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for California & Texas

MAY 1988



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Bringing "Les Misérables" to the Stage

by Sheridan Morley

"Once in every decade a musical soars out at you across the orchestra pit to strike between the eyes as well as the ears. Les Misérables is one such: a great, blazing pageant of life and death at the barricades of political and social revolution."



The Company at the barricade.

IT was in a sports arena outside Paris almost a decade ago, early in 1980 to be precise, that two Frenchmen first put together a musical based on Victor Hugo's classic 1862 novel *Les Misérables*. Alain Boublil and Claude-Michel Schönberg (a distant relative of the great composer Arnold Schoenberg) devised, with Jean-Marc Natel, an epic staging but with considerable transfer problems. Those few

non-Frenchmen who saw it tended to come back from Paris raving about the score, but uncertain whether its libretto would translate and equally uncertain whether a sports arena concept could be made to work in other countries or more traditional proscenium-arch surroundings.

One who thought it would work upon hearing the 1980 French recording, though without ever seeing the show,

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Javert (Terrence Mann) has finally nabbed his man, Jean Valjean (Colm Wilkinson).

was the London impresario Cameron Mackintosh who, from *Cats* through the decade to *Phantom of the Opera*, has turned the British stage musical from a local event into a multinational industry and who will by the end of this year have presented *Les Misérables* not only in London, New York and Los Angeles, but also in Boston, Washington, Japan, Poland, Iceland, Hungary, Australia, Norway, Austria, Israel, Canada, Argentina, Bulgaria, Brazil, Chile, Denmark, Germany, Greece, Moscow, Peru, Spain, Sweden and Turkey in a series of local co-productions.

Ironically, it will then return to Paris, not in the original version, but in a translation from the English, as part of the 1989 bicentennial revolutionary celebrations.

So what happened to turn a Parisian sports arena idea into a global hit? First of all, of course, the translation: however good that French original, it had no hope of worldwide success in anything but

English given the economics of the musical theatre and its dominance by London and New York.

And that was where Mackintosh, who by 1982 had acquired foreign rights and declared his determination to bring *Les Misérables* at least over the Channel to London, if not also over the Atlantic to New York, ran into the first of his problems. Translating France's national poet and storyteller into English has never been easy, as any schoolchild facing French examination will tell you, and in the end Mackintosh got his translation from two very different writers, both of whom happened by chance to be ex-drama critics. James Fenton, who did the libretto for the acclaimed and controversial Jonathan Miller production of *Rigoletto* for the English National Opera, did a primary translation of the book and lyrics (since the show is through-sung — that is, without spoken text — the book is effectively its lyrics) and that was then developed by Herbert Kretzmer, who had

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written some London stage shows in the 1960s and, more significantly, done the English-language translations of all Charles Aznavour's cabaret hits.

So Mackintosh now had an English-language version of *Les Misérables*, one which, thanks also to the continuing involvement of Boublil and Schönberg, ran about twice as long, at three hours, as the Parisian original. What Mackintosh still lacked, until 1985, was the framework for a London staging. *Les Misérables* was clearly not going to be another *Cats* or *Starlight Express*, that is, a show depending quite considerably on its choreography and scenic effects. It was, rather, an old-fashioned plot show, one which would require a classical level of acting and staging not usually associated with the chorus dancing of the traditional West End production.

What did *Les Misérables* most resemble in the recent English theatre? Certainly there had been no other great French musical of late, but there had been Trevor Nunn's version of *Nicholas Nickleby* for the Royal Shakespeare Company, co-directed

(as is *Misérables*) by John Caird and also dealing with an immense social and urban pageant of love and loss, wealth and poverty told by a master Victorian storyteller, in that case Charles Dickens.

So Nunn and the RSC were the logical direction in which to turn for *Les Misérables*, and there Mackintosh ran into the next of his problems. Nunn said he would undertake *Les Misérables*, but not on the basis on which he had done *Cats*, which was simply to take a leave of absence from the RSC (of which he was then co-artistic director) and work on a freelance basis.

Instead, Nunn and Mackintosh decided that *Les Misérables* would need the full resources of a company like the RSC and that it should first be seen on their own home territory at the Barbican Centre in London before progressing, if all went well, to the West End and Broadway. Mackintosh was still carrying a huge economic risk since he had to underwrite a large percentage of the RSC costs, but at least he was getting in return a ready-made company, many of whose members had long been working with Nunn and



Co-directors Trevor Nunn (left) and John Caird.

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Alain Boublil (left) and Claude-Michel Schönberg, composer and lyricist, respectively, of *Les Misérables*.

on large-scale Shakespearian and Dickensian projects. These projects, while admittedly non-musical, did prepare them for the epic sweep of the story of Jean Valjean, his relentless pursuit by Javert and his love for the dying Fantine and her daughter Cosette.

What they were not prepared for was a curiously petulant undercurrent of British journalism in which it was long suggested that the RSC ought not to be "stooping" to a musical, least of all one destined for a commercial afterlife in the West End and on Broadway.

As a result, the original first night at the Barbican in October 1985 was critically a rather muted affair, though it seemed to me that night we were in the presence of one of the greatest things that had ever happened in the musical theatre. Once in every decade or so, given average theatregoing luck, a musical soars out at you across the orchestra pit to strike between the eyes as well as the ears. *Les Misérables* is one such: a great, blazing pageant of life and death at the barricades of political and social revolution.

But apart from Victor victorious, what matters about *Les Misérables* is that, like

Britten's *Peter Grimes* and Sondheim's *Sweeney Todd* and, for that matter, Verdi's *Rigoletto*, it sets out to redefine the limits of musical theatre. Like them it is through-sung, and like them it tackles universal themes of social and domestic happiness in terms of individual despair, but with a score that seems to consist of all the great marching songs that Edith Piaf never quite got around to singing. There is an energy and an operatic intensity here which exists in the work of no British composer of the present: that sense of a nation's history being channelled through trumpets and drums and guitars and violins and cellos.

These songs, ranging from the joyous "Master of the House" to the haunting "Empty Chairs at Empty Tables" by way of 20 or so others, all tell of love and war and death and restoration: patter songs, arias, duets and choruses of dazzling inventiveness and variety. For this is not the French *Oliver!*, nor even the musical *Nicholas Nickleby*, though it owes a certain debt to both. Rather, it is a brilliantly guided tour of the 1,200-page eternity that is Hugo's text, and there is no way that in three hours we could ask for more.

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That now traditional Royal Shakespeare Company march down to the footlights is here, as is a *Third Man* chase through the sewers, and even an autumnal ending worthy of *Cyrano de Bergerac*. Indeed, there are also some lovable orphans faintly reminiscent of *Annie*. Sure, the result is episodic, fragmentary and sometimes evocative of other shows and other countries. But no musical exists in a vacuum. Just as John Napier's rich and rare setting is made up of old treasures



Victor Hugo

(chairs, tables, cartwheels, water barrels), so the whole production reflects what Nunn and Caird have learned from *Nickleby* and *Cats* and their Shakespeare epics.

But *Les Misérables* does more than draw on its own theatrical and political origins. Like the best of Bernstein and Sondheim, it also pushes the barriers of music theatre forward so that it comes to exist in the most dangerous area of the footlights. Like their *West Side Story* it is not a show

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Colm Wilkinson and Patti LuPone were Jean Valjean and Fantine on opening night at London's Barbican Theatre in 1985.

about glamour or success. And yet, as the score surges through the theatre, you are aware time and again of how triumphantly the translation works, somewhere at the boundaries of Shakespeare and Brecht.

Les Misérables is everything that the musical theatre ought to be doing. It relies on no choreographic gimmicks, no repetitive phrasing, no simplistic homilies. It is not even a star show, though there are marvelous parts for half a dozen character players.

Yet those original Barbican reviews were,

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as I've suggested, oddly muted. Even the good ones suggested that this was somehow a very French and historical/social epic, which is rather like complaining that *My Fair Lady* is altogether too Shavian. There were even initial doubts that *Les Misérables* might not reach the West End, let alone Broadway and the rest of the world. What turned the show around, intriguingly enough, was word of mouth.

Though one or two of us, and all credit here to very early London reviews in both *Time* and *Newsweek*, had been shouting in print about what we saw as the greatness of *Les Misérables* (affectionately known by its various players as *The Glums*), what really mattered was that long queues began winding around the Barbican soon after the first night, simply because word had spread from the preview audiences of something huge and musical and very unusual.

That the show now lives in so many worldwide locations is of course a considerable tribute to its original creators, not least Victor Hugo who knew a thing or two about how to tell great stories in

a popular fashion to a large audience. In London alone the Royal Shakespeare Company and individual investors have already had their money back three and four times, and *Les Mis* was largely responsible for seeing (along with the subsequent success of another *Les: Liaisons Dangereuses*) the Stratford company through a couple of difficult seasons at home. Last year it scooped three Tonys in New York, and international profits are thought to be hovering around the \$10 million mark already. Last summer I saw it played with a cast of 200 Hungarians at a spectacular open-air opera arena a couple of hours south of Budapest, and there too it was forming day-long queues.

Not altogether bad for a show which one leading London critic originally reckoned altogether too "ponderous" ever to leave the Barbican. □

Sheridan Morley is the drama critic of Punch and the International Herald-Tribune. The latest of his numerous books is a history of the British stage musical titled Spread a Little Happiness, published in the U.S. by Thames & Hudson.



A scene from the Broadway production.

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Grand View,
Indeed.*



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Michael W. Burnor

January 4, 1955-January 27, 1988

As the season moves towards closing night, the company and staff of A.C.T. would like to recall and salute a dear friend and colleague who was a part of the company for seventeen seasons — half his lifetime. Michael Burnor, whose final staff position was Operations Manager, passed away in January from complications surrounding Burkitt's lymphoma. He was 33.

Michael Burnor was born in Washington, D.C., but came to San Francisco as a boy. He was educated at Galileo High School and City College, and began work at the Geary Theatre as an usher in 1969, at the age of fourteen. A decade later he was House Manager, and in 1981 he was made A.C.T. Facilities Manager. In this position he was responsible for the day-to-day maintenance of all A.C.T. administrative offices and studios, as well as of the Geary Theatre, where he supervised the renovation of the Mezzanine lobby, the expansion of its bathroom facilities, and the restoration of the Geary Cellar — now known as Fred's Columbia Room.

In 1985 Michael left to become Operations Manager of the San Francisco Ballet, but he returned two years later — just last September — as A.C.T.'s Operations Manager, charged with the task of coordinating the restorations of the Geary.

His primary concerns were the safety and comfort of the theatre's patrons, but he was also dedicated to the preservation and refurbishment of the glories of this magnificent house. (If you wish to honor Michael's memory by contributing to a fund to improve the facilities and appointments of the Geary, please send a check — payable to A.C.T. — to 450 Geary St., San Francisco 94102.)

Michael Burnor worked full-tilt at this demanding position until he discovered his illness, just days before his death. On February 21 his colleagues from seventeen seasons celebrated his life with an afternoon of songs and reminiscences in the theatre he cherished and tended so well: the Geary.

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WHO'S WHO AT A.C.T.



KATE BRICKLEY was educated at the University of Wisconsin, and completed her training at A.C.T. She has appeared with the company on the Geary stage in *Faustus in Hell*, *Private Lives*, *Othello*, *Macbeth*, *Peer Gynt*, *Diamond Lil*, and *A Christmas Carol*, and in studio productions of *The Cherry Orchard*, *The School for Scandal*, and *Trelawny of the Wells*. Miss Brickley has also appeared at the Pacific Conservatory of the Performing Arts in *Romeo and Juliet*, *Candide*, and *The Utter Glory of Morrissey Hall*. Last summer she appeared in *All Night Long* with Encore Presentations. An instructor of acting and voice, she teaches in A.C.T.'s Young Conservatory, Academy, and Advanced Training Program.



RICHARD BUTTERFIELD played Edgar in *King Lear* and Captain Cummings in *Diamond Lil* earlier this season; last year, his first with A.C.T., he appeared as the Soldier in *Sunday in the Park with George*, Billy in *The Real Thing*, Young Scrooge in *A Christmas Carol*, and a drag queen (among other roles) in *Faustus in Hell*. Mr. Butterfield has worked with the San Jose

Repertory Company, Berkeley Shakespeare Festival, Berkeley Jewish Theatre, and Theatreworks of Palo Alto, where he performed in Sondheim's *Merrily We Roll Along*. Among his other credits are Freddie in *Good* (directed by Julian Lopez-Morillas), Navarre in *Love's Labour's Lost*, Francis Flute in *A Midsummer Night's Dream*, and Catesby in *Richard III* with Dakin Matthews. Mr. Butterfield holds a Stanford A.B. with Honors in international relations, and teaches in the Advanced Training Program and Young Conservatory.



Among the roles **NANCY CARLIN** has played in her three years with the company are Beth in *A Lie of the Mind*, Jennifer Dubedat in *The Doctor's Dilemma*, and Masha in *The Sea Gull*. She has worked at numerous theatres on the west coast, including the Oregon Shakespearean Festival, the Eureka Theatre, the Berkeley Repertory Theatre, the Berkeley Shakespeare Festival, and the Pacific Conservatory of the Performing Arts. At Shakespeare Santa Cruz last summer she played Beatrice in *Much Ado About Nothing* and April in *Company*. Miss Carlin received a B.A. in comparative literature from Brown University and is a graduate of A.C.T.'s Advanced Training Program.

A graduate of A.C.T.'s Advanced Training Program and a former member of Santa Maria's P.C.P.A., **PAUL COOLBRITH** appeared in the Allen Fletcher productions of *The Unsinkable Molly Brown* (as Christmas Morgan), *Idiot's*

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Delight (as Quillery), and *Macbeth* (Ross), and in Donovan Marley's *Billy Budd* (the Dansker). Among Mr. Coolbrith's recent credits in San Francisco are Atticus in Edward Hastings' production of *To Kill a Mockingbird* and Davies in John Wilk's *The Caretaker*.



BRIAN CRAWLEY, who holds a B.A. in English and theatre from Yale, is a third-year student in the Advanced Training Program. At A.C.T. he has played a waiter and a cop in *Diamond Lil*, Fred in *A Christmas Carol*, and a punk devil in *Faustus in Hell*; in student productions he played Trofimov in *The Cherry Orchard* and the title roles in *Richard III* and *Nicholas Nickleby*. He was in *Life Is a Dream* at the Ark Theatre in New York, and since coming to San Francisco has played Billy in *Casualties* and Don Juan in *Much Ado About Nothing* at Theatreworks, danced as a witch in the San Francisco Opera's *Macbeth*, and appeared in *Hans Christian Andersen* and *Kiss Me, Kate* at P.C.P.A. Theatrefest.



PETER DONAT was born in Nova Scotia, attended the Yale Drama School, and spent seven seasons with the Stratford Shakespeare

Festival in Canada. He was a member of Ellis Rabb's APA Repertory Company, appeared on and off-Broadway (winning the Theatre World Award for Best Featured Actor of 1957), and came to A.C.T. in 1968. Here he has played in more than fifty productions, including *King Lear*, *The Merchant of Venice*, *Hadrian VII*, *Cyrano de Bergerac*, *Equus*, *Man and Superman*, *Uncle Vanya*, *The Sleeping Prince*, *The School for Wives*, *Macbeth*, and *Our Town*. Mr. Donat has appeared often on TV, including a starring role in the NBC series *Flamingo Road*. His films include *The Hindenburg*, *The China Syndrome*, *The Bay Boy* (with Liv Ullmann), and Francis Ford Coppola's upcoming release *Tucker*.



DREW ESHELMAN made his debut with A.C.T. in *The Ruling Class* in 1975, and his work with the company since then has included *King Lear*, *Diamond Lil*, *The Doctor's Dilemma*, *Sunday in the Park with George*, *Faustus in Hell*, *You Never Can Tell*, *Macbeth*, *A Christmas Carol*, and *A Midsummer Night's Dream*. He has appeared in *Hamlet* at the Berkeley Shakespeare Festival, *The Tempest* and *The Taming of the Shrew* at San Diego's Old Globe Theatre, and *The Good Person of Szechwan* at the Berkeley Repertory Theatre. He was in the original production and the Los Angeles revival of *One Flew Over the Cuckoo's Nest*, and has been prominently seen in San Francisco in *Cloud Nine* and *Bent*. Mr. Eshelman has also played featured roles in a number of films, including *The Right Stuff* and *Magnum Force*, and has appeared in several television series. He attended A.C.T.'s Advanced Training Program in 1973-74.

ELAN EVANS, a native of Stockton, California, trained at the Pacific Conservatory of the Performing Arts, where she appeared in *The Suicide*, *Medea*, and *Foxfire*. Miss Evans worked in various capacities at the Denver Center Theatre Company before returning to California to complete her acting training. Now in her third year of A.C.T.'s Advanced Training Pro-



gram, she appeared in *End of the World...* as Ann Trent. Her Bay Area debut was as Ursula in last summer's production of *Much Ado About Nothing* for the San Francisco Shakespeare Festival. Miss Evans received her B.F.A. at the College of Santa Fe, New Mexico.



GINA FERRALL is a graduate of A.C.T.'s Advanced Training Program, and has appeared at the Geary in *Diamond Lil*, *Cat Among the Pigeons*, *A Christmas Carol*, *I Remember Mama*, *The Admirable Crichton*, and *Sunday in the Park with George*, in addition to playing Lizzie in the Plays-in-Progress production of *Lizzie Borden in the Late Afternoon*. Miss Ferrall was in Berkeley Rep's production of *The Art of Dining* and appeared as Violet in Center Space's production of *Snow White Falling*. She has also appeared with the Santa Rosa Summer Repertory Theatre, at Montana's Shakespeare in the Parks, and as Emily in *All Nighters* at the New Arts Theatre in New York. She is co-owner of the Josef Robe Co. of San Francisco.



SCOTT FREEMAN, who last appeared on the Geary stage as Young Scrooge in *A Christmas Carol*, has also performed with the company

in *Macbeth* and *The Sleeping Prince*, and in a studio production of Strindberg's *Creditors*. He has appeared in *Tartuffe* and *Hamlet* at the Grove Shakespeare Festival, in *Villainous Company* at the One Act Theatre, and as Benvolio in *Romeo and Juliet* with the South Coast Repertory, and he acted in the film *No Way Out*. Mr. Freeman trained — and now teaches acting — in A.C.T.'s Advanced Training Program.



LAWRENCE HECHT is A.C.T.'s Conservatory Director. In addition to staging such A.C.T. productions as *The Dolly*, *Translations*, and *'night, Mother*, he has also served as actor, resident director, and Director of Actor Training for the Pacific Conservatory of the Performing Arts in Santa Maria, where his directing credits include *Harvey*, *Major Barbara*, and *Bus Stop*. A graduate of the University of San Francisco and A.C.T.'s Advanced Training Program, Mr. Hecht has directed numerous productions for Plays-in-Progress. Now in his 16th season with A.C.T., he has performed in more than 25 productions, including *The National Health*, *The Visit*, *Buried Child*, *Night and Day*, *The Three Sisters*, *Happy Landings*, *The Holdup*, *Sunday in the Park with George*, and this season's *End of the World...* and *A Lie of the Mind*.



ED HODSON, who studied in A.C.T.'s Advanced Training Program, has appeared on the Geary stage as Brodie in *The Real Thing* and Mike in *A Lie of the Mind*. At the Eureka Theatre Company he has appeared in *Landscape of the Body*, *Fen*, and *A Narrow Bed* (which was written by his wife, Ellen McLaughlin), and his

work with Western Stage has included *Hotel Paradiso*. He has acted with the Vermont Ensemble Theatre in *Blue Window*, and with the 29th Street Project in New York in *Hostel Witness*, *Jamie's Gang*, and *Dakota's Belly*, *Wyoming*. He also appeared in New York in *Under Distant Skies*, *Boo*, *DEROS on the Funny Farm*, and *The Blue Dahlia*. Mr. Hodson played Mozart in a national tour of *Amadeus*.



STEVEN ANTHONY JONES, who joined the A.C.T. company this season with *King Lear* and *A Christmas Carol*, has been performing for 25 years, five of those with the Negro Ensemble Company of New York, where he created the role of Pvt. James Wilkie in the original production of *A Soldier's Play*. He appeared locally in the Eureka Theatre productions of *The Cherry Orchard*, *Every Moment*, and *The Island*; the San Jose Repertory Theatre's *Master Harold... and the Boys*; and in *Division Street* at Oakland Ensemble Theatre. Mr. Jones has also worked in film and television.



This season **BARRY KRAFT**, a charter member of the company, alternated in the title role of *King Lear* — the second time he has appeared in an A.C.T. production of the play; he is a veteran of the 1965 production in Pittsburgh. Mr. Kraft has spent 21 of the last 27 summers acting in Shakespearean festivals around the country, and has appeared in 34 of Shakespeare's 38 plays. At the Oregon Shakespearean Festival he has played John of Gaunt in *Richard II*, Berowne in *Love's Labor's Lost*, Hotspur in *Henry IV, Part I*, Mark Antony

in *Julius Caesar*, Leontes in *The Winter's Tale*, and — last summer — Bottom in *A Midsummer Night's Dream* and Hodge in Dekker's *The Shoemaker's Holiday*. His work has been seen at the Empty Space in Seattle and in the San Jose Repertory Company's productions of *Cyrano de Bergerac* (as Cyrano), Edward Hastings' *007: Crossfire*, and in *Passion Play* under the direction of Joy Carlin. Mr. Kraft is a trainer at the Conservatory, and has taught Shakespeare at the University of California at Irvine and other educational institutions.



WILL LESKIN has appeared in A.C.T. productions of *King Lear*, *A Christmas Carol*, *Diamond Lil*, and *Faustus in Hell*; in the Conservatory he has played Mirabel in *The Way of the World* and Claudius and the Ghost in *Hamlet*. Among his other productions in the Bay Area are *Cyrano de Bergerac* at San Jose Repertory Company and *La Ronde* with Encore Presentations. He previously performed in *A Christmas Carol* with Theatre Virginia in Richmond, where he also worked for three seasons with Dogwood Dell. Mr. Leskin holds a B.F.A. in acting from Virginia Commonwealth University and has completed two years in the Advanced Training Program. His wife Shannon is Managing Director of San Jose Repertory Company.



FRANCES LEE MCCAIN was a member of A.C.T. from 1970 to 1972, appearing in *The Latent Heterosexual*, *Dandy Dick*, *Odets's Paradise Lost*, and as Cleopatra in *Caesar and Cleopatra*. She was in Woody Allen's *Play It Again, Sam* on Broadway, the original production of Lan-

ford Wilson's *Lemon Sky* off-Broadway, and *Passion* (directed by Joy Carlin) at San Jose Rep. In Los Angeles, where she is a member of Ensemble Studio Theatre, she acted in *Babbitt* and as Natasha in *Three Sisters* at the Mark Taper Forum, and as Stella in *A Streetcar Named Desire* (with Jon Voight and Faye Dunaway) at the Ahmanson. She has appeared on television in many series and specials, and her film credits include *Back to the Future*, *Gremlins*, *Footloose*, *Tex*, and *Stand By Me*. Ms. McCain trained at the Central School of Speech and Drama in London.



MICHAEL McSHANE, now in his second season with A.C.T., appeared last season as W.C. Fields, Oliver Hardy, and Jesus Christ in *Faustus in Hell*, and this year as Charles Dickens in *A Christmas Carol* and Spider Kane in *Diamond Lil*. He was the first recipient of the Jules Irving Award, and won the Bay Area Critics' Circle Award for *Taco Jesus* at the One Act Theatre. He played Falstaff in Berkeley Shakespeare Festival productions of both parts of *Henry IV*, and has appeared in the films *Peggy Sue Got Married*, *Howard the Duck*, and Francis Ford Coppola's *Tucker*. He was also in *The Merry Wives of Windsor* at the San Francisco Shakespeare Festival. Mr. McShane continues his association with Reed Rahlmann, Brian Lohman, and the other former members of the original Faultline company.



DAVID MAIER, who appeared on the Geary stage earlier this season in *King Lear* and *Diamond Lil*, is a graduate of the A.C.T. Advanced Training Program and has acted in numerous

roles throughout the Bay Area. A founding member of Encore Presentations (the A.C.T. alumni production company), he also serves as a producer of Plays-in-Progress.



A third-year student in the Advanced Training Program who teaches in the Young Conservatory and Academy, **PAULA MARKOVITZ** has appeared on the Geary stage in *Diamond Lil*, *A Christmas Carol*, and *Faustus in Hell*. In studio productions at A.C.T. she has played Millamant in *The Way of the World*, Olga in *The Three Sisters*, and Margaret in *The War of the Roses*, and she acted in *Cherry Terry the Rockin' Robin* for Plays-in-Progress. She has played leading roles in many musicals — including *Man of La Mancha*, *A Little Night Music*, and *Anything Goes* — and played Eva Peron's sister in Harold Prince's production of *Evita*. Local audiences have also seen her as Sister Hubert in *Nunsense*. Ms. Markovitz attended the London Academy of Dramatic Art.



DELORES MITCHELL was a company member from 1976 to 1983, performing in *The Little Foxes*, *The Rivals*, *The Winter's Tale*, *Much Ado About Nothing*, *The National Health*, and *Hotel Paradiso* at the Geary, and in Plays-in-Progress productions of *Afternoons in Vegas* and *10 Minutes for 25 Cents*. From 1983 to 1986 she worked on the east coast as a member of the New York Shakespeare Festival Players in *Romeo and Juliet* and *As You Like It*, and at Baltimore's Center Stage, Crossroads Theatre in New Jersey, and the Totem Pole Playhouse in Pennsylvania. Miss Mitchell recently performed in *A Member of the Wedding* at the

(Continued on page ACT-9) ACT-3

A costumed actor takes flight in this detail from a Grecian vase.



THE AMERICAN CONSERVATORY THEATRE

presents

FEATHERS

Variations on Aristophanes' *The Birds*

(Premiere)

by Stanley R. Greenberg

<i>Directed by</i>	John C. Fletcher
<i>Scenery by</i>	Barbara J. Mesney
<i>Costumes by</i>	Beaver D. Bauer
<i>Lighting by</i>	Derek Duarte
<i>Music composed by</i>	Peter Erskine
<i>Sound design by</i>	Stephen LeGrand
<i>Wigs & hair by</i>	Rick Echols
<i>Associate Director</i>	John Loschmann

The Cast

<i>Merchant</i>	Lawrence Hecht
<i>Wife</i>	Kate Brickley
<i>Messenger Bird</i>	William Paterson
<i>Epops</i>	Micheal McShane
<i>Eagle</i>	Michael Scott Ryan
<i>Nightingale</i>	Lannyl Stephens
<i>Lark</i>	Steven Anthony Jones
<i>Cuckoo I</i>	Howard Swain
<i>Cuckoo II</i>	Liam O'Brien
<i>Tit</i>	Jennifer Roblin
<i>Zeus</i>	Peter Donat
<i>Iris</i>	Nancy Carlin
<i>Taxman I</i>	Drew Eshelman
<i>Taxman II</i>	Luis Oropeza

The Flock

Richard Butterfield, Elan Evans, Will Leskin, Delores Mitchell, Don Piper,
Daniel Reichert, Cynthia Bassham, Martin Bedoian, John Furse,
Susanne Hornberger, Jennifer Joyce, Susanne Nitter, Trina Oliver,
Martin Robinson, Astrid Santic, Desirée Sheridan,
Mary Beth Smith, Keeley Stanley, Charo Toledo, Lyn Wright

There will be one intermission.

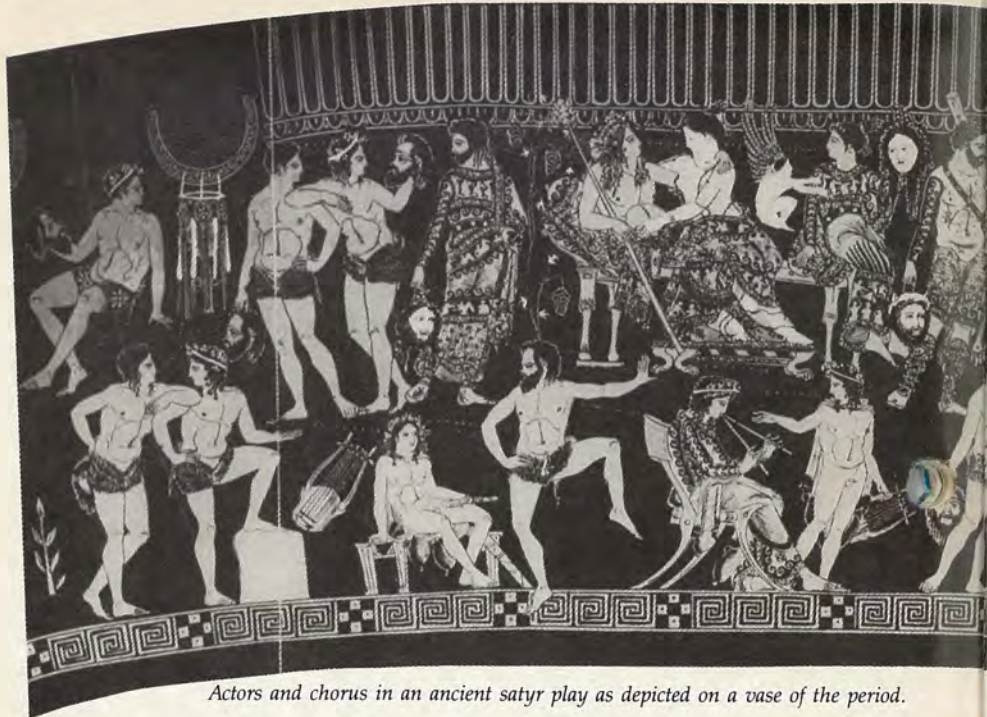
UNDERSTUDIES

Merchant — Barry Kraft; *Wife* — Delores Mitchell; *Messenger Bird* — Drew Eshelman; *Epops* — Will Leskin; *Eagle* — Daniel Reichert; *Nightingale* — Carlotta Scarmack; *Lark* — Brian Crawley; *Cuckoo I* — Liam O'Brien; *Cuckoo II* — Howard Swain; *Tit* — Elan Evans; *Zeus* — Don Piper; *Iris* — Paula Markovitz; *Taxmen* — Scott Freeman.

Stage Management:

Karen Van Zandt and Alice Elliott Smith

This production has been made possible through the generosity of
the Andrew W. Mellon Foundation and *The New York Times*.



Actors and chorus in an ancient satyr play as depicted on a vase of the period.

Old Birds in New Feathers

by Jonathan Marks

Feathers is the newest of the new built upon the oldest of the old: a play of today (despite its ancient Greek setting), written this year, inspired by and drawing upon the plot and themes of one of the oldest theatrical scripts in existence, *The Birds* of Aristophanes.

How old is the work of Aristophanes? Shakespeare's first plays were written just four centuries ago; *The Birds* was written 24 centuries ago — 2401 years, to be exact, in 414 B.C. It is, then, six times as old as the oldest scripts in common currency on the stages of the Western world.

How remote is the Greek theatre from our own? We do know a certain amount about the Athenian theatre and drama of the 5th century B.C. — more than we know about most of the next twenty centuries — but scholars understandably tend to highlight all they know, and de-

emphasize the vast amount of important information that has been irretrievably lost.

We have eleven scripts by Aristophanes, but many more have been lost. From these eleven we generalize about 'Aristophanic comedy,' as if it were a genre the Greeks recognized, while in fact he had many rivals, equally esteemed in their day, who have been lost: Eupolis, Magnes, Aristomenes, Phrynichus, Crates, and Plato (the other Plato, "Plato Comicus"). Entire comic genres from his day have disappeared, leaving only the faintest traces: Syracusan comedy, Mimiambi, Middle Comedy, and the highly popular improvised farces.

Even those few scripts by Aristophanes that have survived — thanks to the pains of some ancient scribes and medieval clerics, whose criteria for selection are



now unknown — are to a great extent mysteries to us. We know that the comedy of the Athenians, like their tragedy, was in large measure a musical form, but we know virtually nothing about the music.

And what we do know of Old Comedy — the form in which Aristophanes wrote — creates a picture that is quite unlike our image of comedy today. (By contrast New Comedy, which was created in the next century, is very similar to modern comedy.) Old Comedy was largely a choric form. Plots were unimportant; even the delineation of characters was relatively skimpy. All that was necessary was an absurd notion, a “happy idea,” that could be manipulated for all its comic potential. And central to the success of any Old Comedy was the *parabasis*, a choral ode that addressed some serious question of the day, often totally unrelated to the theme of the rest of the play. Nothing in later comedy remotely resembles the *parabasis*.

When I see a place for the first time . . . I notice everything, the color of the paper, the sky, the way people walk, doorknobs, every detail.

Then, after I've been there for a while, I don't notice them anymore. Only by forgetting can I remember what a place is really like . . . so maybe for me forgetting and remembering are the same thing.

— from *True Stories* by David Byrne, Beth Henley, and Stephen Tololowsky

Our production seems to have something to do with discovering that certain fundamental choices we made early on in life were not altogether naïve or wrong, and that often we must return to the emotional and intellectual need that motivated the choice in order to refresh us as to its original wisdom.

— John C. Fletcher,
director of *Feathers*

*Gravity — the big “G”
Got a hold on me
G-R-A-V-I-T-Y
Let me explain
If it's a dream
That you can fly
If you can love
Then you can defy
G-R-A-V-I-T-Y
The big “G”.*

— James Brown, “Gravity”

We know that, like the tragedies, the comedies were performed in the context of a religious festival. Any notions about the ritual significance of the plays must be tempered, however, with an appreciation of how very different in tone Athenian worship was from our own. Before the tragedies were performed a gigantic phallus was carted around the theatre, and the actors in the comedies wore

leather phalluses, with which they performed obscene bits of business. Athenian democracy was celebrated in a peculiar way, too; the playwrights exercised their freedom of speech by slander-ing prominent members of the audience by name. Nothing was too low or vulgar, as long as it got a laugh.

And what of Aristophanes himself? We know certain facts about his life, but there are also enormous holes in our knowledge. For example: Was he — like Aeschylus and most of the other early tragedians — the star performer in all his plays? Aelian, writing in the second century A.D., called him a “comic poet and professional buffoon,” but no other ancient source sheds any light on the question.

Once we admit how little we really know about Greek comedy, then, the notion of ‘doing Aristophanes straight’ becomes absurd. And what we do know is often at odds with our received notions; the only way to maintain ‘classical decorum’ while doing Aristophanes is to censor his writing — which is what has usually been done over the years.

It won’t do. We must recognize that Aristophanes is, in large part, a stranger to us.

And yet — one of the undeniable strengths of this ancient comedian is that something about him appeals to every era. The appeal varies, but there is always an appeal.

The Birds appeals to every age because it springs from a primal urge of humanity: the desire to revoke gravity, to fly like the humble birds, to soar above the common ruck of humanity, to see the world from an exalted vantage point. And if gravity can be repealed, so can the common order of existence: the natural laws that place some beasts over others, that declare that conflict is the common state of existence, and that mortality is the lot of all. Abolish gravity and you can metamorphose, you can reverse the

About the Author

Stanley R. Greenberg, who wrote *FEATHERS: Variations on Aristophanes’ The Birds* this year with a commission from A.C.T., is an accomplished writer of screenplays, teleplays, and drama, and has won awards in every form in which he has worked.

He is best known in the theatre for *Pueblo*, a play about the capture of an American spy ship off the coast of North Korea, which premiered at the Arena Stage in Washington, D.C. The televised version, which starred Hal Holbrook, won a Peabody Award.

His screenplay for *Soylent Green*, which starred Charlton Heston and Edward G. Robinson, earned him a Golden Nebula Award from the Science Fiction Writers of America.

Mr. Greenberg’s television work has included the dramas *The Missiles of October* (with Martin Sheen and William Devane as the Kennedy brothers), *Blind Ambition* (the story of John Dean), *The Day the Bubble Burst* (about the stock market crash of 1929), and *F.D.R.: The Last Year* with Jason Robards. He won an Emmy for *The Defenders* and was awarded an Edgar by the Mystery Writers of America for his television play *The Apostle*.

Mr. Greenberg is a resident of Kensington.

orders of nature, and you never have to die.

The Birds of Aristophanes springs from a happy, absurd idea of pure wish-fulfillment — and so does Stanley R. Greenberg’s *Feathers*. This play, though, does not pretend to be pure Aristophanes; it consists of “variations” on his themes. It is as new and lively as 1988, though it touches themes millennia old: longings that were ancient when Aristophanes lay upon a rock — as what child hasn’t? — and watched the birds cavorting overhead.

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Oregon Shakespearean Festival and in the film *The Principal* with Jim Belushi and Lou Gossett. A veteran of nine A.C.T. productions of *A Christmas Carol* (plus the ABC cable version), she is a graduate of Florida A. & M. University and a speech, voice, and acting trainer.



LIAM O'BRIEN who is now in his second season at A.C.T., has appeared as Dennis in *Sunday in the Park with George*, Redpenny in *The Doctor's Dilemma*, Paul in *The Floating Light Bulb*, Pete and Charles in *End of the World...*, and Stan Laurel, Charlie Chaplin, and Pee Wee Herman in *Faustus in Hell*. Mr. O'Brien received a Drama-Logue Award for his performance as Billy in *Sharon and Billy*, which he played in the original production and the Magic Theatre revival. His other credits include *Bent* at San Francisco Repertory Theatre, *The Concubine at the Feast* at Theatre Rhinoceros, *The Threepenny Opera* at the Eureka Theatre, and *Ah, Wilderness!* (directed by Ron Lagomarsino) for the Berkeley Repertory Theatre's O'Neill Festival.



LUIS OROPEZA began his career by doing Chicano street theatre in the barrios of East Los Angeles, and spent five years working with Luis Valdez and El Teatro Campesino. His various Bay Area theatre credits — which have earned him four Critics' Circle awards and a Drama-Logue award — include a five-year-old girl in *Cloud Nine* and 26 different characters in *How I Got That Story* (both for the Eureka Theatre), and appearances with San Jose

Repertory Theatre, Berkeley Shakespeare Festival, and Berkeley Repertory Theatre, where he was in *Filumena* and *The Good Person of Szechwan*. Mr. Oropeza has also worked at San Diego Repertory Theatre, New Mexico Repertory Theatre, and the Denver Center Theatre Company. In his A.C.T. debut he played the Fool in *King Lear*, and in *Diamond Lil* he was Diedrickson, the excited landlord.

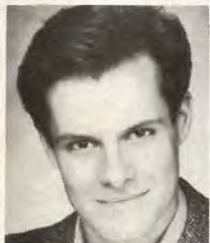


FRANK OTTIWELL has taught the Alexander Technique at A.C.T. since the company's beginning in Pittsburgh in 1965. He studied at the Canadian Art Theatre in his hometown of Montreal before moving to New York, where he studied at the Vera Soloviova Studio of Acting and the American Center for the Alexander Technique. He has appeared in fourteen productions at A.C.T., including *The Three Sisters* (which played on Broadway in 1969), *The Matchmaker* and *Desire Under the Elms* (which toured the Soviet Union), and *Macbeth*. He has also been seen in televised versions of A.C.T. productions of *Glory! Hallelujah!*, *A Christmas Carol*, and *Cyrano de Bergerac*. Mr. Ottiwell is a member of A.C.T.'s Board of Trustees.



WILLIAM PATERSON is now in his 21st season with A.C.T., having joined the company in 1967 to play James Tyrone in *Long Day's Journey into Night*. A graduate of Brown University, Mr. Paterson served in the army for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for twenty years at the Cleveland Play House, taking time out for live television, films, and four

national tours with his own one-man shows. His major roles for A.C.T. include *You Can't Take It With You*, *Jumpers*, *The Matchmaker* (U.S.S.R. tour), *All the Way Home* (Japan tour), *Buried Child*, *The Gin Game*, *Dial "M" for Murder*, *Painting Churches*, *The Doctor's Dilemma*, *End of the World...*, and *King Lear*. He played Scrooge in the original A.C.T. production of *A Christmas Carol*, and this season he was Scrooge again in its twelfth production. He serves as a member of the San Francisco Arts Commission and is a member of A.C.T.'s Board of Trustees.



DON PIPER is a third-year student in the Advanced Training Program, and has appeared in *End of the World...*, *A Christmas Carol*, and *Diamond Lil* at the Geary and in studio productions of *The Cherry Orchard*, *Hamlet*, *Henry VI*, *The Way of the World*, and *The Physicists*. He appeared in the San Francisco Shakespeare Festival's production of *Much Ado About Nothing* as Borachio and Encore Presentations' *Saved* as Harry. He has toured nationally in *Annie Get Your Gun*, *The 1940's Radio Hour*, and *The Student Prince*. Mr. Piper has performed in Dallas/Ft. Worth in *Major Barbara*, *Deathtrap*, and *Whose Life Is It, Anyway?*.



This year **DANIEL REICHERT**, a third-year student in the Advanced Training Program, has played Edmund in *King Lear* and performed in *A Christmas Carol* and *Diamond Lil*. In studio productions at A.C.T. he played Lopahin in *The Cherry Orchard*, York in *Henry VI, Part II*, Horner in *The Country Wife*, Sir Mulberry Hawk in *Nicholas Nickleby*, Laertes in *Hamlet*, and Fran in *Gemini*. Last summer he appeared as Jabe

in *Orpheus Descending* with the New York Stage and Film Company and as Benedick in the San Francisco Shakespeare Festival production of *Much Ado About Nothing*, directed by Albert Takazaukas. A native of Massachusetts, Mr. Reichert holds an A.B. in English from Vassar.



JENNIFER ROBLIN is a third-year student in A.C.T.'s Advanced Training Program. Her studio performances include Irina in *The Three Sisters*, Fanny Squeers in *Nicholas Nickleby*, Margaret in *Henry VI (Parts I and II)*, Mrs. Fainall in *The Way of the World*, Dainty Fidget in *The Country Wife*, and Lucille in *Gemini*. This year she has appeared at the Geary in *A Christmas Carol* and *Diamond Lil*, and as Stas in Encore Presentations' production of *Dusa, Fish, Stas & Vi*. Ms. Roblin studied history and English at Trinity College, University of Toronto.



MICHAEL SCOTT RYAN, a third-year student in the Advanced Training Program, has appeared on the Geary stage this season as Pablo Juarez in *Diamond Lil*, Mr. Driscoll in *Golden Boy*, and Jacob Marley in *A Christmas Carol*. His roles in studio productions within the Conservatory have included Vershinin in *The Three Sisters*, Witwoud in *The Way of the World*, and Prospero in a modern adaptation of *The Tempest*. He played Oberon in John C. Fletcher's production of *A Midsummer Night's Dream* at the Westwood Playhouse in Los Angeles and at P.C.P.A. Theatrefest, where he also played Adolph Eichmann in *Good*. Mr. Ryan danced as a witch in the San Francisco Opera's *Macbeth*, and was featured as John

Steinbeck in a three-part radio series for PBS.



CARLOTTA SCARMACK, a third-year student in the Advanced Training Program, performed this year in *A Christmas Carol* and *Diamond Lil*. Among her roles in studio productions at A.C.T. are Ophelia in *Hamlet*, Lady Wishfort in *The Way of the World*, Miss Krag and Tilda Price in *Nicholas Nickleby*, Ida Boltin in *Morning's at Seven*, and Madame Ranevsky in *The Cherry Orchard*. Last summer she appeared in P.C.P.A. Theatrefest productions of *A Midsummer Night's Dream* and *Good*. A native of Athens, Ohio, Miss Scarmack received a B.F.A. in theatre from Ohio University and performed in numerous productions for its School of Theatre and the Ohio Valley Summer Theatre.



LANNYL STEPHENS, now in her second season with the company, has appeared as Sally in *A Lie of the Mind*, Mrs. in *Sunday in the Park with George*, Betty Boop and Marilyn Monroe in *Faustus in Hell*, and in *Diamond Lil*, *A Christmas Carol*, *The Seagull*, and studio performances of *Tartuffe*, *The Three Sisters*, *King Lear*, and *Lydie Breeze*. She appeared at the Bay Area Playwrights' Festival as Sister in *Looking in the Dark for...*, and as Sister Robert Anne in *Nunsense* at the Marines Memorial Theatre. Miss Stephens is a founding member of Encore Presentations, for which she played the role of the Parlor Maid/Temp in last season's production of *La Ronde*. She holds a B.A. in theatre arts from the University of Texas.

HOWARD SWAIN has appeared in A.C.T. productions of *A Lie of the Mind*, *The Doctor's*



Dilemma, *A Christmas Carol*, *Diamond Lil*, and *The Seagull*. He has worked with the Magic Theatre, Eureka Theatre, One Act Theatre, San Francisco Repertory Company, Overtone Theatre, Berkeley Shakespeare Festival, Berkeley Jewish Theatre, San Jose Repertory Company, Shakespeare Santa Cruz, and the Oregon Shakespeare Festival. He appeared as Crow in *The Tooth of Crime* at the Berkeley Repertory Theatre, for which he received a Bay Area Critics' Circle Award. Mr. Swain's other credits include roles in *Partners in Crime* and *Hill St. Blues* on network television and the forthcoming films *Cherry 2000* and *Miracle Mile*.



SYDNEY WALKER, a forty-year veteran of stage, film, and television, has performed in some 217 productions. A native of Philadelphia, he trained with Jasper Deeter at the Hedgerow Theatre in Moylan, Pennsylvania, and from 1963 to 1969 was a leading actor with the APA Repertory Company in New York under the direction of Ellis Rabb. He also appeared for three seasons with the Lincoln Center Repertory Company under Jules Irving. In 1974 Mr. Walker joined A.C.T., and has since performed in forty-nine productions including *The Matchmaker* (U.S.S.R. tour), *Peer Gynt*, *The Circle*, *Diamond Lil*, *A Christmas Carol*, *Loot*, *Angels Fall*, *The School for Wives*, and *Translations*. He has appeared on television in such serials as *The Guiding Light* and *The Secret Storm*, and acted in *Love Story* and the NBC-TV film *Eye on the Sparrow*. Mr. Walker was narrator for the KQED-TV series *New York Master Chefs* and teaches auditioning in A.C.T.'s Conservatory.

DIRECTORS, DESIGNERS, AND STAFF

EDWARD HASTINGS (Artistic Director), who assumed the leadership of A.C.T. early in 1986 and last year guided the company through the most successful season in its history, is a graduate of Yale College and the Royal Academy of Dramatic Art. A founding member of A.C.T., he directed *Charley's Aunt* and *Our Town* during the company's first two San Francisco seasons. Since then he has staged many shows for A.C.T., including *The Time of Your Life*, *The House of Blue Leaves*, *Street Scene*, *Fifth of July*, *The Real Thing*, and this season's *King Lear*. In 1972 he founded Plays-in-Progress, which is devoted to the development and production of new writing. Mr. Hastings served as a resident director at the Eugene O'Neill Playwrights' Conference in Connecticut for three summers, and taught acting in 1984 at the Shanghai Drama Institute as part of the Theatre Bridge Program between A.C.T. and the Shanghai Theatre. He directed the national company of the Broadway musical *Oliver!*, staged the American production of *Shakespeare's People* starring Michael Redgrave, directed the Australian premiere of *The Hot I Baltimore*, and restaged his A.C.T. production of Sam Shepard's *Buried Child* in Serbo-Croatian at the Yugoslav Dramatic Theatre in Belgrade. He has been a guest director at resident theatres throughout the country.

JOHN SULLIVAN (Managing Director) joined A.C.T. as its chief administrative officer in 1986. A former deputy director of the California Arts Council, he is a director of Theatre Bay Area and a member of the advisory board of the San Francisco New Vaudeville Festival. A native San Franciscan, Mr. Sullivan has been active in the theatre since the mid-1970's when he directed Harvey Perr's *Afternoon Tea* at the Circle Repertory Company in New York. He later joined the Mark Taper Forum in Los Angeles as head of its Forum Laboratory. More recently he produced *The Detective*, a collaboration between Joseph Chaikin and Vaudeville Nouveau at San Francisco's Magic Theatre. A graduate of the University of Southern California School of Cinema, Mr. Sullivan has written and directed numerous short films, including three that were featured on the national Emmy Awards broadcast. He is co-author of *The ACT-12*

National Outdoor Leadership School's Wilderness Guide, a manual for camping and mountaineering published by Simon and Schuster.

The director of *Golden Boy*, **JOY CARLIN** (Associate Artistic Director) has been a member of the company for many years. Among the roles she has played are Meg in *A Lie of the Mind*, Miss Prism in *The Importance of Being Earnest*, Kitty Duval in *The Time of Your Life*, Bananas in *The House of Blue Leaves*, Asa in *Peer Gynt*, Aunt Sally in *All the Way Home*, Birdie in *The Little Foxes*, and Odile in *Opéra Comique*. She has been Resident Director of the Berkeley Repertory Theatre, and served as its Acting Artistic Director. Among her other directing credits are *The House of Bernarda Alba*, *The Lady's Not for Burning*, and *The Doctor's Dilemma* at A.C.T., and productions at the Oregon Shakespearean Festival, the San Jose Repertory Company, A Contemporary Theatre of Seattle, and the Shanghai Youth Drama Troupe of China, where she directed *You Can't Take It With You*. She is a trustee of the Berkeley Jewish Theatre.

DENNIS POWERS (Associate Artistic Director) joined A.C.T. in 1967. After several years as Press Representative he became General Director William Ball's executive assistant and, later, Dramaturg and Artists and Repertory Director, collaborating with Ball on new translations or adaptations of such classic works as *Oedipus Rex*, *Cyrano de Bergerac*, *The Cherry Orchard* and *The Bourgeois Gentleman*. With Laird Williamson he adapted *A Christmas Carol* for the stage, and the production has been presented annually by A.C.T. since 1976, as well as by other theatres and schools. His 1975 dramatization of *Dracula* was premiered at the Pacific Conservatory of the Performing Arts and has subsequently been produced by some thirty theatres and schools. In 1985 he and Williamson wrote *Christmas Miracles*, which premiered at the Denver Center Theatre Company. Both *Cyrano* and *A Christmas Carol* have been presented on television.

JOHN C. FLETCHER (Director), who makes his Geary Theatre debut with *Feathers*, has directed extensively at the Pacific Conservatory of the Performing Arts, where his productions have included *A Midsummer Night's Dream*, *Richard II*, *Good*, *The Suicide*, the world premiere of *Dark Lady*, and *Dopes on a Rope*, which he

also wrote. He directed *Clarence Darrow* at Playmakers Repertory in Chapel Hill, N.C. and David Mamet's *The Water Engine* at California Institute of the Arts, and in Los Angeles he won Drama-Logue Awards for *Our Town* (best production of 1983), *Private Wars* (best direction and ensemble acting, 1984), and *A Midsummer Night's Dream* (best production and direction, 1987). Mr. Fletcher studied acting at Juilliard and film at N.Y.U. and the San Francisco Art Institute, and has taught acting at P.C.P.A. (where he was Director of Actor Training), the University of North Carolina, and A.C.T., where he has directed many studio productions and served as Assistant Director of Conservatory Training.

At A.C.T. **JESSE HOLLIS** (Scenery) has designed *The Majestic Kid*, *The Doctor's Dilemma*, and *Ma Rainey's Black Bottom* (which also played at the Los Angeles Theatre Center). He has created scenery for many other Bay Area companies, too: the Berkeley Repertory Theatre (nine productions), San Francisco Ballet, San Francisco Opera Showcase, Magic Theatre (where he designed the premiere production of Sam Shepard's *True West*), Berkeley Shakespeare Festival, and Marin Theatre Company. Among his productions for the Oregon Shakespearean Festival are last year's *The Member of the Wedding* and *A Midsummer Night's Dream*, and he designed sets for Stephen Paulus's *The Postman Always Rings Twice* at the Fort Worth Opera. Mr. Hollis's designs for the Sacramento Theatre Company include *Twelfth Night*, *Dreamhouse*, and *Cold Storage*.

In the past two seasons **BARBARA MESNEY** (Scenery) has designed an extraordinary number of productions in the Bay Area: *A Lie of the Mind* at A.C.T.; *Sharon and Billy*, *Wild Indian*, and *Pledging My Love* at the Magic; *The Wash and Road* at the Eureka; *Pantomime* at the One Act; *Uncle Vanya* at the Marin Theatre Company; *Much Ado About Nothing* at the San Francisco Shakespeare Festival; and *Company* at Shakespeare Santa Cruz. She received Drama-Logue Awards for *Warhorses* at the Magic and *The Addams Family* at the One Act. Her designs have also been seen at San Jose Rep, San Francisco Lamplighters, and the Bay Area Playwrights Festival. Miss Mesney was educated at New York's High School of Performing Arts, Carnegie-Mellon University, and San Francisco State.

WARREN TRAVIS (Costumes) designed sets and costumes for A.C.T.'s *The Lady's Not for Burning* two seasons ago, and previously worked with the company as costume designer for *Romeo and Juliet* under the direction of the late Allen Fletcher. At P.C.P.A. in Santa Maria he worked with Mr. Fletcher's son, the director John C. Fletcher, on *The Suicide*, and designed sets for *The Madwoman of Chaillot*. He won a Drama-Logue award for *The Comedy of Errors* at the Oregon Shakespearean Festival, and Bay Area Theatre Critics' Circle awards for costumes for *Pericles* and *Cymbeline* at the Berkeley Shakespeare Festival, where he also designed a unit set for four of the history plays. A professor of dramatic arts at U.C./Berkeley, Mr. Travis created designs for *The Norman Conquests* at Berkeley Rep and *Trigger*, with music by Philip Glass, for the Oakland Ballet.

Costumes by **BEAVER D. BAUER** have been seen this season in A.C.T. productions of *A Lie of the Mind* and *The Floating Light Bulb*. She has designed extensively at the Magic Theatre, Eureka Theatre, Lamplighters' Musical Theatre, San Francisco Shakespeare Festival, and the Berkeley Repertory Theatre, where she recently designed costumes for *What the Butler Saw*. Since 1972 she has worked in all capacities for the Angels of Light, a troupe that specializes in fantastic, outrageous, and magical cabaret and theatre; she was responsible for their productions of *Holy Cow*, *Hotel of Follies*, and *True Tales of Hollywood Horror*.

DEREK DUARTE (Lighting) is in his third season as A.C.T.'s Resident Lighting Designer. Last season he designed eight productions, including *The Real Thing* and *Sunday in the Park with George*. Recently Mr. Duarte designed lighting for the Los Angeles Theatre Center/A.C.T. production of *Ma Rainey's Black Bottom* and the New York premiere of an adaptation of Charles Dickens's *Hard Times*. His work has been seen at the Berkeley Shakespeare Festival, at the Kennedy Center in Washington, D.C., and on the Fringe at the Edinburgh Festival in Scotland. Mr. Duarte holds an M.F.A. in theatre technology from U.C.L.A., and teaches at Chabot College. In 1986 he was awarded a Theatre Communications Group grant to observe the work of lighting designers in New York.

PETER ERSKINE (Composer) is a drummer who has played with such groups as Stan Ken-

ton's and Maynard Ferguson's bands, Steps Ahead, and Weather Report, with whom he recorded the Grammy Award-winning album 8:30. Among the artists he has recorded with are Joni Mitchell, Freddie Hubbard, Jaco Pastorius, John Abercrombie, and Doc Severinsen. He has previously collaborated with the director John C. Fletcher on a production of *A Midsummer Night's Dream* at P.C.P.A. in Los Angeles, and on *Richard II*, the music for which he recorded as a suite on his latest solo album *Transition* (for Passport Records and Denon Compact Disks). Mr. Erskine records in New York and Los Angeles, and plays throughout America, Europe, and Japan.

STEPHEN LeGRAND (Sound) is now in his second season as sound designer and composer for A.C.T. His work last season included sound for six shows and musical composition for *The Seagull* and *Faustus in Hell*, and this year he wrote the music for *A Lie of the Mind* with his collaborator, Eric Drew Feldman. They have won awards for their scores for *The Lady's Not for Burning* at A.C.T., *The Tooth of Crime* and *The Rivals* at Berkeley Rep, and *Fen* at the Eureka Theatre.

JAMES HAIRE (Production Director) began his career on Broadway with Eva Le Gallienne's National Repertory Theater. Among the productions he stage-managed were *The Madwoman of Chaillot* with Miss Le Gallienne, Sylvia Sydney, and Leora Dana, *The Rivals*, *John Brown's Body*, *She Stoops to Conquer*, and *A Comedy of Errors*. Mr. Haire also stage-managed the Broadway productions of *Georgy* (a musical by Carol Bayer Sager), *And Miss Reardon Drinks a Little* (with Julie Harris and Estelle Parsons), and the national tour of Woody Allen's *Don't Drink the Water* (with Sam Levene and Vivian Blaine). Mr. Haire joined A.C.T. in 1971 as Production Stage Manager, and in this capacity has managed more than a hundred productions; he has also taken the company on numerous regional, national, and international tours, including those to the Soviet Union in 1976 and Japan in 1978.

EUGENE BARCONE (Stage Manager) is a charter member of A.C.T. Mr. Barcone has directed for Plays-in-Progress and worked on the televised adaptations of *Cyrano de Bergerac*, *The Taming of the Shrew*, and *A Christmas Carol*.
ACT-14

He has worked on more than 70 productions at A.C.T.

KAREN VAN ZANDT (Production Stage Manager), now in her eighth season at A.C.T., has stage-managed company productions of *A Christmas Carol*, *The Sleeping Prince*, *Mourning Becomes Electra*, and *Another Part of the Forest*. She has also worked at the Marines Memorial Theatre as production stage manager for *The Boys in Autumn* (with Kirk Douglas and Burt Lancaster) and *Top Girls* by Caryl Churchill. Ms. Van Zandt was the production stage manager for *Greater Tuna* for a year.

ALICE ELLIOTT SMITH (Stage Manager) began her career at A.C.T. as a stage management intern. Now in her ninth season, she has been the company's master scheduler, production coordinator of Plays-in-Progress, director of staged readings, associate director of the Troubadour program, director of the studio production *Ah, Wilderness!*, and co-director of *Morning's at Seven* and *Picnic*. Last season she was co-director of the PIP production *Rio Seco*. During the past three seasons she stage-managed *Opéra Comique*, *'night*, *Mother*, *Private Lives*, *The Lady's Not for Burning*, *The Floating Light Bulb*, and *Faustus in Hell*.

DUNCAN W. GRAHAM (Stage Manager) is now in his third season with A.C.T. He has also stage-managed for San Jose Repertory Company, Sunnyvale Summer Repertory, and the California Theatre Center, where he was Production Stage Manager and lighting designer. Last summer Mr. Graham was Production Manager for the Performing Arts Alliance Festival at Foothill College.

BRUCE ELSPERGER (Stage Manager) was in Seattle for the past three years as Production Stage Manager at the Intiman Theatre and Production Manager with the Bathhouse Theatre. He directed the Intiman's acting intern production of *A Streetcar Named Desire* last season, and produced and directed various shows independently. Before moving to Seattle he had served as Production Stage Manager with P.C.P.A. Theatrefest in Solvang and Santa Maria. Mr. Elspurger, who studied in London and graduated from Drake University, has also worked with disturbed children as an art therapist in the Des Moines schools.

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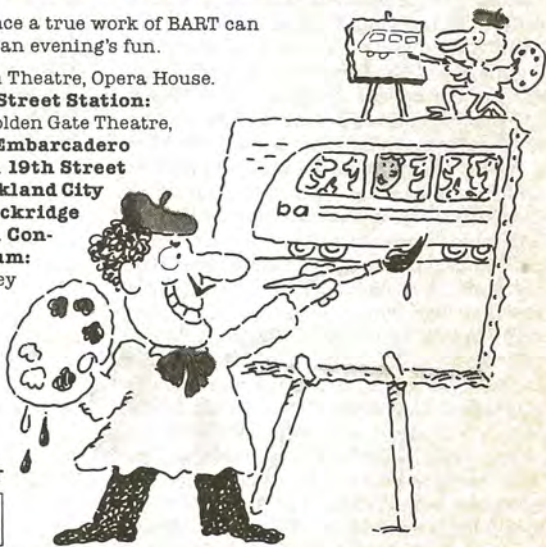
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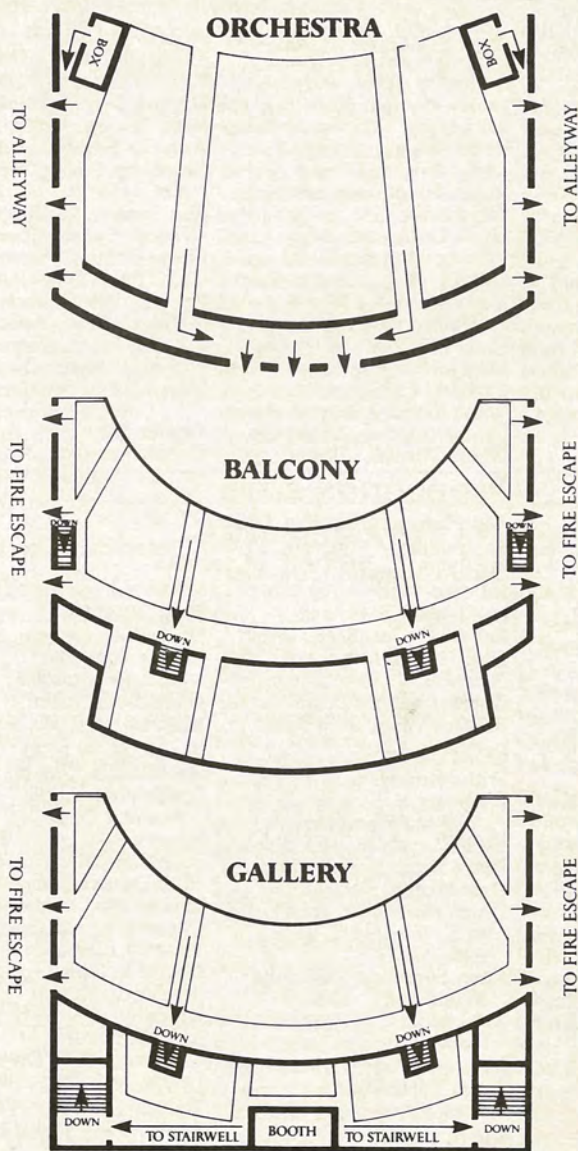
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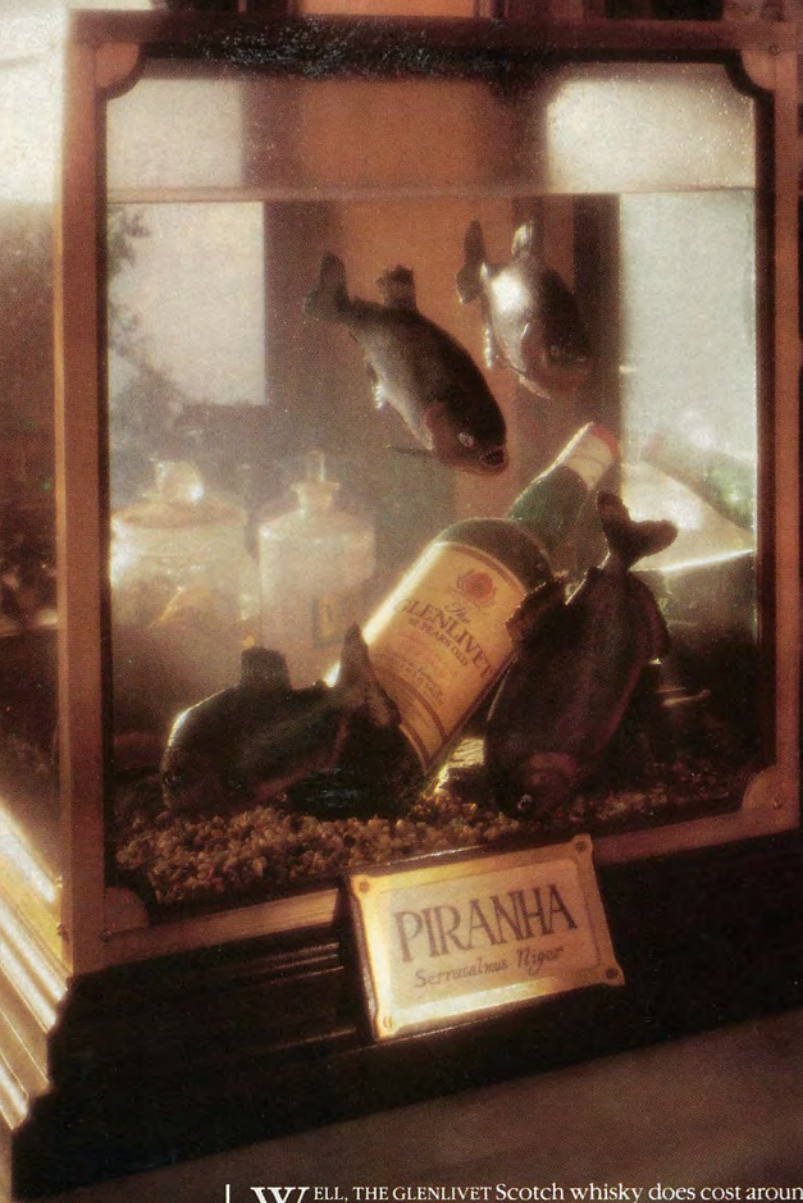
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THE PRACTITIONERS

Old Globe Media Representative Charlene Baldridge

by William E. Fark

Another in a series of conversations with men and women in the performing arts — performers, executives, offstage “workers” —

whose names are not necessarily familiar to the general public but without whom the world of entertainment could not function.



STEPHEN Sondheim was not talking to the news media. No interviews. No press conference. No prepared statement. Nothing!

The young man calling from Paris couldn't believe it. Was Mr. Sondheim

aware that he represented an internationally-known periodical? And that his readers were eager to know more about the Pulitzer Prize-winning composer?

Charlene Baldridge, national media representative for San Diego's Old Globe Theatre, listened carefully to the journalist's pleas. When he paused to think of a new gambit, she explained the circumstances.

Mr. Sondheim regretted not being able to talk, she assured her caller. His schedule made it absolutely impossible. The world premiere production of his new musical, *Into the Woods*, was due to open within a few days (December 4, 1986) at the Old Globe. Mr. Sondheim and author-director James Lapine were constantly making changes, and time was running out.

She added, in response to another question, that chances for an interview later on, after the show opened, were no better. Rewriting and polishing would very likely continue throughout the entire run of the show.

When the young man started to repeat his arguments, Baldridge suggested an alternative. Mr. Sondheim had once stated that his music represented him, and she did have an advance copy of the program

Above: Charlene Baldridge with Old Globe managing director Thomas Hall.



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with a listing of the musical numbers. Perhaps that, with a brief description of each song might help. Her promise to send the material by cable was sufficient to end the conversation on an acceptably positive note.

"That happened every day for three months," Baldrige said. "I had calls from all over, people wanting to interview Stephen Sondheim. Since they couldn't get to him in New York, they apparently thought it would be easier out here. He

Theatre, Cassius Carter Centre Stage and Lowell Davies Festival Theatre. Cooperating with (and in this instance, stalling) media representatives is only a part of the job, which she says she "invented."

"Not by myself," she explained. "Tom Hall [Old Globe managing director] and Joe Kobryner [its marketing and operations director] had the original idea. But I'm responsible for developing the position."

Before Baldrige, the theatre center's promotion and publicity were handled at the national level by an East Coast agency. But media interest grew as Old Globe's involvement in theatre expanded beyond its home town.

"We recognized the need for an on-the-spot representative," Kobryner said. "And Charlene was the obvious choice. I had asked her to come here originally as public relations assistant. We wanted another writer and I knew her work from the opera and as a contributor to *Performing Arts*. Within a few months, Charlene was doing more than we asked, and looking for additional assignments.

"Charlene has endless energy and enthusiasm. And initiative! Since the position didn't exist before, she felt she had to prove to Old Globe and to herself that a national media representative was indeed necessary. She has proved it beyond everyone's expectations."

Her official title, "Publications and National Media Director," does not indicate the scope of Baldrige's position. The first part is easy: she writes and edits *The Herald*, Old Globe's quarterly newsletter, and writes, edits and arranges for publication of the theatre programs.

Directing media relations on a national scale is more involved. And personal. Arranging for out-of-town writers to see Old Globe shows and interview artists is routine procedure. She is also often involved in booking hotel accommodations, confirming transportation details, and getting the visitors tickets for other San Diego theatres.



JOHN PETER WEISS

A scene from the Old Globe's world premiere production of the Stephen Sondheim-James Lapine musical fairytale *Into The Woods*. Pictured, left to right, are Joanna Gleason, Chip Zien and Ellen Foley.

was more in demand than anyone else we've had in residence. And since he wasn't seeing or talking to anyone, the most frustrating. I couldn't do anything except say no to everyone."

Otherwise, Baldrige is never negative in representing the Simon Edison Centre for the Performing Arts: Old Globe



Jack O'Brien's 1983 production of *The Skin of Our Teeth*, televised nationally from the Old Globe, included in its cast, from the left, Monique Fowler, Sada Thompson, Jeffrey Combs, Sean Sullivan (dinosaur) and Harold Gould.

"I talk at walking dogs," she said. "But I'm available for just about anything else."

Baldrige bases national media programs on the annual media calendar which she calls "my basic tool. Although the shows are different each season, production dates do not vary by more than a day or two from year to year. So I have something firm to work from."

When Old Globe artistic director Jack O'Brien decides on a show, Baldrige sets up a work file for it, sometimes months or a year in advance.

"I'm working now on a play that we won't be doing till 1989," Baldrige continues. "If a show has been done elsewhere, such as August Wilson's *Joe Turner's Come and Gone*, which played at Old Globe in January of this year and had been produced at Yale Repertory, I try to get photos, color slides, clippings, a bio of the playwright. Anything I can use to start my own background files."

Once a season is confirmed, Baldrige sends out general releases in a regular sequence: announcements of the plays and the directors and nearer to performance dates, the performers. She also notifies writers who might have an

interest in a particular show.

She sends reminders too about other projects which relate to Old Globe. The TV version of *I Never Sang for My Father*, to be broadcast in June, had triple interest. Jack O'Brien directed it for American Playhouse, and two of the stars are Old Globe alumni. Daniel J. Travanti played in *The Taming of the Shrew* and *Hamlet* in the 1977 San Diego National Shakespeare Festival. Harold Gould was in *The Skin of Our Teeth*, which O'Brien directed on the Old Globe stage and televised live for PBS. Co-star Dorothy McGuire represents another local, but not Old Globe, association. She co-founded the La Jolla Playhouse.

Another advance project was preparing for Neil Simon's residency in connection with the world premiere of his *Rumors* at the Old Globe. Baldrige was accepting interview requests in February, although the play doesn't open till September.

An important part of her job is her annual trip to New York, where she meets with critics, writers and editors, bringing them up-to-date on Old Globe activities. Her most recent visit was in connection

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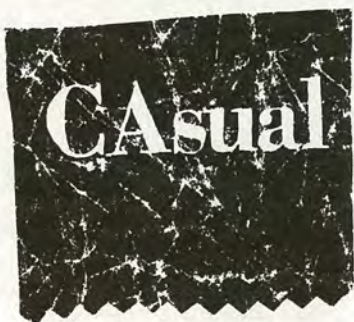
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with the Broadway opening of *Into the Woods*. The Josh Ellis Agency handled media relations, but Baldridge was on hand for information about the show's history.

"She was very much in touch," Adrian Brian-Brown of the agency said. "Charlene gave us every assistance in promoting the show, to make sure of its smooth transfer to New York City.

On that trip, which was typical, Baldridge met 15 writers, critics and editors for lunch or dinner. She had short visits with as many others, and telephone conversations with perhaps twice that number.

She contacts media reps even when she



Mel Winkler and L. Scott Caldwell in August Wilson's *Joe Turner's Come and Gone*.

is on vacation. During a recent visit to Chicago, for her high school reunion, she met with writers from the city's major publications.

"During my journeys I'm also a spokesperson for Southern California theatre," Baldridge said. "I'm frequently asked about companies in Los Angeles and Orange County, so I stay informed about what they're doing. And there's a growing curiosity about San Diego, which I can satisfy because I see the shows at La Jolla Playhouse, San Diego Rep and Gaslamp Quarter Theatre."

Baldridge reads extensively: five daily

WILL GULLETTE

newspapers and a dozen periodicals. She copies items for her files, then routes the material to others at Old Globe. Acting as resource person for other departments is a task she has added to her duties. She reads plays the company has scheduled and writes synopses for use by the box office and the education and marketing department.

"I feel that I'm finally fulfilling my potential in this job," she said. "I didn't realize that I've been preparing for it all my life."

That preparation began at New Trier High School in Winnetka, Illinois.

"I was very, very fortunate," she recalled. "Even in those dark ages, my school had a gifted student program. We had an accelerated schedule, with emphasis on individual interests. Mine was in the arts, and I was doing college-level work in high school."

Although Baldrige's primary emphasis was on vocal training, she studied all phases of music and the visual arts as well.

Baldrige postponed a singing career in favor of marriage. And postponed it again when she was left a widow with three children. After a move West and retraining in the banking field, she remarried and subsequently returned to school to study music and writing.

This led to her giving up banking for the less secure but more challenging profession of freelance writer. As a volunteer, she worked on promotion for the San Diego Opera.

"When I came to San Diego, I knew my subject. I knew the area, and I knew Old Globe," Baldrige said. "I grew up with the job. I had models for the publications but devised my own system for the rest."

A system that works wonderfully well, according to those who are its beneficiaries. □

William E. Fark, a former actor, singer and dancer, is a staff writer for the Times-Advocate in Escondido, California, and a frequent contributor to Performing Arts magazine.



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Arts Preview

CALIF • R N I A

by Jeffrey Hirsch

Theatre

LE SHOW



MICHAEL LE POER TRENCH

Above: Randy Graff as Fantine in the Broadway production of *Les Misérables*. At the Shubert Theatre beginning May 21.

It's the kind of nightmare that in our modernity we knowingly refer to as "Kafkaesque." An honest man commits a single crime in order to feed his starving family and winds up in jail. He is caught attempting to escape and given an additional 19-year sentence. Released at last, he now wears comfortably the mantle of outlaw in which the guardians of society have unjustly cloaked him. But

when a clergyman backs up his alibi in the investigation of a second, willful theft he has perpetrated, the man is transformed to his former moral self. He starts a new life, prospers and strives unselfishly for the benefit of the commonweal. He is hunted down, however (and here the nightmare really darkens), by a fanatical police inspector so determined to see the man prosecuted for his past indiscretion that he pursues him mercilessly to the death.

Kafka instinctively understood that the power good men have to bring about change within themselves and the bad world around them is despised by the unbending, unimaginative authoritarian state. Victor Hugo had the same idea, and quite a few other good ones, at least 50 years before Prague's prince of welt-schmerz ever wrung his hands over a piece of paper. Thus it is that Hugo's 19th-century novel, *Les Misérables*, adapted into a stirring pop opera by many of the same folks who brought you *Nicholas Nickleby*, today seems to resonate simultaneously with the paranoia that is so familiar to us in our own time and the spirituality that suffused the greatest works of art of the Romantic era.

All this and entertainment, too! You needn't care a centime for high-toned literary conceits to enjoy *Les Mis*. This show's thrilling theatricality and driving pace are enough to rouse even the most TV-anesthetized rabble. A hit of historic proportions is about to break out on the Century City barricades — and just in time for the bicentennial of the French



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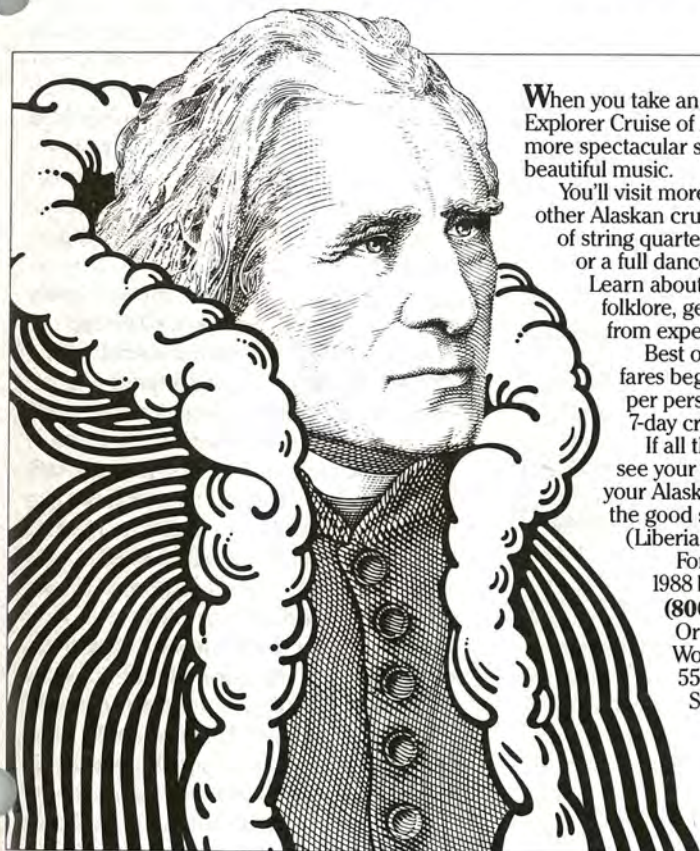
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THE GLOBE'S EXPANDING UNIVERSE

California has long looked south to San Diego's **Old Globe Theatre** for fine and varied programming. The past year has seen a longer but equally curious glance being cast on the Globe from the easterly direction whither New York lies. The reason for the recent coast-to-coast surveillance is the impressive number of shows (three, for the record) that originated last year at the Globe and which will be seen on or around Broadway before the current season is over. A fourth show, *Joe Turner's Come and Gone* played in San Diego as the final stop on its regional theatre tryout tour immediately before opening on Broadway where it now seems likely to become the hit play of the season.

New play development appears lately to be on the mind of Jack O'Brien, the Globe's artistic director. And what O'Brien thinks merits the attention of his loyal and adventuresome local audience is proving to be very much to the taste of folks back East. But then when you are utilizing The talents of writers like Stephen Sondheim, A.R. Gurney Jr. and Stephen Metcalfe, you have every reason to believe that the plays you produce will find life beyond Balboa Park.

Gurney and Metcalfe will again be represented at the Globe by new works bound to attract national attention (**Show Me the Way to Go Home** a family play, and **White Linen**, a musical, respectively) as the theatre's annual summerfest gets under way next month. And another writer who has enjoyed bi-coastal acclaim, Neil Simon, will be on hand to oversee the world premiere of his latest comedy, **Rumors**. Mixing the very old with the very new, the Globe's proven formula for success, O'Brien has also chosen three

Shakespeare plays for Festival '88, and an infrequently produced trio they are: **Timon of Athens**, **Love's Labour's Lost** and **Coriolanus**. Rounding out this summer's playbill and undoubtedly chosen just for the fun of it is **Jeeves Takes Charge**, a stylish adaptation of P.G. Wodehouse stories that has already been seen in New York, thank you very much! Festival '88, June 2 through October 29. Old Globe Theatre, Balboa Park, (619) 239-2255. *San Diego*.

STAGE SHORTS

Orange County: South Coast Repertory concludes its current season with the June 10 through July 14 American premiere engagement of **Golden Girls**, a play that asks the question what makes women athletes run? (714) 957-2602. **Los Angeles:** Playing through June 19 at the Mark Taper Forum is **The Piano Lesson**, the latest installment in August Wilson's extraordinary chronicle of black life in America. (213) 410-1062 . . . **Kismet**, the magic carpet musical, arrives in Pasadena at the Civic Auditorium under the auspices of the California Music Theatre, June 16 through 22. (818) 356-SHOW . . . Wisecracker Eugene Morris Jerome grows up and becomes writer Neil Simon in **Broadway Bound**, the final play in the popular playwright's autobiographical trilogy, at the Ahmanson Theatre thru July 3. (213) 410-1062 . . . Garson Kanin's classic cock-eyed comedy, **Born Yesterday**, will be revived at the Pasadena Playhouse, June 16 through July 17. (818) 356-SHOW. **San Diego:** The Rep's new season at the Lyceum Theatre opens May 18 with **The Mystery of Irma Vep**, Charles Ludlam's Victorian romp for two (very busy) actors. (619) 235-8025 . . . Gaslamp Quarter Theatre Company's production of **Betrayal**, the backwards-told romance by Harold Pinter, plays May 11 through July 2. (619) 234-9583. **Bay Area:** Now and forever — or at least from May 23 into early July — **Cats** can be caught at the Golden Gate Theatre.

(415) 474-3800 . . . **South Pacific** will be performed as the 75th annual Mountain Play, May 22 through June 26 in Mill Valley. (415) 383-0155 . . . Summer arrives at the Paul Masson Mountain Winery in Saratoga on May 20 with the opening of the **VITA Shakespeare Festival's** 12th season. (408) 867-2395.

Dance

THE CORPS DE BALLET OF SUMMER

Balletomanes — and others of us who enjoy watching lovely bodies in motion — can look forward to a few more exhi-



Andrew Lloyd Webber's *Cats* will be at San Francisco's Golden Gate Theatre beginning May 23.

rating workouts before slipping into the languors of summer. Though the rising temperature out of doors offers a fine argument in favor of a hasty retreat into hammock or onto beach blanket, there remain a couple of compelling reasons to maintain relatively erect seated positions for at least another month or so. From such vantage points (and while still fully clothed, probably) may we best receive the **National Ballet of Canada** and the **Paris Opéra Ballet**, both soon to arrive in Southern California to lift our seasonally slackened spirits.



Glen Tetley's new ballet, *Alice*, based on Lewis Carroll's magical tale, will be performed by the National Ballet of Canada.

The Toronto-based Canadian company was lovingly shaped in the years before his death in 1983 by Erik Bruhn, a choreographer of exceptional intelligence and culture who was among the greatest *danseurs nobles* of the century. In a

remarkable peripeteia, Bruhn turned from his own roots in the traditional classical repertory and took the National Ballet, which was similarly grounded in tradition, fearlessly into the realm of the ultra-modern, commissioning dances from even the most uncompromising and controversial of contemporary iconoclasts. The result has been the development of a company of unusual versatility and strength.

Featured on the programs to be danced on tour next month by the Royal Ballet are Balanchine's classic study of the melancholic, sanguine, phlegmatic and choleric humors, *The Four Temperaments*, and the full-length *Onegin*, a ballet by John Cranko based on the Pushkin verse novel with guest artist Fernando Bujones dancing the title role at some performances. The company's artistic associate Glen Tetley will be represented by the local premiere of his acclaimed *Alice*, set to music by David Del Tredici and recounting the perennially appealing tale of the little girl who travels through the looking



The Paris Opéra Ballet performs Rudolf Nureyev's *Cinderella* at the Orange County Performing Arts Center during their June 14-19 engagement.

glass into a wonderland where even over-anxious white rabbits and somnambulant dormice have the grace of ballet dancers. May 26 through 28. Civic Theatre, 202 C Street, (619) 234-5855. **San Diego.** May 30 through June 5. Pasadena Civic Auditorium, 300 E. Green Street, (213) 410-1062. **Pasadena.** June 7 through 12. Orange County Performing Arts Center, 600 Town Center Drive, (714) 556-ARTS. **Costa Mesa.**

Don't slip off to the pool yet: the Paris Opéra Ballet is coming to Orange County. The exclusive Southern California engagement of the 300-year-old troupe that gave the world its first performances of *Giselle*, *Coppelia* and *La Sylphide* will find the Parisians up to some rather newer tricks. Artistic director Rudolph Nureyev (yes, the same Rudi whom we recently saw dancing with the American Ballet Theatre) has staged a *Cinderella* certain to look right at home in proximity to the motion picture industry's central stronghold.

Hollywood, circa 1930, provides the setting for this treatment of the classic fairy tale as scored by Sergei Prokofiev. Prince Charming becomes a leading man in search of the starlet of his dreams and the girl's fairy godmother is a producer (to be danced locally by Nureyev) with the power to transform raw talent into Academy Award material. Groucho Marx, Judy Garland, King Kong, Fred Astaire and Charlie Chaplin all make cameo appearances before the clock strikes midnight when, just as in real-life LA, everybody scurries off to bed so as to look their best next day on the set. June 14 through 19. Orange County Performing Arts Center, 600 Town Center Drive, (714) 556-ARTS. **Costa Mesa.**

Music

BRIEFLY NOTED

Bay Area: Russian pianist **Vladimir Feltsman** appears with **Herbert Blomstedt** and the **San Francisco Symphony** during the orchestra's 10th annual Bee-

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thoven Festival, June 13 to July 2. (415) 431-5400 . . . The sublime cabaret artistry of **Weslia Whitfield** can be enjoyed May 24 through June 19 at the Plush Room. (415) 885-6800 . . . **The Gondoliers**, Gilbert and Sullivan's sunny Venetian sojourn, punts into the Presentation Theater June 18 flying the flag of the Lamp-lighters. (415) 752-7755 . . . **Ray Charles**, **Jean-Pierre Rampal** and **Rosemary Clooney** are only three of the many artists who appear in Saratoga on the Paul Masson Summer Series, June 2 through September 25. (408) 741-5181. **Los Angeles:** The Playboy Jazz Festival celebrates its 10th birthday at the Hollywood Bowl June 18 and 19 with eclectic programs that will feature **Carmen McCrae**, **King Sunny Ade**, **Flora Purim**, **Bobby Hutcherson** and many others. (213) 450-9040. **Orange County:** The Orange County Performing Arts Center offers a **Salute to Benny Goodman** with **Helen Forrest** and **Joe Williams** on June 5. (714) 556-ARTS. **San**



San Francisco Symphony's Herbert Blomstedt.

Diego: The San Diego Gilbert and Sullivan Company performs its namesakes' **Patience**, a lampoon on the idle rich in 1880s England, June 24 through July 3. (619) 692-0372 . . . The **San Diego Symphony** opens its **Summer Pops** season June 22. Welcome home to Hospitality Point! (619) 699-4205.

SAN FRANCISCO

Restaurant Guide



CAFE RIGGIO, 4112 Geary Bl. (415/221-2114). D 5-11 Mon-Sat, 4:30-10 Sun; Superb Italian cuisine, veal, pasta & seafood specialties. Impeccable service in a comfortable, lively atmosphere. Full bar. Early dining reservations accepted. V MC

CALIFORNIA CAFE BAR & GRILL, Broadway at The Embarcadero (415/433-4400). L 11:15-2:30 Mon-Fri, D 5:30-10:30 Daily, BR 10-2:30 Sun; The freshest California/American cuisine featuring mesquite grill, Southwestern + Italian entrees. Parking. Res. AE V MC

CHINA STATION, 700 University Ave., Berkeley (415/548-7880). L-D 11:30-1 Daily, Cocktails till 2; Extensive Cantonese and Sichuan menu featuring fresh seafood, located in the historic So. Pacific railroad depot. Full bar. Free parking. AE DC V MC

GAYLORD INDIA, One Embarcadero Center (415/397-7775); Ghirardelli Square (415/771-8822); Stanford Shopping Center, Palo Alto (415/362-8761). L 11:45-1:45, D 5-10:45 Daily; Quite simply, the ultimate in Indian Tandoori cuisine. AE DC V MC

HARRY'S BAR AND AMERICAN GRILL, 500 Van Ness (415/86-HARRY). L 11:30-3 Mon-Fri, D 5:30-11 Sun-Thu, till 12 Fri-Sat; Nuova cucina di Northern Italy. Special pre-theatre dinner available. Full bar. Valet parking, evenings. AE DC CB V MC

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LES CELEBRITES at **HOTEL NIKKO**, 222 Mason Street, 1 block west of Union Square (415/394-1111 Ext. 100). B 6:30-11, L 11:2-30, D 6-10 daily. Located above street level, Les Celebrities offers a strikingly different dining experience in exciting city-French cuisine. Enjoy the eclectic decor with its contrasting textures and colors. A far-from-ordinary restaurant in San Francisco's newest downtown hotel. 2 Hour complimentary valet parking. AE CB DC V MC.

MAX'S OPERA CAFE, 601 Van Ness (415/771-7301). L-D 11:15 AM-12 AM Mon-Thu, till 1 Fri-Sat, till 12 Sun; International deli specializing in salads, sandwiches & barbecue, fresh fish & desserts. Entertainment by singing waiters. AE DC V MC

PIERRE at **MERIDIEN**, 50 Third St., (415/974-6400). L 11:30-2 Mon-Fri, D 6-10 Mon-Sat; Contemporary French cuisine, impeccably prepared & elegantly served, luxuriously appointed, widely spaced tables, richly diverse menus that change with the seasons, nightly fixed-priced tasting menus & an exceptional wine list combine to make a meal at the Meridien's critically acclaimed Pierre restaurant, the closest possible approximation of a 3-star dining experience in France. Reservations recommended. Complimentary valet parking. AE DC CB V MC

SUTTER GARDEN, 562 Sutter St., Btwn Powell & Mason (415/433-4434). B 7-10, L 11:30-2, D 5:30-10 Daily; Contemporary continental cuisine. Specialties include a fresh catch of the day, pastas, salads & sumptuous desserts. AE DC CB V MC DIS

THE PORTMAN GRILL, THE PORTMAN HOTEL, at the corner of Post & Mason, 1 block west of Union Square (415/771-8600). B-L-D 7 AM-11 PM, D from 5:30; In a dramatic 17-story atrium setting with fountains, sculpture, fireplaces & grand piano, The Portman Grill is San Francisco's newest dining sensation. Exceptional service & dining in the tradition of the world's finest grills, with an emphasis on California cuisine. An ideal place for dining & relaxing before or after the theatre. Reservations recommended. Valet parking AE DC CB V MC

TRADER VIC'S, 20 Cosmo Pl. (415/776-2232). L 11:30-2:30 Mon-Fri, D 5-12:30 AM; Flagship restaurant of the internationally known company. Exotic meats & fish. Delicacies from here & abroad. Full bar & wine list. AE DC CB V MC

WHITE ELEPHANT, HOLIDAY INN UNION SQUARE, 480 Sutter St. (415/398-8900). B 6:30-10:30, L 11:30-2:30 Mon-Sat, D 6-10 Nightly; Salads, steak & fresh seafood. Special menu for early dining. Full bar & wine list. Sherlock Holmes Cocktail Lounge, 4:30-1 Nightly, with live entertainment Tue-Sat AE DC CB V MC DIS





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