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By Dario Fo/Translated by Joan Holden
Directed by Richard Seyd

October 22-December 19

American Conservatory Theater
1992-93 Season of Discovery
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OH NO! WE'RE BECOMING OUR PARENTS!
PERFORMING ARTS

CONTENTS

7 CHEMISTRY DREAMS by Faith Boren Eison
13 SPONSORING THE ARTS: CRISS CROSS COMMERCIALISM OR SWING GAE?

P-1 PROGRAM INFORMATION

41 COLORADO CALLING Culture finds its way to the Rockies by J. Herbert Silverman

IN PERSON

51 HARVESTING BEAUTY by Barbara Eley

53 RESTAURANT GUIDE

54 THE LAST WORD by Peter Huie

PERFORMING ARTS is published monthly by Performing Arts Network, Inc. in new and traditional theatres in Los Angeles, Orange County, San Francisco, Marin, Santa Clara, and the Bay Area. REPRODUCTION OR RE-USING ANY PART OF PERFORMING ARTS WITHOUT WRITTEN PERMISSION IS PROHIBITED. PERFORMING ARTS is published by PERFORMING ARTS Network, Inc., 338 Market Street, San Francisco, CA 94111. Telephone: (415) 392-1400 or Toll Free: (800) 392-1400. POSTMASTER: Send address changes to PERFORMING ARTS Network, Inc., 338 Market St., San Francisco, CA 94111. PRINTED IN THE UNITED STATES OF AMERICA. PERFORMING ARTS is a registered trademark of Performing Arts Network, Inc. (C) 1992 Performing Arts Network, Inc. Printed in the U.S.A. All rights reserved. Statistics show they could both end up driving it.

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Galvanized steel is used for body parts that are prone to corrosion. Twenty-one pounds of weather-resistant sealant and as many as 10 coatings and finishes protect the car’s exterior.

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*Based on registration data for cars sold and registered for many 1977-1992 Mercedes-Benz of North America, Inc., Manhasset, N.Y., Member of the Daimler-Benz Group.
Great Expectations

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 the American Conservatory Theater’s play on the subject, Miss Evers’ Boys. Many of the men died of the maiming 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-
you believe that “Jesus came to save sin-
ers,” as we’re told. The history of humanity includes the study of sin.

Tuskegee was a very great sin, un-
deletable except through our communal remorse and vigileance 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 Mission Street

ACT will also present two holiday cele-
brations: its traditional production of A Christmas Carol, at the Orpheum Theatre, and Bon Appetit!, two musical monologues by Lee Holby, 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 Marinus Memorial Theatre, 600 Sutter Street. Box Office for all at (415) 928-2727.

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 Garding, 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 care of any spiritual dolrums that befall us. The hypnotic fervor of gospel singers, and the unabashed gracefulness of the sounds they make could make you a believer in man’s redemption out of a stone.

This 1992 production will be Garding’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 choir (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, Garding 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
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 went: 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 the American Conservatory Theater's play on the subject, Miss Evers' Boys. Many of the men died of the ravages 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 report 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 testimony 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-breaking, 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, unmentionable 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

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by Kate Regan Eaton

Above: The American Conservatory Theater presents David Feldshuh's Miss Evers' Boys at the Stage Door Theater in December.
illy," but she has enhanced it through years of work. Recently retired from a career as a legal secretary for UC Berkeley, "I saw 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, AIDS clinic, job and health fair, tutoring programs, a grief ministry, a ministry for single women and men, and those preparing for marriage, among others. "It's a regional, not a neighborhood church," Gadling says, and it reaches out to everyone. "We're intercultural and multi-cultural; you should come on over," she invites.

December 11-13 at Calvin Simmons Theatre, Kaiser Convention Center, 10th and Halls Streets, Oakland. (510) 444-8875 or (510) 638-8281.

TWYLA AND MISHA

Every time Mikhail Baryshnikov found himself in Bay Area Tharp's Fresh Comes To Store, Tharp and 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 this performance at 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, Fresh Comes To Store, 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 'rest' gives us more of him, too—more than we normally see. His personality does not go beyond 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 abundant Baryshnikov broke into the whirling spines 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 legionaries, and we know what a legend is: something fabulous coming to us from the past. "I will never stop dancing," 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) 642-5500. (Continued on page 8.)
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December 4-5, Cal Performances at UC Berkeley's Zellerbach Hall, (510) 642-9808. continued on page 17.
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 playful surreal sensibility. Women fly like buoyant but wingless angels across his canvases, magical horses smile and a crucified Christ bursts from the splendent robe of a Virgin Mary who resembles a Mestiza 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.


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

Quincentennial: Chicanas and Latina Perspectives, is an exhibition of forty-five artists from Mexico, Los Angeles and San Francisco. Happy Hyder, the excellent 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 Viva Gallery years ago and through her organization of Lesbian Visual Artists, of which she is a member.

"The Crafts Fair was wanted a forum, a way to address the 1992 Quincentennial. The Women's Building is a highly visible presence in the Mission District, and I myself know of the diversity among artists 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 political act. It may in fact be a surprise for some people who pride themselves on being activists. A lot of artists don't understand just how activist art is."

November 27-January 9 at the

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 30 at the San Francisco Marriott. Tickets at BASB (510) 762-5277 or through the San Francisco Chronicle Cityline at (415) 512-5690 ext. 420. Dozer: San Francisco Ballet's regal Nutcracker dances 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 11-37 at the Paramount Theatre, Oakland. (510) 452-9288... 000/ San Francisco brings its enduring modern dance version of The Velvets Rabbit, November 27-December 6 at San Francisco's Palace of Fine Arts and December 28-29 at Walnut Creek's Regional Center for the Arts. (415) 394-7815 or (510) 762-BASS.
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Throughout December at Polanco Gallery, 2410 Gough Street, (415) 834-5772.

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November 27-January 9 at the Royalfront gallery, Fort Mason Center, Celebration of Craftsmen, December 15-17 and 19-20 in Hotel Pavilion, Fort Mason, (415) 474-4141, 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 30 at the San Francisco Marriott. Tickets at BASS (510) 762-2377 or through the San Francisco Chronicle Cityline at (415) 512-5600 ext. 4293. Donor: San Francisco Ballet’s regal NUTCRACKER dances scintillate at the San Francisco Opera House, December 15-January 3. (415) 703-9400. Oakland Ballet’s new production of Nutcracker marks the second of the beloved ballet’s 100th anniversary, December 11-27 at the Paramount Theatre, Oakland. (510) 452-8288. 000/ San Francisco brings its enduring modern dance version of The WIZARD OF OZ, November 27-December 6 at San Francisco’s Palace of Fine Arts and December 28-29 at Walnut Creek’s Regional Center for the Arts. (415) 392-7815 or (510) 762-8383.

DOMINIQUE YOUNG BONNE 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?

Recently, more people have started to stop at the movies or theater without necessarily being in love with the 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 strictly with hand-offs of donations. These monetary gifts are often distributed via corporate foundations with the mandate of spurring forth thousands of worthwhile proposals, to enhance education, health, and the arts. While these charitable donations are still being realized, corporations are being forced to revitalize their marketing strategies because of changing world markets and our current recession. Companies are becoming more creative in supporting the nonprofit arts world, and they're taking more credit for their beneficence. While corporations are using the arts as an avenue to promote themselves, it's 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 for the arts to exist. "Tickets pay only sixty percent of our costs," he exhails, "and if we charged any more, we'd lose a great proportion of our audience." 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 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 histories in countries that routinely violate human rights." He further feels...
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 a growing concern that the bottom-line nature of the business world will somehow dilute 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 become more visible with smaller contributions as the arts continue to be funneled for funding?

American corporations are very sensitive about the entire area of attaching strings to their donations and sponsorships. Kevin Broursions, executive in charge of cultural affairs at Philip Morris, Inc., proudly asserts that the company is the largest contributor to dance in America. He states, "Our company has always and always will have a policy of dispensing funds to the arts with no restrictions." In 1989 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 Broursions. 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 sponsor 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 1964, 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 Rittmann, manager of corporate relations, Mercedes-Benz USA. She affirms, "Research shows 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 superstars 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, Yo-Yo Ma, Alfred Brendel, Mischa Eliethe, and Isaac Stern. Peter Wise, marketing manager for Mercedes's western region, says that they also give private concerts each year for top prospects and present our owners to promote what the company calls "the Mercedes ownership experience."

ABCO'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 DeNecro, program officer of the ABCO 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 DeNecro, "allowing over eight thousand junior and senior high school students to attend evening 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 KARN would be a heavy hitter in the corporate sponsorship arena. Sam Groneman, secretary of the ABRT 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 Nexties which promotes new works by women and minorities. Groneman states, "As government funding has diminished, we've spent
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 someday devalue the arts when there is a quid pro quo involved. Will the arts be forced to compromise themselves on programming 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 financed for funding?

American corporations are very sensitive about the entire area of attaching strings to their donations and sponsorships. Karen Bross, 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 dispensing 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 Bross. They are now sponsoring special performances at the Natural History Museum 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 1984, American Express has been backing a multitude of worthwhile projects from saving Carnegie Hall to the Kennedy Center. They were pioneers in promoting the use of their credit cards by advertising that a portion 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, the American dance at the Mark Taper Forum, and the Picasso Sketchbook Show at the Los Angeles County Museum Of Art.

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ABCC’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 ABCC 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 evening concerts, and it’s usually the first time in their lives that these kids have ever heard classical music.”

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Almost two hundred million dollars on the arts since 1884. Although we know we have a social responsibility, we also realize that we’re reaching certain important demographic groups that are important to the growth of AT&T. While it’s gratifying that American companies and the U.S. arm of Mercedes-Benz are helping the arts, we still have a long way to go for true recognition, we must also wonder about support from Japanese mega-corporations. What are the geniuses 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. Joichi Tora, 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, Tora 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 held its annual Tora gala, a one-time million dollar gala to raise money for the annual gala. Executive director Takashi Inoue, president of Toyota Motor Sales USA, because of his consistent generosity over the past eight years along with his just-once million dollar gala to buy the organ at the Disney Concert Hall. Jeff Smith, who heads corporate communications, says, “Mr. Inoue’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 Society 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 repertoire of fine music, this orchestra, under the direction of Hirotaka Ohmura, always tries to present a new work by a Japanese composer. It’s no coincidence that Mr. Tora is the former president and current chairman of the Japan American Symphony Association.

Toyota’s Lexus division has used Music Center sponsorship to mutual advantage. According to Art Garson, 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 20th Anniversary events is important since we reach a very influential audience which fits our marketing profile.”

Another Japanese chief executive who inspires his company’s giving is Takashi Inoue, CEO of Mitsubishi Electronics America. Inoue 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, Inoue has a great fondness and much Lange for the L.A. Chamber Orchestra. This is why Mitsubishi Electronics is the sole sponsor of the outdoor musical 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 Barlow, 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 Innovative under the aegis of Quincy Jones, Dale Davis and Erbase 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 actually tried to save the Los Angeles Theatre Center. Now, they are subsidizing the Drysdale Theatre in the Crean-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 inspire 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 easily 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 sponsorships 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.”

Only one person outside the family knows our winemaking secrets. And he’s dead.

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romance, and a love for Louis

Roederer’s Champagne that was

equally unquenchable. So unquenchable, in

fact, that in

1892, the Tsar

was presented

with the book

that explained

Louis Roederer’s

winemaking proc-

ess in minute detail.

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following the age-old meth-

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California, an area chosen

because of its soil and cli-

mate. Methods that produce

what Tom Stevenson in

Decanter magazine calls “the

first-world-class sparkling

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Of course, we attribute

Roederer Estates’ success to

many factors. Such as our

exclusive use of estate-grown

Pinot Noir and Chardonnay

grapes, picked at the optim-

um point of ripeness.

Then for a perfectly balanced cuvee our wine-

makers blend in reserve wines, aged on premise

in huge Center of

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Jasen Münzer of Agenda New

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The last reason, no doubt, would be the recipe itself. A

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ther is old Alexander.

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While it’s gratifying that American companies and the U.S. arm of Mercedes-Benz are keeping the arts aloft 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 unanswerable answer is plentiful 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. Joichi 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, “Japanes companies are eager to support new theaters and concert halls besides just fulfilling and maintaining the general operating costs of the arts.”

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Only one person outside the family knows our winemaking secrets. And he’s dead.

Roederer Estate’s success in many factors. Such as our exclusive use of estate-grown Pinot Noir and Chardonnay grapes, picked at the optimum point of ripeness.

Then for a perfectly balanced cuvee our wine masters blend in reserve wines, aged on premise in huge Center of France oak casks.

This allows the “immense, deep, and finesse,” as Anita Jansen Münzer of Agenda New York put it, to come through every bottle.

The last reason, no doubt, would be the recipe itself. A coveted secret. One that provides a taste described by The Decanter Magazine calls the “first world-class sparkling wine outside of Champagne.”

Of course, we attribute Roederer Estate's winemaking process to minute detail.

Today, you’ll find Louis Roederer’s descendants still following the age-old methods in Anderson Valley, California, an area chosen because of its soil and climate. Methods that produce what Tom Stevenson in December Magazine calls “the first world-class sparkling wine outside of Champagne.”

George Gershman — written and designed — the patronage of England Elizabeth I.
Welcome. You’ve just entered the plush cabin of a 1993 Toyota Camry LE. Take a moment to settle into the driver’s seat. Lean back. And adjust the 6-way adjustable seat to your body. There. That’s better. Now look around. You’ll find there’s plenty of room to comfortably seat you and four adults. The dashboard is thoughtfully designed to allow easy access to all the controls. And there are standard features that are often options in a car of this class. Such as air conditioning, Cruise control, Power windows and door locks. Along with an Electronically-Tuned Radio (ETR)/Cassette with 4 speakers.

And just in case you missed it, right in front of you is the security of a driver-side air bag. Which, of course, is standard on every Camry model. You see, once you have a seat inside the Camry, we believe that it will move you, even before you start the engine. Call 1-800-GO-TOYOTA for a brochure and location of your nearest dealer.

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TOYOTA
CAREY PERLDOFF (Artistic Director) was appointed Artistic Director of A.C.T. in November 1980 and assumed artistic responsibility for the company in May 1981. He served as Artistic Director of New York's Oskar Eustis Lab-The Classic Stage of the Public Theater from 1972 to 1975. Perlloff's direction, CSCO won the 1981 Obie Award for artistic excellence, as well as numerous Critics for acting, design, and production. While at CSC, he directed numerous innovative productions of classic and new works adapted or inspired by classical works and themes, including the acclaimed world premiere of Ezra Pound's Tiresias and the Socio-Sexual Diary, (with Pamela Reed and Nancy Marchant), the American premiere of Harold Pinter's Mountain Language, (with Julianne Boyd and Peter Bering) 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 Tomo de Molina's Juan de Sevilla, Michael Fox's version of Alexandre Dumas' La Tragedie of the Heart, Beckett's Happy Days, (with Charles Nelson Reilly), and Photographs of the Albatross, (with Julian Tatum), and directed numerous productions. Perlloff has lectured and published widely on issues ranging from Harold Pinter's theatrical process to the potential of radio drama in America. He served from 1980 to 1984 as an evaluator for the New York State Council on the Arts and from 1988 to 1991 as an advisory board member for the National Endowment for the Arts. In 1992 Perlloff initiated the National Theatre Translation Fund, with support from the Pew Charitable Trusts to encourage American translations of foreign plays. In 1996, the National Theatre Conference named him the "Theatrewright with Outstanding Career Promise." He is the proud mother of Alexander Perlloff.Carlson.

JOHN SULLIVAN, Managing Director

Before joining A.C.T. in 1980, DENNIS BOSTON AMBUSH (Associate Artistic Director) was the Artistic/Producing Director of the Oak-land Ensemble Theatre for eight years, where he was also the creative director of The Ensem-ble Street, A Night at the Apollo, O Henry's Christmas, Theater of Honor, and many other productions. Currently, he is the producing director of A.C.T.'s Plays in Progress, which is the A.C.T. project. He is the proud mother of Alexander Perlloff.Carlson.
American Conservatory Theater

D.C.'s Arena Stage, an NEA Directing Fellow at the Friedlander Poynter Theater, is a U.S. Information Agency (USIA)-sponsored lecturer at Konkcytya University in Nairobi, Kenya in 1985, and a USA theater delegate to the U.S.S.R. in 1989. 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 acolyting for cultural equity, non-traditional casting, and pluralism in American art. An alumnus of Brown University, Amsbury received his M.F.A. in stage directing from the University of California, San Diego.

RICHARD SEED (Associate Artistic Director of A.C.T. in 1982) 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, Seed worked first with the American Conservatory Theater and the Moving Men Theater Company. He has received Truma-Logan and Bay Area Theater Critics' Circle Awards for his productions of Clouds R. About Face, and Noises Off. Seed was Associate Producing Director at the European Theatre Company and directed many productions there, including The Caucasian Chalk Circle, Heart of a Lion, and The Match. Elsewhere he has directed the Picnic Family Circus in London, Three High with Geoff Wray, Bill Irwin, and Larry Yezzi at the Maritime's Memorial Theatre, A View from the Bridge and Who's Afraid of Virginia Woolf for Berkeley Repertory Theatre; Miss Julie for the San Francisco Shakespeare Festival; and Unidentified Bodies for the Mark Taper Forum's New Plays Festival. He directed The Learned Ladies with Joan Soplin for CSC Repertory Ltd. In New York during the 1990-91 season, he invited to direct A Midsummer Night's Dream as the opening production for the California Shakespeare Festival's new outdoor Amphitheater in 1990. Last season he directed Shaw's St. John's on 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 premier of Dario Fo's The Pope and the Witch at A.C.T.

SUSAN STAUDER (Directing Supervisor) came to A.C.T. five years ago as Director of the Young Conservatory. She is a playwright (her Bye Bye Beautiful was published at the Little Victory Theater in Los Angeles), director (more than five hundred productions), actress (recently as a graduate of Berkeley Repertory Theatre), and author. She earned her M.F.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 Wildfire Storm of All (Tango Viaje Contra Acto), and To Whom May It Concern, directed The Diary of Anne Frank and Angels in America, 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 Theater Sports. Stauder 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 Theater Association of America's National Conference in St. Louis.

KATHLEEN DUMICK (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 Withou, and for the Taper's New Work Festival. Her production dramaturg credits also include The Adriaticos Freshwater at the Harold Clurman Theater; The Year of the Sting at New York's HOME for Contemporary Theater and Art, and Love and Lews, What the Butler Saw, and Clovis in Paris at Yale Repertory Theatre. She also served as dramaturg for the operatic Riders to the Sea and Dialogues of the Carmelites at the Yale School of Music. Her translations and adaptations include Eliabe in Dream, by Raymond Roussel; Massfield Park, by Jane Austen, and The Princess, by Anton Chekov, and her articles have appeared in Theater and American Theatre magazine. Also a director, Dumick directed The Adventures of P. Qingley at the Stiritball-Kens Theatre in Los Angeles. The Comedy of Errors, part of the political platform at the Los Angeles Theatre Center, Shadow Brigades at Home for Contemporary Theater, A Promenade and Instructions to the Phantom of the Opera at New York's BAC, Downtown, Something About Shushu at Berkeley Repertory Theatre and Susan and Schwann Characterizations at Manhattan Punch Line. She also directed workshops at the Workshop Theatre of Berkeley, the Ensemble Studio Theatre and the Los Angeles Theatre Center, as well as staged readings of other plays at Playwrights Horizons, New Dramatists, the Mark Taper Forum, and the Matrix Theatre. As an author Dumick has been a member of the New York Art Theatre, Odyssey Theatre Ensemble, and Scorpion Theatre Company in Los Angeles, and was a founding member of Oakland's Alternative Theatre. For two years she was a Program Associate in Theater for the New York State Council on the Arts. Dumick 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 served as Dramaturg in the English and Theatre Studies departments at Yale University.

DENNIS POWERS (Director of Casting and Publications) joined A.C.T. in 1987, 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 Cary Perblod, 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, Curnino de Bergame, The Cherry Orchard, The Bourgeois Gentlemen, King Richard III, The Winter's Tale, Saint Joan, and Raymond Li. The most popular of his adaptations, the seventeen-year-old A Christmas Carol, was written with Laid Williamson, who was also his collaborator. The seventeenth-century old A Christmas Carol, was written with Laid Williamson, who was also his collaborator. His most popular adaptation, the seventeen-year-old A Christmas Carol, written with Robert Laid, was performed at the Denver Center Theatre Company in 1985 and was published. Among the other theaters with which he has been associated are the Long Wharf Theatre in New Haven, Stanford Repertory Theatre, Pacific Conservatory of the Performing Arts, and San Francisco's... Continued on page P47

NEWS FROM THE AMERICAN CONSERVATORY THEATER

This season's holiday engagement of A.C.T.'s A Christmas Carol will bring the sixth annual Cyril Magnin Matinee to A.C.T. on December 3, 1991 at 1 p.m. at the Orpheum Theatre. 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. Coordinated by event is Michelle McCullin of A.C.T.'s Development Department. McCullin works with city and county agencies and school districts in San Francisco, Oakland, and Berkeley to distribute complimentary tickets to children and teens who otherwise cannot 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 Feed Parish Youth Center in Oakland, and the Central City Hospitality House. Along with their City Council ticket holders, the young Cyril Magnin Matinee audience members are invited to submit their impressions of the play to the Matinee Audience意见箱.

A Special Carol

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Young Scowls with bell on a tree scaling task, by Elizabeth Heiner (born ten years old), from the Cyril Magnin Matinee Drawing Contest in 1990.

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American Conservatory Theater

SUSAN STAUTER (Conservatory Director) came to A.C.T. five years ago as Director of the Young Conservatory. She is a playwright (her Muses Fairyland Plays was produced at the Little Victory Theatre in Los Angeles), director (more than four hundred productions), actress (Calvert Repertory Theatre, and the San Francisco Shakespeare Festival), and producer. 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 Department of the Department of the Los Angeles County High School for the Arts. At the Conservatory she has created and directed: I Miss My Home, The Wild Storm of All (Tangos Viento Contra Aire), and To Whom It May Concern, directed The Diary of Anne Frank and Angels in America, 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. Sauter has been a creative consultant at Disneyland and toured to Alaska as Playwright-in-Residence with the Oregon Shakespeare Festival's Education Outreach Program. In the summer of 1990 she was the keynote speaker for the Educational Theatre Association of America's National Conference in St. Louis.

KATHLEEN DUMMICK (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 Witness, and for the Taper's New Work Festival. Her production dramaturgy credits also include The Abduction of the Ainauris by Nora Guthrie, The Hamlet, and The Merchant of Venice at Yale Repertory Theatre. She also served as dramaturg for the opera Riders to the Sea and Dialogues of the Carmelites at the Yale School of Music. Her translations and adaptations include La Scala di Seta, by Pirandello, Masque de la Fontaine Park, by Jane Austin, and The Princess, by Jean Racine, and her articles have appeared in Theatre and Tsame Theatre magazines. Also a director, Dummick directed The Adventures of Pinocchio at the Stambaugh Theatre in Los Angeles. The Crucible, part of the political platform in Los Angeles Theatre Center, Sudden Impact at Home for Contemporary Theatre, A Penrrucution and Instructions to the Phantom of the Opera at the New York City Opera, and Something About Sarah at the Berkeley Repertory Theatre and Susan Schneider: Character in Manhattan at the Pinch Theatre. She also directed workshop productions at the Theatre of the Ridiculous and the Playwrights Horizons, New Dramatists, the Mark Taper Forum, and the Malz Theatre. As an actor Dummick has been a member of the San Francisco Opera and Odyssey Theatre Ensemble, and Scorpion Theatre Company. She was also founding member of Oakland's Alternate Theatre. For two years she was a Program Associate at the New York State Council on the Arts. Dummick received a 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 at the English and Theatre Studies departments at Yale University.

DENNIS POWERS (Director of Casting and Publications) joined A.C.T. in 1997, during the company's first San Francisco season. After six years as an arts writer at the Oakland Tribune, before being named to his present position by Cary 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/advisor include Oedipus Rex, Oedipus at Colonus, the Cherry Orchard, The Bourgeois Gentleman, King Richard III, The Winter's Tale, Saint Joan, and Long Day's Journey. He is a founding member of A.C.T.'s Off-Market Project, which produces new works. The most popular of his adaptations, the seventy-year-old old Christmas Carol, was written with Laird Williamson, who was also his collaborator. The adaptation, performed at the A.C.T.'s Theatre of the First Stage, received the American Theatre Critics Association Award for Best New Play in 1987. Since then the adaptation has been performed in over 1,000 productions worldwide. He is also the author of the stage adaptation of A.C.T.'s production of The Cherry Orchard, and the author of A.C.T.'s production of The Caucasian Chalk Circle. He is a member of the A.C.T. Board of Directors and a member of the Board of Directors of the American Conservatory Theatre.}

NEWS FROM THE AMERICAN CONSERVATORY THEATER

A Special Carol

This season's holiday engagement of A.C.T.'s A Christmas Carol will bring the sixth annual Cyril Magnin Mattione to the Newport at December 3 at 1 p.m. at the Ovation Theatre. 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 McCullough of A.C.T.'s Development Department. McCullough 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 mattiones are the San Francisco Boys and Girls Home, the Feed Print Youth Center in Oakland, and the City's Hospitality House. Along with their Street tickets, the young Cyril Magnin Mattione audience members are invited to submit their impressions of the performance.
The Theater of Dario Fo and Franca Rame
by Dennis Powers

Since the 1960s, Dario Fo has written more than forty plays, along with scores of verse 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 1980 premiere production of The Pope and the Witch, appearing in the title roles. Their satiric 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 fixtures in Italy for more than thirty years, it wasn't until the late 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've 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-imagine 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 Fo's ability to use mime, gesture, 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 Prisoners each ran for almost two years. Fo's plays have proved popular in such diverse cultures as those of India, Japan, Australia, 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 Berkeley Theater Company's productions of Accidental Death of an Anarchist, translated by Joan Holden, and About Face—a play by Richard Seyd, the director of The Pope and the Witch at ACT—and the San Francisco Mime Troupe's We Can't Pay! We Won't Pay!, also translated by Joan Holden, who has been 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 San Giovanni near Lake Maggiore. His father 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, Tina, was from a prosperous family and is the author of a book, Land of Prose. She lived in the Lake Maggiore region before World War II. Fo's brother Fabio 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.

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American Conservatory Theater

DAI CO PO AND FRANCA RAME

from page 98

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BRANDO

In the beginning, late 19th, the first theater opened its doors at the front of the old fish market in the center of Milan. In its infancy, the theater was known as the "Amleto Brancacci". The theater's name was changed in the years to follow, but it remained a significant landmark in the cultural landscape of Milan. The theater was a symbol of the city's artistic and cultural heritage, and it played a crucial role in the development of the local theater scene.

Dario Fo and Franca Rame in the original production of "Novecento", the Italian translation of "Nineteen Eighty-Four" by George Orwell (1983).

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, warns his way into Milan police headquarters and succeeds in exposing the absurdity of the official story circulated by the authorities. He managed to "explain the accidental death of an anarchist".

For over two decades, "Novecento" has been produced in various countries and continues to be performed today, with updated casts and locations, maintaining its relevance in the contemporary world.

In Fo's early work, there was an intrinsic theatricality in the way he presented his characters and stories. His performances were often accompanied by music, songs, and jokes, making the audience part of the performance. Fo's approach was often considered subversive and controversial, as he targeted the social and political systems of his time.

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In Fo's later work, he continued to explore themes of social and political issues, often through a satirical and humorous lens. His performances were accompanied by music, songs, and jokes, making the audience part of the performance. Fo's approach was often considered subversive and controversial, as he targeted the social and political systems of his time.

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American Conservatory Theater

dario Fo and francesca irani

western page page 104 went from town to town along the lake shore, telling stories of fantastic adventures to the local fishermen and farmers. the young fo listened with rapt attention, often memorizing the tales. he was eager to hang around the docks, listening to the fishermen swap stories. francesca remembers her brother sitting with the fishermen and 'invited' them to tell stories about the legends of the lake. at night in bed he would repeat these stories to francesca 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 was that of the giullari (a term probably best translated as ‘mimisti’), the striking players of medieval Italy who wandered from place to place, entertaining the peasants gathered in the town square, then passing the hat after his performance. the itinerant theater, a profession diminished by the rise of the centralized theatrical institutions, continued to flourish in the fourteen centuries following their appearance. giullari often moved about the countryside one step ahead of the law and were regarded as dangerous by the established authorities who were frightened by their power and influence. their performances often took the form of the giullari, who, in their own way, continued the tradition of entertaining the wealthy and powerful, but their satirical thrust was more often than not their ability to diagnose or sufficiently mount 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 an obscene fashion—to the people, 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, the use of masks, and its reliance on improvisation, with actors working not from a script but from a set of cues, a scenario, and a set of established conventions to make up their dialogue from scene to scene. but while some critics have seen commedia dell’arte as a radical departure from the form, Fo, with others, has pointed out that it is in fact of somewhat less relevance to Fo than to the comic courtesans, particularly the giullari, who looked at the world from a peasant's point of view. in the age of the king, the stage was devoted to the rediscovery of the unofficial 'legitimate' theater of the giullari before it was appropriated and diluted by the aristocracy.

Fo was, also, to begin to attract the attention of serious critics. in 1963, he landed a job starring in a one-man comedy show on radio, which he wrote and performed. his success led to an extended tour, during which he joined forces with giuliano durante and francesco parenti to form a theater company called dritto. fo was co-author, co-director, co-star, and designer of its first satirical revue, a priapic display of the form in a circus show. the young actress francesca, whose success led to the fledging troupe to a good start. in the company was a young actress from milan named francesca, who, family billed as the comediana famiglia ranzi, was a popular touring company. fo and ranzi were married in 1964, and their son jacopo was born a year later.

when dritto disbanded in 1965, the fo founded foro and ranzi at a screening of sergio leone's great western, foro had already done some work in the theater world; in 1968, a theater company was established in bologna, the sella conservatorio, and the group came to be known as dritto. in 1972, francesca ranzi and the group formed the comune company, the collettivo teatrale 'la comune,' housed in an abandoned market near milan. the company built a theater, a theater which was given in 1975 to the city of milan, the theater a political company, the group's first production was fo's accidental death of aspasia, a playwriting, a perfect illustration of its topical political and social issues. although it shared some fundamental goals and principles with the italian communist party (pci), no comedy 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 right wing, the fo now found themselves under attack from the left.

as the decade drew to a close, the fo were confronted by many more severe and complex issues than when they began. in 1973, the group returned to mainstream audiences in the large teatro odeo. in 1980, fo was sitting on a television variety show and his irrepressible anti-establishment views soon had the censors on the state-operated Rai network up in arms. the fo left the series after seven broad casts, when the government's censorship of their work had become unacceptable.

Fo's next theater work was a Brechtian-style play, Jaffa, Three Ships and a Canoe, which sought to reassert the traditional heroic image of Christopher Columbus and subvert Fo as Columbus and isabella. the play proved controversial and, indeed, the atmosphere created by the theater was devoted to the rediscovery of the unofficial 'legitimate' theater of the giullari before it was appropriated and diluted by the aristocracy.

The dorothy lady (1967) marked the transition between the Fo's mainstream work and his off-off-broadway audience; one that was to follow. Fo labeled this new theater: "theater of revolution," an apt description given the political events that had occurred and that had allowed for a change in the form of a circus show. the company, Commedia Fo ranzi, was abandoned, and the group began working together in an alternative company where they produced the other theater for an audience very different from the itinerant theater and the land-owning classes who had filled the teatro odeo. influenced, albeit indirectly, by the early work of American theatre collectives like the black theatres of the american theater group and the puppet theater, Fo and ranzi founded nuova scena in 1968, a theater company that was to become a significant part of the italian left. the group quickly acquired a loyal audience and sought not only to educate them politically but to help them understand and rediscover the ital-ian culture on whose traditions the theater of Fo and ranzi was now to draw inspiration.

their work at nuova scena was characterized by strong political and social content, satirizing government, big business, the church, 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 right wing, the fo now found themselves under attack from the left.

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The theatrical tradition that produced Dario Fo’s The Pitch 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 inseparably united in a single, mysterious figure—the medicine man or woman of prehistoric nomadic tribes. The characters that people Fois play, the issues they address, and much of their stage business are very similar to those found in the healing rituals of early shamans.

In his book The Death and Resurrection Show, anthropologist and religious scholar Roger Tague traces the origins of modern popular entertainment to shamanic rites. When presented with a sick patient, the shaman conducted a rite that involved the entire tribe in singing, storytelling, dance, and magical rituals 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 scene involved the narration of the shaman of his own sickness and cure. His ritual “death” was followed by a descent into the Underworld with a spirit guide, who suffered many trials and gained new knowledge. He is tortured and dismembered, but eventually emerges 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 returningJoyfully 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 reassemble 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 Tay- lor, the shaman was “the first actor, the impersonation of spirits.” Fo also notes that the earliest theatrical performances were rendered by prehistoric hunters who donned masks and mimicked animal movements to confuse their prey and appease their gods for taking life. Several techniques still employed in commedia dell’arte productions originated in shamanistic traditions, including the use of puppets (originally spirit dolls), physical comedy, and grannètia (an omniscient character who, like the medieval terms Arabic and Latin in The Pitch and the Witch, is based on the use of sounds, where real words make up only a part of the whole and the rest is seemingly senseless gibberish, used to indicate the meaning of a situation). Like Fo and his contemporary, the early shaman wrote, directed, produced, and performed the entire show.

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The theatrical tradition that produced Duru Fo 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 tied together in a spir- itual, mysterious fashion—when the medicine man or woman of prehistoric nomadic tribes was also the shaman, or religious leader, who conducted religious rituals and performed healing ceremonies. The characters that people saw in these rituals were often depicted as being possessed by the gods, and their actions were believed to have a direct impact on the lives of those who participated in them. The shaman was a powerful figure, and his or her words and actions were considered to be of great importance.

In his book The Death and Resurrection Show, anthropologist and religious scholar Reginald Bridge describes the role of the shaman in ancient societies. He writes: "The shaman is a sort of intermediary between the human world and the spirit world. He is believed to be able to communicate with the gods and to influence their actions." The shaman was often seen as a protector, and his or her powers were believed to be able to ward off evil spirits and protect the community from harm.

The shaman was also seen as a teacher, and was responsible for passing on important knowledge to the next generation. This knowledge often included the secrets of healing and the secrets of the natural world. The shaman was a figure of great respect, and was often treated with great reverence.

The role of the shaman has changed over time, but the idea of a powerful intermediary between the human world and the spirit world continues to be an important part of many cultures.

The shaman was also a key figure in the development of modern theater. The plays of the ancient Greeks were often based on stories and myths that were told by shamans, and the techniques used by these shamans were later incorporated into the techniques of modern actors. The shaman's ability to connect with the spirit world and to communicate with the gods was seen as a valuable tool for the actor, who was also seen as a sort of intermediary between the human world and the spirit world.

The shaman's role in modern theater is still evident in the way that actors connect with their audience. The modern actor is often seen as a sort of spiritual leader, who is able to connect with the audience on a deep and meaningful level. This connection is often achieved through the use of techniques such as physical movement, vocal expression, and the use of props and costumes.

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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 title. The name "pope" derives from the Latin pope, in turn derived from the classical Greek word for father. The term pope 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 succession by Vatican Council I in 1545.
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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 international 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, was formally guaranteed extraterritoriality, taxation 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 certain 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

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Of Human Life

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human 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 preceding contraception in a tradition 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 reduction of procreation. By 1870, Pope Pius IX approved the rhythm method in his encyclical Quodcumque designavit, offered 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 papal expert on the pope’s Commission for France and Italy, repeatedly pointed out that “when God said man is to be fruitful and multiply, the population limit was two persons per square mile.” In 1965, in response to increasing demands for an updated stance on the issue, Pope John XXIII appointed a commission of theologians, geologists, psychologists, demographers, and married couples to study the question, receiving for himself the final decision. According to Wilton Byerly, in his book Explores the Rhythm, in May 1966 the commission issued an eighteen-page report to Paul VI. While not too surprised that he left the question in doubt—more than forty commission members were undecided, and favor 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 licit for a violation of natural law and recommended “the regulation of conception by using human means”—on which recommendation the supercommittee “looked with some favor, though with considerable reservations,” says Byerly.

Paul VI then conducted his own personal study into the matter, issuing an encyclical in 1968 (Humanae Vitae) stating that nature should control its population. His statement was interpreted by many—including Pope John, Director General of the U.N. Food and Agricultural Organization, who initiated the pope in a press conference—on a public approval for birth control. Paul argued over the final decision until mid-1968, when he issued his encyclical Humanae Vitae (“Of Human Life”) in which he received all forms of artificial birth control. While noting the difficulties caused by rapid population growth, he stated that governments encourage social and economic progress instead of promoting family control programs, and instructed couples to use only natural birth control methods. Although this encyclical carries the authority of the pope it was not sacramentally binding and therefore is not infallible, and the issue remains the subject of widespread controversy within and without the church today.

sixth centuries, Roman emperors, the Ostrogothic 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 sixteenth century, Felix IV and Boniface IV 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 decreing 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, conflicting on the church a long interregnum among the cardinals themselves, Gregory X established the current system of strict selection. With modifications added by Pius IV in 1560, 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 seconds, secluded quarters of the Vatican Palace between fifteen and twenty days after the death of his predecessor.
American Conservatory Theater

1975, Paul VI issued regulations streamlining the voting procedures and imposing rigid rules and security measures to guarantee secrecy and the freedom of the election from internal and external influence and interference. One such measure was 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, after which his name is signed in front of the assembled cardinals to prove recognition. When finished, he folds the ballot in half and carries it to the election tellers—three cardinals chosen by the others to help the administrator of the election—between the first two fingers of the right hand. When all the ballots are counted, the tellers read each one successively, and the third 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 elimination of a designated limited number of cardinals (from nine to fifteen), by absolute majority, or by eliminating the final choice of 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. This is, 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 of a new pope is a plume of white smoke rising from the Vatican’s chimney when the last ballots are burned. 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 then proclaims the 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 popes 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 death of the pope or his pontificate was to drown him in the Tiber. Cornwell tells us that the body had to be taken to a ship near the Tiber because the pope’s body was too heavy to be brought to the shore. The pope died on February 26, 1939.

Holy Mother?

According to a folklore popular in the fifteenth to seventeenth centuries, a woman known as the “Pope’s Mother” lived in Rome for more than two years, from 1557 to 1559. During that time, the pope was the son of Pope Pius V, who was married to a woman named Maria. The story goes that during the pontificate of Pius V, several cardinals from various nations met secretly in Rome to plot against the pope. One of the cardinals was a woman named Maria, who was suspected of being involved in a plot to overthrow the pope. The plot was eventually uncovered, and Maria was forced to leave Rome.

In addition to Cornwell’s book, several others have been written about the death of John Paul II, the current pope, and the possible candidates who are rumored to be contenders for the papacy. The current pope, Pope Benedict XVI, is known for his intellectual and theological expertise, and he is considered a strong contender for the papacy. However, many observers have noted that the current pope has been involved in a number of controversies, including his handling of the sexual abuse scandal within the Catholic Church.

The legend of Pope Joan was widely disseminated during the thirteenth century in chronicles of the papacy, and later appeared in the literature of the Renaissance. However, the evidence was rejected as fact in the fifteenth century, even by the Council of Constance in 1415. During the sixteenth and seventeenth centuries, the legend was used by Protestant reformers attacking the Catholic church, but was largely ignored thereafter.

It has been shown that there was no such person—one theory is that the name originates from a work about the influence of the papal court on women’s roles in society. Whether this is true or not, the legend of Pope Joan continues to be told and retold in different forms. The story of Pope Joan is a reminder of how much progress has been made in the centuries since the legend was first told. However, there is still much work to be done to ensure that women are treated equally and fairly in all aspects of society.
Holy Mother?

According to a tale popular from the thirteenth to seventeenth centuries, a woman known as "Pope Joan" lived in Rome for more than two years, from 1550 to 1552, between Pope Leo IV and Benedict III. The story goes that an English woman, in love with a monk, dressed as a nun and followed him to Rome. After acquiring great learning there, she turned to Rome, where she became a cardinal and then pope. She was eventually found out when a young page, one of her secretaries, denounced her. Pope Joan died in childbirth, and the legend of her existence resonated in the Catholic church, but was discredited soon thereafter.

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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, unless he opposes the name of his predecessor to prevent his election. When finished, he folds the ballot and turns it over and places it in the election ballot—three ballots 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 five to fifteen) by absolute majority, or by limiting the final choice to one of 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., spontaneously, 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 successful election of a new pope is a cloud of white smoke rising from the Vatican when the last ballots are burned. Once a winning candidate accepts his election, he chooses the name by which he will be called, and the cardinals elect him as pope. Benedict XXI, if crowned before 17 January, was solemnly crowned on 17 January 1974. The people of the city of Rome celebrate this event every year with a solemn mass and a procession around the city.
Kathleen is a member of the American Conservatory Theater (ACT) and has performed in numerous productions including "Golden Child," "Star Trek: The Next Generation," and "Hill Street Blues," among others. She is currently working with Richard Seidy and many others in the company. Recently, she was featured in two-long run San Francisco shows, the Bob Marley show and the ACT tour of "The Orphan's Song," which gained her the Drama League Award for outstanding performance. She graduated from UC Berkeley in 2004 with a degree in English.

JOHN REYNOLDS is a Professional Theater Intern and alumnus of ACT's Advanced Training Program, graduated from Colby College in Waterville, Maine, and earned his MFA at American Studies. He interned at Capitol Repertory Company in Albany, New York with an original play, "ATV: Our Living Newspaper." Favorite roles in A.C.T. studio projects include Cordell Cooper in Gilbert & Sullivan's "Patience," directed by Scott Peace, and Tocqueville in "Capital" by Jeff Martin.

JOE BELLAN 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 raising his professional debut as a member of the Equity Association in The Peeves and the Whoop.

ANDREW DelNero 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 raising his professional debut as a member of the Equity Association in The Peeves and the Whoop.

BRAD DeFlANGE 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 mainstage production of Cygnet de Borges and his A.C.T. studio production credits include Ethel in "The Merry Wives of Windsor." This season he is performing in the summer repertory company's production of "The Merry Wives of Windsor."
American Conservatory Theater

WHO’S WHO

JOE BELLAN has been nominated for Bay Area Theater Critics Circle (BARTCC) Awards four times, and received a BARTCC Award for principal performance and a Drama League Award for outstanding achievement for his work in the Eureka Theatre Company’s production of Divisadero. He was also seen in Upstart Stage’s production of The Prodigal Son. Bellan has worked in Illinois for Warner Bros., Disney, Columbia, United Artists, 20th Century Fox, and others, and has been seen on television numerous times.

ANDREW DeNOLLO 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 raising his professional debut as an actor in Agora Ensemble Theater’s Production of The Weeds and the Who’s.

BRAD DEPLANCK 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 mainstage production of Oedipus the King. Prior to that, he was seen in Eureka’s production of Macbeth and was part of the San Francisco Public Theater’s production of Romeo and Juliet. This summer he will be seen in the Shakespeare in the Park production of A Midsummer Night’s Dream. He is currently working on his M.F.A. at the University of California, Berkeley.

GERALD HIRAI lives in Palo Alto, CA. This is his first season with A.C.T.

ROD NAIRN is currently appearing in Eureka’s production of The Visit and is set to appear in the San Francisco Mime Troupe’s production of The Wedding. He is an accomplished actor, director, and writer, and has been associated with A.C.T. since its founding in 1979.

DAVID HATT makes his A.C.T. debut with The Pope and the Whore and is pleased to continue a collaboration with Richard Seyd that began with Divisadero. He is currently appearing in Eureka’s production of The Visit and is set to appear in the San Francisco Mime Troupe’s production of The Wedding.

JIMMIE WRIGHT is a native of San Francisco and has been working in theater for over ten years. He has appeared in a number of productions at A.C.T., including Macbeth and Romeo and Juliet. This season he will be appearing in the San Francisco Mime Troupe’s production of The Visit.

GREGGO BOYLE was most recently seen in his original production of The Tyrant’s Return, which opened at Berkeley Repertory Theatre last season and is again in the Stage Door Theater for an extended run. Boyle has been known for his one-man shows, including Port of Call and The Pool Playhouse. He is currently appearing in Eureka’s production of The Visit and is set to appear in the San Francisco Mime Troupe’s production of The Wedding.

SHARON LOCKWOOD made her A.C.T. debut in the 1990-91 season as Phoebe Price in One Man, Two Guvnors. This season she is set to appear in A.C.T.’s production of A Midsummer Night’s Dream and is currently appearing in the San Francisco Mime Troupe’s production of The Wedding.

RAY BERNARDO is a professional actor and is currently appearing in A.C.T.’s production of Shrek the Musical. He is also set to appear in Eureka’s production of The Visit and is set to appear in the San Francisco Mime Troupe’s production of The Wedding.

JOHN REYNOLDS, a Professional Theater Intern and alumnus of A.C.T.’s Advanced Training Program, graduated from Colby College in Waterville, Maine, in 1991. He is currently working on his M.F.A. at the University of California, Berkeley.

B.J. in his fifteenth production at A.C.T., was most recently seen as Truncheon in a staging of Shakespear’s The Tempest. He is currently working on a role in a production of Twelfth Night. His past performances at A.C.T. include playing several roles in Shakespeare’s Much Ado About Nothing and in the title role in the 1993 production of Oedipus at Colonus.

GLORIA WEINSTECK is originally from New York City, New York. Wein- stek currently lives in San Francisco and is performing throughout the United States.
JOAN BOLAND (Translator) is principal playwright for San Francisco actor 'Tony formato' the San Francisco Mime Troupe. Her plans and collaborations for the Mime Troupe include the Independent Female or 'Are You Sure This Flame is Dead', The Sex, Acta de Cupo, Requiem, Three Acts of Bereavement — A Prelude, Evolution of Love, and the Alley Theatre's production of Joe Turner's Come and Gone. Most recently, she was also Theatre's senior director. A.C.T.'s recent production of August Wilson's Fences, which was directed by San Francisco City College Theatre Department.

The Pope and the Witch Directors, Designers, and Staff

CHRISTINE DOUGHERTY (Costume Design) made her A.C.T. debut last season with designs for Dancing Days. Most recently her work was seen in the productions of Special Places and Life During Wartime at Berkeley Repertory Theatre. Other credits include the world premiere of Eric Ofelt's On the Edge of the Lake; directed by Stan Kaye at Noe Valley, and the San Francisco Mime Troupe. Her work for San Jose Repertory Theatre; Old and New for San Jose Repertory Theatre; Last love at the Blanket Theatre; and the West Coast premiere of State of Play at the San Francisco Mime Troupe. She has also worked on productions for A.C.T. and the Berkeley Repertory Theatre and the San Francisco Mime Troupe. She has designed costume and lighting for the San Francisco Mime Troupe for the past three seasons. She has also designed costumes and lighting for the San Francisco Mime Troupe for the past three seasons. She has also designed costumes and lighting for the San Francisco Mime Troupe for the past three seasons.

BRENDA RIVET (Assistant Stage Manager) is in her fourth season with A.C.T. Since joining the company as stage manager in the 1989-90 season, she has worked on several A.C.T. productions: The Devil's Disciple, Night at the Theatre, and Christopher Auster.

The Pope and the Witch is her fifth production of A.C.T. as a stage manager. She has also served as the director of A.C.T.'s children's theatre and as a stage manager for the San Francisco Mime Troupe. She has also worked on productions for A.C.T. and the Berkeley Repertory Theatre and the San Francisco Mime Troupe. She has also designed costumes and lighting for the San Francisco Mime Troupe for the past three seasons. She has also designed costumes and lighting for the San Francisco Mime Troupe for the past three seasons.

Activities of A number of distinguished American artists, including Arthur Miller, Ellen Stewart, Martin Scorsese, Richard Foreman, and Bernard Malamud, protested the denial of visas to us. During the past three years, Po and Rame accepted Joseph Papaj's invitation to present the same two pieces at his Public Theatre in New York, and planned to conduct the workshop sessions on several American universities campuses. Over time, the Department of State refused them entry visas on the grounds that they were members of organizations supporting terrorist groups. In fact, Rame and Po have indeed taken part in several international campaigns to provide aid to political prisoners, both in and outside of the United States.

The Pope and the Witch

The Pope and the Witch is a new play by Arthur Miller, Ellen Stewart, Martin Scorsese, Richard Foreman, and Bernard Malamud. The play was presented at the Public Theatre in New York in 1983, and then toured internationally, including a production at the Arena Stage in Washington, D.C. The production was directed by Joseph Papaj, and the cast included Alice Playten, Daniel Mainwaring, and Carol Kane.

DARROI FOI AND FRANCA BAME continued, from page 9

The Pope and the Witch's first production as theatre as theater did it directly with its audience. It was a performance event, not a traditional theatre, that included a live audience in the performance. Trade union power was waning, and working people had to make a living. The Pope and the Witch, a new program directed by the Frisco State Prison Project, produced 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 stage manager in the 1989-90 season, he has worked on several A.C.T. productions: A Bill of Divinities, Night at the Theatre, and Christopher Auster.

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AMERICAN CONSERVATORY THEATER

The Pope and the Witch Directors, Designers, and Staff

Joan Didion (Translator) is principal playwright for San Francisco's Opera "The Rake's Progress" and "The Magic Flute." The San Francisco Mime Troupe, with the San Francisco Mime Troupe's text and the Mime Troupe's sound and lighting design for "The Pope and the Witch," has won a Bay Area Theatre Critics' Circle award for best design and is nominated for the Drama Desk Award for best design. The Mime Troupe has also been nominated for a Bay Area Theatre Critics' Circle award for best production of a play. The Mime Troupe's "The Pope and the Witch" is a world premiere of a new play by Joan Didion. The production is directed by John Drouillard. The Mime Troupe is also producing "The Pope and the Witch" as part of its 1984/85 season.

DARIO FO AND FRANCA RAME continued from page 59

Their theatrical work as independent artists, reducing the scale, if not the political content, of their work. Written in 1974, "We Can't Play! We Won't Play," went on to become their best-known work, frequently performed and played outside of Italy. To this story of a housewife's revolt was a response to the country's mounting costs of food, public transportation, and utilities, with increasing numbers of workers being laid off throughout Italy amid a rise in the cost of living in Italy. Trade union power was waning, and working people turned to theater to protest their plight. The couple's intent was to protect their plight as the containing rise in prices was exacerbated by situations unique to specific locales. The play, set in a rural context, avoiding the set-piece political speeches that had marked some of his earlier works. Tony Mitchell calls We Can't Play! We Won't Play! "Fo's first feminist theater as a theater of social critique" as it deals directly with the rise of the opposition in the Italian working class film industry, from the beginning to the end of the fascist period. In 1975, Fo was nominated for a Nobel Prize—although it was turned down—"for the performance of an international PEN organization, among other organizations, of American and Scandinavian PEN organizations and the PEN International." Two years later, Fo and Rame collaborated on a series of monologues whose work, translated into English as Fictional Pieces, proved the fame with the greatest personal triumph of his career, and also performed it throughout Europe and in other countries, from the United States to the Soviet Union, from India to Brazil, and from Canada to Australia. "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...""...have they accused us of any sort 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 November and December. The Fre-terrorist stance was articulated in 1981, "We Can't Play! We Won't Play!" 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 acts of any kind. About Fo, the first full-length play Fo had written in five years, opened in a mixed reception from Italian critics but proved popular with audiences. In the next few years, Fo and Rame took their play to the United States and Canada. The Italian government has accused the play of blaming its crimes on the fascist authorities. Fo and Rame canceled the tour after receiving threats from the Italian government.

About Fo in the London Times, critic Ian WIlkie said: "Fo is one of the great comic geniuses of our time."
American Conservatory Theater

A C T N O T E S
continued from page 15
the production in the form of drawings, sketches, or watercolor paintings. A panel of judges, including Ellen Nemes, daughter of the late Cyril Magnin; Laurence Herbst, who portraits Sorrenco 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.

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 fine artist Jean-Michel Folon to grace its full subscription campaign brochure. Titled “Simply Imagine,” the work is seen in full color on the A.C.T. brochure and season calendars and in sixty-Mini Bus shuttles throughout San Francisco. The brochure was designed courtesy of Gannett Transit. Shelters of San Francisco—and in black and white representations in newspapers.

Folon was born in Brussels in 1931, where he studied architecture before embarking on a career as an illustrator. His work has been displayed in several notable publications, including The New York Times, Art News, Time, and The New Yorker. Perhaps his most highly recognized illustration is the minimalist Olivetti machine images that have represented the company for nearly thirty years, and the image of a little man, darning raincoat and hat, who is modest and vulnerable but blessed with the awe-inspiring ability to fly.

Folon’s fertile creative impulse has bloomed in a wide variety of venues, among them illustrations for Prinz Kühna’s Metamorphose, Ray Bradbury’s The Martian Chronicles, Vittorio Sella’s Antiques in Peking, and the works of Lewis Carroll and Jacques Prevert—a 150-square-meter landscape mural for Waterframe Studio in London, opera scores, and countless advertisements, movies, and animated films.

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 1989 by Amnesty International), UNICEF, Greenpeace, and the 1981 “Crisis for Life” image for the Go 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, cultural wonder at discovering the expansive of the imagination, and the solemn belief that theater is food for the soul. In response to these tenets, the image Folon created depicts a wrenched, ‘Everything’ poised on a precipice above a limitless horizon, pricked to leap into a landscape of the imagination...to take a leap of faith, as it were. In creating Folon’s vision, Milan 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 Oedipus, A.C.T.’s season opener, was reviewed by Atlanta artist Theo Roknina, whose work has been featured on the cover of Newsweek, The Pope and the World cover program was drawn by local artist Mark Duna, who has worked in Santa Rosa for the past fifteen years. Look for color 15”x20” horizontal posters of “Simply Imagine” in the lobbies of the Stage Door and Marines Memorial Theaters. A.C.T. distributes these mementos to those who can help to purchase for A.C.T. for A.C.T. supply lines.

CONTRIBUTORS

The American Conservatory Theater is deeply grateful for the generous support of the many individuals, corporations, foundations, and government agencies whose contributions make great theater possible. The list below reflects gifts received between August 1, 1981 and August 31, 1982.

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CONTENTS

- American Conservatory Theater
- A.C.T. N O T E S
- Art for Art’s Sake
- CONTRIBUTORS
- DOOMED BENEDEDER (1980 and 1981)
- GOLD HEDENDER (1980-1982)

P 20
P 21
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For look color 15" x 20" horizontal posters of "Simply Imagine" in the lobbies of the Stage Door and San Francisco Memorial Theater, during this season, where they are available for purchase for $15"s worth supplies only.
FOR YOUR INFORMATION

American Conservatory Theater

ADMINISTRATIVE OFFICES
A.C.T.’s administrative offices are located at 400 Geary Street, San Francisco, CA 94102. (415) 749-2300.

BOX OFFICE INFORMATION
A.C.T.’s Central Box Office
Location: 400 Geary Street at Mason, across from the Geary Theater, one block west of Union Square.

Box Office Hours: 10 a.m. - 5 p.m. Tuesday through Saturday, 10 a.m. - 6 p.m. Sunday and Monday.

Ticket Information: Charge by Phone: (415) 749-2477. 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 30 minutes before each performance in these venues.

BASE: A.C.T. tickets are available at all Bay Area venues, including The Warehouse and Tower Records Video.

STAGE DOOR MARINES MEMORIAL/ ORPHEUM THEATRES

Ticket Prices:
Presale: Orchestra/Later $20
Balcony $10
Gallery $10

Saturday/Sunday/Wednesday/Thursday
Orchestra/Later $20
Balcony $10
Gallery $10

Friday/Saturday
Orchestra/Later $10
Balcony $8
Gallery $8

Group Discount: For groups of 15 or more, call Linda Graham at (415) 346-7866 for special prices.

Latecomers: Latecomers will be seated at an appropriate interval.

Mailing List: Call 749-2229 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 SFMOMA 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 last 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 Semblance Listening System is designed to provide clear, amplified sound anywhere in the auditorium. Headsets are available free of charge in the lobby before performances.

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

Smoking is not permitted in the auditorium.

Beepers: If you carry a pager, beep, 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. Alternatively, you may leave it with the House Manager, along with your seat number, so you can be notified if you are called.

SPECIAL PROGRAMS

A.C.T. programs are presented before the Tuesday evening Previews for all productions, except 4 Christmas Carol, in the same theater as the evening’s play, from 5:30 p.m. to 6:00 p.m. Doors open at 5:40 p.m.

Post-performance Conversations: Informative after-show discussions concerning issues and ideas surrounding the evening’s play will occasionally be scheduled throughout the season. Evening programs will have special inserts describing the speaker and topics for that evening. The Conversations, moderated by A.C.T. Associate Artistic Director, are free of charge and open to everyone. For information about upcoming Conversations, call 749-2229.

School Matinees: Matinees are offered at 1:00 p.m. to elementary, secondary, and college groups. For information about these performances, please call 749-2229.

Conservatory: The A.C.T. conservatory offers classes, training, and advanced theater study for adults. For more information, call 749-2229.

Office Hours for students between the ages of 8 and 18. Call 749-2229 for a free brochure.

A.C.T.’s Venues:
- ORPHEUM THEATRE: The Orpheum Theatre is located on Market Street at Eighth, near the Civic Center BART/MUNI Station.
- STAGE DOOR THEATRE: The Stage Door Theatre is located at 430 Mason Street at Geary, one block from Union Square.
- MARINES MEMORIAL THEATRE: The Marines Memorial Theatre is located at 609 Sutter Street at Mason. Conveniently located within short walking distance of the Stage Door Theatre, the Marines Memorial Theatre is close to many fine restaurants near Union Square. Ask our Box Office for suggestions.

While the Lexus ES300 sports sedan won’t eliminate sudden traffic, it will help you negotiate the turns with ease.

Maybe all this helps explain why the ES300 garnered one of automobile magazine’s 1992 All-Star awards in its first year of production. Which, needless to say, is way ahead of schedule.

Revise Your E.T.A.
FOR YOUR INFORMATION

American Conservatory Theater

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

STAGE DOOR THEATERS: MARINES MEMORIAL/OPHEUM THEATRES
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Balcony $30
Gallery $40
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Balcony $20
Gallery $35
Friday/Saturday
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Balcony $20
Gallery $35

Group Discounts: For groups of 15 or more, call Linda Graham at (415) 346-8766 for special prices.
Learners: Learners/Teachers will be seated at an appropriate interval.
Mail/Phone: Call 749-2437 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.
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SPECIAL PROGRAMS
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On Travel

Colorado Calling
Culture finds its way to the Rockies

When Horace A. Tabor undertook the magnificent Grand Opera House at Leadville in 1878, it was a monument to culture—its historic contribution to the performing arts in Colorado, as well 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 exhibitions of cosmic proportions. Tabor became Colorado's richest citizen, his fortune originating from the silver 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 last wife of Colorado's opera, The Ballad of Baby Doe. Notably, 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 mix of prospectors and adventurers.
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Tabor became Colorado’s richest citizen, his fortune originating from the silver 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 last moff 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 mix of prospectors, speculators, and sages, each looking to add to his fortune or just to have a good time in the rough and tumble mining camps.

For many years, Leadville provided theater and music for those interested in the finer things as well as for those who appreciated a good night out on the town.

The town’s last major opera was in 1951 when the Colorado Opera Company was formed and performed at the Grand Opera House. The company’s season is typically June through August, and it features professional singers and musicians from around the country. The audience is treated to a variety of operas, including classics like La Bohème, Cavalleria Rusticana, and Carmen.

The Colorado Opera Company also offers educational programs and has been seen by a large number of people in the community, including children and seniors. These programs include free concerts, master classes, and workshops that provide opportunities for students to learn more about opera and music appreciation.

The Colorado Opera Company has received numerous awards and recognition for its outstanding performances and contributions to the arts. The company has received grants and support from various organizations, including the National Endowment for the Arts, the John S. and James L. Knight Foundation, and the Colorado Cultural Affair Fund.

By J. Herbert Silverman

Moor, Historic Main Street in the ski resort of Silvretta, Innsbruck, Austria, "playground of the sporting art."
It's time for a change to the wines of Ernest and Julio Gallo.
It's time for a change to the wines of Ernest and Julio Gallo.
group of speculators, miners, merchants and later such colorful "Old West" characters as Buffalo Bill Cody and Marshall Pat Masterson.

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

Colorado boasted many splendid opera houses in the nineteenth century, although these 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 mountains would hardly recognize today's Denver which has been transformed from an arid desert-like expanse into a mile-high capital parkland 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 technologically 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 1885 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 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 magnifico 'and just plain" showoffs.

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

The spectacular salon was a gift of Denver philanthropists, Marvin and Jodi Wolf, to mark their tenth wedding anniversary. Not unexpectedly named in their honor, its a beaux arts villa extravaganza with three glittering cut crystal chandeliers, gilded mosaic columns and a trompe loeil Greek temple on a mountain.

This chef d'oeuvre was created by artists from an imaginative design group known as theauvernier of France.

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-enclosed galleries, a key design element is the splendid view of the city skyline and Rockies.

High-tech, Jr., 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 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 May and June permitting playwrights to see four world-premiere 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
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The 3-In-One Garment Bag by Andiamo

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

Patriots include many Hollywood personalities, Joan Collins dined on tuna nicoise, Michael Douglas opted for swordfish, and Morgan Fairchild ordered a great Caesar salad.

There are whole garment bags that don't carry as much as one of Andiamo's packs. (1) The Satchel, for giant pockets. (2) 100% acrylic, performing best with classic fabrics. (3) Rugged Recluse. (4) Zip-up back cover in a bag to pack. Available in Valence's above, Retronado and Andiamo Collectione. Prices from $150 to $600. Made in USA. For catalog and your nearest dealer call 800-782-6020.

Telluride.

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

Telluride was founded in 1878 as a mining town called Columbia. But the postmaster had problems with misdirected mail that eventually 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 to "Tell Your Ride."

Buck Cambry robbed his first bank in 1890 stealing twenty-one thousand dollars stuffed in a paper sack. The larceny helped put the unusual exclave 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 lead-
ing to a new boom-year round tourism.

Telluride, at 7,474 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 Duran Telluride Hotel and Spa, a bed/breakfast lodge, private homes and spacious condominiums.

The real estate "boomtown" has aroused the ire of some Telluride "old-
timers." While they welcome the infusion of jobs and income, they also worry about over-commercialization despite reassur-
ances 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 born 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 1885. The connection enabled entertain-
ers 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 and movie theater patronized by miners, the Sheridan was hardly 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 Donal 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."

Constricted with meticulous crafts-
manship, the opera house is endowed with "near-flatness" 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 who created its notable performing arts study program and workshop.

Among other active board members are Mel Gibson, Peter Bogdanovich, San-
dra and Keith Carradine, (who settled here in 1988), Sydney Spence, Tommy Tune and George Earn.

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, Tell-
uride, 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 dramas as a hang gliding festival.

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

Telluride does has contemporary touches such as the Fly Me to the Moon San Francisco's Most Romantic Night Spot.

The soft notes of the piano mix with the shouts of a dancing fountain and together, dwell up through the wheel 24-hour turn. Post the first cup a coty table for two awaits. After dinner a Folk-Royce whispers to the theater, and back, to the most elegant bed in the most romantic city on earth, the Pan Pacific Hotel. Where all this along with the service of a personal valet is yours for just $139 a night. It's the perfect place to copy the great history of all... all the way for two.


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The soft notes of the piano relax with the sounds of a decent footpath and together, drift up through the moody, 24-hour ambience. Post the fireplace a cozy table for two awaits. After dinner a Rolls Royce whiskers you to the theater, and back, to the most elegant bed in the most romantic city on earth. The Pan Pacific Hotel. Where all this along with the service of a personal valet is yours for just $199 a night. It's the perfect place to copy the greatest luxury of all time for the two of you.

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...and lasting the trail onwards.

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Saquin, (a nightclub with a spring-loaded dance floor), a Paragon Ski & Sport Shop and the cozy Steinway Bean Coffee Shop. Among the local attractions, one of the most popular is the delightful Sun Sushi R&B housed in a Victorian-era residence on Pacific Street.

Just a five-minute drive from town, the new seventy-five hundred-dollar, fifteen-thousand-square-foot, stunning deluxe hotel which brings to the Wild West the delights of a tennis court, squash and racquetball facilities and the second highest championship Alpine golf course in North America at 9,500 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 very spectacular with the pond distractions."

By the end of 1983, the Doral will be linked to Telluride by a nine million dollar gondola in a regional transport system designed to eliminate the majority of traffic. The gondola will travel from Mountain Village to the top of Osokin Mountain and into Telluride with its terminus at Pacific Street.

It is said the hotel's rooftop bar and hot tub spa 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 extended saunas, plus guided imagery, massages, facials, and herbal wraps.

A handmade cylinder caked on a snowboard that allows skiing and snowboardin. It is the perfect solution for physical therapy to treat stressed-out skiers. The resort also has an indoor "climbing wall" provided over by Anthony L. S. Regal, the only certified Alpine guide in the U.S. He teaches and conditions mountain climbers in the safe indoor environment for rock climbing and ski mountaineering.

The spa's Alpenglow Restaurant is a popular place over by Frank DeSimone, whose background includes fourteen years at La Concha. The chef's American-Alpine cuisine couples the influences of mountains, high altitude and resident lakes with the vegetarian and wildlife endemic to the region. Specialities include Colorado lamb, brown speckled trout, local mushrooms and herbs along with Alpine mixed bush-fall griddle, antelope, hare and even diamond-back rattlesnake, a dish which tastes better after a grizzly bear hunt.

Aspen
After the world's largest silver nugget (1,840 pounds) was unearthed in 1886 from the Molly Gibson mine, prospectors searched for other veins. When Henry's Choice was found in 1889, the town took off (the city and named for the resident Indians).

Not surprisingly, the 1883 silver panic had a devastating effect on the city, once known as "The Silver Queen." It revived for a while in the 1890s 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 1953 marked the start of the original prosperity for the town. Wheeler, who graduated from the Wharton School of New York University's business school, came to Aspen and purchased the new Homestead Hotel for $20,000.

One of the newest arrivals on the scene is the Aspen Food & Wine Festival (which had transformed 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 Geldie Hawn, Kurt Russell, Don Johnson and Melanie Griffiths, name a few.

As Ayesha, a talented pianist and spokesperson for the Music Festival, put it, "People came for the winter and stayed for the summer." On the rich cultural scene here, the Aspen/Pop 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.

Over since William Christensen brought Ballet West to Aspen in 1909, the summer dance school has been challenging and inspiring for younger dancers chosen by national auditions. Possibly more physically fit than the downtown runners who flock here in winter, the runners for these dancers is study at the school in open-air tent at Snowmass.

Performances take place in a new community dance theater in Aspen, a tent to a new all-seating year-round cement hall on its "homeland," called the "Meadow," its prestigious neighbor is the Aspen Institute which was also created by the Christensen.

In 1963, a music school was established in the rural Castle Creek area, a sublime pastoral setting for gifted summer students. Darius Milhaud's composition in its formative years and distinguished alumni include Andre Watts, James Levine and Chao-Lung Lin.

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

Diverse elements which add to the arts are seen in the Aspen Opera Festival, Aspen Music Festival and the Theater in the Valley performing under its own tent. One of the newest arrivals on the scene is the Aspen Food & Wine Festival (which had transformed 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 Geldie Hawn, Kurt Russell, Don Johnson and Melanie Griffiths, name a few.

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Harvesting Beauty

Beauty and Fashion Offer Abundant Possibilities

In Fashion

POLITICALLY DRESSING

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

Barbara Foley, former west coast fashion editor of Woman’s Wear Daily and W, in fashion editor of Performing Arts magazine and writer frequently for the Los Angeles Times magazine.

Above, left and right: From Florida Armon’s winter collection, the layered look for men and the long tuxedo dress for women. Center: Emmy Award-winning costume designer Bob Mackie’s Inaugural Gown given for the May Company exhibit, “Inaugural Week: Fashion for the First Woman President.”

by Barbara Foley

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 Barbara” and “Romona” was influenced by the 1960s. “Murphy Brown” designer Bill Harngstall designed a feminine suit for the swearing-in ceremony. Alfred Lehman of “Murder, She Wrote” feels the female President should be a showcase for the nation in an afternoon suit. Peter Menzone designed an inaugural gown with the flare he is noted for in his work for the Barcelona Olympics, Statue of Liberty Ceremo-
Harvesting Beauty

Beauty and Fashion Offer Abundant Possibilities

When speaking of the ultimate in quiet luxury, 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 men's wear including a cashmere jacket, marlboro sweater, pleated pants and a subtle striped shirt.

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Above, left and right: Prom Florio Armani's winter collection, the layered look for men and the long tuxedo dress for women. Center: Emmy Award-winning costume designer Ethel Merman's inaugural glass gown for the May Company exhibit, "Inaugural Week, Fashion for the First Woman President."

by Barbara Foley
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-Jim Woodard, SF Examiner

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Eel Leon celebrates the five hundredth anniversary of Columbia'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 Eel Leon counters.

PERFECT PAIR
Shimeno is known for its elegant aesthetics as well as its technologically-advanced skin care. For the holiday, they've put together a perfect teaming一组: a Fortuna-painted ruby mini-purse fitted with a mirror, multi-brilliance lipgloss, and a choice of three lipstick shades (True Rose, Auburn, or Delicate Rose).

Restaurant Guide

PREMIUM METALS
Laumeir'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. Cremesheen duo in shades of pale gold and bronze, or copper and steel. LeBhol bronze pencil; and Bronze lumiere lipstick are three ways to light up your face for festivities.

Above: Purse & Round frame compact set are one of their newest products. Purse & Round frame compact go! 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.

NEWER ARRIVALS

BHIHRSTEIN BAGS, 100 Goya at 1st, SF (415) 474-8839; Continental Breakfast 8:30 AM-8:30 AM Daily; Dinner and Bar 9:30 PM-10:30 PM Daily; Bar 9:30 PM-1:00 AM Sat. 11:00 PM; Donum and Bar 10:00 PM-11:00 PM Sun. Teens, Chef Tony Napolitano'suset of the best French bistro in style, and quality of California cuisine. Featuring fresh seafood and an extensive wine list. Owned by Noel and Wine Magazine and Gourmet Magazine. Napa Valley's most popular restaurant. At the corner of the new restaurants of 1986, "The Bhihrsteir Bbay" serves none but the finest in American cooking. Open for dinner. Call (415) 758-1898.

APEX CAPEER, 555 Battery, 1St FL, 1-4 PM Daily; 5:30 PM-10:30 PM Sat, 11:30 AM-10:00 PM Fri, 12:00 PM-10:00 PM Sat; 11:30 AM-10:00 PM Sun. A comfortable restaurant with a view of the bay, serving a complete menu of seafood specialties. All major credit cards accepted.

CAPEER PLAZA RESTAURANT, 454 Battery St., SF (415) 558-5101; 11 AM-11 PM Mon-Fri, 11 AM-11 PM Sat, 11 AM-10 PM Sun. A complete menu of seafood specialties. All major credit cards accepted.

CALIFORNIA PIZZA KITCHEN, 450 Sutter St., SF (415) 475-6735; Daily 11:00 AM-11:00 PM Mon-Sat, 12:00 PM-11:00 PM Sun. Featuring a complete menu of seafood specialties. All major credit cards accepted.

CRAIG'S LOUNGE, 550 Battery St., SF (415) 558-5101; 11 AM-11 PM Mon-Fri, 11 AM-10 PM Sat, 12:00 PM-11:00 PM Sun. A complete menu of seafood specialties. All major credit cards accepted.

DARLING'S, 100 New Montgomery St., San Francisco, 8-9 PM Mon-Thurs, 8-10 PM Fri-Sat. A complete menu of seafood specialties. All major credit cards accepted.

DICK'S, 1000 Taylor St., SF (415) 474-8839; Daily 8:30 AM-10:00 PM Mon-Sat, 11 AM-10:00 PM Sun. A complete menu of seafood specialties. All major credit cards accepted.

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EL CAFFÈ, 450 Battery St., SF (415) 758-1898; Daily 11:30 AM-11:00 PM Mon-Sat, 11 AM-10:00 PM Sun. A complete menu of seafood specialties. All major credit cards accepted.

FISH & WINE, 100 Battery St., SF (415) 758-1898; Daily 11:30 AM-11:00 PM Mon-Sat, 11 AM-10:00 PM Sun. A complete menu of seafood specialties. All major credit cards accepted.

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KULOR'S TOSCANA, 550 Battery St., SF (415) 558-5101; 11 AM-11:00 PM Mon-Fri, 11 AM-11:00 PM Sat, 10:00 AM-11:00 PM Sun. A complete menu of seafood specialties. All major credit cards accepted.

LA SCALA, 450 Battery St., SF (415) 758-1898; Daily 11:30 AM-11:00 PM Mon-Sat, 10:00 AM-11:00 PM Sun. A complete menu of seafood specialties. All major credit cards accepted.

KIRK'S, 900 New Montgomery St., San Francisco, 8-10 PM Mon-Sat, 11 AM-10:00 PM Sun. A complete menu of seafood specialties. All major credit cards accepted.

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An exciting seafood restaurant with an unobstructed view of the bay.  

"...crabcakes are the best I've tasted..." —Jim Wood, SF Examiner

900 Northpoint  
Ghirardelli Square  
San Francisco  
(415) 562-7520  
Banquet  
(415) 929-8574  
Vale Parking

Above: Pure Bepoise firming control gel is one of their luxury products. "Pure Bepoise firming control gel is a unique, affinity-based hydrator that is recommended. And fragrance, including the new classic, Coco, always a must on anyone's list of self-nurturing essentials."

PRECIOUS METALS  
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CremorLover shoes in shades of pale gold, bronze, or copper and steel. Le Filo bronze pencil; and Bronze Lumiere lipsticks are three ways to light up your face for festivities.

LIMITED EDITION  
Este 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 Este Lauder counters.

PERFECT PAIR  
Shiseido is known for its elegant aesthetics as well as its technologically-advanced skin care. For the holiday, they've put together a perfect theathergoing pair: a Fortuna-plated ruby mini-purse filled with a mirror, multi-brillance lipgloss, and a choice of three lipstick shades (True Rose, Auburn, or Delicate Rose).
Medium Rare

The Last Word

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 immortal 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 appearance 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 subtext 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 morbid. “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 Algonquin Hotel in New York City. Noticing an arrangement of flowers and fruit 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 damnedest 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 engaged a Sunday night audience of 35 million viewers, returned to his struggling colleagues:

“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 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 Gelbert. 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 barcount, 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’escrimer, by mid-senior writers in response to the none-too-mythical kid producer who had just taken over their shows.
Medium Rare

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