys and Girls Home,

the Fred Finch Youth Center in Oakland, and the Central City Hospitality House.

Along with their free tickets, the young

Cyril Magnin Matinee audience members are invited to submit their impressions of

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Young Scrooge with Bell on a ice skating rink, by Elizabeth Nelson (then ten years old), won the Cyril Magnin Matinee Drawing Contest in 1991.



The Theater of Dario Fo and Franca Rame

by Dennis Powers

Since the 1950s, Dario Fo has written more than forty plays, along with scores of revue sketches and theatrical monologues, many in collaboration with his wife, the actress and writer Franca Rame. They have often acted together in Fo's plays, as they did in the 1989 premiere production of *The Pope and the Witch*, appearing in the title roles. Their up-front style and no-holds-barred approach to political and social satire has periodically raised the hackles of Italian censors, and they've found themselves at the center of a series of controversies—for their political activism as well as their theater work.

Although they have been celebrities in Italy for more than thirty years, it wasn't until the early eighties that they emerged as internationally recognized artists. Since then, Fo has become one of the world's most widely produced living playwrights. In some instances, his plays have been even more popular and critically acclaimed abroad than in his own country, a testament to Fo and Rame's artistry, since the bulk of their work has its roots in the traditions of Italian popular culture and addresses specifically Italian issues. Yet it has repeatedly demonstrated a strong appeal to audiences in other parts of the world.

"We're often asked why our plays are performed so frequently abroad," Fo has said. "Part of the answer is this: we talk about real things, which we re-interpret in an ironic and satirical vein. We talk

about Italy, but in countries like Germany and France, talking about Italy means talking about their problems." Another key factor in their international success is the Fos' ability to use mime, gesture,

such diverse cultures as those of India, Japan, Australasia, and Israel. Theaters across the United States have produced his plays, and in the Bay Area, Fo's work has been warmly received, especially the

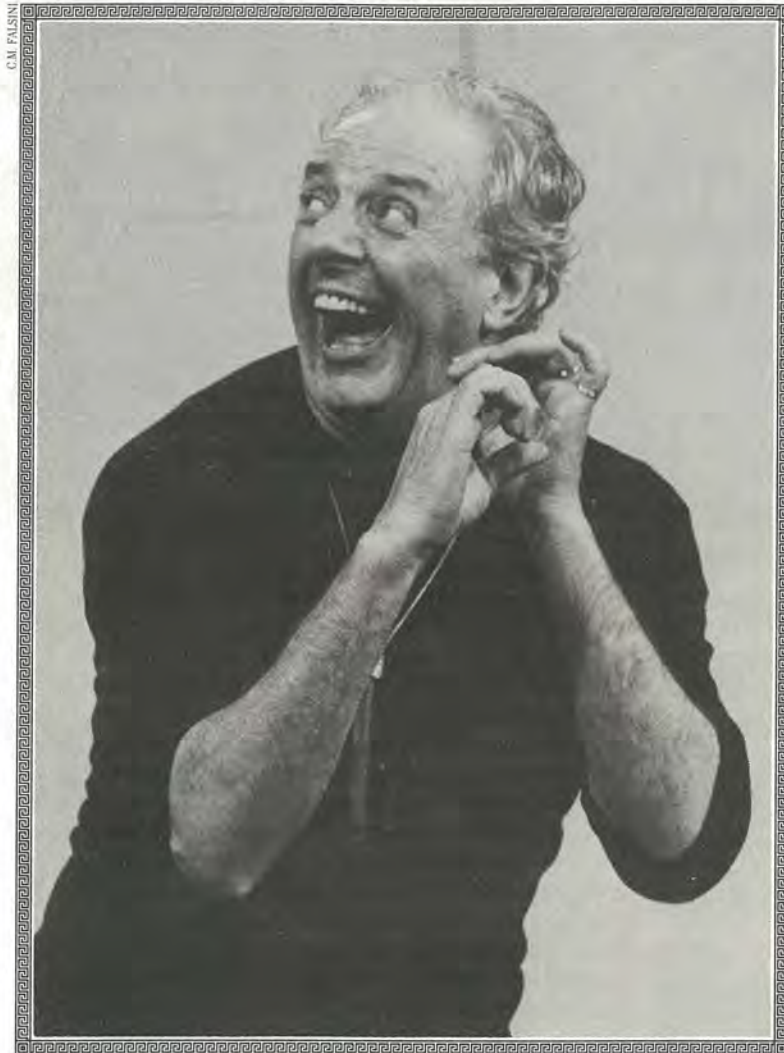
Eureka Theatre Company's productions of *Accidental Death of an Anarchist*, translated by Joan Holden, and *About Face*—staged by Richard Seyd, the director of *The Pope and the Witch* at A.C.T.—and the San Francisco Mime Troupe's *We Can't Pay! We Won't Pay!*, also translated by Joan Holden, who was commissioned by A.C.T. to write the translation for this production.

Fo comes from Lombardy in northern Italy, where he was born in 1926 in the town of Sangiano near Lake Maggiore. His father Felice worked for the Italian state railroad as a stationmaster but found time to act on the side in amateur productions of Ibsen and other playwrights. Fo's mother Pina Rota Fo was from a peasant family and is the author of a book, *Land of Frogs*, about life in the Lake Maggiore region before World War II. Fo's brother Fulvio went into the theater as an administrator, and his sister Bianca, in addition to

writing two books of childhood and family reminiscences, is a costume designer.

The region where Fo grew up provided the earliest—and one of the most powerful—influences on his work in the theater. As a boy, he was fascinated by the *fabulatori*, travelling storytellers who

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Playwright Dario Fo, performing in *Mistero Buffo*.

and non-verbal sounds that transcend the language barrier and communicate directly to the audience.

In London, three of Fo's best-known plays, *We Can't Pay! We Won't Pay!*, *Accidental Death of an Anarchist*, and *Female Parts* each ran for almost two years. Fo's plays have proved popular in

American Conservatory Theater

presents

The American Premiere of

THE POPE AND THE WITCH

by Dario Fo

Translated by Joan Holden

Directed by Richard Seyd
Scenery and Lighting by Kent Dorsey
Costumes by Christine Dougherty
Sound by Stephen LeGrand
Wigs and Makeup by Rick Echols
Assistant Director Claudia Orenstein
Casting Consultant Ellen Novack, C.S.A.

The Cast

(In Order of Appearance)

Friar/Caresi, the Drunk Joe Bellan
Nun/Addict/Brazilian Nun Gloria Weinstock
Cardinal Pialli/Goon Ray Reinhardt
Sister Gabriella/Carla Maureen McVerry
Father Faggio/Goon Howard Swain
Doctor Ridolfi Dan Hiatt
Elisa, the Healer Sharon Lockwood
Captain of the Swiss Guard/Addict/Second Cardinal John Reynolds
The Pope Geoff Hoyle
Swiss Guard/Addict Andrew DeAngelo
Black Friars/Cardinals John Martone*, Craig Mason*

Scenes

Act I

Scene One: Hallway in front of the Pope's apartment in the Vatican.

Scene Two: The Pope's apartment.

Act II

Scene One: A clinic.

Scene Two: Hallway in front of the Pope's apartment in the Vatican.

Scene Three: The Pope's apartment.

There will be one intermission.

Understudies

Pope, Pialli—Gerald Hiken; *Goons*—Joe Bellan

Professor, Father Faggio—John Reynolds; *Captain of the Swiss Guard*—Andrew DeAngelo
Caresi, Friar, Addicts, Swiss Guard—Brad DePlanche; *Sister Gabriella, Elisa, Nun, Carla, Brazilian Nun*—Joan Mankin

Stage Management Staff

Alice Elliott Smith and Ben Kaplan

Intern—Raelle Myrick-Hodges

*Students in the A.C.T. Conservatory

Special thanks to Mar Ignatius Mack, OHS, for his advice and guidance.

Original cover illustration by Mark Davis.



DARIO FO AND FRANCA RAME

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went from town to town along the lake shore, telling stories of fantastic undersea exploits to the local fishermen and farm folk. The young Fo listened with rapt attention, often memorizing the tales. He also liked to hang around the docks, listening to the fishermen swap stories. Bianca remembers her brother sitting with the fishermen as they "mended their nets and told stories about the legends of the lake. At night in bed he would repeat them to Fulvio and me, reconstructing them in his own fashion and passing

his work as a writer and actor.

Another tradition that was to become a powerful influence on Fo's theater and an essential component of his philosophy as an artist is that of the *giullare* (a term probably best translated as "minstrel"), the strolling player of medieval Italy who wandered from place to place, entertaining the peasants gathered in the town square, then passing the hat after his performance before moving on to the next village. *Giullari* often moved about the countryside one step ahead of the law and were regarded as dangerous by the established authorities who were fre-

voice of the peasant class and an open repudiation of the institutional church and its dogmatic official drama, was co-opted by the ruling classes. *Giullari* evolved into court jesters, plying their trade for the amusement of royalty and the nobility; or they became actors in the increasingly respectable, officially approved *commedia dell'arte* touring troupes that flourished from the fourteenth to seventeenth centuries. *Commedia* performances continued the tradition of lampooning the wealthy and powerful, but their satiric thrusts were often either disguised or sufficiently muted to make them palatable to those who had formerly been the butts of scathing comic broadsides by the *giullari*. In the process, a theatrical form that spoke directly—often in frankly subversive terms—to the Italian peasants eventually became a fixture of the country's official culture.

Fo's theater draws on the traditions of *commedia dell'arte*, with its gallery of stock characters representing social archetypes, its use of masks, and its reliance on improvisation, with actors working not from a script but from a *scenario*, a plot outline that required them to make up their dialogue from scene to scene. But while some critics have seen *commedia* as the primary influence on, and the basis of, Fo's work, others have pointed out that it is in fact of somewhat less interest to Fo than its medieval precursors, particularly the *giullari*, who looked at the world from a peasant's point of view. Much of Fo's work has been devoted to the rediscovery of the unofficial, "illegitimate" theater of the *giullari* before it was appropriated and diluted by the aristocracy.

In 1951, as he began to attract the attention of audiences and critics, he landed a job starring in a one-man comedy show on radio, which he wrote and performed for eighteen weeks. Two years later he joined forces with Giustino Durano and Franco Parenti to form a theater company called I Dritti. Fo was co-author, co-director, co-star, and designer of its first satirical revue, *A Finger in the Eye*, whose success got the fledgling troupe off to a good start. In the company was a young actress from Milan named Franca, whose family, billed as the Teatro Famiglia Rame, was a popular touring company. Fo and Rame were married in



Dario Fo and Franca Rame in the original production of *About Face* at the Cinema-Teatro Cristallo in Milan (1981).

them off as true."

Studying the techniques of the *fabulatori* in his spare time, Fo became a skilled practitioner of the professional storyteller's art. "I didn't just learn the content of their stories," he explains, "but also their way of telling them. It's first and foremost a particular way of looking at and interpreting reality. . . . They were stories which arose from an observation of everyday life, full of a bitterness which they channelled into satire. Their 'fables' would start off from an old story, and then pick up momentum until they often reached the point of hyperbole." What he learned from the wandering *fabulatori* would later evolve into a major aspect of

quently the targets of *giullari* satires, which were always irreverent and sometimes frankly revolutionary.

The Italian critic Lanfranco Binni writes that "the *giullare* became the choral didactic expression of an entire community and the feelings, hopes, and rebellion of exploited people for whom he performed in a piazza. . . ." projecting, says Binni, "their desire for liberation from the religious sphere set up by the authorities. Performances expressed an insistently human passion, with a human, exploited Christ who refutes the injustices of the hypocritical religion of the rich. . . ."

Gradually, the "illegitimate" theater of the *giullari*, which was both an authentic

1954, and their son Jacopo was born a year later.

When I Dritti disbanded in 1955, the Fos headed for Rome and a fling at screenwriting. Although their efforts yielded nothing of great distinction, Fo has said that writing for the screen was a valuable experience: "For me, the lesson of the cinema meant learning from a technical point of view what people had already grasped: a story divided into sequences, a fast pace, cutting dialogue, and getting rid of the conventions of space and time. Working on screenplays gave me an apprenticeship as a playwright and I was able to transfer the lesson of the new technical means to the theater."

The Fos returned to Milan, which was to remain their base of operations, and in 1958 founded the Compagnia Fo-Rame, playing to mainstream audiences in the large Teatro Odeon. In 1962, Fo got a job writing and performing satirical sketches with Rame on a weekly television variety show, but his irrepressibly anti-establishment views soon had the censors on the state-operated RAI network up in arms. The Fos left the series after seven broadcasts, when the ongoing censorship of their work had become insupportable.

Fo's next theater work was a Brechtian-style musical play, *Isabella, Three Ships and a Con Man*, which sought to shatter the traditionally heroic image of Christopher Columbus and featured Fo as Columbus and Rame as Isabella. The play proved controversial, and the Fos were subjected to threatening letters, bomb scares in their theater, and even physical attacks from various political quarters.

Throw the Lady Out (1967) marked the transition between the Fo's mainstream period and the more adventurous one that was to follow. Fo labelled the new work "theater of provocation," an apt description of this scathing political satire in the form of a circus clown show that many audiences found less than hilarious. After a Scandinavian tour of the play, the Compagnia Fo-Rame was abandoned, and the couple began working toward the creation of an alternative company where they would produce theater for an audience very different from the well-dressed playgoers who had filled the Teatro Odeon.

Influenced, albeit indirectly, by the

early work of American theater collectives like El Teatro Campesino and the Bread and Puppet Theater, Fo and Rame founded Nuova Scena in 1968, a theater collective that performed for working class audiences and sought not only to educate them politically but to help them rediscover and reclaim the popular Italian culture on whose traditions the theater of Fo and Rame was now to draw more heavily than ever before.

Their work at Nuova Scena was characterized by strong political and social content, satirizing government, big business, the church, and the media. Performances were frequently followed by discussions with the audience of topical political and social issues. Although it shared some fundamental goals and principles with the Italian Communist Party (PCI), Nuova Scena was the target of harsh criticism by the PCI, which accused the theater, as Fo put it, of "dividing the working class." After years of criticism from the extreme right, the Fos now found themselves under attack from the far left.

As the decade drew to a close, the Fos were confronted by still more criticism, this time from within the ranks of Nuova Scena, where resentment had been mounting because of their prominence and star status. The company split up into three factions, each going its own way.

Fo struck out on his own, performing his solo piece *Mistero Buffo*, which he would continue to play, in various versions, for the next several years. Generally regarded as a key work in the Fo canon, *Mistero Buffo* (literally, "comical mystery") has been seen by audiences in Eastern and Western Europe, Scandinavia, Canada, and Peru. When it was presented on Italian television in 1977, Fo had already performed it more than one thousand times in his own country, and it had been seen by a world audience estimated at forty million.

In writing *Mistero Buffo*, says Tony Mitchell, the British critic and translator who has followed Fo's career closely, Fo's method was "to distill the popular, comic, irreverent elements of medieval mystery plays and religious cycles into a political and cultural onslaught against the repressions of the Catholic church and the land-owning classes throughout history, and express them in the language of

oppressed people..." The television production was widely acclaimed at the same time it was condemned by the Vatican and the Italian Communist Party.

In 1970, the Fos formed yet another company, the Collettivo Teatrale "La Comune," housed in an abandoned market near Milan. It was, in Fo's words, "a throw-away theater, a theater which won't go down in bourgeois history but which is useful, like a newspaper article, a debate, or a political action." The company's first production was Fo's *Accidental Death of an Anarchist*, a perfect illustration of its topical political focus and subsequently a major international success.

Subtitled "a grotesque farce about a tragic farce," the play was based on the case of anarchist Giuseppe Pinelli, who died after a supposed "fall" from a fourth-story window in a Milan police station where he had been brought for interrogation. Fo played the central role of a comic madman (a recurring figure in many of Fo's works) who, through a series of outrageous impersonations, worms his way into Milan police headquarters and succeeds in exposing the absurdity of the official story circulated by the authorities to explain the "accidental death of an anarchist."

La Comune also produced documentary-style plays exploring working class history, as well as other pieces that criticized political factions from one end of the ideological spectrum to the other. The early 1970s found the company extending its activities beyond the stage as its members, led by Rame, became activists working on behalf of political prisoners. In 1972, the Fos were charged by police with inciting riots, but the charges were subsequently dropped for lack of evidence. During the same year, however, police pressure resulted in La Comune being evicted from its theater. Later, the Fos themselves were evicted from their apartment. In 1973, Rame was kidnapped and raped at gunpoint by fascist extremists, an experience she later used as the basis for a monodrama, *I Can't Move, I Can't Scream, My Voice Is Gone*.

By 1975, La Comune had split into factions, torn by mounting internal dissension over the company's political agenda and, as before, the power and prominence of its two stars. The Fos were, in

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The Actor and the Medicine Man

by Elizabeth Brodersen

Masks, long used by tribal shamans in healing rituals, are also a traditional part of the commedia dell'arte player's bag of tricks.



SCOTT PETERSON

The theatrical tradition that produced Dario Fo and *The Pope and the Witch* is an ancient one that dates back to the dawn of human history, to a time when magic, religion, and theater were inextricably united in a single, mysterious figure—the medicine man or woman of prehistoric nomadic tribes. The characters that people Fo's play, the issues they address, and much of their antic stage business are very similar to those found in the healing rituals of early shamans.

In his book *The Death and Resurrection Show*, psychologist and religious scholar Rogan Taylor traces the origins of modern popular entertainment to shamanistic rites. When presented with a sick patient, the shaman conducted a seance that involved the entire tribe in singing, storytelling, dance, and magical rites designed not only to cure the patient, but also to remedy all types of social ills. Shamanistic peoples believed that sickness was caused by the theft of one's soul by a spirit from the Underworld, and it was the shaman who—like the artist today—served as the link between the everyday world and the

spirit realm that ultimately governed human existence.

The typical seance involved the narration by the shaman of the story of his own sickness and cure. His ritual "death" is followed by a descent into the Underworld with a spirit guide, where he suffers many trials and gains new knowledge. He is tortured and dismembered, but eventually recovers magically with the assistance of a mysterious being who recreates, or "resurrects," him as a wise man. He then is able to fly to the upper world to learn from the gods before returning joyously to the human plane as a shaman with power, bringing back to his people the sacred truths revealed on the journey.

The shaman involved the entire audience in the narration of the story, often by using magic "tricks"—including inducing an ecstatic state with hypnotism and hallucinogenic plants—to convince them they were actually seeing him dismember and reconstruct his own body. In the process the shaman healed himself, the patient, and all those gathered for the performance.

In staging this mystical battle, says Taylor, the shaman was "the first actor, the impersonator of spirits." Fo also notes that the earliest theatrical performances were rendered by prehistoric hunters who donned masks and mimicked animal movement to confuse their prey and appease their gods for taking life. Several

techniques still employed in *commedia dell'arte* productions originated in shamanistic ritual, including the use of puppets (originally spirit dolls), physical comedy, and *grammelot* (an onomatopoeic device, like the medical terms and "Latin" in *The Pope and the Witch*, based on the use of sounds, where real words make up only a small percentage of the whole and the rest is a seemingly

senseless gibberish used to indicate the meaning of a situation). Like Fo and his *commedia* colleagues, the early shaman wrote, directed, produced, and performed the entire show.

As human society became increasingly sedentary and dominated by caste systems and organized religion, shamanistic rituals were incorporated into theatrical traditions that lost their apparent religious, if not their healing, power. Organized religions took control over the formal trappings of faith in civilized settlements, while the shamanistic nomads disguised their healing seances as popular itinerant entertainment—the traveling show. The word "show" in fact derives from a northern European cluster meaning "to cause to be seen," "to explain," or "to make appear," which has as its equivalent in Sanskrit and Ancient Greek the root for "priest," "sage," and "poet."

The medieval Christian church attempted to suppress the activities of travelling entertainers, objecting, says Taylor, to the fact that popular entertainment and the church "were rivals for the same mystery: *transformation magic*." In England, the church banned shows on Sundays, refused to permit the interment of minstrels in hallowed ground, and deemed donations to street performers the equivalent of robbery of the poor. The troupes that emerged during the seventh and eighth centuries, "who not only gave comic sketches, danced, sang, tumbled, and juggled, but who also produced fire-eating tricks, acrobatics of flight, conjuring turns, dismemberment feats, dangling demonic puppets, animal and bird call

imitations, and walks on ropes while performing tricks with knives," were often suspected of dealing with evil spirits—which of course their shamanistic ancestors had done.

The church also moved to suppress the healing, as well as the entertaining, activities of shamans who, like Elisa in *The Pope in the Witch*, were experts in herbal lore and natural healing techniques. The term "witch" in fact comes from the Old English *wicca* or *wicca*, referring to male or female practitioners, respectively, of a pre-Christian European shamanistic nature religion. "Witches" were thus actually the wise medicine men and women of early European society, whose role was to communicate with the spirits of nature—both "good" and "bad"—for the health of their communities.

From the fourteenth through the seventeenth centuries, travelling shows were performed by *commedia dell'arte* troupes throughout most of Western Europe. "The performers sought to expose the spiritual vacuum of the society for whom they performed," says Taylor, and their shows had a "satirical edge" and a "ready tendency for wit and obscenity." *Commedia* productions were almost entirely extemporaneous, with no written traditions, but relied on a reappearing cast of regular characters who each possessed a roughly defined personality and characteristic stage routines.

The most popular *commedia* character was Harlequin, a shaman-like figure who was originally believed to be a spirit from above who led a demonic band from Hell. Harlequin's forerunner was a character known as Zanni (whence the term "zany"), a coarse, common servant, who according to Fo was a "more oppressive character" than the Harlequin familiar to modern audiences and "an impetuous savage." Harlequin, says Fo, "is the result of cross-breeding between the Zanni... and farcical, devil-like characters from the French popular tradition," described in the thirteenth and fourteenth centuries as "scurrilous and villainous, but also as impish and much given to tricks and practical jokes"—and a "notorious pimp."

Harlequin was a trickster of many faces who possessed an "outrageous mixture of apparent idiocy and great wisdom," qualities often attributed to modern-day clowns. Clowns, or fools, have long been

considered sacred characters, the "personifications of the magic world." Taylor describes four different modes of clowning that developed out of shamanistic traditions, representing the shaman's magical journey from sickness to health—all of which can be found in the Pope's journey from the Vatican to Elisa's underground clinic and back.

The first of these, the "Holy Fool," represents the shaman before the onset of the illness that forces him to travel to the Underworld. The "No Man's Land Clown" is the shaman as he first enters Hell, trapped between his uninitiated state and the powerful being he is to become. The "Demon Clown" is associated with suffering, sickness, and punishment, and represents the hellish forces that dismember and reassemble the shaman. The "Master Clown" is the shaman who has mastered the three worlds and the secrets of transformation and prophecy, the wise one re-created by the shaman's fantastic experience who returns to the "real" world transfigured. The wisdom of the Master Clown is, says Taylor, "transformed folly"—the Holy Fool then is, like Fo's Pope, actually "a man of power in disguise."

The marriage of comedy and heresy has a long history in theatrical tradition and shamanistic culture. During the European Feast of Fools—a traditional, pre-Christian mid-winter holiday when society was turned upside-down and the lower classes lampooned their social and

religious betters—"men dressed as women, and women dressed as men," reports Taylor. "Boys, or minor clerics, were elected Bishops for the period of the Feast, and the holy sanctity of Catholic worship was sometimes ridiculed in the most blasphemous manner."

An important precursor of modern theater that grew out of *commedia* traditions is the travelling medicine show, which was popular throughout Western Europe in the sixteenth and seventeenth centuries. Small troupes presented shows featuring "Il Dottore," a doctor character, usually of supposed Italian extraction, who originated in early *commedia* routines. These shows were originally designed to promote healing, but eventually became "simple" popular entertainment. Like Elisa, the "witch doctor" from Burundi, and Doctor Ridolfi, the psychiatric expert, "the Dottore represented himself as the student of a powerful, but somewhat obscure, school of medicine," says Taylor. "In a strange foreign accent (which of course added great weight to his pronouncements) he would brag of his great learning... and vaunt the potency of his miracle cure." The Dottore would often work with a clown as straight-man and comic, and would perform sleight-of-hand tricks and other shaman-like feats to prove his power.

In Dario Fo's *The Pope and the Witch*, the ancient union of theater and ecstasy lives on, bestowing on its audience the healing magic of Fo's provocative humor.



Maskers at a Roman carnival during the Feast of Fools.



The Papal Chase

The life of the Roman Pontiff has never been easy. His Holiness the Pope, Bishop of Rome and Vicar of Jesus Christ, Successor of St. Peter, Prince of the Apostles, Supreme Pontiff of the Universal Church, Patriarch of the West, Primate of Italy, Archbishop and Metropolitan of the Roman Province, Sovereign of Vatican City, bears heavy responsibilities to match his weighty titles.

The name "pope" derives from the Latin *papa*, in turn derived from the classical Greek word for father. The term *papa* first began to appear in Christian literature at the beginning of the third century as a title for bishops, but by the sixth century it was reserved for bishops of Rome. As supreme pontiff, the Holy Father is the "vicar," or visible substitute, for Christ on earth for the spiritual government of the church and thus has ultimate authority over almost 891 million Catholic souls (in 1988)—constituting almost eighteen percent of the world's total population—in matters of faith, morals, discipline, and church government. The basis of the pope's governing authority is his designation as the direct successor to St. Peter, who was declared Chief of all the Apostles with perpetual successors by Vatican Council I in 1870.



The Vatican emblem.

Vatican Council I also declared the pope infallible on matters of faith and morals when he speaks "ex cathedra" (from the chair of Peter) and announces that he is doing so. This has only happened once—when Pius XII proclaimed the Assumption of the Virgin a dogma of the church in 1950.

In addition to his spiritual authority, the pope is the secular head of Vatican City, which is unique in its status as an elective absolute monarchy. All laws in Vatican City are the sovereign emanation of the will of the pope, who has complete legislative, executive, and judicial power and represents Vatican City in interna-

tional relations. The exercise of this power is delegated to a Pontifical Commission, which is appointed by, and serves at the will of, the pope.

Vatican City is now the smallest state in the world, occupying 108.7 acres that form an enclave in the city of Rome. As late as the nineteenth century, however, the pope ruled sixteen thousand square miles of Papal States throughout Italy, with a population of more than three million. Most of these lands were seized by the Kingdom of Italy in 1870, and the territory of present-day Vatican City, with certain buildings and lands of the Holy See in or near Rome, were formally guaranteed extraterritoriality, tax exemption, and freedom from expropriation in the Lateran Treaty signed by the Italian government in 1929.

Approximately four thousand people are employed by the Vatican, although the population of Vatican City is normally only about one thousand. Vatican citizenship is acquired by those who reside permanently in Vatican City because of their work or papal authorization and by curial cardinals who live outside city limits. Vatican City has its own stamps, seal, flag, and coinage, which is interchangeable with Italian currency, and maintains its



The Creation of Adam, the center section of Michelangelo's fresco on the ceiling of the Sistine Chapel, named after Pope Sixtus IV della Rovere.

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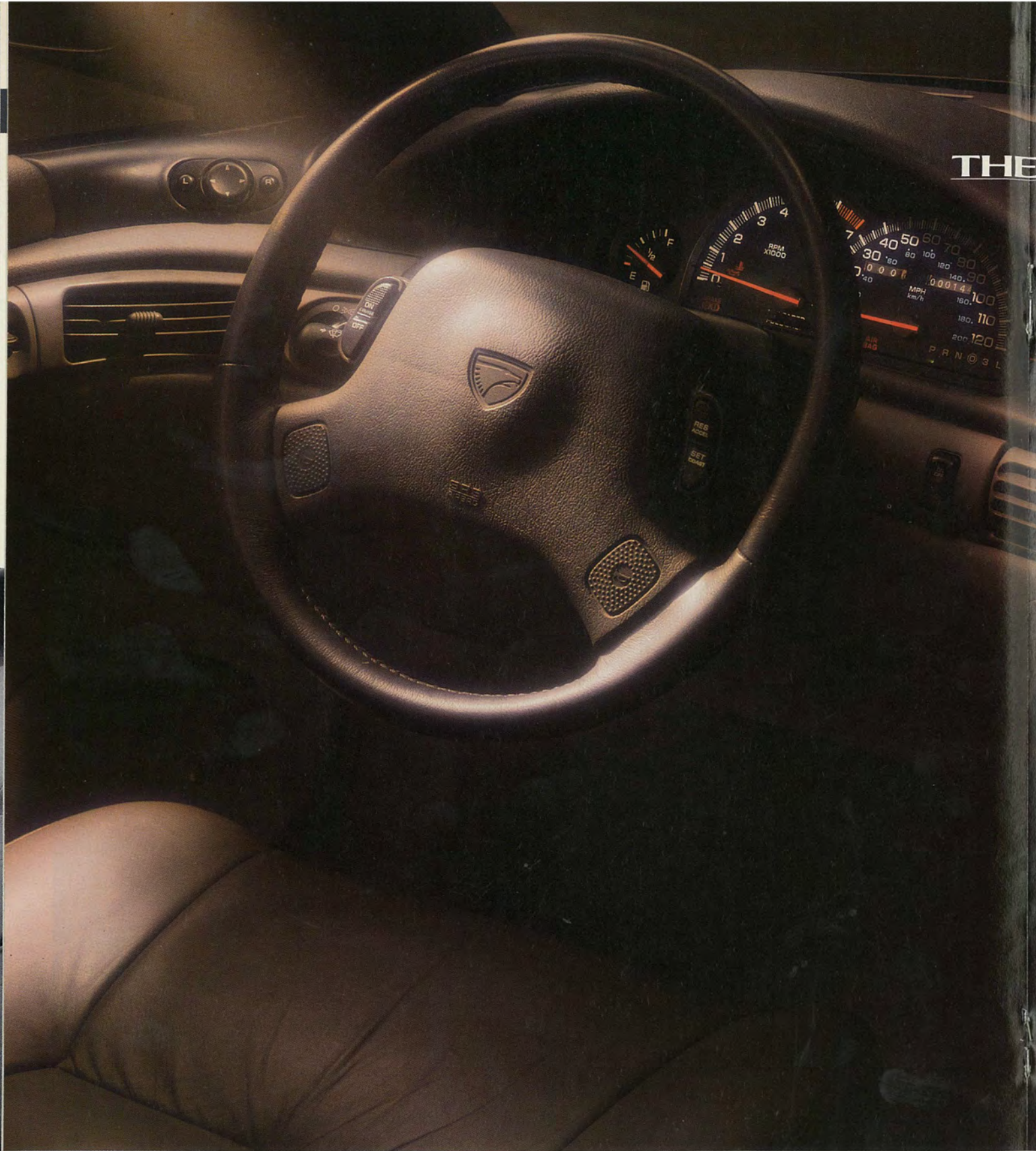


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own radio, postal, telegraph, telephone, and railroad systems connected with the outside world. Approximately 125 countries maintain permanent diplomatic relations with Vatican City, which is a member of numerous international organizations. Because its territory is deemed perpetually inviolable and neutral by the Lateran Treaty, Vatican City is obligated to avoid political alliances or acts that might lead to war, or participation in international meetings seeking to settle temporal disputes—unless the conflicting parties unanimously request conciliatory assistance.

Vatican City once maintained four armed corps for internal security and police work, which included the Pontifical Noble Guard, the Palatine Guard of Honor, and the Papal Gendarmery, disbanded in 1970. The remaining force—the Swiss Guards—have been charged with protecting the person of the pope since 1506. Italian police normally patrol St. Peter's Square, which must be kept open to the public.

The pope is advised in his duties by the College of Cardinals, also known as princes of the church. According to the 1991 Catholic Almanac, in 1990 there were 144 cardinals from more than sixty countries, thirty-seven of whom were more than eighty years old and therefore no longer eligible to vote for a new pope or to hold administrative office. The college was constituted in its present form, with the exclusive right to elect the pope, in the twelfth century.

The pope is elected for life. He may resign, but, because he possesses supreme power, he cannot be deposed. The usual manner of vacating the papacy is physical death, but irremedial loss of reason (mental death) and resignation are also considered legitimate means. Since the method of selection, who is selected, and how the papacy is vacated are matters of ecclesiastical law, and not divine decree, the pope himself has the freedom to make or alter any law concerning papal elections.

Until the fourth century, the method of electing the pope, who was the bishop of Rome, was the same as electing other bishops. The neighboring bishops, the Roman clergy, and the laity of Rome all participated—and because the role of each group was unclear, the system was open to abuse. Between the fourth and

Of Human Life

Roman Catholic doctrine on birth control dates back to the writings of St. Augustine and St. Thomas Aquinas, who held that procreation was the natural result of sexual intercourse and the primary purpose of marriage, thus rendering contraception a violation of natural law. By the nineteenth century, however, when the use of contraceptives became widespread, many theologians accepted that “natural” means of birth control, particularly the rhythm method, were morally licit because they were not a willful exclusion of procreation. In 1930, Pope Pius XI approved the rhythm method in his encyclical *Casti Connubii*, affirmed by Pius XII in 1951.

By the 1960s, the worldwide population explosion and the development of oral contraceptives fueled controversy in the church about traditional teachings on birth control. Father Arthur McCormick, a population expert on the pope's Commission for Peace and Justice, reportedly pointed out that “when God told man to be fruitful and multiply, the population density was two persons per square world.” In 1963, in response to increasing demands for an updated stance on the issue, Pope John XXIII appointed a commission of theologians, gynecologists, psychologists, demographers, and married couples to study the question, reserving for himself the final decision. According to Wilton Wynn, in his book *Keepers of the Keys*, in May 1965 the commission issued an eighty-three-page report to Paul VI, John's successor, that left the question in doubt—more than forty commission members were undecided, six favored all forms of birth control, and seven stayed with the traditional position. Paul then added a “supercommittee” of sixteen cardinals and bishops to supervise the commission (and, allegedly, to ensure a more conservative outcome). In mid-1966 the nineteen theologians on the commission concluded that contraception was *not* intrinsically immoral or a violation of natural law and recommended “the regulation of conception by using human and decent means”—on which recommendation the super-committee “looked with some favor...though with considerable reservations,” says Wynn.

Paul VI then conducted his own personal study into the matter, issuing an encyclical in 1967 (*Populorum Progressio*) stating that nations should control their populations. His statement was interpreted by many—including B.R. Sen, Director General of the U.N. Food and Agricultural Organization, who thanked the pope in a press conference—as public approval for birth control. Paul agonized over the final decision until mid-1968, when he issued the encyclical *Humanae Vitae* (“Of Human Life”) in which he rejected all forms of artificial birth control. While noting the difficulties caused by rapid population growth, he urged that governments encourage social and economic progress instead of sponsoring fertility control programs, and instructed couples to use only natural birth control methods. Although this encyclical carries the authority of the pope it was not issued *ex cathedra* and is therefore not infallible, and the issue remains the source of widespread controversy within and without the church today.

sixth centuries, Roman emperors, the Ostrogoth kings of Italy, and the Carolingian emperors all tried to control the process by exerting extreme pressure on the electors to ensure the election of their own candidates, often going so far as to depose unwanted candidates and impose their own by force. In the sixth century, Felix IV and Boniface II tried to avoid these disputes by naming their own successors, but their right to do so was not accepted by the electors and their attempts failed. In the eleventh century, Pope Nicholas II took the first important step to reform papal elections by decreeing that only cardinals may participate in the election, giving the emperor the right merely to be informed of and confirm the

selection. In 1179, Pope Alexander II further refined the process by requiring a two-thirds majority for a valid election. Because the cardinals were wont to delay the election of a new pope, however, inflicting on the church a long interregnum by the cardinals themselves, Gregory X instituted the current conclave system of strict seclusion. With modifications added by Pius IV in 1562, the system took on the form and procedures that to this day are largely still in effect.

The pope is elected by the eligible members of the College of Cardinals in a secret conclave usually convened in sealed, secluded quarters of the Vatican Palace between fifteen and twenty days after the death of his predecessor. In



The dome of St. Peter's basilica in Vatican City.

1975, Paul VI issued regulations streamlining the voting procedure and imposing rigid rules and security measures to guarantee secrecy and the freedom of the election from internal and external influence and interference—such as prohibiting the attendance of cardinals' secretaries and requiring electronic sweeps of the Sistine Chapel to check for listening devices before each voting session. Two votes are taken each morning and afternoon in the Sistine Chapel until one of the candidates receives a two-thirds-plus-one-vote majority.

During a vote, each cardinal writes the name of one candidate on his ballot, altering the style of his penmanship to prevent recognition. When finished, he folds the ballot once lengthwise and carries it to the election "tellers"—three cardinals chosen by the others to help administer the election—between the first two fingers of his right hand. When all the ballots have been counted, the tellers read each one successively, and the third one reads aloud the name on each ballot. There are also alternative election methods, which can be adopted by unanimous agreement of the cardinals in difficult cases, including election by a designated limited number of cardinals (from nine to fifteen), by absolute majority, or by limiting the final choice to one between the two candidates with the most votes, even if less than a majority. In rare cases, the pope may be elected by acclamation or inspiration, i.e. by spontaneous, unanimous choice of the cardinals without following the usual voting procedures.

The ballots are burned after every vote—if no candidate is elected, straw is burned with the ballots and the smoke is black. The first indication of the success-

Holy Mother?

According to a fable popular from the thirteenth to seventeenth centuries, a woman known as "Pope Joan" ruled the church for more than two years, from 855 to 858, between Pope Leo IV and Benedict III. The story goes that an Englishwoman, in love with a monk, dressed as a man and followed him to Athens. After acquiring great learning there, she moved to Rome, where she became a cardinal and then pope. She was reputedly pregnant when elected pope and gave birth during the procession to the Lateran, whereupon she was dragged out of Rome and stoned to death.

The legend of Pope Joan was widely disseminated during the thir-

teenth century in chronicles of the papacy, and later appeared in the literature of Boccaccio and Petrarch. Her existence was regarded as fact in the fifteenth century, even by the Council of Constance in 1415. During the sixteenth and seventeenth centuries her tale was used by Protestants in attacking the Catholic church, but was discredited soon thereafter.

It has since been proved that there was no such person—one theory is that the fable originated in gossip about an influential tenth-century Roman woman senator, Marozia, and her mother Theodora, from the powerful house of Theophylact.

ful election of a new pope is a plume of white smoke rising from the Vatican when the last ballots are burned. If the winning candidate accepts his election, he chooses the name by which he will be called, and the cardinals pledge their obedience to him. The senior cardinal deacon then proclaims his election to the world from the main balcony of the Vatican, and the new pope imparts his blessing *Urbi et Orbi* (to the City and the World) and is coronated.

Since the "legitimate" means of vacating the papacy are limited, several pontiffs have met untimely ends in rather dubious fashion. It is rumored that one of the most popular methods of removing popes from office after the ninth century was death by poisoning. According to John Cornwell, in his book *A Thief in the Night: The Mysterious Death of Pope John Paul I*, the first pope to be assassinated was John VIII, poisoned in 882. The poison reportedly took so long to take effect that he was clubbed to death. Approximately ten years later, Stephen VI was said to have had the body of his predecessor Pope Formosus—who had been poisoned by a dissident faction in his court—exhumed, excommunicated, mutilated, dragged through the streets of Rome, and thrown into the Tiber. Cornwell goes on to list other pontifical victims, including: John X, supposedly poisoned in jail in the tenth century by his mistress' daughter, who was also the mother of John XI; Benedict VI; John XIV; Sylvester II, known in the eleventh century as "the Magician" for his alleged dealings with the devil; Clement II and his successor Damasus II (although it might have been malaria that killed him); Celestine V, reputedly poisoned by his successor Boniface VIII after he arranged Celestine's abdication and threw him in a dungeon; Benedict XI, said to have eaten powdered glass in his figs; and Paul II, who died after eating two big melons.

One of the most spectacular supposed poisoning cases was that of Alexander VI, the infamous Borgia pope, a Spaniard who—except for a brief reformist period following the death of his son Juan of Gandia—was disliked by Italians throughout his eleven-year reign for his reputed debauchery and nepotistic powermongering. (His son Cesare was named cardinal at the age of twelve, but resigned this



Costume rendering of Christine Dougherty's reproduction of Swiss Guard's uniform, after Michelangelo's sixteenth-century design.

office to become a military leader.) Several theories were developed about the probable cause of his death (including malaria), but the manner of his death led

many observers to credit arsenic in his wine: "His flesh turned black, froth formed around a monstrously distended tongue, gas hissed and exploded from every orifice," Cornwell summarizes observers' reports. "His body was so swollen after death that the undertakers had to jump on his stomach to enable them to close the coffin lid."

Leo X, elected ten years later, was more fortunate. Cornwell writes that a Florentine surgeon was hired by five cardinals to murder him by introducing poison into his anal passage while pretending to treat an ailment. The conspiracy was discovered, however, and its leader, Cardinal Alfonso Petrucci, was strangled with a rope of crimson silk.

Popes in this century have also died under mysterious circumstances. In *The Vatican Papers*, Nino Lo Bello claims to have discovered in the private diary of the French cardinal Eugene Tisserant a plot to kill Pius XI in 1939. Then eighty-two, the pontiff was planning a special address against Fascism and anti-Semitism to denounce the church's concordat with Mussolini. Twenty-four hours before he was due to speak to a special audience of bishops, he was reputedly given an injection by Dr. Francesco Petacci, the father of Mussolini's mistress. The pope died the next morning before he could make his speech, the text of which was never found.

In addition to Cornwell's book, several others have been written about the death of John Paul I, the current pope's immediate predecessor, who reigned for only thirty-three days in 1978 before dying of a heart attack. Conspiracy theorists have alleged that John Paul I was poisoned with digitalis because he had planned to clean up the Vatican bank (rumored to have been involved in Mafia and Masonic dealings), demote important curial figures, and revise the *Humanae Vitae*, issued in 1968 by Paul VI to articulate the Church's position against birth control and abortion.

Finally—lest we think the days of papal peril are long since behind us—the current pope, John Paul II, narrowly escaped death by the bullet of reputed KGB agent Mehmet Ali Agca, who shot the pontiff at close range in 1981 as he entered St. Peter's Square to address a general audience.

— Elizabeth Brodersen



WHO'S WHO



JOE BELLAN has been nominated for Bay Area Theater Critics' Circle (BATCC) Awards four times, and received a BATCC Award for principal

performance and a Drama-Logue Award for outstanding achievement for his work in the Eureka Theatre Company's production of Dario Fo's *About Face*. He was also seen in Upstart Stage's production of *The Professional*. Bellan has worked in films for Warner Bros., Disney, Columbia, United Artists, 20th Century Fox, and others, and has been seen on television numerous times.



ANDREW DeANGELO is a Professional Theater Intern for A.C.T. in its twenty-sixth season in San Francisco. He completed the A.C.T. Conservatory's Advanced Training Program in May 1992 and is making his professional debut as a member of Actors Equity Association in *The Pope and the Witch*.



BRAD DePLANCHE is a Professional Theater Intern and a graduate of A.C.T.'s Advanced Training Program. Last season he appeared in A.C.T.'s main-stage production of *Cyrano de Bergerac*, and his A.C.T. studio production credits include Filch in Brecht's *The Threepenny Opera*, Grisha in Gorky's *Barbarians*, Pains in Shakespeare's *Henry IV, Pt. 1*, Reginald Bunthorne in W.S. Gilbert's *Patience*, and Father Doherty in Lanford Wilson's *Angels Fall*. As a company

member for the past two summer seasons of the Utah Shakespearean Festival, his roles included Launcelot Gobbo in *The Merchant of Venice*, Pistol in *The Merry Wives of Windsor*, Grumio in *The Taming of the Shrew*, and Gunner in *Misalliance*. Other credits include Tommy Boatwright in *The Normal Heart* at City Theatre of San Francisco, Topper in *A Christmas Carol* at the Sacramento Theatre Company, and Nick in *What the Butler Saw* at Theatrical Outfit in Atlanta, Georgia. DePlanche has also trained at South Coast Repertory and the American Academy of Dramatic Arts.



DAN HIATT makes his A.C.T. debut with *The Pope and the Witch* and is pleased to continue a collaboration with director Richard Seyd that began with Dario Fo's *About Face* at

the Eureka Theatre Company in 1985. Hiatt's credits include roles in several other productions directed by Seyd, including *Born Yesterday* at the Marin Theatre Company; Garry LeJeune in *Noises Off*, which originated in Marin and moved to the Marines Memorial Theatre for an eight-month run; and Bottom in *A Midsummer Night's Dream* for the inaugural season of the California Shakespeare Festival. Other favorites include: Waitwell in *The Way of the World* at the Huntington Theater in Boston; the title role in *Scapino!* for the Idaho Shakespeare Festival; Williamson in *Glengarry Glen Ross* and Barney in *The Middle Ages* at Marin Theatre Company; Edgar in *King Lear* at the California Shakespeare Festival; seven hundred performances of *Greater Tuna* at San Francisco's Mason Street Theater; Stephen in *Eastern Standard* and Bill in *Angel of Death* at the Magic Theatre; *Curse of the Werewolf* at Theatre on the Square; *The Mystery of Irma Vep* at the Eureka; and Treves in *Elephant Man*, Sibthorpe Juno in *Overruled*, The Inca in *The Inca of Perusalem*, Moon in *The Real Inspector Hound*, and Huntz Hall in *The Dead End Kid*, all at the One Act Theater. Dan was a founding member of The Distractions, a vocal harmony and comedy ensemble popular in the late 1970s and early 1980s.



GERALD HIKEN lives in Palo Alto. This is his first season with A.C.T.



GEOFF HOYLE was most recently seen in his original production of *The Convict's Return*, which opened at Berkeley Repertory Theatre last season and moved to the

Stage Door Theater for an extended run. Hoyle is known for his one-man shows, including *Feast of Fools/The Fool Show*, which he presented at the La Jolla Playhouse, Arena Stage in Washington, D.C., Marines Memorial Theatre, Seattle Repertory Theatre, and New York's Westside Arts Theatre and which won him a Drama-Logue Award in 1988; and *Boomer*, at the Eureka Theatre Company, for which he garnered a Bay Area Theatre Critics' Circle Award and *Focus Magazine's* 1986 award for theatrical performance of the year. Other resident theater company credits include the title role in *Don Quixote de La Jolla* at the La Jolla Playhouse; *Ubu Unchained* with the Eureka Theatre Company; *The Servant of Two Masters* at Berkeley Rep; Dario Fo's *Archangels Don't Play Pinball*, directed by Fo at the American Repertory Theatre; and Fo's *Accidental Death of an Anarchist* with the Eureka Theatre Company. He has also appeared with Keith Terry in their original productions *Theatre of Panic* at New York's Dance Theatre Workshop and *Geoff Hoyle Meets Keith Terry* at Berkeley Rep. An experienced mime, Hoyle has clowned with San Francisco's Pickle Family Circus as the bulbous-nosed Mr. Sniff and with Cirque du Soleil in 1991 as Principal Clown. He received a Bay Area Theatre Critics' Circle Award for new directions in theatre in 1982, and was awarded a National Endowment for the Arts (NEA) associate artist fellowship in 1986 and NEA mime fellowships in

1986, 1987, and 1988. His film and television credits include "Smooth Talk," Robert Altman's *Popeye*, and appearances on PBS's "Comedy Tonight" with his three-legged man.



SHARON LOCKWOOD made her A.C.T. debut in the 1990-91 season as Rosa Priore in *Saturday, Sunday and Monday*, followed by her appearance that season as Marceline in *The*

Marriage of Figaro. Berkeley Repertory Theatre audiences have seen her as the six doctors in *Reckless*, Smeraldina in *The Servant of Two Masters*, and, most recently, as Miss Prism in last season's *The Importance of Being Earnest*. She also appeared in their Parallel Season hit, *The Convict's Return*, with Geoff Hoyle, which moved to San Francisco for an extended run. Lockwood has been an actress with the Tony Award-winning San Francisco Mime Troupe since 1969 and appeared in over thirty of its productions. She has had the pleasure of working with director Richard Seyd on three previous occasions: as Rosa in the Eureka Theatre Company's production of *About Face* by Dario Fo, which moved to New York for an Off-Broadway run, and in the downtown San Francisco runs of the Eureka's productions of *Cloud 9* and *Noises Off*.



JOAN MANKIN has been a company member of the San Francisco Mime Troupe, The Dell'Arte Players Company, the Pickle Family Circus, and Lilith Women's Theater. She has

also performed with the (then) Berkeley and San Francisco Shakespeare Festivals, Vaudeville Nouveau, Eureka Theatre Company, Oakland Ensemble Theatre, Make-A-Circus, and Talespinners Theatre. She recently directed a critically acclaimed production of Stephen Berkoff's *Kvetch* at the Phoenix Theatre. Her television and movie credits include appearances on "Midnight Caller," "Over My Dead Body," "Desert Hearts," and the soon-to-be-released "Made in Amer-

ica." This is her first season in A.C.T.'s acting company.



This is **MAUREEN McVERRY's** first appearance at A.C.T., and she is pleased to be working again with Richard Seyd and many of the company. Recently she was featured in

two long-running San Francisco shows, *Curse of the Werewolf* at Theatre on the Square, for which she garnered a Bay Area Theatre Critics' Circle Award, and *Noises Off* at Marin Theatre Company and the Marines Memorial Theatre, which won her a Drama-Logue Award for best performance. In August 1992 McVerry completed her fourth production for Marin Theatre Company, Stephen Sondheim's *You're Gonna Love Tomorrow*, following *Born Yesterday*, *Noises Off*, and *Room Service*. She has worked with the Encore Theatre Company, San Jose Repertory Theatre, Eureka Theatre Company, Magic Theatre, and many other companies in the Bay Area. Her film and television credits include *The Dead Pool*, *True Believer*, *Big Business*, and KQED's "Dead Pan Alley." McVerry graduated from U.C. Berkeley in 1981 with a degree in history.



RAY REINHARDT was most recently seen at A.C.T. as Stephen Spetigue in last season's production of *Charley's Aunt*. His past performances at A.C.T. include,

among others, Roland Crabbe in *Taking Steps*, Efraim in *Desire Under the Elms*, Stanley in *A Streetcar Named Desire*, Alfred III in *The Visit*, and the title role in the 1973 production of *Cyrano de Bergerac*. On Broadway he performed in *Tiny Alice* and *A Flea in Her Ear*, and he has played Lear in *King Lear* for the Marin Shakespeare Festival, Mack the Knife in *The Threepenny Opera* for Arena Stage, and Sir Peter Teazle in *School for Scandal* for South Coast Repertory. He has been seen in the films *The Hunt for Red October*, *Weeds*, and *Absolute Strangers*, and on television in

numerous shows including "Golden Girls," "Star Trek: The Next Generation," and "Hill Street Blues," as well as the movies of the week "Cross of Fire," "Rich Men, Single Women," and "My Name is Bill W." Reinhardt has also performed his one-man shows *An Evening with Mark Twain* and *Shadows*.



JOHN REYNOLDS, a Professional Theater Intern and alumnus of A.C.T.'s Advanced Training Program, graduated from Colby College in Waterville, Maine with a

B.A. in American Studies. He interned at Capital Repertory Company in Albany, New York with an original play, *AIDS: A Living Newspaper*. Favorite roles in A.C.T. studio projects include Grosvenor in Gilbert & Sullivan's *Patience*, directed by Scott Freeman, and Leontes in *The Winter's Tale*, directed by Jack Fletcher.



HOWARD SWAIN, now in his fifteenth production at A.C.T., was most recently seen as Tristram in *Taking Steps*. The recipient of four Bay Area Theatre Critics' Circle Awards and a

Drama-Logue Award, he has performed with the Berkeley Repertory Theatre, Magic Theatre, Berkeley Shakespeare Festival, Eureka Theatre Company, San Jose Repertory Theatre, Theatre on the Square, and Oregon Shakespeare Festival, and has appeared in numerous films and television shows.



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 the role of Roberta in *Sugar Mouth Sam Don't Dance No More* and a nomination for the Mother in *You Can Lead a Horse to Water*. Other theater

credits include *Tamer of Horses*, *Three Sisters*, *Resurrection of Lady Lester*, *A Raisin in the Sun*, *Aria de Capo*, *Konvergence*, *Three Acts of Recognition—A Trilogy*, *Execution of Justice*, and the Alley Theatre's production of *Joe*

Turner's Come and Gone. Most recently, she was an understudy in A.C.T.'s touring production of August Wilson's *Piano Lesson*. Weinstein is on the teaching staff of San Francisco City College's Theater Department.

— THE POPE AND THE WITCH DIRECTORS, DESIGNERS, AND STAFF —

JOAN HOLDEN (Translator) is principal playwright for San Francisco's other Tony winner, the San Francisco Mime Troupe. Her plays and collaborations for the Troupe include *The Independent Female*, or *A Man Has His Pride*, *The Dragon Lady's Revenge*, *False Promises*, *Hotel Universe*, *Last Tango in Huahuatzenango*, *Steeltown*, the *Factwino* trilogy, *Ripped Van Winkle*, *Seeing Double*, *Back to Normal*, and *Social Work*. She translated Dario Fo's *Accidental Death of an Anarchist* and *Open Couple* for the Eureka Theatre Company and translated and adapted *The Marriage of Figaro* for A.C.T. in 1991. Holden has received a Rockefeller Foundation Playwright's Grant, and, with the Mime Troupe, has won several Bay Area Theater Critics' Circle and Drama-Logue Awards and the Edward R. Robbins Playwriting Award.

KENT DORSEY (Scenic and Lighting Design) returns to A.C.T. after designing the sets and lighting for *The Marriage of Figaro* in 1991. His New York set and design credits include productions of *About Time*, *The Cocktail Hour*, *Yankee Dawg You Die*, *Suds*, and *Another Antigone*, and he made his Washington, D.C. debut with his lighting for *The Cocktail Hour* at the Kennedy Center. He has worked as both scenic and/or lighting designer for directors Jerry Zaks, Jack O'Brien, Ellis Rabb, Adrian Hall, John Hirsch, John Tillinger, Ed Call, Luis Valdez, Charles Marowitz, and Sharon Ott. He has designed scenery and/or lighting for over sixty productions at the Old Globe Theatre in San Diego, including *A Midsummer Night's Dream*, *Othello*, *Coriolanus*, *Macbeth*, *CatsPlay*, *Rashomon*, *Tartuffe*, and *Much Ado About Nothing*. He has designed for many resident companies, including the La Jolla Playhouse, the Ahmanson at the Doolittle, Playwrights Horizons, Denver Center Theatre Company, The Shakespeare Theatre at the Folger in Washington, D.C., Berkeley Repertory Theatre, Studio Arena Theatre in Buffalo, Philadelphia Drama Guild, South Coast Repertory, Los Angeles Theatre Center, A Contemporary Theatre in Seattle, San Jose Repertory Theatre, El Teatro Campesino, San Diego

Repertory Theatre, Eureka Theatre Company, and Arizona Theatre Company. He also designed the sets and lighting for the West Coast premiere of *The Lighthouse* for the San Diego Opera. Dorsey's most recent Bay Area work includes scenery for *Cole!* and for *Speed-the-Plow* and *The Importance of Being Earnest* as Associate Artist at Berkeley Repertory Theatre.

CHRISTINE DOUGHERTY (Costume Design) made her A.C.T. debut last season with designs for *Taking Steps*. Most recently her work was seen in the productions of *Speed-the-Plow* and *Life During Wartime* at Berkeley Repertory Theatre. Other credits include the world premiere of Eric Overmeyer's *Don Quixote de La Jolla*, directed by Stan Wojewodski, Jr. for the La Jolla Playhouse; *Burn This* at San Diego Repertory Theatre; *Cole!* and *Hay Fever* for San Jose Repertory Theatre; *The Last Love* at Buffalo's Studio Arena Theatre; *The Eighties* at the Westwood Playhouse; *About Time* at the John Houseman Theatre with James Whitmore and Audra Lindley; and Associate Designer on Des McAnuff's *Macbeth* at the La Jolla Playhouse. Her work for opera includes *Livietta e Tracolla*, *A Soldier's Tale*, and *The Anatole Cycle* for Long Beach Opera and *The Masque of Angels* in the Music Festival honoring Dominic Argento in Valparaiso, and her dance credits include designs for choreographers Jose Limon, Amy Osgood, and John McFall. She has also worked for the Bulgarian artist Christo Javacheff on his projects "The Umbrellas," "Le Pont Neuf Empaquette," "Surrounded Islands," "Wrapped Walkways," and "Running Fence."

ALICE ELLIOTT SMITH (Production Stage Manager) is in her fourteenth season at A.C.T., where she has been the company's master scheduler, production coordinator of Plays in Progress, director of staged readings, associate director of the Troubadour program, director of the studio production *Ah, Wilderness!*, and co-director of *Morning's at Seven*, *Picnic*, and the Plays in Progress production *Rio Seco*. In recent seasons she stage-managed *Private Lives*, *The Lady's Not for Burning*, *The Float-*

ing Light Bulb, *Faustus in Hell*, *A Lie of the Mind*, *Diamond Lil*, *Golden Boy*, *Feathers*, *Woman in Mind*, *Joe Turner's Come and Gone*, *A Tale of Two Cities*, *Judevine*, *Hapgood*, *Burn This*, *Food and Shelter*, *Dark Sun*, *Cat on a Hot Tin Roof*, *A Christmas Carol*, *Cyrano de Bergerac*, and *The Cocktail Hour*. Smith is also Program Director for the Beckett Prison Project, producing the works of Samuel Beckett in maximum security prisons.

BEN KAPLAN (Assistant Stage Manager) is in his fourth season with A.C.T. Since joining the company as a stage management intern in the 1989-90 season, he has worked on such A.C.T. productions as *A Tale of Two Cities*, *Twelfth Night*, *Food and Shelter*, and *Charley's Aunt*. *The Pope and the Witch* is his tenth production at A.C.T. as a stage manager. Kaplan has served three summer seasons at the Performing Arts Festival in Los Altos as an assistant theater manager. Most recently, he has enjoyed stage-managing the San Jose Repertory Theatre's production of *Cole!* at the Meyer Theatre in Santa Clara and at the Marines Memorial Theatre in San Francisco. Kaplan began his career in New York City, where he was the stage manager for *The Porch Light* at the Circle Repertory Lab Company and an assistant stage manager for the production of *No, No Nanette!* at the Equity Library Theatre. Kaplan received a B.F.A. in theater arts from Rutgers University's Mason Gross School of the Arts.

CLAUDIA ORENSTEIN (Assistant Director) has directed four productions at Stanford University, including Mishima's *Hanjo*, Moliere's *Love's the Best Doctor*, and Wilder's *Skin of Our Teeth*. She has also worked as an actor with New York's Theater for the New City and The First All Children's Theater, in a season of plays at the Edinburgh Fringe Festival, and in many campus productions at University of Southern California and Stanford. She appeared most recently as Madame Arcati in the Menlo Players' Guild production of *Bliethe Spirit*. She is currently finishing her Ph.D. at Stanford in Directing and Criticism in Drama and writing her dissertation on the politics of popular theater forms.

DARIO FO AND FRANCA RAME

continued from page P-9

effect, expelled from the group and continued their theatrical work as independent artists, reducing the scale, if not the political content, of their productions.

Written in 1974, *We Can't Pay! We Won't Pay!* went on to become Fo's best-known and most frequently produced play outside of Italy. Its story of a housewives' revolt was a response to the country's soaring costs of food, public transportation, and utilities while increasing numbers of workers were being laid off throughout Italy amid a national economic crisis. Trade union power was waning, and working people banded together in acts of civil disobedience to protest their plight as the continuing rise in prices was exacerbated by mounting unemployment. In writing the play, Fo set the problem in a farcical context, avoiding the set-piece political speeches that had marked some of his earlier work. Tony Mitchell calls *We Can't Pay! We Won't Pay!* "Fo's first feminist comedy insofar as it deals directly with the problems working-class women have in running a household in times of economic crisis." Although internationally acclaimed, the play had an indifferent reception at the hands of Italian critics who saw its farcical elements as incompatible with its political themes.

In 1975, Fo was proposed as a candidate for the Nobel Prize—unsuccessfully, as it turned out—by members of the international PEN organization, among them Alberto Moravia and Simone de Beauvoir. Two years later, he and Rame collaborated on a series of monologues whose overall title was later translated into English as *Female Parts*. The piece provided Rame with the greatest personal triumph of her career, and she performed it throughout Italy and in other countries to raves from critics and ovations from audiences. Since then, she has emerged as an artist in her own right, independent of her husband, committed to women's issues both personally and professionally, and only occasionally appearing in Fo's plays.

The 1980s began inauspiciously for the Fos. Scheduled to perform *Mistero Buffo* and *Female Parts* at New York's Town Hall as part of a festival of Italian theater, they were denied visas to enter the United States because of their political



Geoff Hoyle (left), Jim Griffiths (standing, right), and Joe Bellan (seated, right) in Fo's *Accidental Death of an Anarchist* at the Eureka Theatre in 1984.

activities. A number of distinguished American artists, including Arthur Miller, Ellen Stewart, Martin Scorsese, Richard Foreman, and Bernard Malamud, protested the denial of visas to no avail. Three years later, Fo and Rame accepted Joseph Papp's invitation to present the same two pieces at his Public Theatre in New York, and planned to conduct theater workshops on several American university campuses. Once again, the Department of State refused them entry visas on the grounds that they were members of "organizations supporting terrorist groups." In fact, although Rame had indeed taken part in organized efforts to provide aid to political prisoners, both she and Fo were on record as deploring the wave of terrorism that had become a major political dilemma in Italy during the late 1970s. And as Fo pointed out at a Milan press conference, "We are Italian citizens who are supposed to have committed the crime of aiding and abetting terrorists in Italy. The Italian judicial authorities, however, have never charged us...nor have they accused us of any support of terrorism. In any case, our position on the subject is well known." Finally, in 1986 they were admitted to the United States and toured the East Coast in *Mistero Buffo* and *Female Parts*.

The Fos' anti-terrorist stance was artic-

ulated in Fo's 1981 comedy, *About Face*, in which an innocent auto worker unwittingly stumbles into a terrorist kidnapping plot when he comes to the aid of an international business tycoon after a car accident. A bizarre series of complications unfolds in the course of the farce, but amid the comic twists and turns of the plot, Fo makes clear his opposition to terrorism and violent political action of any kind. *About Face*, the first full-length play Fo had written in five years, opened to a mixed reception from Italian critics but proved popular with audiences. In the next few years, *About Face* took its place among Fo's great international successes. Fo and Rame capped the decade by appearing together in *The Pope and the Witch*, first on stage and later on Italian television.

Writing about Fo in the *London Times*, critic Irving Wardle paid tribute to him—and, implicitly, to Rame—as a unique popular artist and a major figure in contemporary world theater: "Besides his seemingly limitless skills, he comes across as a people's artist from an ancient and vital tradition; and when he has occasion to mention *commedia dell'arte* types, he is not talking about that usually mirthless department of theater scholarship, but about the sixteenth-century peasants of the Po Valley who learned to laugh in the face of starvation."

ALLEN NOMURA



A.C.T. NEWS

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the production in the form of drawings, sketches, or watercolor paintings. A panel of judges, including Ellen Newman, daughter of the late Cyril Magnin; Lawrence Hecht, who portrays Scrooge in this year's production; and a member of the A.C.T. Artistic Staff, will select the outstanding submission. The winner will be given a tuition scholarship for a class in musical theater at A.C.T.'s Young Conservatory.

Last year's winner was Elizabeth Nelson, then a fifth grader at San Francisco's Redding Elementary School.

Art for Art's Sake

A.C.T. has always been committed to producing great works of dramatic art. This season, A.C.T. has taken the pursuit of artistic excellence a step further by commissioning an original illustration from internationally acclaimed French artist Jean-Michel Folon to grace its fall subscription campaign brochure. Titled "Simply Imagine," the image is seen in full color on the A.C.T. brochure and season calendars and in sixty Muni bus shelters throughout San Francisco—provided courtesy of Gannett Transit Shelters of San Francisco—and in black and white reproduction in newspaper ads.

Folon was born in Brussels in 1934, where he studied architecture before embarking on a career in graphic design. His work has been displayed in several notable publications, including *Time*, *Atlantic Monthly*, *The New Yorker*, *Fortune*, *Esquire*, and *Graphis* magazines. Perhaps his most readily recognized illustrations are the minimalist Olivetti machine images that have represented the company for nearly thirty years, and the image of a little urban man, donning raincoat and hat, who is modest and vulnerable but blessed with the awe-inspiring ability to fly.

Folon's fertile creative impulse has blossomed in a wide variety of venues, among them illustrations for Franz Kafka's *Metamorphosis*, Ray Bradbury's *The Martian Chronicles*, Boris Vian's *Autumn in Peking*, and the works of Lewis Carroll and Jacques Prevert; a 150-square-meter landscape mural for Waterloo Station in London; opera scenery; and countless tapestries, mosaics, and animated films.



Simply Imagine, an original watercolor, was commissioned by A.C.T. for its 1992-93 Season of Discovery subscription campaign from internationally acclaimed French artist Jean-Michel Folon. 18" x 28" color prints are available for purchase in the lobby for \$15.

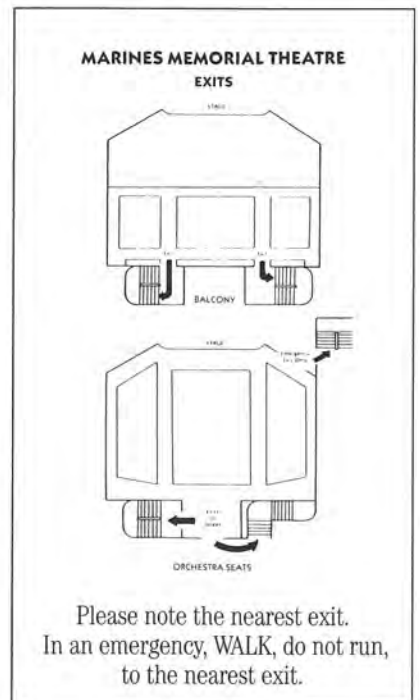
Committed to encouraging the inherent good intentions in every citizen and to the representation of profoundly humanistic themes, Folon has provided graphic images for such worthy projects as the fortieth anniversary edition of the United Nations' Universal Declaration of Human Rights (commissioned in 1988 by Amnesty International), UNICEF, Greenpeace, and the 1991 "Circus for Life" image for the Gay Men's Health Crisis.

Laura Pickering, A.C.T.'s Art Director, explains Folon's selection as the artist to represent Carey Perloff's inaugural season at A.C.T.: "Jean-Michel Folon came to mind when I asked myself what Carey's first season would reflect—innovation, fresh ideas, continual wonder at discovering the expanses of the imagination, and the solemn belief that theater is food for the soul. In response to those tenets, the image Folon created depicts a winged 'Everyperson', poised on a precipice above a limitless horizon, primed to leap into a landscape of the imagination...to take a leap of faith, as it were. In describing Folon's virtues, Milton Glaser once pointed out that 'one of the most significant things an artist can do is change our way of seeing'. We think Folon's image beautifully expresses our belief that this season will do just that."

A.C.T. has also commissioned an original illustration for the program cover and posters for each production this season. The image for *Creditors*, A.C.T.'s season

opener, was rendered by Atlanta artist Theo Rudnak, whose work has been featured on the cover of *Newsweek*. *The Pope and the Witch's* program cover was drawn by local artist Mark Davis, who has worked in Santa Rosa for the past fifteen years.

Look for color 18" x 28" horizontal posters of "Simply Imagine" in the lobbies of the Stage Door and Marines Memorial Theaters this season, where they are available for purchase for \$15 while supplies last.



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A.C.T. is a constituent of Theatre Communications Group, the national organization for the nonprofit professional theater. A.C.T. is a member of The League of Resident Theaters, American Arts Alliance, California Theatre Council, Theatre Bay Area, Performing Arts Services, San Francisco Chamber of Commerce, and San Francisco Convention & Visitors Bureau.

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

DIRECTORS, DESIGNERS, AND STAFF

continued from page P-4

Valencia Rose Cabaret Theater. Powers' reviews and articles have appeared in the *New York Times*, *Chicago Tribune*, *Saturday Review*, *Los Angeles Times*, *American Arts*, and *San Francisco Chronicle*.

JAMES HAIRE (Production Director) began his career on Broadway with Eva Le Gallienne's National Repertory Theater. Among the productions he stage-managed were *The Madwoman of Chaillot* with Le Gallienne, Sylvia Sydney, and Leora Dana, *The Rivals*, *John Brown's Body*, *She Stoops to Conquer*, and *The Comedy of Errors*. Haire also stage-managed the Broadway productions of *Georgy* (a musical by Carole Bayer Sager), *And Miss Reardon Drinks a Little*, and the national tour of Woody Allen's *Don't Drink the Water*. Haire joined A.C.T. in 1971 as Production Stage Manager. In that capacity, he managed more than one hundred productions and took the company on numerous regional, national, and international tours. He assumed the position of Production Director in 1989.

STEPHEN LeGRAND (Music and Sound) is now in his seventh season as sound designer and composer for A.C.T. His work with the company has included musical compositions and sound design for *Good, Charley's Aunt*, *Taking Steps*, *Cat on a Hot Tin Roof*, *The Marriage of Figaro*, *The Seagull*, and *Faustus in Hell*. He wrote the music for *A Lie of the Mind*, *Saint Joan*, and *Hapgood* with his collaborator Eric Drew Feldman, with whom he has received awards for their scores for *The Lady's Not for Burning* at A.C.T., *The Tenth of Crime* and *The Rivals* at Berkeley Repertory Theatre, and *Fen* for the Eureka Theatre Company. LeGrand's work has included scores for *Yankee Dawg You Die* at Berkeley Rep and the Los Angeles Theatre Center, and *Lulu* and *Fuente Ovejuna* for Berkeley Rep. He also composed music for *The Wash* at the Mark Taper Forum.

RICK ECHOLS (Wigmaster) has designed hair and makeup for over two hundred productions at A.C.T. since 1971, including *Charley's Aunt*, *Cyrano de Bergerac*, *A Christmas Carol*, *Cat on a Hot Tin Roof*, *The Marriage of Figaro*, *Dark Sun*, *Hamlet*, *A Tale of Two Cities*, and the company's touring productions to Connecticut, Hawaii, Russia, and Japan. He also created wigs and makeup for A.C.T.'s television productions of *Cyrano de Bergerac*, *A Christmas Carol*, and *The Taming of the Shrew*. Among his other television and film credits are *A View to a Kill*, *Birdy*, "Over Easy" with Hugh Downs, *A Life in the Theatre* with Peter Evans and Ellis Rabb, "The Kathryn Crosby Show," and over one hundred commercials. Mr. Echols designed hair and makeup for the original production of *Cinderella* for the San Francisco Ballet, *Hamlet* with Anne Baxter and Christopher Walken for the American Shakespeare Festival, and *A Life* with Roy Dotrice for the Citadel Theatre in Edmonton, Canada. He worked on the national tours of *42nd Street* and *Sweet Charity* with Debbie Allen and toured to Las Vegas and London with Bing Crosby. Echols' other credits include wigs and makeup for Eureka Theatre Company's *Angels in America*.

ELLEN NOVACK (Casting Consultant) affiliates with A.C.T. for the first time this season. She was the managing and/or casting director for CSC Repertory Ltd. for six years and received Artios Award nominations for three plays she cast there: *Elektra*, *The Birthday Party*, and *The Resistible Rise of Arturo Ui*. She has also cast more than twenty productions for the New York Shakespeare Festival and has worked at eighteen regional theaters. Her television credits include serving as casting director for NBC's "Another World" and casting the pilot "NYPD Mounted" for CBS. She is currently the casting director for ABC's "One Life to Live."

ssdc

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

WAYS OF GIVING

Gifts to the American Conservatory Theater may be made in a variety of ways: cash, appreciated securities, bequests, and other planned gifts. A "planned gift" is a broad term that includes pooled income funds, gift annuities, charitable trusts, life insurance, and property. Planned gifts often provide life income benefits to the donor, along with considerable tax savings. Many people who could not otherwise give to A.C.T. as generously as they would like find they are able to do so with a carefully planned gift. If you would like more information, please contact Thomas W. Flynn, Director of Development, A.C.T., 450 Geary Street, San Francisco, CA 94102, (415) 749-2327.



FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES

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

BOX OFFICE INFORMATION

A.C.T.'s Central Box Office

Location: 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/Charge By Phone: (415) 749-2ACT. Use your Visa, MasterCard, or American Express card.

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

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

Ticket Prices	STAGE DOOR/ MARINES MEMORIAL/ ORPHEUM THEATRES
Previews:	
Orchestra/Loge	\$23
Balcony	\$18
Gallery	\$10

Sunday/Tuesday/Wednesday/Thursday

Orchestra/Loge	\$29
Balcony	\$22
Gallery	\$11

Friday/Saturday

Orchestra/Loge	\$36
Balcony	\$27
Gallery	\$12

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

Latecomers: Latecomers will be seated at an appropriate interval.

Mailing List: Call 749-2228 to request advance notice of shows, events, and subscription information.

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

Discounts: Half-price tickets are frequently available on the day of performance at STBS on Union Square in San Francisco. Half-price Student and Senior Rush tickets are available at the theater box office 90 minutes prior to curtain. Matinee Senior Rush price is \$5. All

rush tickets are subject to availability, one ticket per valid I.D.

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

Wheelchair Access: The Stage Door, Marines Memorial Theatre, 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.

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

SPECIAL PROGRAMS

A.C.T. Prologues are presented before the Tuesday evening Previews for all productions, except *A Christmas Carol*, in the same theater as the evening's play, from 5:30 p.m. to 6:30 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 topics for that evening. The Conversations, moderated by A.C.T. Associate Artistic Directors, are free of charge and are open to everyone. For information about upcoming Conversations, call 749-2228.

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

Conservatory: The 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 749-2350 for a free brochure.

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

A.C.T. Venues:

ORPHEUM THEATRE:

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

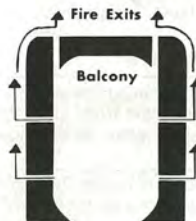
THE STAGE DOOR THEATER

The Stage Door Theater is located at 420 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 short 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.

Stage Door Theater




Please note the nearest exit. In an emergency, **WALK**, do not run, to the nearest exit.



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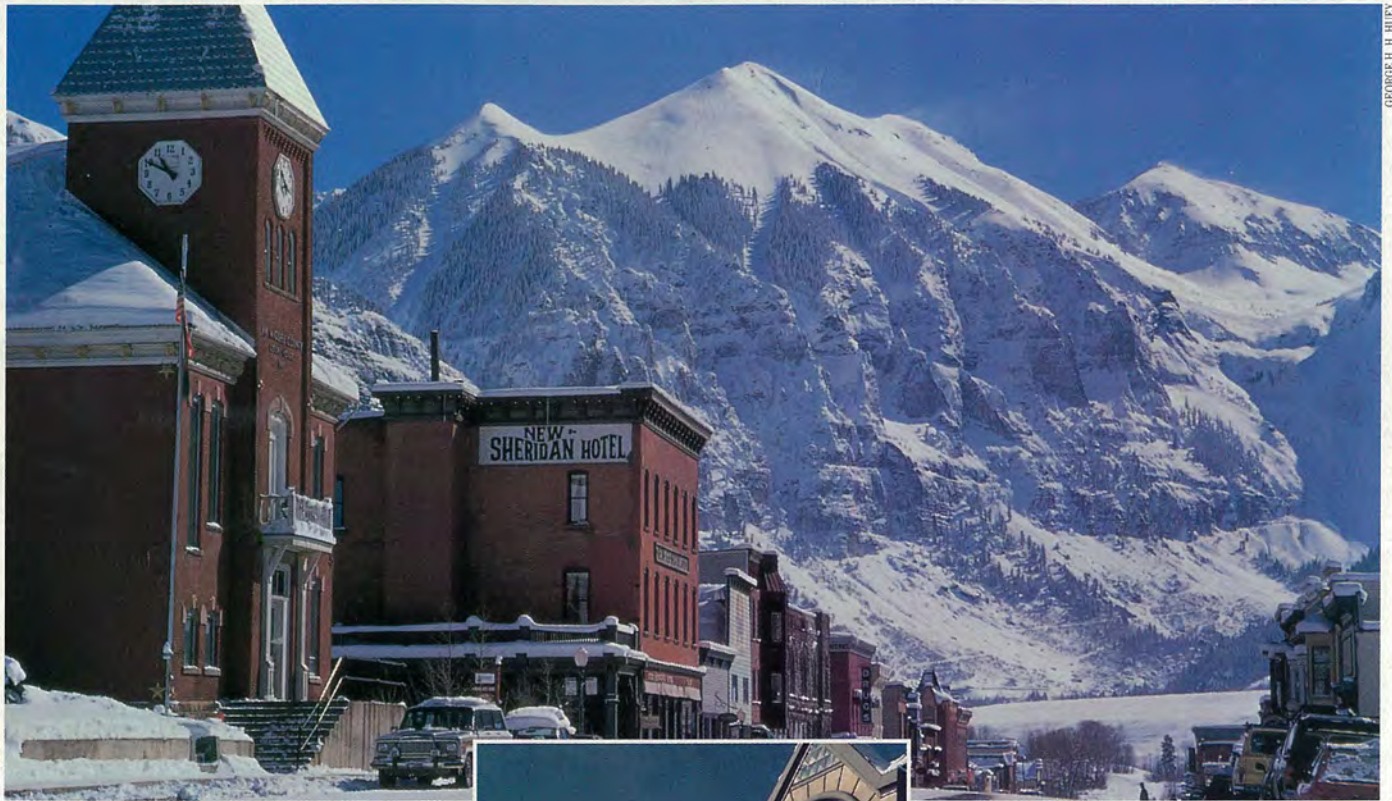
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Colorado Calling

Culture finds its way to the Rockies



When Horace A. Tabor underwrote the magnificent Grand Opera House at Leadville in 1879, his monument to culture was an historic contribution to the performing arts in Colorado, then better known for gold mining and cattle raising.

Now, a century or so later, Colorado has become recognized as a *festival* state with a cornucopia of world-class concerts, repertory theaters, and museum expansion of cosmic proportions.

Tabor became Colorado's richest citizen, his fortune originating from the silver

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



strike at the Matchless Mine in Leadville. He once served as a U.S. Senator for a month but made romantic history when he wed Elizabeth "Baby Doe" McCourt, the *leit motif* of Douglas Moore's opera, *The Ballad of Baby Doe*. Nostalgically, their daughter was named "Silver Dollar."

Another local dramatic heroine was the "Unsinkable" Molly Brown who, as a passenger on the Titanic in 1912, saved a group of women in a lifeboat earning her a niche in Denver folklore and immortality on stage and screen via Tammy Grimes and Debbie Reynolds.

Gold was discovered in 1858 just before the Civil War at Cherry Creek in Denver. The strike attracted an eclectic

Above: Historic Main Street in the ski resort of Telluride. Inset: Aspen, "playground of the sporting set."

by J. Herbert Silverman

It's time for a change to the wines of Ernest and Julio Gallo.





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group of speculators, miners, merchants and later such colorful "Old West" characters as Buffalo Bill Cody and Marshall Bat Masterson.

The historic U.S. Denver Mint, originally an assay office in 1863, was needed to evaluate the seemingly endless supply of precious metal coming from the veins. Alas, the metals which produced huge fortunes also brought bankruptcies after the silver panic of 1893, including that of Tabor's.

Colorado boasted many splendid opera houses in the nineteenth century, although those in the mining cities of Aspen, Central City and Telluride qualified more as vaudeville venues.

The "Silver Circuit" brought Henry Irving, Oscar Wilde and Lily Langtry to Central City, Leadville and of course, Denver which had twelve theaters before its first hospital was built.

These "pioneering" stars of the mountain circuits would hardly recognize today's Denver which has been transformed from an arid desert-like expanse into a mile-high capital park land with thousands of trees.

Currently, Denver is on a roll in a dozen different directions. The city is now building a new \$2.7 billion airport under the auspices of the grandly named New World Airport Commission. Scheduled to open next November, it will be the largest and most technically advanced in the world, fifty-three square miles in area and twice the size of Manhattan Island.

Along the way, Denver has also acquired a National Baseball League expansion team, the Colorado Rockies, and its new state-of-the-art Convention Center has among other unusual features, a daycare center for attendees' children and a modular restroom configuration that can alter the proportion of men's and women's facilities.

In a spate of celebrations, the Denver Art Museum will mark its centennial next February with a festival series all its own.

Founded in 1893 and renowned for its Pre-Columbian, Spanish Colonial and Asian art, the nine million renovation of its galleries will permit almost the entire collection to go on permanent display.

This month, the twenty-year-old one-hundred million Denver Performing Arts



Hitting the trail in the hills around Telluride, the old fashioned way ...

Complex (hereafter referred to as the "Plex") marks the first anniversary of the Temple Hoyne Buell Theatre with the addition of a VIP room designed for visiting magnificos and just "plain" showfolk.

The reception in the new facility rivaled the opening of the theater itself and almost overwhelmed the Colorado Ballet's celebratory contribution, an excerpt from *Cinderella*.

The spectacular salon was a gift of Denver philanthropists, Marvin and Judi Wolf, to mark their ninth wedding anniversary. Not unexpectedly named in their honor, it's a beaux arts villa extravaganza with three glittering cut crystal chandeliers, gilded Ionic columns and a *trompe l'oeil* Greek temple on a mountain. This *chef-d'oeuvre* was created by artists from an imaginative design group known as the *Grammar of Ornament*.

The Buell Theatre, built within the shell of the old Denver Arena and acoustically sheathed with sandstone from Lyons, Colorado, is connected on one side to the historic 1908 auditorium. In the multilevel, glass-framed galleries, a key design element is the splendid view of the city skyline and Rockies.

Hi-tech, dramatic, wavy blue neon tubes outline the private boxes which extend over the auditorium, and the use of sandstone is considered an acoustical masterpiece.

The Buell is the centerpiece of the "Plex" which encompasses ten theaters with a total audience capacity topped only in size by New York City's Lincoln Center.

The varied stages combine the neo-classical grandeur of the auditorium with

the ultramodern Helen Bonfils Theatre.

The four-block "Plex" district is home to a noted repertory ensemble, the U S West Theatre Fest, committed to the development of new work. Programs run in May and June permitting playgoers to see four world-premier plays every two to three days.

Opera Colorado presents grand opera in the round at Boettcher Concert Hall. There is simultaneous English language translation and fifty-two TV monitors in the main lobby for latecomers.

In Denver, the season is April and May; July and August in Central City.

Denver is a city of almost continuous sunshine and logically favors open-air entertainment in warmer months. The annual Cinco de Mayo and 15 September revolutionary celebrations feature Hispanic traditions while the Festival of Mountain and Plain brings more than a half million visitors to Civic Park each Labor Day weekend.

The Asian community celebrates a Cherry Blossom Festival in May and an Asian Arts and Culture Festival in July. Earlier, in March the Native American community holds an annual Denver Pow Wow.

One of the city's most fascinating heritage sites is not a theater or a museum — but a hotel.

Denver has a plethora of unique restaurants such as the Buckhorn Exchange, founded in 1893 by a hunting scout who guided Teddy Roosevelt. It also holds Colorado Liquor License No. 1.

A relative newcomer to the local scene is the Zenith American Grill, operated by native Denverite Kevin Taylor who

Wild Should Wild Remain.

"Man always kills the thing he loves, and so we the pioneers have killed our wilderness. Some say we had to. Be that as it may, I am glad I shall never be young without wild country to be young in."

ALDO LEOPOLD

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

WALLACE STEGNER

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

EDWARD ABBEY

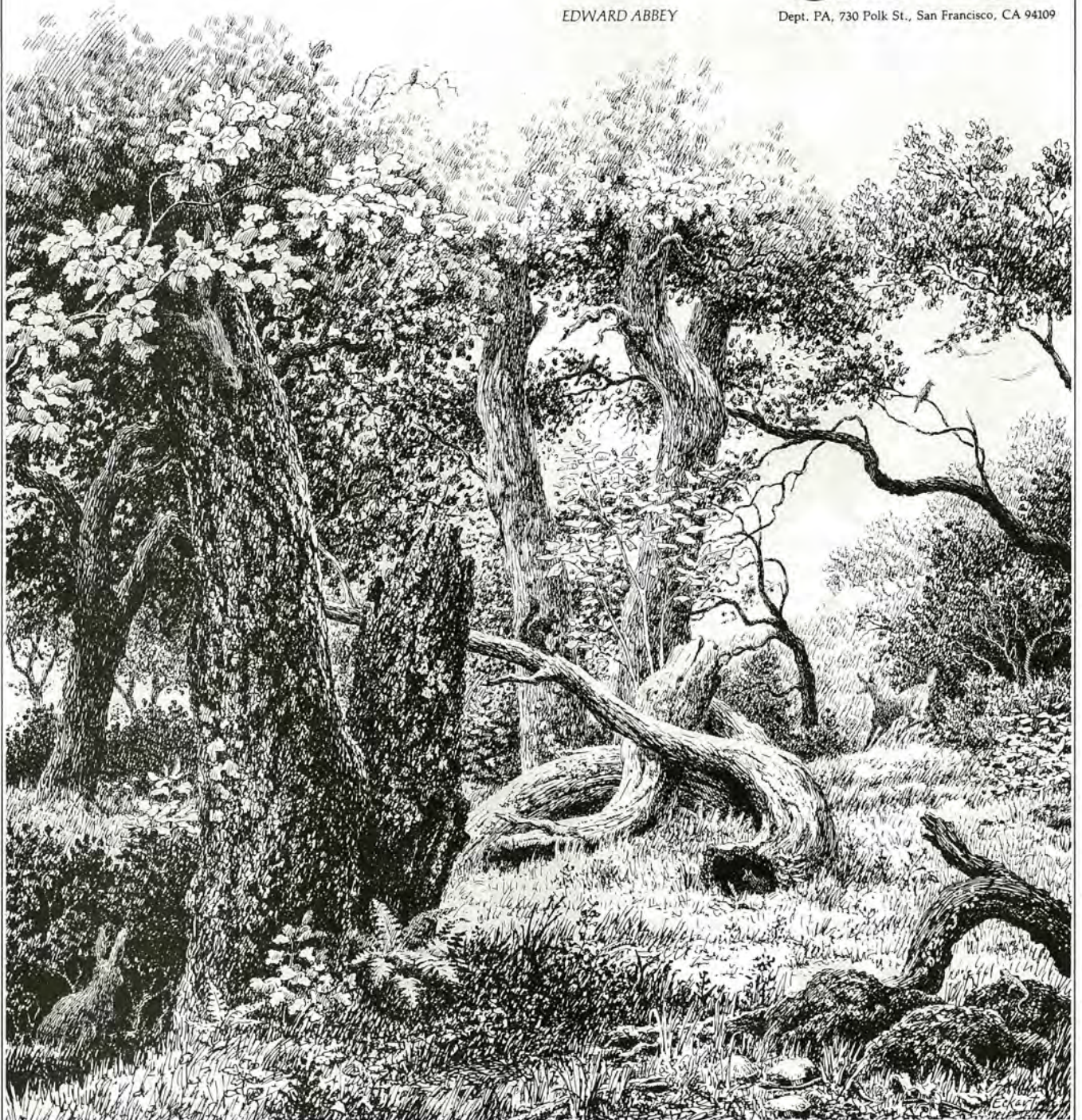
"The clearest way into the Universe is through a forest wilderness."

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prefers to be called a cook, not a chef, and permits no *toques* in his kitchen.

The sleek black-and-white dining room features such memorable dishes as smoked corn soup, lemon *focaccia*, steamed mussels in a creamy pepper-corn sauce and chocolate bread pudding.

Patrons include many Hollywood personalities. Joan Collins dined on tuna nicoise, Michael Douglas opted for swordfish, and Morgan Fairchild ordered a goat cheese salad.

Noel Cunningham's "Strings," a California-Italian bistro in its fifth year, is the place to see and be seen while dining on such specialties as *carpaccio* of beef paté. Pasta is the name of the game here with angel hair *pasta rustica* and *penne bagutta* with chicken, mushrooms and broccoli. The bistro's popular for before- and after-theater dining.

For a Wild West experience, the Fort is a full-scale, castle-like, adobe replica of Colorado's first fur trading post, Bent's Fort, built in 1834 on the upper Arkansas River. Somewhat folksy with period-costumed waiters, its specialties include buffalo tongue, broiled quail and elk medallions.

Telluride

Denver doesn't have a monopoly on Colorado cultural extravaganzas.

When the Doral Resort and Spa opened in Telluride this past summer, its presence crowned one of North America's most ambitious ski and festival resorts, a cross between an alpine village and a rowdy mining town.

Telluride was founded in 1878 as a mining town called Columbia. But the postmaster had problems with misdirected mail that erratically ended up in places with the same name in California (Cal) and Colorado (Col). So the town name was eventually changed to Telluride for the local gold-bearing ore called *tellurium* which was corrupted by some wags to "To Hell You Ride."

Butch Cassidy robbed his first bank here in 1899 stealing twenty-one thousand dollars stuffed in a paper sack. The larceny helped put the unknown enclave on the map.

The mining boom hit its peak in the last two decades of the nineteenth cen-

tury and the mines were worked until the early 1970s leaving three hundred-fifty miles of tunnels underground, enough to reach from Los Angeles to San Francisco.

The town's resurrection came when the first ski lift was erected in 1972 leading to a new boom: year-round tourism.

Telluride, at 8,745 feet above sea level, is in a box canyon framed by the San Juan Mountains. The ski area consists of 656 acres of skiable terrain served by ten lifts.

Above the town is the new Mountain Resort Village development, a complex composed of the Doral Telluride Hotel and Spa, a bed/breakfast lodge, private homes and spacious condominiums.

The real estate "explosion" has aroused the ire of some Telluride "old-

and movie theater patronized by miners, the Sheridan was handsomely renovated in 1972 restoring it to its golden age splendor. After some years of financial troubles, it was given a new lease on life with a seven-hundred fifty thousand dollar loan from Bruce Blum, CEO of the Doral who saw it as an important cultural treasure.

The reopening of the opera house coincided with the first Telluride Film Festival, now celebrating its twentieth year and called by the *New York Times*, "The best small film festival in the world."

Constructed with meticulous craftsmanship, the opera house is endowed with "near-flawless" acoustical properties. Jimmy Buffet said, "It's the finest small concert hall in which I ever performed."

Steven Anderson, a founder and now executive director of the Sheridan Arts Foundation as well as an experienced actor, is the epitome of the dedicated board of directors' members who created its notable performing arts study program and workshop.

Among other active board members are Mel Gibson, Peter Bogdanovich, Sandra and Keith Carradine, (who settled here in 1988), Sissy Spacek, Tommy Tune and George Hearn.

Actually, the Sheridan Opera House was named for General Philip Sheridan of Civil War fame. His only quotable phrase to come down through the years was: "The only good Indian is a dead Indian."

When Anderson took over the Opera House, the first thing he did was to remove the general's portrait from the wall.

With all of this creative input, Telluride, designated as a National Historic Landmark Site, has gone from ski resort to year-round festival town whose range of events includes a bluegrass and country music epic attracting thousands in June, a jazz celebration in July, chamber music in August, the film festival in September and such outdoor drama as a hang gliding festival.

The Floradora Restaurant with a saloon-like Tiffany lamp-lit atmosphere is the oldest business in town and now fifteen years old.

Telluride does have contemporary touches such as the Fly Me to the Moon

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timers." While they welcome the infusion of jobs and income, they also worry about over-commercialization despite reassurances from the developers who maintain they will keep tight control of the growth and protect environmental impact.

Initially, the mining camp was the scene of hundreds of mine claims and Telluride was boom town rich. "What it didn't have," says a local observer, "was culture."

Then, in 1913, the Sheridan Opera House was built as an addition to the New Sheridan Hotel which dated to 1895. The connection enabled entertainers of the period, including Sarah Bernhardt and Lillian Gish, to go directly from their rooms to the stage.

After occasional use as a dance hall



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Saloon (a nightclub with a spring-loaded dance floor), a Paragon Ski and Sport Shop and the cozy Steaming Bean Coffee Shop.

Among the local inns, one of the most popular is the delightful San Sophia B&B housed in a Victorian-like residence on Pacific Street.

Just a five-mile drive from town, the new seventy-five million dollar Doral is a stunning deluxe hotel which brings to the Wild West the delights of a tennis ranch, squash and racquetball facilities and the second highest championship alpine golf course in North America at 9,200 feet.

With rugged terrain and magnificent mountain vistas as a backdrop, Robert Boyle, general manager of the resort, says with some humor, "It's a very challenging golf course and visually spectacular to the point of distraction."

By the end of 1993, the Doral will be linked to Telluride by a nine million dollar gondola in a regional transport system designed to eliminate the majority of car traffic. The gondola will travel from Mountain Village to the top of Coonskin Mountain and into Telluride with its terminus at Pacific Street.

But it is the Doral's 42,000 square-foot spa here that boggles the mind with three heated swimming pools in- and outdoors (including a 25-yard lap pool), a 30-foot water slide, and private and co-ed saunas, plus guided imagery, massages, facials, and herbal wraps.

A handy machine called a Cybex 6000 that assesses strength and range of motion can be used for physical therapy to treat stressed-out skiers.

The resort also has an indoor "climbing wall", presided over by Antoine Sevelli, reportedly the only certified Alpine guide in the U.S. He teaches and conditions mountain climbers in a safe indoor environment for rock climbing and ski mountaineering.

The spa's Alpenglow Restaurant is presided over by a remarkable chef, Frank DeAmicis, whose background includes fourteen years at La Costa.

The chef's American-Alpine cuisine couples the influences of mountains, high altitude and resident lakes with the vegetation and wildlife endemic to the region.

Specialties include Colorado lamb,

brown speckled trout, local mushrooms and herbs along with Alpine mixed buffalo grill, antelope, hare and even diamond-back rattlesnake, a dish which tastes somewhat like free-range chicken. Diet-conscious spa guests find assurance in itemized calorie and fat content listings.

Aspen

After the world's largest silver nugget (1,840 pounds) was unearthed in 1889 from the Molly Gibson mine, prospectors flocked to Aspen (then known as Ute City and named for the resident Indians).

Not surprisingly, the 1893 silver panic had a devastating effect on the city, once known as "The Silver Queen." It revived for a while in the 1930s as the site for a European-style ski resort but really came alive again during the 1940s when the 10th Mountain Division soldiers training in the Rockies spent their leave here.

The arrival of an eastern capitalist, Jerome B. Wheeler, in 1883 marked the start of the original prosperity for the town. Wheeler, who was president of Macy's department store in New York, completed a silver smelter, opened a bank, built the Wheeler Opera House (recently renovated magnificently) and created the current classic, the Hotel Jerome.

The future of Aspen however, as a center of the arts, sciences, and "think tanks," was assured by Chicago business magnate Walter Paepcke, chairman of the Container Corporation of America, and his wife, Elizabeth, who had moved here after WWII. He saw "a community of peace with opportunities for man's [sic] complete life."

Aspen, at 8,000 feet, flowered as a high-rise cultural core when the Paepckes organized the Goethe Bicentennial Convocation in 1949 and the following year as an international winter resort when the world alpine skiing championship took place here.

Music and the humanities were an integral part of the Convocation with the first summer's roster of participants including Dr. Albert Schweitzer, Thornton Wilder, Artur Rubinstein, Gregor Piatigorsky and Dmitri Mitropoulos.

A legacy of the Goethe Convocation was the Aspen Music Festival. Its signature design element is a tent created by

Eero Saarinen and improved by Bauhaus architect Herbert Bayer in 1965.

Now the music festival is going underground with the construction adjacent to the tent of a new all-weather, year-round concert hall on its "homeland," called the "Meadows." Its prestigious neighbor is the Aspen Institute which was also created by the Convocation.

In 1951, a music school was established in the rural Castle Creek area, a sublime pastoral setting for gifted summer students. Darius Milhaud taught composition in its formative years and distinguished alumni include Andre Watts, James Levine and Cho-Liang Lin.

The festival runs from late June through August with a presentation range from Sunday orchestra concerts to chamber, opera, choral, and jazz performances at the tent, the school, and in town at the Wheeler Opera House.

Diverse elements which add to the artistic venue are the DanceAspen Summer Festival, Jazz Aspen, the Aspen FilmFest and the Theater in the Park performing under *its* own tent.

One of the newest arrivals on the scene is the Aspen Food & Wine Festival Classic which has turned into a gourmet event of international note.

Musicians liked Aspen — so did the rich and famous. In fact, many have made it their home-away-from-home — Prince Bandar, Leonard and Evelyn Lauder, TV's Ed Bradley, and Hollywood personalities like Goldie Hawn, Kurt Russell, Don Johnson and Melanie Griffiths to name a few.

As Debra Ayres, a talented pianist and spokesperson for the Music Festival, puts it, "People came for the winter and stayed for the summer."

On the rich cultural scene here, the DanceAspen Festival and School is almost a quarter century old, and is a driving force in Aspen/Snowmass in its role of presenting and nurturing world-class dance artists.

Ever since William Christensen brought Ballet West to Aspen in 1969, the summer dance school has been challenging and inspiring for young dancers chosen by national auditions. Possibly more physically fit than the downhill racers who flock here in winter, the reward

for these dancers is study at the school in open-air tents at Snowmass.

Performances take place in a new community dance theater in Aspen, a five-hundred-seat steeply-raked, contemporary auditorium set against the pristine Maroon Bells Mountain peaks.

As Abby Rand, editor of the influential *Snowmass Sun*, reports, "The new theater is one of the best dance venues in America."

A playground of the sporting set, Aspen has more than thirty art galleries, restaurants by the score and a local branch of the New York supper club, Tatou which features American cuisine and jazz.

Tim Cottrell's gracious Aspen Grove Cafe has a Sunday brunch which goes most of the afternoon, a tasty curried chicken salad and an excellent wine list featuring California labels.

Scheduled to open shortly is a Ritz-Carlton Hotel, a five-level, red-brick inn which has Italian marble bathrooms, chandeliers of antlers rather than crystal, a ski concierge to care for guests' ski gear, and a lenient dress code.

Possibly the most distinguished hostelry in town is the Hotel Jerome. When the original partners went bankrupt, the ubiquitous Mr. Wheeler came to the rescue and finished financing the hotel.

Carefully restored seven years ago at a cost of twenty million dollars, this Victorian treasure opened in 1889 and was the first hotel in Colorado with electricity. It's also a National Register Landmark. Rooms have a turn-of-the-century elegance enhanced by antiques while the lobby, complete with fireplace, reminds one of Claridge's in London.

Art galleries such as Christina of Santa Fe will sell you a thirty dollar steel hand-carved rattler or an owl, hand-carved from an antler for eight-thousand five-hundred dollars. At the E.S. Lawrence Gallery, you can opt for a sculpted basswood policeman complete with a Harley-Davidson motorcycle by Jack Down for eighty-five thousand dollars.

To keep all this in balance, the Ten Commandments are etched in a bronze monument at Connor Memorial Park in the center of town, a 1968 gift from the Fraternal Order of Eagles. □

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When speaking of the ultimate in quiet quality, no other designer personifies the feeling as well as Giorgio Armani. His winter collection is in all the stores. Two of his key looks: a long tuxedo dress, perfect for the theater; luxurious layers of menswear including a cashmere jacket, cardigan sweater, pleated pants and a subtle striped shirt.

ALDO FALLAI



commissioned six Oscar-nominated and Emmy Award-winning costume designers to design inaugural fashion for the first woman President. Each of the designers brought his or her own vision, but all shared a basic premise that the first woman President's wardrobe should reflect her strength yet still allow for her femininity, and sense of individuality. Diana Eden, costume designer for "Santa

PETER LINDBERGH



POLITICALLY DRESSING

Maybe they're jumping ahead a bit, but May Company celebrated the so-called "year of the woman" (make that "era") by imaging a new dress code. October was a month of exhibitions for the store. They

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

Barbara" and *Tamara* was influenced by the 1950s. "Murphy Brown" designer Bill Hargate designed a feminine suit for the swearing-in ceremony. Alfred Lehman of "Murder, She Wrote" feels the *femme* President should be a showcase for the nation in an afternoon suit. Pete Menefee designed an inaugural gown with the flare he is noted for in his work for the Barcelona Olympics, Statue of Liberty Ceremo-

Above, left and right: From Giorgio Armani's winter collection, the layered look for men and the long tuxedo dress for women. Center: Emmy Award-winning costume designer Pete Menefee's Inaugural Gala gown for the May Company exhibit, "Inaugural Week Fashions for the first Woman President."

by Barbara Foley

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nies, and Shirley Maclaine. A breakfast suit in shades of gray and lavender is the target of "Moonlighting" designer Robert Turturice. And *Dances with Wolves* designer, Elsa Zamparelli designed a ball gown for the *Grande Dame* to wear to the Inaugural Ball.

LOOK GOOD, FEEL BETTER

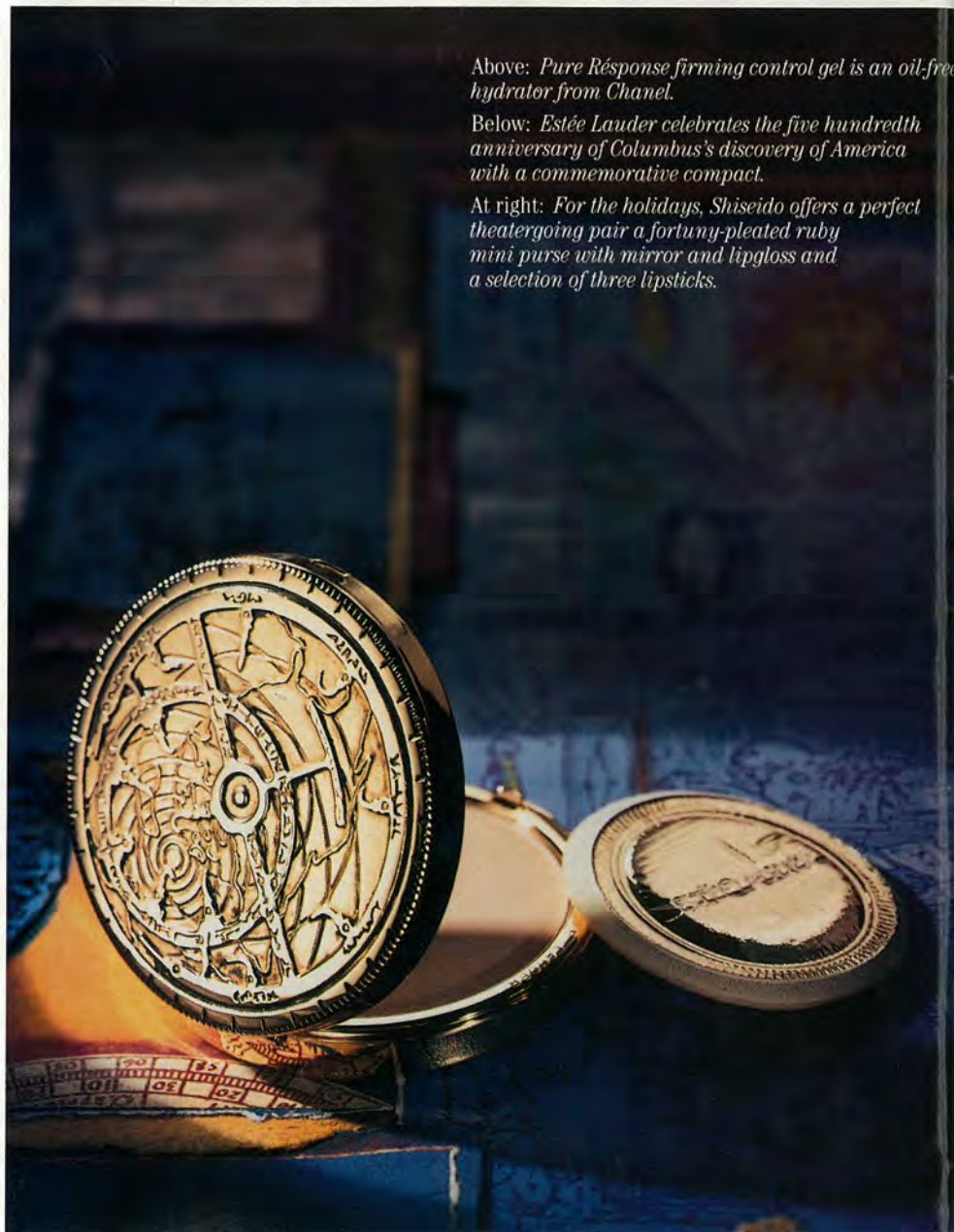
This is Chanel's chant for the women of the world. Chanel put their words into action on October first at UCLA's Medical Center for the recognition of National Breast Cancer Awareness Month. Guy Lento, national makeup director, consulted with twenty-five women on their individual beauty concerns. One of their



Above: *Pure Réponse* firming control gel is an oil-free hydrator from Chanel.

Below: *Estée Lauder* celebrates the five hundredth anniversary of Columbus's discovery of America with a commemorative compact.

At right: For the holidays, *Shiseido* offers a perfect theatergoing pair a fortunely-pleated ruby mini purse with mirror and lipgloss and a selection of three lipsticks.



newest products, Pure Réponse firming control gel, is an oil-free hydrator that is recommended. And fragrance, including the new classic, Coco, always a must on anyone's list of self-nurturing essentials.

PRECIOUS METALS

Lancome's holiday collection of makeup focuses on the subtle sparkle of gold, silver and bronze to create a mood of serene glamour for the season. CremePowder duets in shades of pale gold and bronze, or copper and steel; Le Khol bronzette pencil; and Bronze lumière lipstick are three ways to light up your face for festivities.



LIMITED EDITION

Estée Lauder celebrates the five hundredth anniversary of Columbus's discovery of America with its own ode to exploration: a commemorative compact. Filled with Lucidity translucent powder, the gold-mirrored compact will be available only for a limited time at select Estée Lauder counters.

PERFECT PAIR

Shiseido is known for its elegant esthetics as well as for its technologically-advanced skin care. For the holidays, they've put together a perfect theatergoing pair: a Fortuny-pleated ruby mini-purse filled with a mirror, multi-brilliance lipgloss, and a choice of three lipstick shades (True Rose, Auburn, or Delicate Rose). □

Restaurant Guide



BRASSERIE SAVOY, 580 Geary at Jones, SF (415/474-8686). Continental Breakfast 6:30 AM-9:30 AM Daily, Dinner and Bar 5:30 PM-10:30 PM Daily, Fri & Sat till 11:00 PM, Dessert and Bar 10:30 PM-11:00 PM Sun-Thu. Chef Tony Najola's spirit of the best French bistros with savvy style & quality of California cuisine. Featuring fresh seafood and an extensive wine list. Hailed by *Food and Wine Magazine* and *Gourmet Magazine*. *Esquire Magazine* selected the Brasserie as one of the best new restaurants of 1991: "The Brasserie Savoy seems to sum up all that is good about San Francisco restaurants, from the warm welcome at the door to the last sip of good, strong coffee." Valet Parking. AE V MC DIS JCB RR

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

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

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

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

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

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

LA SCENE, 490 Geary St., (at Taylor and A.C.T theater, downtown in the Warwick Regis Hotel) (415/292-6430). Cocktails nightly at 5:00 PM, D Tue-Sat at 5:00 PM. Contemporary American menu, "specialty"

dishes include Tournedo of Salmon served with Peppered Gratin of Potatoes and Cabernet Sauce; half peppered quail and wild mushrooms in filo with tangy house chutney; grilled Ahi tuna with warm lentil salad, braised leeks and chervil essence. Valet parking, Mason O'Farrell & Union Square garage. AE V MC DIS

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

MCCORMICK & KULETO'S SEAFOOD RESTAURANT AND CRAB CAKE LOUNGE & BAR, Ghirardelli Square, 900 North Point Street, Corner of Beach and Larkin. Restaurant 929-1730, Banquet 929-8374. Featuring 30 to 50 fresh seafood varieties daily. With an unobstructed view of the bay, serving lunch, dinner daily and Sunday brunch. Moderate. Valet Parking. ALL MAJOR CREDIT CARDS ACCEPTED

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

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

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

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Medium Rare

Occasionally one hears voices raised in the land against television as the great evil of our times. The 'idiot box' is accused of causing every social ill from illiteracy to murder, and every blight from obesity to photogenic but dumb politicians.

But long before television became the whipping boy of a civilization in decline, it was considered an enemy by those working in radio and motion pictures. "Who wants to go out and see a bad movie," prophesied the inimitable Samuel Goldwyn, "when they can stay at home and see it free on television?" At the beginning of the century movies were blamed for finishing off live theatre, just as a couple of decades later radio was accused of doing in vaudeville. "Vaudeville is dead," Fred Allen declared, "and television is the box they buried it in."

In fact, Allen was wrong by about twenty years; his own bitterness against the tube came from his inability to manage the transition from radio, as Jack Benny, Bob Hope and several other of his fellow comics did in the late 1940s. Television became the ideal medium for the visual and sometimes slapstick comedy of Milton Berle, Lucille Ball, Sid Caesar and Ernie Kovacs; it was the wrong conduit for the verbal subtlety and wit at which Fred Allen excelled. "I've decided why they call television a medium," he used a line attributed to Goodman Ace: "It's because nothing in it is well done."

Allen's comments grew increasingly mordant. "I didn't make it on television because of ill health," he once explained, "I made people sick." He was once visiting Bob Hope in the latter's suite at the

Peter Hay's ninth book, Canned Laughter — The Best Stories from Radio and Television's Golden Years, has just been published by Oxford University Press.



Algonquin Hotel in New York City. Noticing an arrangement of flowers and fruits on top of the TV set, Allen cracked: "That's the best thing I've seen on television yet."

Fred Allen was mystified how somebody so wooden as Ed Sullivan could succeed on the tube. But then he found the answer. "Ed Sullivan will be a success," he predicted, "as long as other people have talent. The only performers who will last in this medium will be the pointers. Pointers never do anything themselves. They merely stand center stage, point to another performer, and announce: 'See that fellow? He's going to do the darndest trick you ever saw!' Then the other fellow comes out and does the trick. A week later the pointer is back gesturing at somebody else, but the fellow who did the great trick has already given his all and is out in the cold. TV can eliminate pointers if times get tough enough. They can teach dogs to do the same routine simply by smearing meat on the actors."

Ed Sullivan, who enjoyed a Sunday night audience of 35 million viewers, retorted to his struggling colleague:

"Maybe Fred should rub some meat on his sponsor."

Writers had their own arguments with television. Goodman Ace was asked once about the changes he had to make after years of working in radio. "Well, in television you only write halfway across the page", he replied with a straight face: "It doesn't mean much to anyone else, but it does double a writer's overhead."

The real overhead, though, was the writer's capital of inventive material for a medium that has an insatiable appetite. Whereas most of the radio comedy shows were packaged into fifteen and thirty minute segments, Sid Caesar's *Show of Shows* gobbled up ninety minutes of wild sketches each week; it was like *Saturday Night Live*, but with no reruns.

Caesar's shows nursed to fame some of the greatest comic talents of our time: Danny Simon and his brother Neil, Carl Reiner, Mel Brooks, Woody Allen and Larry Gelbart. It was such a team that Neil Simon was intimidated enough and Woody Allen so tongue-tied that Danny Simon had to become their spokesman during story conferences. "We got a lot of laughs out of murders," head-writer Mel Tolkin recalls, and how almost all of them were in therapy and tried to work out their aggression in the sketches.

Because of the high burnout rate, comedy writers used television as training ground for theatre or the movies. By necessity, youth became a premium, and today age discrimination is one of the bigger problems facing those members of the Writers' Guild who work mainly in television. "I've got a refrigerator that is older than you," is one of the lines muttered, if only *en esprit d'escalier*, by middle-aged writers in response to the none-too-mythical kid producer who had just taken over their show. □

Above: Al Hirschfeld drawing of Sid Caesar in his *Show of Shows*.

by Peter Hay

TOM
CRUISE

JACK
NICHOLSON

DEMI
MOORE



A ROB REINER FILM

A FEW GOOD MEN

KEVIN BACON KIEFER SUTHERLAND KEVIN POLLAK

COLUMBIA PICTURES AND CASTLE ROCK ENTERTAINMENT PRESENT A ROB REINER FILM A DAVID BROWN PRODUCTION TOM CRUISE JACK NICHOLSON DEMI MOORE
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PRODUCTION DESIGNER J. MICHAEL RIVA DIRECTOR OF PHOTOGRAPHY ROBERT RICHARDSON, A.S.C. EXECUTIVE PRODUCERS WILLIAM GILMORE and RACHEL PFEFFER PRODUCED BY STEVE NICOLAIDES and JEFFREY STOTT

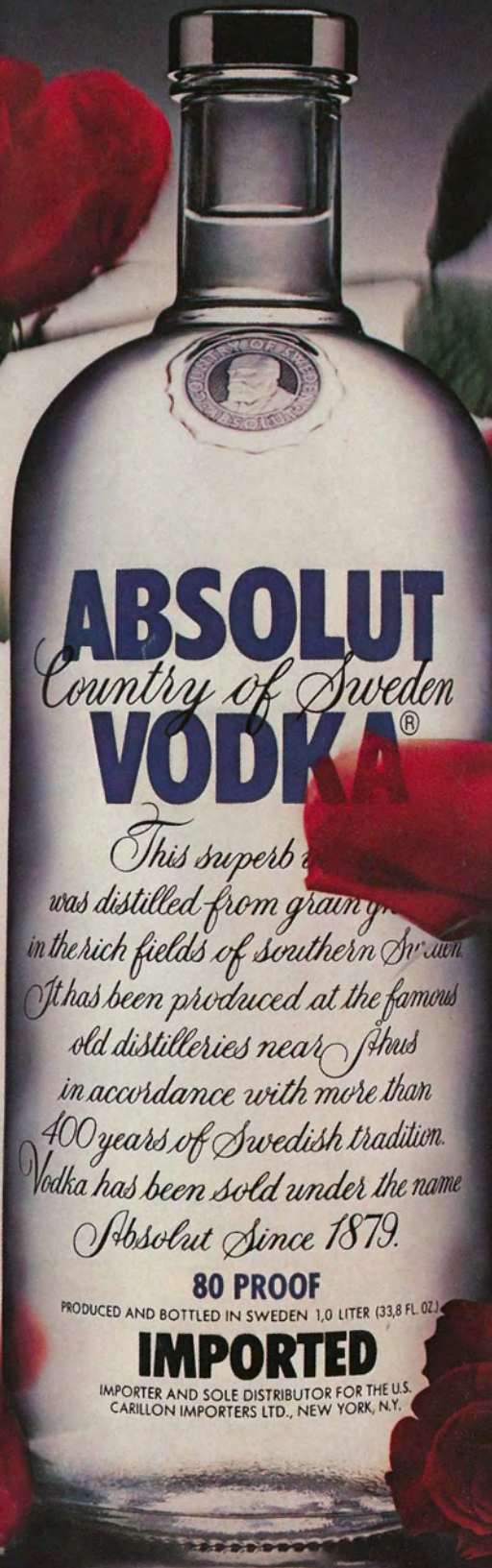
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