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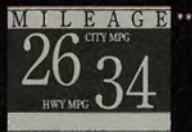
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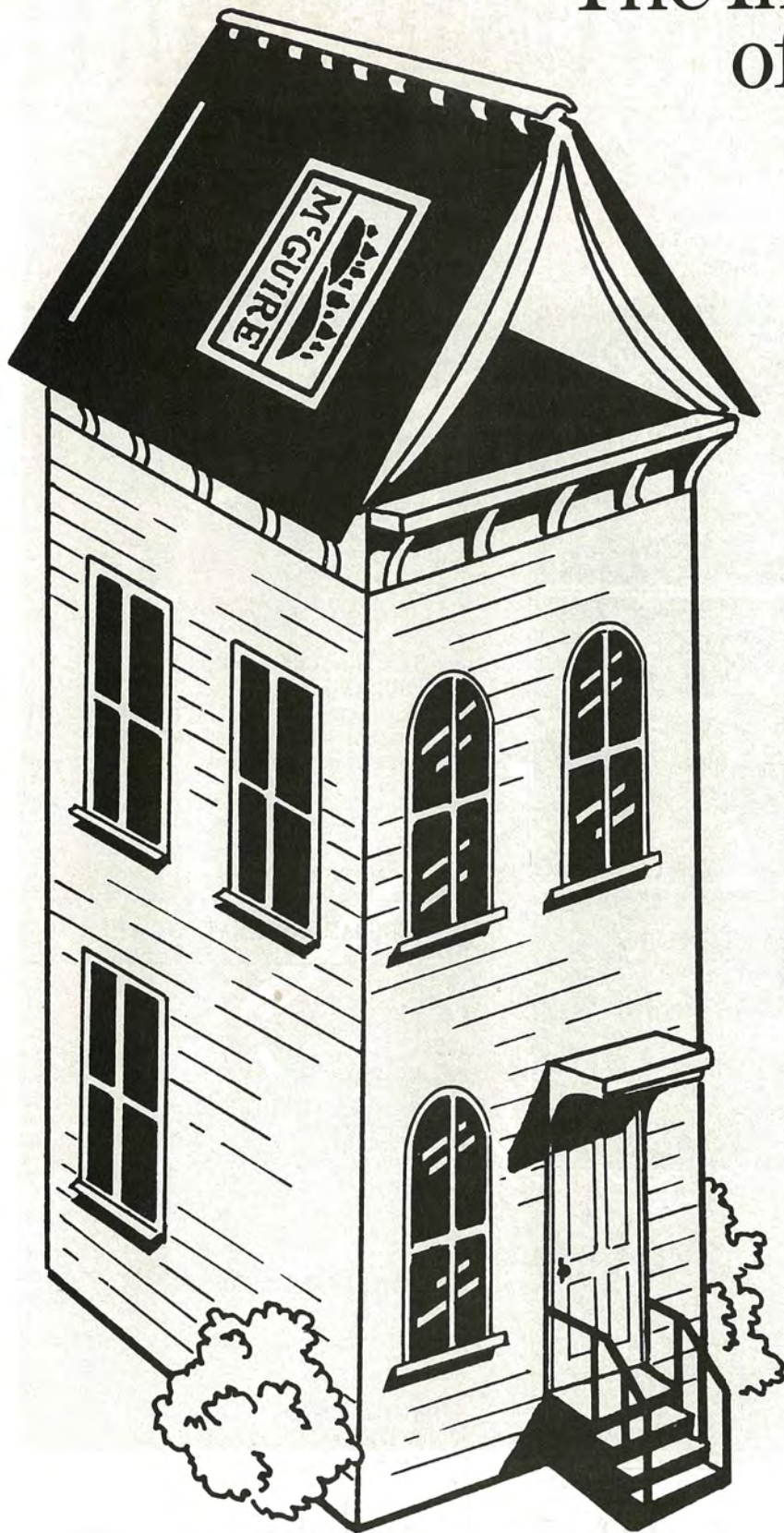
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GREAT EXPECTATIONS

What May Brings

People and Performances to Catch Next Month

Beaumarchais's *The Marriage of Figaro* has always been overshadowed, outside of his native France, by the Mozart opera. In its witty and heartfelt criticisms of class, Figaro had "a pertinence which passed as impertinence," comments the English critic and translator John Wood. It was regarded as so daring politically that Louis XVI of France banned it from the stage; he and his censors finally

"It's a great play," she said during a recent interview, "but people always think of Mozart. It was the idea of Richard E.T. White (who is directing the play)

tion, solely out of friendship and admiration for that cause. Yet he was not a revolutionary himself, but rather a strong believer in civil rights and a ready foe of the aristocracy's arbitrary use of power.

Beaumarchais was one of those men of almost fabulous energy and enterprise, in character much like that of his most famous dramatic persona, Figaro. Official watchmaker to the king at the age of twenty-two, he was teaching the harp to the king's daughters five years later, and at thirty, gained a feudal position in the royal household. By thirty-five, he had produced his first play, was engaged in a huge project to develop the tobacco trade in the Spanish colony of Louisiana and had married twice.

By 1773, at the age of forty-one, Beaumarchais was in prison due to a personal clash with a powerful duke. This experience and a long-lasting civil suit related to the death of his partner, gave him an enduring sense of injury and of fate's follies; it is the reaction of an outspoken, free-spirited man whose behavior was rarely tempered by fear of consequences. As Figaro says in the great final soliloquy that traces the dramatic highs and lows of his fortunes, "I, lost among the obscure crowd, have had to deploy more knowledge, more calculation and skill merely to survive than has sufficed to rule all the provinces of Spain for a century . . . I've seen everything, done everything, been everything."

To bring this beguiling Everyman alive, Holden the translator and White the director have set the play in Spain of the early 1930s — an era that Holden sees as not only a decade of class conflict, "the



relented after three years of revisions.

The challenge in presenting the play to wider audiences lies in "making it available," according to Joan Holden, the San Francisco Mime Troupe playwright who is translating *The Marriage of Figaro* for American Conservatory Theater's final production of the season.

to update it, bring it closer to our time. The sexual and social behavior of the characters is timeless."

Figaro was written just before the French Revolution, and not long after Beaumarchais had almost singlehandedly raised a fortune in supplies, ammunition and equipment for the American Revolu-

Above: Beaumarchais's *The Marriage of Figaro* in a production at La Comédie-Française, 1784.

by Kate Regan



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last time that class was still credible. There was enormous power in the aristocracy still. Also, the 1930s offered a language rhythm closer to ours, and familiar from all those 1930s films about rich people. It's a time halfway between Beaumarchais' and ours. And Figaro challenges the aristocracy on every level, but never overtly.

"The second line of conflict in *Figaro* is that between men and women," Holden said. "The men never quite realize what the women know. But although Beaumarchais is very aware of the abuses of women at the time, there are places in the play where a woman remains silent and I have given her speech. So, although it's very close to the original, that's why I call it an adaptation. Beaumarchais does have an enormous understanding of the characters of the Countess and of Susanna and Marceline. In the world of his play, the women are wiser and understand humans better; they have a spirit of compromise."

Figaro acts only out of self-interest, he doesn't see himself as a representative of a class, nor does he comprehend how his hot-headed distrust of Susanna could be destructive as the Count's more cynical use of *droit du seigneur*.

"Yet to like the play, you have to like Figaro — his wit, energy, and spirit," said Holden. "It's powerful because Beaumarchais wrote on the subjects he cared most about." *May 2 through June 9, Palace of Fine Arts, San Francisco. (415) 749-2250.*

WAY TO GO

In ways both profound and engaging, the choreography of Brenda Way has often focused on women's lives and emotions. *The Long and Short of It* considered the political implications of laundry in a light-hearted manner, while *Adam's Invisible Hand* was a poetic and unflinching expression of men's controlling sphere.

Now, for the twentieth anniversary season of ODC/San Francisco, the intelligent and lively modern dance troupe, guided since its beginnings by Way's own incisive hand, will present *Ghosts of an Old Ceremony*, a story of American women during the period of westward expansion.

The work was commissioned by Minnesota's Walker Art Center, where the piece

will premiere this month and where it will incorporate the entire Minnesota Orchestra in the movement of the dance. Libby Larsen, a Minnesota composer familiar to audiences here, composed the score.

"In San Francisco, we'll be using members of the Women's Philharmonic rather

ODC/San Francisco will present Brenda Way's new Ghosts of an Old Ceremony at Herbst Theatre May 16 through 19.



ANNE LEBOWITZ



FRANCIS CLEMENT

The City's annual festival of abandon, Carnaval San Francisco, takes place May 24 through 26 in the Mission District.

than a full orchestra, so it will look slightly different, but with the same idea of using musicians as part of the action," Way said.

"The research for *Ghosts of an Old Ceremony* was an occasion to indulge myself in research; I've read something like two hundred journals kept by pioneer women.

It was a real shock: I thought I'd find the strong Western woman of myth, but most of these women didn't want to go." Our sense of manifest destiny, Way points out, "is a credit to the patriarchy. The women went because they were persuaded to follow their men. And over and over again you find them mourning all that they had to leave behind. I've become very interested in the subject, because I see that the West evolved very differently from the East.

She feels that the pioneering men believed the romance and promise of Western painters such as Thomas Moran and Albert Bierstadt, whereas the women saw the real landscape's threatening bleakness.

Also in May, the premiere of *Sweet Basil*, an all-men's ensemble, will offer "the sweet, sensuous capacity of the men I like, playing directly with my movement interests. It's a sort of companion piece to the all-women *Bold Sally*, which is also on the program, and the men in ODC think it's about time I gave them a dance!"

Kimi Odada's "post-moderny" *In One Ear*, reworked by Okada, a former co-director and dancer of ODC, will be revived as the program's final piece. *May 16 through May 19, Herbst Theatre, San Francisco. (415) 863-6606.*

ENVIRONMENTAL ART

In California's fifth year of drought, and at the end of a decade where environmental awareness vied with immense and worldwide ecological destruction, it's timely that the Earth Drama Lab, a project of Life on the Water Theatre, will open its second annual festival of theater, choreography and performance with an environmental focus.

Bill Talen, curator of the event and a co-director of Life on the Water, emphasized that the performances will abjure "adolescent gunslinging, no-exit angst or self-important performance art. We feel that the Earth has been filtered out of the process of drama in our culture . . . If it's true that 'the play's the thing,' then it's true that 'the Earth's the play,' or it ought to be."

Among the productions — not all of them were set at press time — will be Leslie Mohn's *The Passion of Lucy*, in which the lead character moves among

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the stories of Lucy, the pre-historic hominid thought to be one of our earliest ancestors, the medieval visionary St. Lucia and Lucy Ricardo, "the mother of television," at least to some of us. Antenna Theatre will lead an "all-species parade" with its fifteen-foot tall puppets; Stephen Rappaport's monologue *The Chocolate Quarry* will examine the consequences of finding huge reservoirs of chocolate beneath the world's major cities. An *Eco-Rap Contest* will bring together children with environmental scientists to compose their own "earth raps," and a group of Australian aboriginal sand painters and storytellers, Warlilpa Kalipurnangka, will bring their ancient arts to San Francisco's seaside.

Dancers, too, will enter into the earthy spirit with choreography and performance by Alonzo King's Lines Dance Company, Joanna Haigood of Zaccho Dance Theatre and independents Patricia Bullitt and Kathryn Roszak. Performance places are Life on the Water, Theater Artaud, Climate Theatre and the beach at Crissy Field. *May 14 through June 9, various San Francisco locations.* (415) 776-8999.

SHOWING THE HUMAN CONDITION

Some time in the 1980s certain artists began to rediscover what other artists had never forgotten: that the human figure will not forever stay out of the picture. In keeping with an age of distrust and confusingly mixed messages, however, the figure has been often disfigured: disembodied, fragmented or merely hinted at, as in the stock figures and faceless Amish dolls of Gordon Cook's paintings.

de-Persona, the Oakland Museum's exploration of this concern for human disembodiment, will include about fifty-three works by twenty-five American artists. Among them are the nationally known David Salle, Jonathan Borofsky, Cindy Sherman, John Baldessari; along with artists whose work is just beginning to attract wider audiences.

Paul Tomidy, the Oakland Museum curator who has spent more than three years organizing *de-Persona*, emphasizes in his catalogue essay that his intent was not to make claims for a specific artistic movement but rather to indicate how these works share certain qualities: "a

hidden or displaced figure . . . The questions and doubts of the period make a narrow, simplistic categorization of this work misleading."

The anxiety level is sometimes high in these works, from Jo Ann Callis make-believe photographic worlds to Robert Yarber's falling figures. The television shimmer of Ed Pasche's paintings offer "beauty and story" to Tomidy, but to others their mindless pulsing may seem repellant. Gordon Cook's paintings, as Tomidy points out, don't fall within "the post-modernist rubric," but his transfiguration of inanimate things into presences both



Top: *Earth Drama Lab presents Leslie Mohn's The Passion of Lucy at Life on the Water, May 24 to June 9.* Above: *Pamela Z in Soon 3's Ace Taboo at Fort Mason Center's Cowell Theater May 15 to June 1.*

human and disturbingly empty does correspond with other pieces in *de-Persona*.

Above all, these artists, working in disparate ways and no doubt from different intentions, confront modern troubles with equally troubling images. For the most part they have avoided easy analogies or the era's most fashionable disease, anomie. "This art does register a significant thump or thud or perhaps an annoying buzz," writes Tomidy. "So a special patience is required in addressing these

deceiving malcontents as they pose before us." *May 18 through September 22, Oakland Museum.* (415) 273-3401.

IN BRIEF:

Theater: Two of our most innovative theater groups will reappear next month: **The Paul Dresher Ensemble** will reprise *Pioneer*, an irreverent look at America's frontier tradition that was seen in one performance only last December; it's a ninety-minute music-theater piece that sardonically examines Columbus, Cortes, Lewis and Clark and some other "Big Ole White Boys," as one Terry Allen song goes. Rinde Eckert and Jo Harvey Allen are the stars and Robert Woodruff directs. *May 2-12 at Theater Artaud, San Francisco.* (415) 621-7797 . . . **Magic Theatre** has a program change: *Swan Play*, Elizabeth Egloff's comically skewed look at the myth of Leda and her seductive swan, was originally scheduled for January and previewed in our December issue. It will now be seen *May 7-June 9.* Building D, Fort Mason, San Francisco. (415) 441-8822 . . . **Soon 3**, the San Francisco visual theater directed by Alan Finneran, will present a new "performance landscape" entitled *Ace Taboo*. Singers Pamela Z, Leigh Evans and Julie Queen, along with three members of the Finneran family — Bean, Max and eight year-old Kate — will appear in this work that explores the nature of exile in *Soon 3's* cool, evocative and frequently ravishing style. *May 15-June 1, Cowell Theater, Fort Mason Center, San Francisco.* (415) 558-8575 . . . **Music:** **Sinfonia San Francisco** performs Beethoven's Ninth Symphony and the world premiere of Alan Cox's *Les Illuminations*. *May 6 at Herbst Theatre, San Francisco.* (415) 495-2919 . . . **San Francisco Girls Chorus** moves to the East Bay with a program of staged selections from American musical theater and choral music from around the world. *May 4 at Lafayette/Orinda Presbyterian Church's Concerts on the Hill.* (415) 673-1511 . . . **Dance:** **Momix**, that indefatigably romping troupe directed by Moses Pendleton, takes over San Francisco Performances programming for six performances, *April 30-May 5, Cowell Theater, Fort Mason.* (415) 398-6449. □

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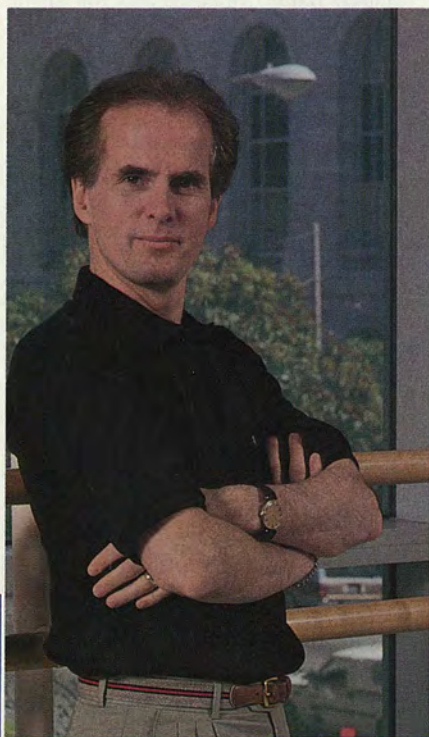
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San Francisco Ballet's Fire and Ice

Helgi Tomasson has built an extraordinary company with cool determination and glowing artistry

The words that have been used to describe San Francisco Ballet in recent seasons are adjectives like "dazzling," "brilliant" and "radiant," and the Company more than lives up to these accolades from the press and public. To be sure, San Francisco Ballet has more than its fair share of dazzle, evidenced by a roster of dancers whose virtuosity and panache are the equal to that of other major international companies.

It has its share of brilliance, too, with a repertory that boasts two opulent full-length classics staged by Helgi Tomasson and signature ballets by Balanchine, Bour-
nonville, Christensen, Robbins, Tudor, and others. Contemporary choreographers

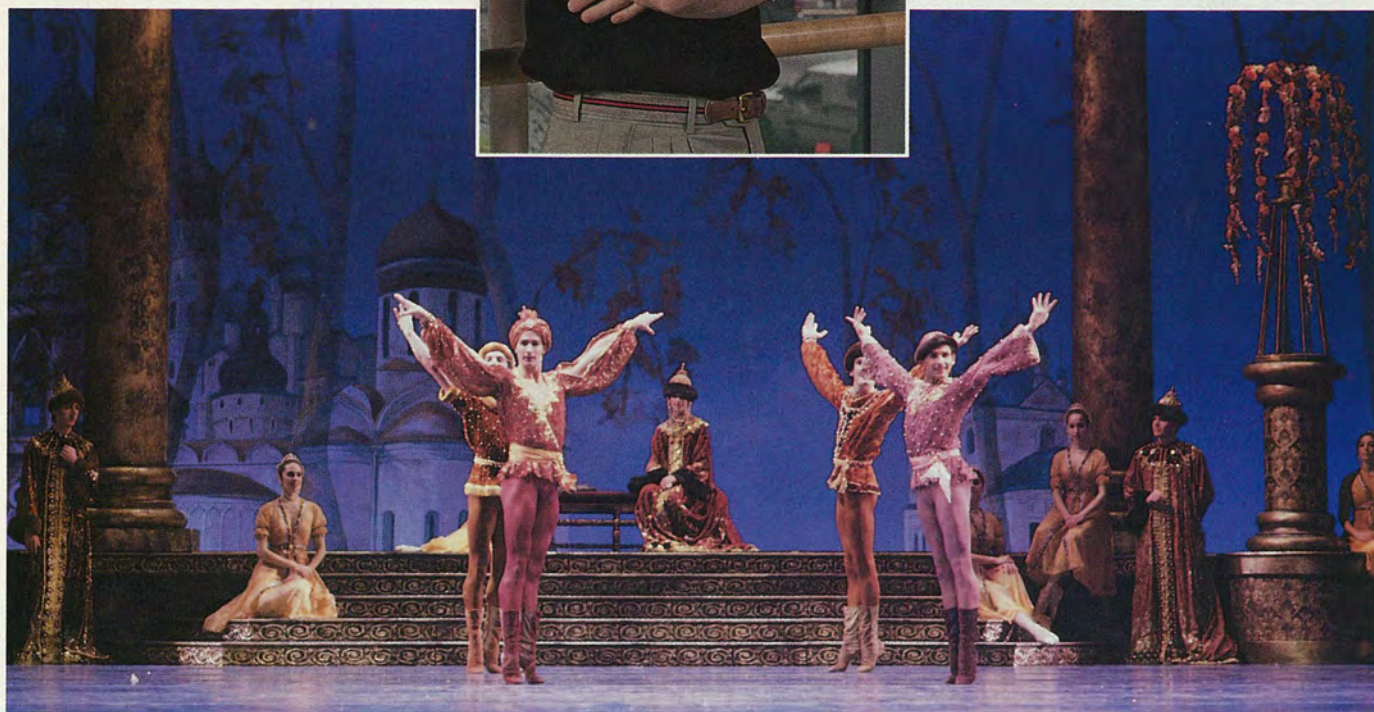


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are represented us well, by an impressive list of commissioned works by the ballet world's most sought-after creators.

But the current success and international standing of San Francisco Ballet didn't happen overnight. It has been carefully and solidly built over the course of six years by Helgi Tomasson, the acclaimed former New York City Ballet Principal Dancer who became San Francisco Ballet's Artistic Director in July, 1985.

Tomasson's personality is a striking reflection of the physical characteristics of his native Iceland, a country of ice and volcanoes. He is at once cool and introspective, but just below the surface boils a creative mind capable of fiery dis-



LLOYD ENGLERT

Above: San Francisco Ballet's production of *The Sleeping Beauty*, with choreography by Helgi Tomasson after Petipa.
Inset: Artistic Director of the San Francisco Ballet, Helgi Tomasson.

by Scott Horton

plays of artistry and insight.

Peter Martins, who danced with Tomasson at New York City Ballet and who now directs that company, has been quoted by Marilyn Hunt in *Dance Magazine* about the difference between Tomasson's on- and off-stage personalities. "He is known among dancers to be a rather restrained, reserved Icelandic character who never really shows what is just beyond [his public personality]," said Martins. "That's for himself. Well, he came onstage and it was absolutely mesmerizing. I thought he was of pure Italian blood, dancing in the middle of Naples. But the minute he got off stage, he was his own Icelandic self."

form is to watch an explosion of vitality and ebullience balanced, naturally, with a healthy dose of Tomasson's attention to pure classical detail and unflagging good taste.

To get Helgi Tomasson to talk about his accomplishments with this extraordinary company is not easy. It is obvious that he would much rather let the Company's performing speak for itself. And it does.

But how has Tomasson accomplished so much in six years and how does San Francisco Ballet today reflect his vision and sensibilities? "First of all, repertory," he says. "The kind of repertory I am building and the kind of choreographers that I am bringing in. Also the two new

Robbins on his own taste and choreographic style, particularly in his musicality and demand for perfection. Initial speculation, though, was quickly put to rest as Tomasson began assembling a repertory. It was clear that San Francisco Ballet would develop a unique profile all its own; one that would gradually elevate it to international stature.

During his tenure, Tomasson has built and expanded San Francisco Ballet's repertory by commissioning new works by distinguished choreographers including William Forsythe, James Kudelka, David Bintley, Lisa de Ribere and Val Caniparoli. In addition, he has been avid in his acquisition of important ballets by George Balanchine, Jerome Robbins, Antony Tudor, Glen Tetley, Frederick Ashton and August Bournonville, among others.

Tomasson's own choreography is well represented. His premieres for San Francisco Ballet have included *Con Brio*, *Valses Poeticos (Love Letters)*, *Handel — A Celebration*, *Intimate Voices*, *Bizet pas de deux*, *Concerto in D: Poulenc*, and *Confidencias*.

More than these repertory works, what has irrevocably established Tomasson's own reputation as a choreographer and Artistic Director are the two full-length ballets he created for the Company: *Swan Lake* in 1988 and *The Sleeping Beauty* in 1990. Clive Barnes of the *New York Post* proclaimed *Swan Lake*, "a brilliant achievement and a milestone in the Company's long history." And *San Francisco Examiner* critic Allan Ulrich wrote, "This *Sleeping Beauty* affirm[s] Artistic Director Helgi Tomasson's position as one of the leading classicists of our day . . . a radiant, sensuous, uncommonly intelligent, imaginative production."

But even before Tomasson's full-length ballets received their premieres, a turning point year for the Company was 1987. In one fell swoop, Tomasson relocated San Francisco Ballet on the international dance map with a season that included commissioned premieres by Frankfurt Ballet's William Forsythe and Les Grands Ballets Canadiens' James Kudelka. Forsythe's hard-edged, sassy *New Sleep* and the highly charged lyricism of Kudelka's *Dreams of Harmony* firmly established



Choreographer Helgi Tomasson rehearsing members of the company in *The Sleeping Beauty*.

The same could be said of Tomasson's persona as Artistic Director compared with his personal vision as displayed by San Francisco Ballet on stage. Tomasson is a quiet, thoughtful man, not a self-promoter by any stretch of the imagination. To watch him work with dancers in class, coaching, or creating a ballet, is to witness a man of measured, intense focus. He is a model of polite elegance with a firm will and uncompromisingly high standards. To see his company per-

form is to watch an explosion of vitality and ebullience balanced, naturally, with a healthy dose of Tomasson's attention to pure classical detail and unflagging good taste. This is very much a signature of the repertory and programs I have made."

When Tomasson assumed leadership of San Francisco Ballet after his fifteen year career as a Principal Dancer with New York City Ballet, there was wide speculation that he would turn SFB into a clone of New York City Ballet. After all, he had worked there with choreographic legends George Balanchine and Jerome Robbins, both of whom created numerous roles for him. And Tomasson is the first to acknowledge the influence of Balanchine and

Scott Horton is a San Francisco-based writer and arts consultant. His articles and program notes have appeared in *Performing Arts magazine* and in the publications of the Oakland Ballet, San Francisco Ballet, and Spoleto Festival U.S.A.



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the new spirit of Tomasson's San Francisco Ballet and brought it renewed national attention.

Not coincidentally, the repertory Tomasson has built is one that shows off San Francisco Ballet's dancers extremely well. "People tell me that San Francisco Ballet has a 'style,' and that's good to hear," he says. "I think that the San Francisco Ballet style has to do with our repertory and with the versatility of the dancers. Hopefully audiences come away dazzled by the capability of the dancers from one totally different ballet to another."

Versatile, capable dancers must be trained, and it comes as no surprise that another key to Tomasson's artistic success has been his long-standing emphasis on dancers' training as technicians and performers. "The [San Francisco Ballet] School has always been very important to me," he says. "It is already a major school in this country, and with that comes a lot of responsibility on my part to provide excellence in teaching the students."

To this end, Tomasson brought in some of the best names in the ballet world such as Ballet Mistress Bonita Borne from New York City Ballet to work with the Company. Likewise, Tomasson hired Irina Jacobson of the Kirov Ballet to work with both the Company members and on the faculty of the School, and also added Jonathan Watts of New York City Ballet and the Joffrey Ballet to the School's faculty. Tomasson wisely engaged former San Francisco Ballet dancer Nancy Johnson as Director of the School.

"Helgi Tomasson's belief that the School is central to the life and development of a first-rate ballet company has led the School to a rededication to the highest possible teaching standard," says Johnson. "His artistic credo has reaffirmed and enhanced the principal goals upon which San Francisco Ballet was founded over fifty years ago."

"I have taken a lot of dancers through the School and Apprentice Program," says Tomasson. "Some of them are quite young, but that's why we have an apprentice program: to see how younger dancers will do with more pressure and working with Company members."

San Francisco Ballet School has provided a pool of trained dancers not only

for San Francisco Ballet but for other companies as well. Dancers trained at the school have been hired by companies including American Ballet Theatre, Joffrey Ballet, Pacific Northwest Ballet, Oakland Ballet, Frankfurt Ballet, and Stuttgart Ballet.

Tomasson began his own training as a dancer at an early age in his native Iceland, at the National Theatre's school. At age fifteen he went to Copenhagen, Denmark, to study and perform at that city's celebrated Pantomime Theatre in Tivoli Gardens. In 1959, at age seventeen, Tomasson met Jerome Robbins, who was touring with his company, Ballets USA. Impressed by Tomasson's dancing, Robbins arranged a scholarship for him at New York's School of American Ballet.

Soon after, he was invited to join the Joffrey Ballet and two years later joined the Harkness Ballet. During six years dancing with the Harkness, he became one of the Company's most acclaimed Principal Dancers and began to establish himself as one of America's supreme classicists.

In 1969, Tomasson entered the International Moscow Ballet Competition as the United States representative, returning with the Silver Medal (the Gold Medal having gone to Mikhail Baryshnikov). The following year, Tomasson was invited to join the New York City Ballet as a Principal Dancer. Throughout his career, touring was an integral and important part of his experience and growth as an artist.

Touring continues to be a priority for Tomasson as an Artistic Director. Since his arrival at San Francisco Ballet six years ago, the Company has toured the United States six times, and has performed in Singapore, Tokyo and Paris.

"I think it's very important to be seen outside of San Francisco for various reasons," he says. "We have a wonderful season and wonderful audiences here, but at home we basically perform from *Nutcracker* in December and our repertory season through the first week of May. Unless we tour, from May to December is really a very long time for a professional dancer not to be on stage. And unless we are able to provide dancers with touring — additional performances, in other words — we might find it difficult to keep the level of dancers we have

worked hard to achieve.

"A dancer's career is so short, that dancers tend to be a little bit in a hurry, they don't have time to waste and sit around. They have to get as much fulfillment, artistically, in those few years that they are at their best."

It's good for dancers to be challenged by different audiences, Tomasson feels. "Some [audiences] have seen more dance, some less, but every audience reacts in a different way. It's quite an educational process a dancer goes through in touring," he says.

Although San Francisco Ballet's touring schedule has grown in the past few years, Tomasson acknowledges that touring has become more difficult for ballet companies. "There's no question that touring in general has receded," he says. "It has become expensive to tour. Not only is there transportation, but per diem, hotels, all kinds of expenses for dancers, the crew. Even with sold-out performances like we had at Kennedy Center, touring is still extremely expensive."

Tomasson took great pleasure in returning to his native Reykjavik, Iceland, at the invitation of the Reykjavik Arts Festival, leading a tour of sixteen San Francisco Ballet dancers last spring. "I had danced in Iceland when I was with New York City Ballet," he remembers. "And occasionally I would bring small groups there to perform. But it was very nice for me for the first time to bring dancers from my own Company, and choreography of my own that had not been seen there." During the Company members' stay in Reykjavik, Tomasson was awarded the highest civilian honor in Iceland when he was named Commander of the Order of the Falcon by President Vigdis Finnbogadóttir for his continuous achievement in the arts.

As part of this coming fall tour, San Francisco Ballet makes its long-overdue debut under Tomasson's direction in New York City. The Company gives performances October 1-6 at City Center.

San Francisco Ballet has been enthusiastically followed at home in San Francisco by the New York press for several seasons under Tomasson, so why was the company's appearance in New York so long in coming? "It's a combination of

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NEWS FROM THE AMERICAN CONSERVATORY THEATER



Horton Foote (center) cuts his birthday cake with (far left) director Sabin Epstein, Lillian Foote (fourth from left), Young Conservatory director Craig Slight (second from right) and the full cast of 1918 looking on.

A.C.T. Celebrates "A Great Day with Horton Foote"

When A.C.T. discovered Horton Foote was turning 75, we decided to have a party! The Academy Award winning author came to San Francisco for the west coast premiere of A.C.T.'s production of *1918*, one of the nine plays in Foote's *Orphans' Home Cycle*, and just in time for his March 14th

birthday. And what a party it turned out to be! On Sunday, March 11, A.C.T. presented Foote with a day-long tribute of his work, beginning at the AMC Kabuki Theater with private screenings of two films from *The Cycle* — *Convicts*, starring Robert Duvall, James Earl Jones and Lukas Haas, and

Courtship, with Hallie Foote and William Converse-Roberts — followed by the production of *1918* at the Stage Door Theater. Participants engaged in an animated discussion with Foote, the cast of *1918*, director Sabin Epstein and A.C.T. Young Conservatory Director Craig Slight following the play, and everyone enjoyed cake and pastries created by the chefs of *The Pan Pacific Hotel*, champagne and sparkling cider at the finale. During his San Francisco visit, Foote also dropped into Drama Books for a special book signing reception.

When it was all over, A.C.T. patrons could say they had a truly "Great Day with Horton Foote!" A.C.T. gratefully acknowledges the Regis Hotel, Il Fornaio, Shadow Creek Winery, and the AMC Kabuki Theaters for their generous support in making the day a memorable success.

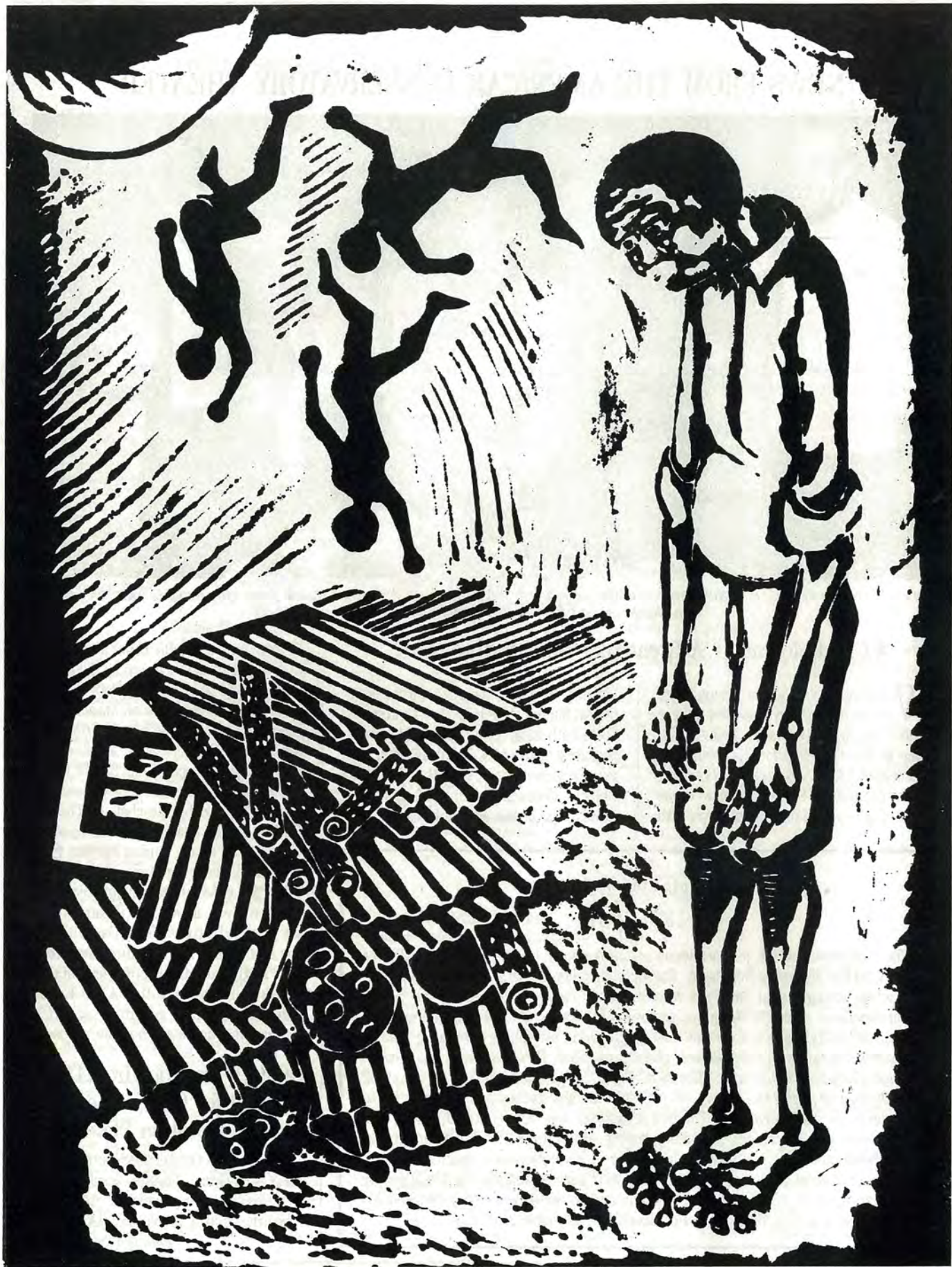
Douglas A. Russell 1927-1991

The members of A.C.T. join academic and professional theater colleagues all over the world in mourning Douglas A. Russell who suffered a fatal heart attack March 4 while walking near his Palo Alto home. A faculty member in the A.C.T. Conservatory since 1973 and a professor of drama at Stanford, he was an internationally respected art and theater historian as well as a working theater designer. His books include *Costume History and Style*, *Period Style for the Theatre*, *Stage Costume Design* and *Theatrical Style*. In addition, he edited the 1982 *Anthology of Austrian Drama*. At A.C.T. he taught History and Period Style to students in the Advanced Training Program, but his contribution to the Conservatory went far beyond the classroom. Doug Russell was instrumental in the development of our curriculum, in our accreditation as a graduate school, and in the evolution of our Master of Fine Arts degree program. He was a deeply positive force at A.C.T., an artist and a scholar who never compromised his standards, a gentle, dedicated and utterly irreplaceable man.

\$60,000 Donation from IATSE Used for Geary Theater Renovation Plans

When the October 1989 earthquake hit the Geary Theater, leaving A.C.T. homeless, the International Alliance of Theatrical Stage Employees (IATSE) was

Continued on page P-14



American Conservatory Theater
In Association with Lorraine Hansberry Theatre

presents

the World Premiere of

DARK SUN

(1991)

by Lisette Lecat Ross

Directed by Edward Hastings
Scenery by Joel Fontaine
Costumes by Kärin Simonson Kopischke
Lighting by Derek Duarte
Sound by Stephen LeGrand
Hair and Make-up by Rick Echols
Associate Director Craig Slaughter

The Cast

Simon Kgoathe Seth Sibanda
Lydia de Jager Joy Carlin
Sipho Michael Chinyamurindi
Policemen Dumile Sadiqa Vokwana
James Patrick Kennedy

The Setting: A house in the poorer section of the
South African township of Soweto.

The Time: The Winter
The action takes place between mid-afternoon
and dawn of the following day.

There will be two ten minute intermissions.

Understudies

Simon Kgoathe, Sipho — Dumile Sadiqa Vokwana; *Lydia de Jager* — Lynne Soffer;
Policemen — Michael Chinyamurindi, David Maier.

Stage Management Alice Smith

Translations into Xhosa and Zulu by Selaelo Maredi, Seth Sibanda, Michael Chinyamurindi, and Dumile Sadiqa Vokwana.

This project is funded in part by the California Arts Council, a State agency. Any findings, opinions or conclusions contained therein are not necessarily those of the California Arts Council.

Dark Sun is made possible in part by BankAmerica Foundation, AT&T, and the Columbia Foundation.

Opposite: Desperate recalls the government demolitions of the squatter camps of Madderdam and Unibell, where
"even the children were bulldozed." Linocut on paper, by Patrick and Sydney Holo.



South Africa—A Point of View from the Playwright

by Lisette Lecat Ross

The motto on the South African coat of arms reads, "Unity is Strength," and it is one of the many ironies that abound in the country that, from 1948 until only very recently, its leaders believed they had to "divide to rule." They were convinced, firstly, that the viability of the Afrikaner people (whites, speaking a language largely derived from Dutch) and, later, white supremacy and, ultimately, white survival, depended on it. The system of apartheid ("separateness") that they built grew out of this ethnocentrism and fear.

But the man known as the architect of apartheid, Prime Minister Henrik Verwoerd (1958-1966), did not conjure it out of thin air. It was already firmly, if unofficially, in place under the slightly more benign rule of the English.

Before implementing his Grand Design, Dr. Verwoerd appointed a Commission of Enquiry into the practical viability of such a concept. When the Commission found it was non-workable at any level and said as much, he went ahead anyway. I suppose, to his way of thinking, there was nowhere else to go.

ROB ADLER



The key notion that swept the Nationalist Party to power in '48 was the idea of "job reservation." The Afrikaners, who nurtured bitter, hostile feelings toward Britain and their English-speaking compatriots, were at the time either rural ("land reservation" was to follow) or they held semi- and unskilled jobs — jobs which were under threat from the steady influx of blacks into the urban areas.

Thereafter, bit by bit, apartheid was legalized and a vast infrastructure was set in place by the very people who were best suited to know it could never work, those who had themselves been victims of oppression (in the Anglo-Boer war, 1899-1902, 26,000 Afrikaner women and children died in concentration camps set up by the British).

Verwoerd is also known for an incident which occurred when he was opening an industrial/agricultural show in Johannesburg. It was a heavily orchestrated PR affair during which, at a key point in his speech, he was to release from its cage a white dove, symbolizing peace. Once released, however, the dove refused to fly. In spite of repeated attempts to help it on its way it remained steadfastly earth-bound and eventually had to be removed.

As many in the outside world are perhaps only now beginning to realize, the complexities of South Africa (exacerbated by the system) are extraordinary. There are approximately forty key political groups in the country today. Up to now, when a South African — any South African — has said "we" it's been in reference to some or other rigidly defined racial and/or language group. "We, the people," does not exist. Not yet.

At the start of my education I went to a "dual-medium" school (English and Afrikaans) where I and many other children had friends of both languages. Not for long. The Nationalists, fearful that the Afrikaner's identity would be submerged, redesignated schools unilingual and, henceforth, I was officially and irrevocably English. With Afrikaans as my second language, I was given a third choice: Latin, German or French. No mention was made of Sesotho or Zulu or any other language native to the country, not even of the artificially devised *lingua franca*, Fanagalo.

It was only when I got to University that opportunities to interact with someone of another color as a social equal presented themselves. And that was the year they "closed" the universities. Any

THE ARJIS



Members of Black Sash, an anti-apartheid volunteer organization.

non-white students allowed to remain (because facilities at the non-white colleges for their courses did not yet exist) were few and far between.

The "winds of change" may have been sweeping down the continent in the early '60's and echoes from the American Civil Rights movement did occasionally reverberate on our shores. But, for South Africans, that was a time of rapid erosion of civil liberties and increasingly harsh repression. Had we had such a formidable weapon as the American Constitution, things might have been different. There is no doubt that our country had its heroes and its martyrs of all colors; mostly they were consigned to all manner of oblivion, unheard, unsung.

Lydia and Simon in *Dark Sun* belong to this era — without the benefit of a university education.

I wanted to put these two people together; Lydia, cocooned from the harsher social realities and Simon, struggling to keep his humanity in an increasingly dehumanized environment. Given their wildly disparate universes and the gulf between them, never under any "normal" circumstances would they have engaged in meaningful conversation nor found a way through their mutual distrust. Yet, perhaps the human drive to understand and be understood is so strong that, left alone, even these two might arrive at "something."

People like Lydia are not unique to South Africa. We can meet them everywhere in different camouflage — conformists who think in stereotypes; who accept, unquestioningly, any information (or silence) from their leaders; who are threatened by ambiguity of any kind. People who require "bottom-line" simplifications of life to feel secure; who are, no matter what their facade, basically, frightened people.

Dark Sun is set in 1988, which was arguably one of the bleakest times in the country's recent history. I was there for a brief period in the winter of that year and, rather than the quiet and relatively easy death of my 86-year-old mother, it was the moral and emotional climate of the country that I found deeply depressing. To paraphrase anti-apartheid activist Albie Sachs: it is only with hindsight that the "impossible" is seen to have been "inevitable." In 1988, however, it surely



A bewildering array of posters, leading up to a 1983 political referendum.

seemed impossible.

Yet, post-apartheid is no Nirvana. Dismantling the tortuous infrastructure of a system that so emphasized our differences, isolating us from one another and which has been in place for so long, is one

thing — and difficult enough. Erecting something just and workable in its stead and redressing the inequities, is quite another. How, for instance, do you re-portion the land?

With the constraints down, the violence and paranoia that grew with apartheid are bubbling over. Whites are increasingly polarized and, for blacks, now that there is light at the end of the tunnel and the common enemy may disappear, the political infighting has begun. A journalist recently writing about this new era, quoted his black host in the province of Natal: "You may as well argue about starving versus drowning."

I remember, many years ago, after an accident in a Johannesburg mine, an extraordinary headline appeared in one of our newspapers. It said: "GROANING MAN MAY BE ALIVE."

And, perhaps, it is analagous to our present situation. Finally, the voice has been heard; the connection made: . . . "incredible as it may seem, there's something alive, buried under all the rubble, something worth saving, if we can get to it in time . . ."

Glossary

Apartheid — an Afrikaans word meaning separate-ness. It is pronounced "apart-hate." In Afrikaans, a "d" on the end of a word is usually pronounced as a "t," and "ei" has the sound of "ay."

The Star — daily English-language evening newspaper.

to "**necklace**" **someone** — to immolate them by means of a gasoline-soaked car tire hung around the victim's neck and set on fire.

biltong — dried and seasoned raw meat.

tsotsis — hooligans.

mielie pap — a porridge made from maize.

Black Sash — a voluntary group of white women, formed in 1955, united in protesting government measures of apartheid, and dedicated to assisting victims of that system.

Originally known as The Women's Defence of the Constitution League, they were named for the black sashes they wore while protesting.

John Vorster Square — Named after the former Prime Minister and Minister of Justice, the Police Headquarters, and the home of detainees. The interrogation center is there.

Swana — Common English misnomer for either Motswana (an individual), Setswana (language), or Batswana (the nation/people).

Soweto — acronym for South Western Township, (meaning South-West of Johannesburg), approximately 53 square miles in area.

kaffir — Pejorative term for a black person.

Leeuwkop — Prison for blacks, south of Johannesburg.



War Stories

Reports from South Africa

After two years of a black uprising against the apartheid South African government, the government in 1986 imposed a news blackout on the struggle taking place. *The Revolutionary Worker*, an American newspaper, sent correspondent Michael Slate to South Africa for a first-hand report, and his series, *War Stories: A Report from South Africa*, began appearing in January 1988. The following excerpts appeared between February 1988 and February 1990.

After spending time in other parts of southern Africa, going into South Africa can be jarring. There is probably no other country on the continent that is so built up and in some ways so strikingly similar to the U.S. and other Western imperialist countries. I came to Jo'burg from the northwest. We had spent most of the afternoon driving on a large and well-maintained freeway that cuts through the northern part of the country. The scenery was mostly big white-owned farms broken up by occasional small towns consisting of a few service stations, government buildings, churches, shopping malls, and a few neighborhoods of large, clean ranch-style homes with clipped lawns, high walls and snarling guard dogs. Freeway travel provided only an occasional glimpse of the other side of South Africa. Sometimes we would see a group of black school children hurrying down the side of the highway towards some unseen



PETER MAGURANE

An aerial view of the matchbox houses in Soweto.

ghetto. Or when we passed by small wooded areas I would catch sight of groups of black women and children walking through the woods as they scavenged for firewood. And every now and then we would pass some rundown shacks in a farm field. Dark, smoky smudges hanging in the air off on the horizon signaled the location of the black townships in these rural areas.

We had driven into Soweto late on a Saturday afternoon. The streets were crowded with kids playing and people getting ready for Saturday night. The winter sun was just beginning to set and the evening smog was settling down on the ghetto. We had some trouble with the headlights on our car which, combined with the thick, choking smog, meant that we couldn't see more than five feet in front of us. And there was something else in the smog burning our eyes. An intense calm hung heavy in the air. It was reflected in the new "law and order" lights set up in the most rebellious townships, a calm enforced and presided over by a bizarre network of armed men and agents . . . We were in White City, one of the poorest sections of Soweto. It's a place jammed with people — the matchbox houses have three or four doors each and each door opens up into one or two rooms that routinely house at least two families. We drove down the streets very slowly as my friend fiddled with the headlights switch. Suddenly he yelled and slammed on the brakes. Up ahead, not

*Nelson Mandela
(left) with
South African
President
F.W. de Klerk.*



more than ten feet away, two strange and ugly shapes emerged from the smog. They wore combat fatigues and face masks. In their arms they cradled two huge guns. We made a quick U-turn. My friend explained that we had run into some members of the army night patrol. As we continued through Soweto he told me that these patrols had become regular events over the last year or so. About a mile from our encounter he pointed to the right side of the road. There was a field surrounded by a high cyclone fence with the usual topping of barbed wire. Bonfires burned inside the fence. Fifty soldiers stood around, the dark shapes of their guns barely visible in the firelight, and now and then the flames cast an eerie glow on the military vehicles parked inside. This was one of the temporary army bases set up inside Soweto, and I was told that there were a number of others scattered throughout the ghetto. Three permanent army bases were also located around the perimeter of Soweto."

On one of my first visits to Soweto, the friend who was driving me around was talking about how much had changed in the ghetto as a result of the rebellions. He explained that one of the biggest changes was that all of the various agents of the regime — community councillors, black police, informants, and other collaborators — were no longer able to live within most of the ghettos. My friend said, "These were some of the most hated people in the country. They would swagger through the streets with their bodyguards or drive by in their big cars. You don't know what it was like to know that someone was a police informer and not be able to do anything about it, to know that this person was sending people to jail and to death and then living in our midst. There was a time when this immobilized us. When we got the chance, we dealt with them proper."

(Reprinted by permission of Michael Slate and *The Revolutionary Worker*)

Racial relations cannot improve if the wrong type of education is given to Natives. They cannot improve if the result of Native education is the creation of frus-



trated people who, as a result of the education they received, have expectations in life which circumstances in South Africa do not allow to be fulfilled immediately, when it creates people trained for professions not open to them, when there are people who have received a form of cultural training which strengthens their desire for the white collar occupations to such an extent that there are more such people than openings available.

Statement from a speech given by Minister of Native Affairs (later Prime Minister) Vorster during the 1953 House of Assembly Debates about the Bantu Education Acts.

The fears of whites about their rights and place in a South Africa they do not control exclusively are an obstacle we must understand and address. I stated in 1964 that I and the ANC are as opposed to black domination as we are to white domination. We must accept that our statements and declarations alone will not be sufficient to allay the fears of white South Africans. We must clearly demonstrate our good will to our white com-

patriots and convince them by our conduct . . . that a South Africa without apartheid will be a better home for all.

— Nelson Mandela, February 1990.
(Freed in 1990 after 27 years in prison)

The elimination of racial discrimination goes hand in hand with the constitutional process. The Government has expressed its intention repeatedly to remove discriminatory laws and practices. Many of them have been abolished already. Those remaining could not be repealed out of hand, because their complex nature required in-depth investigation.

The basis of the new South Africa should be justice. The great majority of South Africans desire a just state which will guarantee basic liberties, rule out arbitrary actions and domination, and which will require and assure responsible citizenship. Everyone desires a just dispensation in which fairness will be a point of departure.

— From South Africa's President F.W. de Klerk's address to the opening of Parliament, February 1, 1991.
(Reprinted by permission of the South African Consulate, Los Angeles.)

In this country we have so many people who want change so long as things remain the same.

— Archbishop Desmond Tutu.



Archbishop Desmond Tutu



Who's Who



JOY CARLIN (Lydia) is an Associate Artistic Director at A.C.T., and has been a member of the acting company for many years. Among the roles she has played are Miss Pross in *A Tale of Two Cities*, Annie Parker in *When We Are Married*, Meg in *A Lie of the Mind*, Enid in *The Floating Light Bulb*, 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 directing credits are *The House of Bernarda Alba*, *The Lady's Not for Burning*, *The Doctor's Dilemma*, *Marco Millions*, *Golden Boy*, *Hapgood*, and this season's world premiere *Food and Shelter* at A.C.T., and productions at the Oregon Shakespeare 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*.

MICHAEL CHINYAMURINDI (Sipho) was born in Harare, Zimbabwe, Africa. There, as a child, he began acting in children's plays. In 1980 he came to the United States to pursue his education and art.



After graduating from Rockmont College in Denver, Colorado, he attended A.C.T.'s Advanced Training Program. At A.C.T. he has appeared in *Twelfth Night*, and Studio productions of *Learned Ladies*, *King Lear*, *Nicholas Nickleby*, *Advice to the Players* and *Summerfolk*. Most recently he has been seen in San Jose Rep's *Oedipus the King* and in TheatreWorks' production of Athol Fugard's critically acclaimed *My Children, My Africa*. Mr. Chinyamurindi's television and film credits include H.B.O.'s *Mandela*, *Music from the Frontline*, and numerous lead roles on Zimbabwe television.

A native San Franciscan, **JAMES PATRICK KENNEDY** (Policeman) first appeared on the stage while attending St. Ignatius College Preparatory. He is now a third-year M.F.A. candidate in A.C.T.'s Advanced Training Program, having played Solyony in *The Three Sisters*, York in *Henry VI, Parts 1-3*, Newman Nogs in *Nicholas Nickleby*, Horace Robedaux in *Courtship*, and Bert in *Marie and Bruce*. He has performed on A.C.T.'s mainstage in *1918*, *Hamlet*, *A Christmas Carol*, *A Tale of Two Cities* and *Food and Shelter*; in *Rushmore* for Plays in Progress, and at Theatre Rhinoceros in *Poppies*. Among his other roles, Mr. Kennedy played Joseph Brennen in *Winners*, Bullock in *The Recruiting Officer*, and Hamlet in *Rosencrantz*



and *Guildestern Are Dead* at Stanford University, where he received a B.A. in psychology and an M.A. in Latin American studies.



DAVID MAIER, a graduate of the Advanced Training Program, has acted in numerous roles throughout the Bay Area. He is a founding member and producer of Encore Theatre Company — the A.C.T. alumni production company — and a producer of A.C.T.'s Plays in Progress program, where he directed Anthony Clarvoe's *Pick Up Ax*. Mr. Maier is in his fifth season with A.C.T., and most recently played the

Ghost, the Player King and Gravedigger in John C. Fletcher's production of *Hamlet*.



SETH SIBANDA (Simon) was born in Alexandria Township, South Africa. In 1971 he co-founded the Experimental Theatre Workshop '71 where he co-authored and performed in *Crossroads*, *Smallboy* and *Survival*, which later toured the United States. He also played a lead in Gibson Kente's musical *How Long*. Recent credits include *Blood Knot* with Princeton Repertory, and *Born in the RSA* with Berkeley Repertory. Other credits include *Sizwe Bansi is Dead*, *Boesman and Lena*, and *Brightness Falling*. He won an Obie as an original member of *Poppie Nongena* which was seen off-Broadway. Mr. Sibanda's television credits include playing the role of Motlana in the NBC movie *Cat Squad*.



LYNNE SOFFER appeared last fall as Jessica in *Babylon Gardens* for A.C.T.'s Plays-in-Progress series. Bay Area audiences have also seen her work in Encore Theatre company productions of *June 2nd* and *Women Beware Women*. She has also performed with the Pacific Conservatory of Performing Arts, Alaska Repertory Theater, Sherwood Shakespeare Festival, Acadia Repertory Theatre in Maine, and in New York City with Direct Theatre and the 29th Street Project. She has toured extensively throughout Alaska performing *Shakespeare's Women* and has taught and directed in that state's Artists-in-Schools program on and off for the past 12 years. Ms. Soffer is currently teaching speech, text and acting at A.C.T., and has also served as dialect coach for Berkeley Repertory Theatre, Berkeley Shakespeare Festival, the Magic Theatre, Theatre Artists of Marin and

the Pacific Conservatory of the Performing Arts.



DUMILE SADIQA VOKWANA (Policeman) comes to A.C.T. after a six month run as a principal character and collaborator of George Coates Performance Works "Architecture of Catastrophic Change." As an actor, singer, dancer, playwright and poet from Capetown, South Africa, some of his credits include Athol Fugard's *Master Harold . . . and the boys*, *The Merchant of Venice*, Selaelo Maredi's *For Better, Not for Worse*, *Promises, Promises*, *The Turn-Around Christmas*, and an original work, *Africa, My Child*, commissioned by Kuumba Repertory in Houston, Texas. Mr. Vokwana can be seen performing regularly with the Bay Area's leading worldbeat band, Zulu Spear.

DIRECTORS, DESIGNERS, AND STAFF

LISETTE LECAT ROSS (Playwright) began her career as an actress and has worked on stage, in radio, film and television and dubbing films, in four languages and in five countries including her native South Africa. She is a translator and journalist and was the chronicler on a round-the-world expedition under the patronage of Prince Charles. Her first play was *Pluperfect Subjunctives*. Her second play . . . *And Gentle People* was produced for BBC Radio. Ms. Ross is also a Talking

Books narrator at the American Foundation for the Blind, for the Library of Congress in New York. At present she is writing the book and lyrics for a musical based on Thornton Wilder's *The Bridge of San Luis Rey*.

EDWARD HASTINGS (Artistic Director), assumed the leadership of A.C.T. early in 1986. A founding member of the company, he directed *Charley's Aunt* and *Our Town* during its first two San

Francisco seasons. Since then he has staged many A.C.T. productions, including *The Time of Your Life*, *The House of Blue Leaves*, *Street Scene*, *Fifth of July*, *The Real Thing*, *King Lear*, *When We Are Married*, and *Judevine*. In 1972 he founded the company's Plays in Progress program, which is devoted to the development and presentation of new theater writing. Mr. Hastings served as a resident director at the Eugene O'Neill Playwrights' Conference for three



summers, and taught acting in 1984 at the Shanghai Drama Institute as part of the Theater Bridge Program between A.C.T. and the Shanghai theater. He has been involved in the development of cultural exchange and is a member of the Arts International Committee of the Institute of International Education. He directed a national company of the London and Broadway musical *Oliver!*, staged the American production of *Shakespeare's People* (starring Michael Redgrave), directed the Australian premiere of *The Hot l Baltimore*, and restaged his A.C.T. production of Sam Shepard's *Buried Child* in Serbo-Croatian at the Yugoslav Dramatic Theatre in Belgrade. His A.C.T. productions have also been presented on tour in the United States, including Hawaii, and in Tokyo, and he has been a guest director at major resident theaters throughout the country. A graduate of Yale College and the Royal Academy of Dramatic Art, Mr. Hastings teaches in the A.C.T. Conservatory, and this season directed *Babylon Gardens* by Timothy Mason in the Plays-in-Progress program.

JOHN SULLIVAN (Managing Director) joined A.C.T. as its chief administrative officer in 1986. A native San Franciscan, Mr. Sullivan has been active in the theater since the mid-1970s, when he directed Harvey Perr's *Afternoon Tea* for the Circle Repertory Company in New York. In 1977 he joined the staff of the Mark Taper Forum in Los Angeles as a resident director and producer; as head of the Taper's Forum Laboratory he produced numerous new plays by such writers as David Mamet, Susan Yankowitz, and A.R. Gurney. More recently he produced *The Detective*, a collaboration between Joseph Chaikin and Vaudeville Nouveau at San Francisco's Magic Theatre. A former deputy director of the California Arts Council, Mr. Sullivan has served on the Boards of Theatre Bay Area and the San Francisco New Vaudeville Festival. After completing his graduate work at the University of Southern California's School of Cinema, Mr. Sullivan wrote and directed numerous short films for the educational and entertainment markets, including three which were featured on national Emmy Award broadcasts. For five years he was a consultant to the Rand Corporation, focusing his

work on the process and societal impact of popular culture. As a communications consultant Mr. Sullivan has advised such diverse clients as the California Roundtable, Kansas City Power and Light, and Major League Rodeo. Among his writings is *The National Outdoor Leadership School's Wilderness Guide*, a manual for camping and mountaineering published by Simon and Schuster, and numerous articles for magazines and newspapers.

BENNY SATO AMBUSH (Associate Artistic Director) is a veteran theater professional with national and international experience as a director, educator, producer, and arts administrator. Before joining A.C.T. this season, he was the Artistic/Producing Director of the Oakland Ensemble Theatre (OET) for eight years, where his directing credits included *Division Street*, *Letters from a New England Negro*, *O'Henry's Christmas*, *Tamer of Horses*, and *Alterations*. He also directed *Master Harold . . . and the Boys* for the California Conservatory Theatre. Before joining OET, he served as a National Endowment for the Arts (NEA) Arts Management Fellow in its Special Projects Program, as an Assistant Director-in-Residence at Washington, D.C.'s Arena Stage, as an NEA Directing Fellow at the Pittsburgh Public Theatre, and as a United States Information Agency sponsored lecturer to Kenyatta University, Nairobi, Kenya. He has served on the Board of Theatre Bay Area and chaired its Theater Services Committee, is a member of the Multi-Cultural Advisory Council for the California Arts Council, and has been active locally, regionally, and nationally in advocacy for cultural equity, non-traditional casting, and pluralism in American art. Mr. Ambush received his B.A. in theater arts and dramatic literature from Brown University, and his M.F.A. in stage directing from the University of California, San Diego.

DENNIS POWERS (Associate Artistic Director) joined A.C.T. in 1967, during the company's first San Francisco season, after six years as an arts writer at the Oakland Tribune. Before being named to his present position in 1986 by Edward Hastings, he worked with William Ball as, successively, Press Representative, Staff Writer,

Dramaturge, and Artists and Repertory Director. The A.C.T. productions on which he has collaborated as dramaturge or adaptor include *Oedipus Rex*, *Cyrano de Bergerac*, *The Cherry Orchard*, *The Bourgeois Gentleman*, *King Richard III*, *The Winter's Tale*, *Saint Joan* and *Diamond Lil*. The most popular of his adaptations, the fifteen-year-old *A Christmas Carol*, was written with Laird Williamson, who was also his collaborator on *Christmas Miracles*, premiered at Denver Center Theater Company in 1985 and later published. Among the other theaters with which he has been associated are Long Wharf Theater in New Haven, Stanford Repertory Theater, Pacific Conservatory for the Performing Arts and San Francisco's Valencia Rose Cabaret Theater. Mr. Powers' reviews and articles have appeared in the *New York Times*, *Chicago Tribune*, *Saturday Review*, *Los Angeles Times*, *American Arts*, *Arts Review*, *Performing Arts* and *San Francisco Chronicle*.

SABIN EPSTEIN (Conservatory Co-director) has been a member of A.C.T.'s training faculty since 1973, and has been a guest instructor at the New Zealand Drama School, Temple University, the University of California at Davis, and U.C. San Diego, where he directed *Guys and Dolls*. He has also directed productions as a guest artist at the University of Washington, California Institute of the Arts, and S.U.N.Y. Purchase; his recent studio productions for A.C.T.'s Advanced Training Program have included *Hay Fever*, *The Learned Ladies*, *Richard III*, *Cloud 9*, *The AIDS Show*, *Tartuffe*, *Heartbreak House*, and *Nicholas Nickleby*. For A.C.T.'s mainstage seasons he has directed *1918*, *A Tale of Two Cities*, *Woman in Mind*, *The Immigrant*, and *Private Lives*. Mr. Epstein is an Artistic Associate at the Georgia Shakespeare Festival, and has also worked at the Oregon and Utah Shakespearean Festivals, and at San Diego Rep, where he directed *A Christmas Carol* and *Hard Times*. He is co-author, with John Harrop, of *Acting with Style* (published by Prentice-Hall).

SUSAN STAUTER (Conservatory Co-director) came to A.C.T. two years ago as Director of the Young Conservatory. She is a playwright (her *Miss Fairchild Sings* was produced at Little Victory Theatre in

Los Angeles), director (more than 40 productions), actress (Cabaret Repertory Theatre), and educator. She earned her M.A. from the California State University at Fullerton, taught in southern California for 14 years (earning a citation for outstanding teaching in 1986/87), and served as founding Chairman of the Theatre Department of the Los Angeles County High School for the Arts. At the Conservatory she has created and directed *Find Me a Hero*, *The Wildest Storm of All* (Teenage Voices Confront AIDS), and *To Whom It May Concern*, directed *The Diary of Anne Frank*, and co-directed *Who Are These People?*. Ms. Stauter served on the Superintendent's Task Force for the San Francisco School of The Arts, on the Board of Directors of Bay Area Theatre Sports, has been a creative consultant at Disneyland, and toured to Alaska as playwright-in-residence with the Oregon Shakespeare Festival's Educational Outreach Program.

JOEL FONTAINE (Scenery) has designed A.C.T.'s productions of *When We Are Married* and *Judevine*. His regional theatre design credits include sets for *Holiday* at the Oregon Shakespeare Festival, Portland, *The Road to Mecca* at the Old Globe, *The Misanthrope* at the Guthrie Theatre, *The Mandrake* and *The Witch of Edmonston* at the Shakespeare Theatre at the Folger in Washington, D.C., and *A Walk in the Woods* at the Repertory Theatre of St. Louis. In the Bay Area, Mr. Fontaine has designed *Oedipus the King* and *Benefactors* for the San Jose Repertory, *The Taming of the Shrew* for the Berkeley Shakespeare Festival, and *Lloyd's Prayer* for the Eureka Theatre. A graduate of the Yale School of Drama, Mr. Fontaine has also designed for the Yale Repertory Theatre, the Juilliard School, the Connecticut Grand Opera, the Portland Repertory Company, the California Theatre Centre, and the Pacific Northwest Ballet.

KÄRIN SIMONSON KOPISCHKE (Costumes) has designed the A.C.T. and Lorraine Hansberry co-productions of *Clara* and *Dutchman* at the Lorraine Hansberry Theatre. For the past three seasons Karin has been costuming A.C.T.'s Plays-in-Progress series, and recreating the A.C.T. costume rental program which

rents to schools, universities, theatre, television and film companies. Other design credits for area theaters include Marin Theatre Company, Make*A*Circus and Encore Theatre Company. Ms. Simonson Kopischke is teaching costume design at the Nueva Middle School for the Performing Arts.

DEREK DUARTE (Lighting) has served as resident lighting designer for A.C.T. for five seasons, most recently lighting productions of *1918*, *Twelfth Night*, *The Imaginary Invalid*, and *Burn This*. Past productions for A.C.T. include the award-winning *Sunday in the Park with George*, *Faustus in Hell*, and *King Lear*. Mr. Duarte's work has appeared at the American Festival Theatre, Stratford, Connecticut, Berkeley Repertory Theatre, the Los Angeles Theatre Center, Milwaukee Repertory Theatre, San Jose Rep, Western Stage, Berkeley Shakespeare Festival, the Fringe Festival in Edinburgh, Scotland, and the Kennedy Center in Washington, D.C. Currently on the faculty of Chabot College, Mr. Duarte holds an M.F.A. in theater technology from UCLA.

STEPHEN LeGRAND (Sound) is now in his fifth season as sound designer and composer for A.C.T. His work with the company has included musical compositions for *The Seagull* and *Faustus in Hell*, and he wrote the music for *A Lie of the Mind*, *Saint Joan*, and *Hapgood* 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. Mr. LeGrand's recent work has included scores for *Yankee Dawg You Die* at Berkeley Rep and the Los Angeles Theatre Center, *Lulu*, and *Macbeth* at the La Jolla Playhouse, and *Fuente Ovejuna* for Berkeley Rep. He recently composed music for *The Wash* at the Mark Taper Forum.

RICK ECHOLS (Wigmaster) has designed hair and makeup for over 200 productions at A.C.T. since 1971, including this season's *Hamlet*, last season's *A Tale of Two Cities* and the company's tours to Connecticut, Hawaii, Russia, and Japan. He also created wigs and makeup for A.C.T.'s television productions of *Cyrano de Bergerac*, *The Taming of the Shrew*, and *A Christmas*

Carol. Among his other television and film credits are *A View to Kill*, *Birdy*, "Over Easy" with Hugh Downs, *A Life in the Theatre* with Peter Evans and Ellis Rabb, "The Kathryn Crosby Show," and over 100 commercials. Mr. Echols also designed hair and makeup for the original production of *Cinderella* for the San Francisco Ballet, *Hamlet* with Anne Baxter and Christopher Walken for the American Shakespeare Festival, and *A Life* with Roy Dotrice for the Citadel Theatre in Edmonton, Canada. He worked on the national tours of *42nd Street*, *La Cage aux Folles* with Gene Barry, *Sweet Charity* with Debbie Allen, and toured to Las Vegas and London with Bing Crosby.

JAMES HAIRE (Production Director) began his career on Broadway with Eva Le Gallienne's National Repertory Theatre. 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 *The Comedy of Errors*. Mr. Haire also stage-managed the Broadway productions of *Georgy* (a musical by Carole Bayer Sager), *And Miss Reardon Drinks a Little*, and the national tour of Woody Allen's *Don't Drink the Water*. 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.

ALICE SMITH (Stage Manager) is in her eleventh season at A.C.T., where she has been the company's master scheduler, production coordinator of Plays in Progress, director of staged readings, associate director of the Troubadour program, director of the studio production *Ah, Wilderness!*, and co-director of *Morning's at Seven*, *Picnic*, and the Plays in Progress production *Rio Seco*. In recent seasons she stage-managed *Hamlet*, *Private Lives*, *The Lady's Not for Burning*, *The Floating Light Bulb*, *Faustus in Hell*, *A Lie of the Mind*, *Diamond Lil*, *Golden Boy*, *Feathers*, *Woman in Mind*, *Joe Turner's Come and Gone*, *A Tale of Two Cities*, *Judevine*, *Hapgood*, *Burn This* and *Food and Shelter*.



(Top row, l-r) IATSE Local 16 members Daniel Michalske, Emilio Aramendia, David Bluford, Chris Delucchi; (bottom row, l-r) Ed Raymond and Rod McLeod, with A.C.T. Managing Director John Sullivan and IATSE International Vice President Ed Poucell gather for the presentation of a \$60,209.55 donation from IATSE locals nationwide to help repair the earthquake-damaged Geary Theater.

NEWS continued from page P-3

quick to offer aid. Calling upon its members and friends throughout the entertainment industry, IATSE raised over \$60,000. Donations came from San Francisco Local 16, as well as IATSE locals throughout the United States and Canada, and a check toward the restoration of the Geary Theater was presented to A.C.T. Managing Director John Sullivan (second from right) by Edward C. Powell, (right), Vice President of IATSE. Said Powell "We are happy to help A.C.T. continue giving the best possible performances to the citizens of the Bay Area."

The \$60,000 will be used to develop the Geary Theater renovation plans. Said Sullivan, "The job ahead of us is extremely complex, for we must not only repair the earthquake damage to the Geary Theater, but bring the building (built in 1909) into conformation with current building codes, as is now required by the City of San Francisco. These funds will help greatly with that initial, essential work, and we are most grateful to our friends at IATSE for their assistance."

California Arts Council Sponsors *Dark Sun*

A.C.T. has been awarded a \$60,000 Challenge Grant by the California Arts Council for this production of Lisette Lecat Ross's *Dark Sun*. It is the largest Challenge Grant awarded in the Bay Area this year.

The CAC's Challenge Grant program is a highly competitive funding program, designed to support innovative projects and greater artistic excellence. Through the program, the CAC seeks to increase multicultural diversity, improve and expand arts education offerings, and help arts organizations reach underserved constituencies, among other goals.

The CAC has been a great resource for the California arts community since 1976. Its funding has helped arts organizations throughout the state in the creation, presentation and preservation of the art of all cultures, enriching the lives of all Californians. The entire California arts community is grateful for the CAC's commitment to maintaining a vibrant cultural environment.

Lorraine Hansberry Theatre/ SEW Productions

The Lorraine Hansberry Theatre/SEW Productions joins A.C.T. in collaboration on this production of Lisette Lecat Ross's *Dark Sun*.

Now celebrating its tenth anniversary season, the Bay Area's award-winning Lorraine Hansberry Theatre (LHT) was founded in 1981 to present and preserve professionally directed plays by America's foremost black playwrights and to provide employment and career building opportunities for local black actors, directors,

designers, technicians and writers. The LHT has produced 43 plays of which 24 were west coast or world premieres. As a leading center for the multicultural performing arts, LHT presents plays by Pulitzer Prize-winning playwrights Charles Fuller and August Wilson; world premiere adaptations of works by Alice Walker, Zora Neale Hurston and Tony Morrison; experimental works by Ntozake Shange and Derek Walcott; broad-scale musicals celebrating the genius of Duke Ellington, Bessie Smith, Lester Young and others; and new works by such distinguished local writers as Jamal, Robert Alexander, and Kim Euell. In addition, the LHT has collaborated with A.C.T. on productions of August Wilson's *Ma Rainey's Black Bottom* and Joe Turner's *Come and Gone*; and co-produced *Two Acts of Passion* — Amiri Baraka's *Dutchman*, directed by Stanley Williams, and Arthur Miller's *Clara*, directed by Edward Hastings.

The LHT has received numerous honors, including four Dramalogue Awards for Jamal's Vietnam War drama *LBJ* and the 25th anniversary production of Lorraine Hansberry's *A Raisin in the Sun*, as well as the National Black MBA Association Award for Distinguished Service in Arts and Cultures, among many other prizes. In 1988 the LHT received the San Francisco Chamber of Commerce Distinguished Business Arts Award for outstanding contribution to the cultural life of San Francisco and the Bay Area. In May 1988 the LHT opened the doors of its new home in the heart of downtown San Francisco — a 300-seat, state-of-the-art theatre at 620 Sutter Street.

The LHT 10th anniversary season is well underway, with the world premieres of Robert Alexander's *Erotic Justice* and an adaptation of *Uncle Tom's Cabin*, by Robert Alexander, co-produced with the San Francisco Mime Troupe; August Wilson's *Fences*; and *Lift Every Voice*, a celebration of African-American history. Tennessee Williams' classic memory play, *The Glass Menagerie* directed by Whitney J. Leblanc and featuring an African-American cast, closes the season, May 15 through June 2.

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A.C.T.'s Central Box Office is in the lobby of the Geary Theater, located on Geary at Mason Street one block west of Union Square in the heart of Theater Row.

Ticket Information: (415) 749-2228
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A.C.T.'s Central Box Office Hours:
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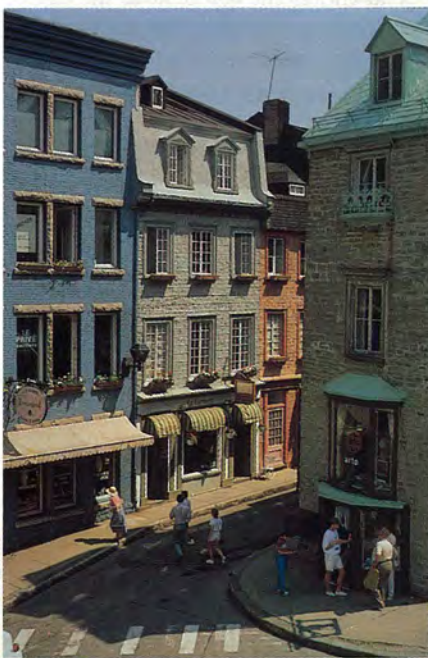
The arts are alive and well in North America

This is *une histoire de deux villes*, or tale of two cities, Victoria and Montreal, one almost as English as London, the other as Gallic as Paris. Together they present contrasting images of contemporary Canadian culture. To borrow a phrase from Rudyard Kipling, who loved Canada, the twain have met — albeit with some lingual *chauvinisme* in Quebec.

The captain on Air Canada will normally offer you flight observations in French, and quickly follow with an English version. When guests enter the doors of Montreal's regal Le Reine Elizabeth Hôtel,

an instruction reads "*poussez.*" But concerned that English-speaking visitors might not get the message, the instruction also appears as "push" on an adjacent panel. In their own ways, both cities, thousands of miles apart, have preserved their European cultural characters.

Montreal will be celebrating its 350th anniversary next year with a dramatic expansion of its grand Musée des Beaux-Arts, an imposing museum of environmental science, an extensive restoration of the splendid Second-Empire City Hall, and festivals that are expected to rival the days of Expo '67. *Continued*



The tale of two cities — one "as English as London, the other as Gallic as Paris." Above: Parliament Buildings in Victoria, British Columbia. Inset: Typical street scene in old Montreal.

by J. Herbert Silverman

It was in Montreal that Charles deGaulle, the "Magnificent Charles," speaking on the steps of the venerable city hall, sounded the phrase "*Vive Le Quebec Libre*," reacting to all things Gallic.

The laws that originally mandated that all public signs in Quebec be in French produced at least one anomaly. The feminine *la reine* became Le Reine Elizabeth in the translation of the name of one of the city's most distinguished hotels, thus altering the Queen's gender, since the noun *hôtel* is unalterably masculine in French.

Montreal, Canada's second largest city, was founded in 1642 as the Ville-Marie de Montréal by Paul de Chomeday, Sieur de Maisonneuve, the name later shortened to its current form.

the fourteenth state. (Montgomery later perished in the battle for Quebec, and Arnold was wounded in a skirmish).

Although the resident French politely declined Franklin's invitation, today they welcome American visitors *avec ferveur*, along with their tourist dollars.

To put it succinctly, while English is spoken, Montreal is emotionally and practically French and takes no offense at being referred to as the Paris of North America. As a further point of pride, the University of Montreal has a student enrollment of fifty thousand, making it second only to the Sorbonne as the largest French educational institution in the world.

Montreal presents a split image. The ancient *ville* is relatively intact with its

city takes its name. The scenic "overlook" here was designed by Frederick Law Olmsted, the landscape architect who created New York's Central Park and became the first commissioner for Yosemite.

The new wing of the grand Musée des Beaux-Arts on Sherbrooke Street has been designed by the distinguished architect Moshe Safdie, who created the daring *Habitat* for Montreal's Expo '67. The new part of the museum will be linked to the original structure by an underground passage and will preserve the exquisite facades of the private homes it replaces. Founded in 1860, this is the oldest art museum in Canada and has a distinguished library with a collection of ninety thousand volumes, an art gallery, and a gift shop. It's housed in a lovely Beaux-Arts building designed by architects Edward and William Sutherland Maxwell in 1912.

On March 27, the museum will present a retrospective of provocative creations by the famous French couturier, Pierre Cardin, which will remain on display until May 26. The earliest fashions date to the 1950s — the slim-fitting jackets and flared skirts that characterized the chic of the day. Also included will be Cardin's famous hats shaped like astronaut helmets, and his later "pagoda-style" shoulders inspired by the decorative elements of Chinese architecture.

Another major show opens on June 20, a multidisciplinary presentation on the 1920s and the golden age of the great modern city, with a focus on Paris, Berlin, and New York as centers of creation and artistic inspiration.

On and around Sherbrooke (Montrealers conveniently tend to omit *rues*, streets, and avenues) are such top galleries as Valentin, Walter Klinkoff, and Dominion, the last housed in a Victorian mansion guarded with statues by Rodin and Henry Moore.

The Place des Arts (PdA) on Ste. Catherine is the center for the performing arts and home to such notable companies as the Opéra de Montréal, Le Grand Ballets Canadiens, the Pro Musica (Théâtre Maisonneuve), and the Orchestre Symphonique de Montréal, conducted by Charles Dutoit and presenting such soloists as Isaac Stern, piano duet artists Katia and Marielle



The Butchart Gardens in Victoria, British Columbia.

The American connection with Montreal has long been a close one. In 1775, during revolutionary times, Gen. Richard Montgomery led his Continental Army troops into Quebec, headquartering at the Château Ramezay (now a fascinating museum reflecting middle-class eighteenth-century settlers' life and once the home of Claude de Ramezay, a governor of Montreal). Col. Benedict Arnold and even Benjamin Franklin tarried in the château, having hopes that Quebec would become

restored eighteenth-century buildings preserved in a state of grace, although there are modern additions along the river and huge "lakers" or cargo vessels docked next to an IMAX Theater. Its Place Royale could be a market square of any city in France.

In contrast, the new Montreal is a city of skyscrapers, shopping malls, and broad auto routes. I.M. Pei designed the Place Ville-Marie complex, and Buckingham Fuller's geodesic dome still adds its angular touch to the skyline.

In view of burgeoning construction, the city has adopted a unique building code. No building now may be higher than the 750-foot Mount Royal, from which the

J. Herbert Silverman is the travel editor of Performing Arts magazine and contributes regularly to Wine & Spirits. His travel writing appears in Art News and many newspapers.

Labeque, and pianist Maurizio Pollini.

Opening next year is the Biodome of Montreal, which is transforming the Olympic Velodrome into a "living" museum of natural and environmental sciences, incorporating an aquarium and a zoo in a natural setting. The goal is to help visitors see the planet Earth as a series of interrelated ecosystems. It will include a hot and humid tropical forest, a St. Lawrence marine habitat housing three white whales, starfish and sea urchins in a tidal pool, and a polar exhibit with Arctic puffins and Antarctic penguins.

Another remarkable museum with a different *raison d'être* is the Montreal Insectarium, which displays the world's most beautiful insects by the thousands, some bustling with activity, others frozen in time for generations to come. Terrariums let visitors observe locusts, stick insects, silkworm moths, and butterflies.

Montreal has a full complement of statues befitting its historic past, and some deserve more than a passing glance. There is, for example, a monument to Jackie Robinson at the entrance to Olympic Stadium, dedicated to the remarkable baseball star who was the first black admitted to the big leagues. He moved to the Brooklyn Dodgers from the Montreal team, the Royals. In contrast, there is a Boer War Memorial honoring soldiers of that conflict, and Lord Strathcona, who outfitted a horse regiment to help the British. Possibly the most famous, of course, is the "Cross" atop Mount Royal and the city's signature emblem. On January 6, 1643, Maisonneuve respected his promise to carry a cross to the top of the mountain if the colony was spared from a Christmas Day flood on Place Royal. This monument recalling that event was erected in 1924, with the contributions provided mostly by children.

City fathers have spent a considerable amount of time preserving the character of the *vieille ville*, the Gallic heart of the city. An erudite publication, *A Walking Tour of Old Montréal*, is a gift of the city to its guests. The route is slightly more than two miles and can be covered in less than two hours. But moving at that speed would waste a wonderful chance to really enjoy such sights as the Basilica of Notre Dame, whose beauty

elicited an appropriate comment from one of Montreal's leading guides, Fiona Malins: "My God, it's beautiful."

Nôtre Dame's origins date to a parish church built in 1672 by Dollier de Casson, a soldier turned priest. The neo-Gothic limestone giant with twin towers is 260-feet long. It has a luminous gold and blue interior and its twelve-ton bell can be heard for miles. With a 6,800-pipe organ, the basilica is a popular venue for symphonic concerts. In fact, it resembles Westminster Abbey.

The "old" law courts, designed by John Ostell, resemble a Greek temple and currently house city offices. In sharp contrast, the new eighteen-story provincial courthouse is much more functional, but

important part of life. An estimated five thousand restaurants are *in situ*.

Among the finest hotel dining rooms, is Le Cercle, a standout in the magnificent Four Seasons. Chef Bernard Ruthmann prepares a delicious *carre d'agneau aux herbes avec haricots noirs et blancs* (translated on the menu as roast rack of lamb with fine herbs, black and white beans). One Sunday a month, a *matinée musicale* provides cocktails, brunch, and a chamber music concert. Note: The Four Seasons has one of Montreal's best stocked wine cellars, organized by Don-Jean Leandri, one of Canada's most expert sommeliers.

The Beaver Club in Le Reine Elizabeth, founded in 1785 with a membership once



Parisian-like sidewalk cafe in old Montreal.

its severe lines lack the charm of the nineteenth-century structure.

Château de Ramezay, perhaps the most interesting historical museum, was once the residence of the French governors, later the headquarters for the West India Company, and then the residence for the English governors of Canada. The château's architectural grandeur includes a stone garden gate from Brouage in France, home of Samuel de Champlain, the "Father of New France," who arrived on the local scene in 1610. The newspaper *La Presse* was conceived in an outbuilding on the grounds in 1885.

Since Montreal is French, it goes without saying that the cuisine is an

made up of early explorers of the Northwest, has a roster which has included such famous Canadians as John McGill and Thomas Frobisher, plus a scattering of Americans like Benjamin Franklin, John Jacob Astor, and Washington Irving. To be a member, one had to have spent at least one season in the upper country, the *pays d'en haut*, as the Northwest was called. At the 1808 annual dinner, there were thirty-five diners who drank forty bottles of madeira, twelve of port, fourteen of porter, eight quarts of beer, and six quarts of cider.

Today the club is open to the public and attracts a cross-section of business men and women, government officials,



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newspaper editors, and other assorted "magnificos" lured by a pot-au-feu flavored with armagnac, a *panache* of turbot, salmon, and sole, and a pastry wagon with seasonal sorbets. One wonders how those early diners might have taken to today's haute cuisine. But then, current guests tend to be more at home on an airplane than a dog sled and presumably less interested in a diet of bear meat, beaver, pemmican, and venison.

The choice of great (and expensive) French/Canadian restaurants, is spectacular, with Le Maree and Les Mignardises among the most impressive.

At Le Vieux (St. Vincent Street in the old city), Claude Postel, an imaginative chef, offers a moderately priced menu in a comfortable setting with such *specialties* as oysters from the maritime provinces, a smoked salmon in sherry, and marinated venison.

Located in a handsome fieldstone house on Rue Bonsecours, Les Filles du Roy, specializes in the traditional fare of the original settlers — *tourtière*, *cretons*, and molasses-flavored beans served in an atmosphere of antique furnishings warmed by an open hearth. The restaurant is named for the young French women sent by Louis XIV to marry the male settlers so the colony would be perpetuated. "Contrary to a somewhat popular belief, they were not *filles de joie*," says a local historian. "In fact, many of our most prominent families are numbered among their descendants."

Victoria

If the Sieur de Maisonneuve gave a French accent to Montreal, George Vancouver conveniently took over the island that now bears his name from the Spanish and established Vancouver as eternally British.

Interestingly enough, the publisher of Vancouver's travel narrative detailing his voyage to Australia was his former lieutenant, Peter Puget, who gave his name to the famous sound.

Through the years, Victoria has evolved from a Hudson's Bay Company fort on Vancouver Island into a pleasant sanctuary of great homes, beautiful gardens, and the seat of government of British Columbia. To judge by the deluge of maps,

brochures, double-decker London buses, and omnipresent souvenir shops, Victoria is a tourist destination in the classic mode. But on a line-by-line basis, it preserves a cultural heritage that is uniquely Western Canadian.

The face of Victoria is changing as "glass box" architecture creeps westward, but, happily, its colonial character survives. Jerry Hulse, the esteemed travel columnist of the *Los Angeles Times*, summed up the current scene. "What with lawn bowling and cricket matches and crowds that queue up for afternoon tea at the Empress Hotel, Victoria continues to display a surprising likeness of a charming British village, while the fact of the matter is . . . it's Canada, English style."

Kipling, never at a loss for words about Canada, said, "Victoria had all the best of Bournemouth arranged around the Bay of Naples." Writer Bruce Hutchison described the city differently. "Victoria is a tweedy, daffodilish, green-fingered sort of place, a golfish, fly-fishing, five-o'clock-teapot place."

Today, this island city has become much more casual, losing some of that British character as the impact of tourism from the U.S. and Japan affects the city's staid "Empire" personality. The city fathers, however, have been steadily reviving Victoria's regal past. The Royal Theatre, which recently celebrated its seventy-fifth anniversary, is a "grand heritage" building. In its early days it hosted such great artists as Sarah Bernhardt and Anna Pavlova, and later Helen Hayes, Katherine Hepburn, Michael Redgrave, and Luciano Pavarotti, along with the Royal Winnipeg Ballet and the Victoria Symphony Orchestra. In a restoration program, the lobby has been enclosed in glass, and a fund-raising program is underway to construct a garden lobby and patio.

Old press clippings provide some enchanting reading. On the Royal's opening night in 1913, the *Time Colonist* reported: "Before the gayest and most brilliantly attired audience which ever attended a public occasion in Victoria, the most spectacular drama at present on the English-speaking stage, *Kismet*, gave the first performance last night in what



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no less an authority than Otis Skinner himself described to be the most beautiful playhouse in Canada." With its gold leaf, oil-on-canvas murals, richly detailed ceilings, and lobby of white marble, it was breathtaking in a city that was barely years away from dirt streets and saloons.

The Pacific Opera performs at the restored McPherson Playhouse, a baroque theater built in 1913, then called the Pantages and now an elegantly refurbished auditorium with marble pillars and proscenium arch. Threatened by the wrecker's hammer in the early 1960s, the then-shabby theater was rescued by its civic-minded owner, T.S. McPherson, who deeded it to the city of Victoria along with funds to renovate the house. Fifteen years ago, a group of arts-oriented business executives assumed responsibility for the theater's administration on behalf of the city. The McPherson Playhouse Foundation was created, and the theater is now the lively heart of Victoria's performing arts scene, with presentations sponsored by the foundation that range from appearances by the Chieftans and Ray Charles to *Die Fledermaus* and *La Bohème*.

In contrast, a former church serves as the setting for the Belfrey Theater, which is mandated to present new works and appearances by young Canadian playwrights, actresses, and actors like John Lazarus, Frances Hyland, and Joy Coghill. There's non-reserved seating here, and most performances play to a full house.

If you're going to the Belfry, try the nearby Soho Village Bistro for a pre-theater supper with a menu that offers moderately priced entrees like pesto primavera, spinach and cheese tortellini, or steak dijon.

The Art Gallery of Victoria opened in 1945 with an exhibit featuring the paintings of Emily Carr, who pictured the Pacific Northwest's rain forests, Indian totem poles, and native villages. The artist's work became highly regarded after her death, but during her lifetime she lived in poverty and painted some of her finest work on brown wrapping paper.

Now the gallery, situated on a quiet street in the elegant Rockland area, is housed in a stately mansion and features the work of other Canadian artists, European masterpieces, and one of the finest

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collections of Japanese art in Canada, including the only complete village Shinto shrine outside of Japan. The gallery shop has an excellent selection of pottery, blown glass, and handmade paper produced by British Columbian artists.

For those who would normally avoid the genre, the Royal London Wax Museum contains many surprises among its realistic portraits. Along the same line, in an Old English setting complete with a Chaucer Lane and a seventeenth-century Plymouth Tavern, there's a replica of William Shakespeare's birthplace and Anne Hathaway's thatched cottage.

Victoria has its share of fine restaurants, such as Chez Pierre with its classic *canard à l'orange* and British Columbia salmon. The Sooke Harbor House located on a seaside cliff in Sooke is noted for its seafood, and Pagliacci's on Broad Street is popular for its Italian cuisine and great homemade bread. In contrast, there's the folksy Elephant & Castle which serves British country inn fare like fish and chips, steak and kidney pie, and Cornish pasties. Rattenbury's, named after the architect of the Parliament Buildings, is housed in a Victorian building. One of its claims to fame is the largest selection of imported beers on the island.

As museums and art galleries characterize the city's past, the proud neo-Gothic provincial Parliament Buildings represent a turn-of-the-century architectural triumph. Built in 1897 of native granite and wood, the stately structures are regally ensconced in a setting of broad lawns and statues beyond count, one of them the ubiquitous Queen Victoria. The government has preserved the mosaic tile floors, the intricate stained glass windows, and the "golden" gates leading to the marble paneled legislative chambers. The speaker sits majestically on a canopied throne backed up by his symbol of authority, a golden mace.

The Royal British Columbia Museum, adjacent to the Parliament Buildings, is a tour de force with its depiction of twelve thousand years of British Columbia history ranging from a life-size woolly mammoth and an ancient Salish Indian pit house to a nineteenth-century working lumber mill, a replica of Captain Cook's private cabin aboard his ship *Discovery*,

and a recreated pioneer town.

The grove of totem poles in Thunderbird Park at the entrance to the museum is the largest such collection extant. In a studio here, Indian craftsmen carve full-scale totem poles, many of which are commissioned by foreign governments and major corporations.

For contemporary collectors, Fort Street between Blanchard and Cook streets has a "clutch" of antique dealers, book-sellers, jewelers, and just plain "used" clothing and furniture. For example, Faith Grant Antiques is located in a "heritage" building, with period garden, selling everything from wooden furniture to linen napery.

Butchart Gardens is a former limestone quarry that was turned into fifty acres of elaborate gardens by Jennie Butchart in 1904. It overlooks the Tod Inlet on the Saanich Peninsula and consists of a group of formal gardens with a dazzling display of seasonal bulbs, exotic shrubs, flower beds, and dancing fountains all connected by charming paths and tiny bridges.

Craigdarroch Castle was built by Robert Dunsmuir in 1887, when the Hudson's Bay Company executive became the province's first millionaire after the discovery of a rich vein of coal at Nanaimo. Once a company outpost, it's today known as the "sun porch" of Canada. Dunsmuir never lived to see the castle completed, but his funeral procession in 1889 was reported to have been almost a mile long. His family took up residence, however, and lived there until his widow died in 1908. Today, Craigdarroch is a museum and an architectural triumph with its granite walls, chateau-style roof, and main hall with oak paneling and eighty-seven-step staircase. On the fireplace mantle in this hall is a hand-carved quotation from *Troilus and Cressida*: "Welcome Ever Smiles and Farewell Goes Out Sighing."

On a last note, one of Victoria's most famous landmarks is the aforesaid Empress Hotel, part of the Canadian Pacific group. Although the work of contemporary hoteliers has changed the character of the dowager hotel, which overlooks the inner harbor and the Parliament Buildings, they haven't destroyed its charm. The stately ivy-covered "castle" with its pinnacles

Cultural Events in Canada thru September



Brightly colored totem pole in the Province of British Columbia.

Theater:

May 29 through November 10:
THE STRATFORD FESTIVAL

This festival which began in 1953 in a tent is now housed in the Festival Theatre. Designed by architect Robert Fairfield, this theater was modeled after the Greek theater at Epidaurus.

This year the plays at the Festival Theatre will be:

Hamlet — opens May 29
Much Ado About Nothing — opens May 29
Carousel — opens May 31
Treasure Island — opens August 1

The offerings at the Avon Theatre are:

Our Town — opens May 28
Twelfth Night — opens May 30
Les Belles Soeurs — opens June 1
The School for Wives — opens August 2
An Enemy of the People — opens August 23

And at the Tom Patterson Theatre (formerly the Third Stage):

Timon of Athens — opens June 14
Homeward Bound — opens July 4
The Rules of the Game — opens July 5
The Knight of the Burning Castle — opens August 2
Love Letters — opens August 22

Box Office: (519) 273-1600

Or mail orders to: Stratford Festival, P.O. Box 520, Stratford, Ontario, Canada N5A 6V2

Tickets can be paid for by check, money order, or credit card.

The Celebrated Writers Weekend seminar will take place on June 14, 15, 16. Michel Tremblay, the playwright of *Les Belles Soeurs* will be the guest lecturer.

Festivals:

MAY

First Week: MAYWORKS FESTIVAL

Art and life meld together in this festival celebration of culture and working life. Theater, poetry readings, creative workshops, music, art exhibits will all be held at various venues around Vancouver. For more information contact: Mayworks Festival, 104-2005 East 43rd Avenue, Vancouver, B.C., V5P 3W8. Phone: (604) 324-8821.

13-20: VANCOUVER CHILDREN'S FESTIVAL

The foremost event of its kind in North America, this festival includes various selections of music, storytelling, dance, puppetry and creative play. All of the events are held in tent-theaters on the shores of False Creek. For more information contact: C.I.A.Y.A., 302, 601 Cambie Street, Vancouver, B.C., V6B 2P1. Phone: (604) 687-7697.

JUNE

21, 22 & 23: 1991 CANADIAN INTERNATIONAL DRAGON BOAT FESTIVAL

International entertainment and cuisine accompany the racing of Dragon Boats teams along the waters of False Creek. For more information contact: The Canadian International Dragon Boat Festival Society, 2520-1066 West Hastings Street, Vancouver, B.C., V6E, 3X1. Phone: (604) 683-4448.

JULY

2nd week of July to 3rd week of August: VICTORIA INTERNATIONAL FESTIVAL

Concerts, classical recitals, ballet performances, baroque concerts, and other events take place in various venues all over Victoria. For more information write to the festival coordinators, care of St. Michael's University School, 3400 Richmond Road, Victoria, B.C., V8P 4P5. Or call: (604) 595-4522.

19-26: THE 28TH ANNUAL VANCOUVER SEA FESTIVAL

A celebration of the nautical history of Vancouver. Contact Vancouver Sea Festival, 213-900 West Georgia Street, Vancouver, B.C., V6C 2W6. Phone: (604) 684-3378.

AUGUST

First week: VANCOUVER INTERNATIONAL COMEDY FESTIVAL

For information call: (604) 683-0883.

SEPTEMBER

7-16: ANNUAL VANCOUVER FRINGE FESTIVAL

Poetry, music, dance, drama, and cabaret can all be seen in the fifty daily performances offered at this festival. For more information contact Vancouver Fringe Festival, 18-2414 Main Street, Vancouver, B.C., V5T 3E3. Phone: (604) 873-3646.

Last week of September-first week of October: INTERNATIONAL FILM FESTIVAL

For information call: (604) 685-0260.

Music:

JULY

All month and August: VANCOUVER EARLY MUSIC FESTIVAL

The University of British Columbia (UBC) is the location for seven performances of music ranging from that of the Renaissance to Baroque and Classical. Tickets can be purchased via VTC/Ticketmaster (604) 280-3311, and schedules are available (604) 732-1610.

June 28-July 7: MONTREAL INTERNATIONAL JAZZ FESTIVAL

Big name performers play in the city's bigger halls and tickets are mandatory. About one thousand lesser-known artists give free concerts (up to fifty a day) at other venues, parks, and squares. The sidewalks of St. Denis in the Latin Quarter are littered with temporary stages and jazz fans recreating a carnival-like atmosphere. For more information call: (514) 289-9472.

July 30-August 10: VANCOUVER CHAMBER MUSIC FESTIVAL

Six evenings of chamber music preceded by recitals and supper are available. The evenings take place outdoors at St. George's School. Bring your own picnic if you like. For more information contact: The Vancouver Chamber Music Festival, P.O. Box 35605, Station E, Vancouver, B.C., V6M 4G9. Phone: (604) 736-6034.

SEPTEMBER

Mid-month: MONTREAL INTERNATIONAL MUSIC FESTIVAL

Classical performers from all over the world gather to give concerts and recitals in the great halls of Montreal. For more information, phone: (514) 866-2662.



Montreal's Place des Arts.

Museum Exhibitions:

Pierre Cardin: PAST, PRESENT, AND FUTURE

A retrospective of the famed designer's creations will be on view from March 29 until June 2 at the Montreal Museum of Fine Arts.

Rome: 1000 Years of Civilization

Palais de la Civilisation from May 15 to September 15.

and turrets is still redolent of the British Empire. Relatively untouched are the lofty ceilinged and columned grand lobby, the clublike Bengal Room and the intimate Library Bar. Afternoon tea, complete with homemade scones and crumpets, Devonshire cream, and elegant silver service, are part of one of Victoria's most cheerfully preserved traditions, *à la Anglais*. Visitors will be following in the steps of such disparate guests as H.R.H. Queen Elizabeth II, Van Cliburn, and Richard Nixon, who honeymooned here.

Incidentally, there are dozens of tea rooms throughout the city, dating to the days of the Depression, when the city's aristocrats opened their mansions for afternoon tea to raise money to pay property taxes.

Note: BC Ferries, which operates the longest "nautical highway" in the world, transports most visitors to Vancouver Island and the Gulf islands. An expansion of its services during the coming decade is planned, to two ships large enough to carry almost five hundred cars and two thousand passengers.

Cross-Canada travelers can also arrive in British Columbia by transcontinental train. The Royal Canadian, a luxury train, beginning operations this spring, will cover the approximately 2,900 miles from Toronto to Vancouver in three days. The trip offers passengers unobstructed panoramic views of some of the world's most spectacular scenery, from the slopes of Lake Superior's wild North Shore through the sweep of the prairies to the majesty of the Canadian Rockies.

The train consists of fully refurbished, glass-dome Pullman cars, the largest kitchen on rails in the world, and a cuisine furnished by L'Auberge de l'Île, a Michelin-rated three-star Alsacian restaurant. Complimentary private label wines and champagnes are part of meal service. The rail trip is not inexpensive. Prices (in Canadian dollars) range from \$1,495 to \$3,495.

Rocky Mountaineer Railtours offers a briefer two-day excursion from Vancouver to Jasper or Banff. First stop is Kamloops, with the train separating for further trips through the Yellowhead Pass or the Continental Divide past Kicking Horse Pass into Banff National Park. □

Performance you can enjoy long after the final curtain.



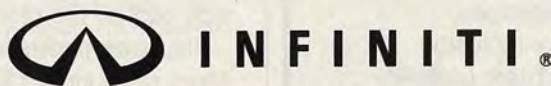
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SAN FRANCISCO BALLET *continued from page 16*

creating repertory and having the dancers dance in a certain way that I like," says Tomasson. "When I came to San Francisco, I began to build a repertory. That takes time. Now the Company is certainly ready to be seen in New York, there's no question about that. New York audiences can be very tough. They see a great deal of dance, but I really look forward to bringing the Company and a repertory that is our own."

How does Tomasson, the Artistic Director compare with Tomasson the dancer? "I'm the same person," he laughs. "Older. Wiser. Helgi Tomasson the dancer was thinking only of what I had to concentrate on the stage. What I was going to do, what was expected of me. This time around, I am bringing sixty-five dancers that I am in charge of. I am trying to make all of them look their best and as a whole, make the Company look the best possible. My focus is totally different."

What remains a constant between Tomasson the dancer and Tomasson the choreographer and Artistic Director is his dual personality: he is content with a very private, shy personal style which contrasts with the excitement and razzle-dazzle on stage.

When asked about what he would like to achieve in the next few years at San Francisco Ballet, Tomasson's usual thoughtfulness in answering becomes a drawn-out pause. "Each year there are new challenges, and I am always striving for perfection. I hesitate in answering, not because I think we have achieved everything, it's just that I like to stay flexible, not bound by a three-year plan. The future really comes down to how I make a season and how I want to construct a program."

"I find that flexibility really works best. Dancers come and go. Dancers inspire me and the other choreographers who come here to work with them. That's an important part of the process."

Tomasson prefers to keep his counsel about plans for the future, but it is safe to assume that he has them in abundance. In the end, it seems, the quiet, reserved Artistic Director of San Francisco Ballet prefers to let his Company speak for itself. □

Restaurant Guide

CAFE PESCATORE, 2455 Mason St. (and Northpoint) (415/561-1111). B 7:30 AM-10:30 AM; L-D 11:30 AM-10:00 PM weekdays, 11:00 PM on weekends; Bar 11:00 PM weeknight, 12:00 Midnight weekends. Classic Italian cuisine featuring fresh pasta, pizza from a wood-burning oven, fresh fish. Specialty seafood dishes including fusilli e gambieri, ravioli di zafferano and risotto pescatore. ALL MAJOR CREDIT CARDS.

CORONA BAR & GRILL, 88 Cyril Magnin at Ellis (415/392-5500). L 11:30 AM-3:30 PM Mon-Sat, D 3:30 PM-11 PM Mon-Sat, 5 PM-11 PM Sun; Innovative & colorful contemporary Mexican cuisine. Fresh lime Margaritas voted "Best in San Francisco." AE DC CB V MC DIS

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

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

LEHR'S GREENHOUSE, 740 Sutter (415/474-6478). D 5 PM-11 PM Mon-Sat, 4 PM-10 PM Sun, BR 9:30 AM-2:30 PM Sun; Enjoy fresh local seafood, dry-aged steaks, prime rib, pastas & salads, served in a garden in full bloom. Validated garage parking at 840 Sutter. AE DC V MC RR

MODESTO LANZONE'S, Opera Plaza-601 Van Ness (415/928-0400). L 11:30 AM-2:30 PM Mon-Fri, D 4:30 -10:30 PM Mon-Sat; 3 PM-9 PM Sun; Traditional Italian lunch and dinner menu, with special lunch & theater menus. Banquet facilities. Reservations accepted. AE DC CB V MC AIRPLUS JCB

THE NOB HILL RESTAURANT, #1 Nob Hill located in The Mark Hopkins Inter-Continental (415/392-3434). B-L-D Daily; Offering innovative *a la carte* and prix fixe meals featuring contemporary California cuisine and wines. Enjoy our Saturday Night Dinner Dance. AE DC CB V MC

SENTOSA, 1666 Market St. (at Gough) (415/252-7630) L 11:30 AM-2:00 PM M-F, D Pre-theatre 5:30 PM-11:00 PM served nightly. Finely crafted "East meets West" cuisine; the kind of restaurant that people make a special trip to San Francisco to experience. Wheelchair accessible. V MC

THE PLAZA RESTAURANT, GRAND HYATT SAN FRANCISCO ON UNION SQUARE, 345 Stockton St. (415/398-1234). 7 days 6:30 AM-11:30 PM; Classic San Francisco favorites — Hangtown Fry, Joe's Special, Casseroles, Cobb Salad, Cioppino, Fresh Seafood and North Beach Pastas. Nightly entertainment. AE DC V MC DIS

SPLENDIDO'S, Embarcadero Center Four, Podium Level (415/986-3222). L 11:30 AM-2:30 PM Mon-Sat, D 5:30 PM-10:30 Mon-Sun. Bar 2:30 PM-11:00 PM. Exciting Mediterranean cuisine and decor. Seasonal menu features venison, quail, pastas and variety of pizzas. Free parking evenings. AE DC CB V MC DIS JCB

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AE American Express V Visa
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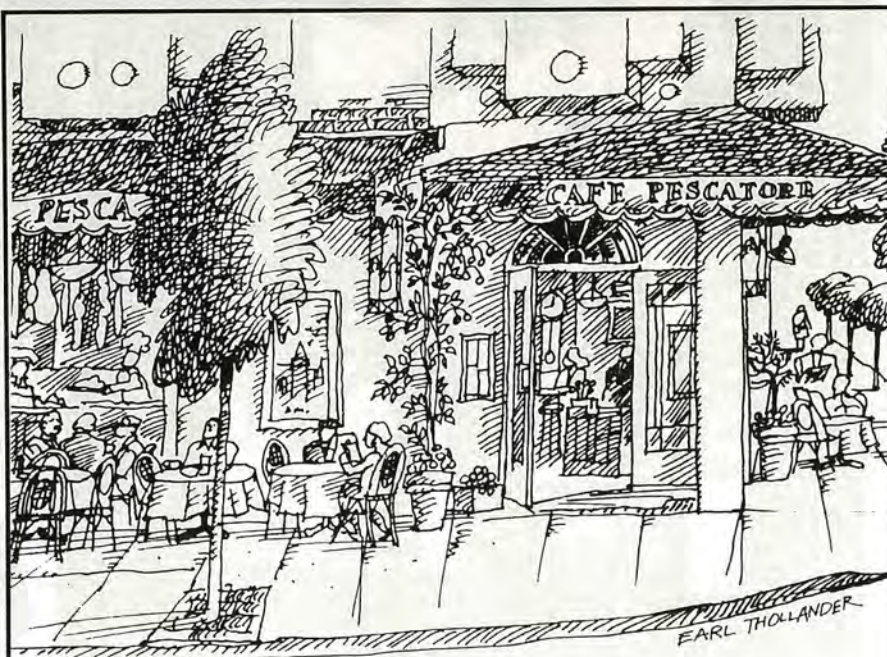
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THE LAST WORD

A Plague of Plagiarists



Dorothy Parker tried to engage in conversation, a young man whose latest play, she felt, owed some unacknowledged debt to her own work. "It's hard to describe my theme," the writer was explaining, "but it's a play against all isms." "Except plagiarism," Ms. Parker remarked coolly.

Both George Oppenheimer and Ruth

Peter Hay is the author of six anecdote collections, including Broadway Anecdotes and Movie Anecdotes, recently published by Oxford University Press.

Gordon had written a play based on Dorothy Parker's character. "Now, I suppose, if I ever wrote a play about myself," she said, "I'd be sued for plagiarism."

In the theater, stealing other people's material had been the rule going back to Shakespeare and Molière; originality rarely rested with the story but rather the poetic expression. Actor-manager Maurice Barrymore was frequently accused of stealing plots from the French dramatists, whose successes dominated the theater during the latter part of the

Above: When charged with plagiarism by a contemporary, Handel retorted: "That pig did not know what to do with such a good tune."

by Peter Hay

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nineteenth century. Asked during one interview how his five year-old son John was doing, the elder Barrymore replied: "He is in the best of health and I am very proud of him. He is, in fact, the only thing I have that the newspapers have not accused me of taking from the French."

Strict copyright legislation and enforcement did not begin until the middle of the nineteenth century and only took hold in the twentieth. American publishers would rush several rival editions of Dickens's latest novel into print as soon as the English copies came off the boat. One of the playwrights leading the fight for authors' copyright, Dionysus Boucicault, was a fairly skilled plagiarist himself.

William A. Brady, later an important Broadway producer, began his career in the frontier atmosphere of San Francisco in the 1880s. His first job — to provide one play a week for Walter Morosco's vast dance hall operation — could only be accomplished one way. He simply bought fifteen cent acting editions of plays published in faraway New York and Chicago, and with a few cosmetic changes, passed them off as his own. Brady did handsomely until Dion Boucicault happened to come to town and attend a performance which he instantly recognized as his own melodrama, *After Dark*. He sought Brady out after the show, who protested feebly that he had not seen any copyright notice in the script he had bought. Boucicault, the most prolific and well-known dramatist of his day, explained to the young man that he did not copy-right his work on purpose, because infringement would only give him recourse to a civil suit, whereas the law looked on uncopyrighted work as personal property, and any trespass on it constituted a criminal offense.

Thoroughly intimidated by the old man's argument, William Brady was forced to buy *After Dark* for \$1500, or a good year's income in those days. Then, anxious to recover his investment, he mounted several productions, one of which he took to New York. There Brady was sued promptly on the grounds that Boucicault's play was a crude and obvious plagiarism of Augustin Daly's melodrama, *Under the Gas Lights*.

Among composers, Handel was dubbed "the Grand Old Thief," who stole — according to famed musicologist Ernest Newman, writing in the Twenties — not out of necessity, but simply because he was a kleptomaniac: "He resembles not the shop girl who takes a sealskin jacket belonging to her employer because she has not a jacket of her own to wear, but the lady of independent means who slips a packet of hairpins or a silk blouse into her muff when no one is looking. He is not so much a music thief, in fact, as a music lifter of depraved tendencies. No one ever stole so systematically and so extensively, yet at the same time so needlessly."

Handel himself, when someone condemned him for taking a melody from one of his contemporaries, gave this explanation: "That pig did not know what to do with such a good tune."

The shoplifting theme carried over into the world of comics where stealing jokes is both endemic and epidemic. Walter Winchell used to call Milton Berle "the Thief of Bad Gags" and there were psychoanalytical theories that he acquired the habit because his mother, who had once worked as a store-detective, had been scared by a shoplifter while pregnant.

Berle enjoyed his reputation and used to reply to accusations of thievery: "No gag is new until it is forgotten." Replacing Rudy Vallee on a radio show, Milton Berle greeted him on the way into the recording studio with, "Your time is my time." On another occasion, Rudy Vallee complained: "Fred Allen is always stealing my material: I do a joke on the air, and he does it the week before."

Hollywood had a term for radio writers who took old gags and recycled them: "switch-doctors." Comedian Eddie Cantor was looking once for a new gag writer for his radio show, and a screenwriter came in for an interview.

"What did you do," asked Cantor, "before you started in pictures?"

"I was too young," said the applicant. "But as a boy I always wanted to become a pirate."

"Congratulations," Cantor told the writer. "You're one of the few people I've met who fully realized his childhood ambition." □

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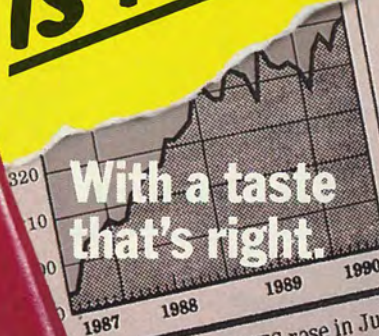
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EASTERN NEWS

By JOHN RICHARDS

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Without massive debt, San Megal has succeeded in reducing its border by more than half. The company was hoping to

Transportations Reach New Low For Second Time This Year. Several restructuring steps intended to make transportation more profitable are under

Outlook For Energy Stocks may be gloomy, but they are on their way up. The three big energy stocks posted strong results for the second quarter.

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Transportations Reach New Low For Second Time This Year. Several restructuring steps intended to make transportation more profitable are under

Outlook For Energy Stocks may be gloomy, but they are on their way up. The three big energy stocks posted strong results for the second quarter.

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FACTORY SHIPMENTS rose in June to \$238.86 billion after seasonal adjustments revised \$238.86 billion in May, the Commerce Department reports.

The Federal Standards Board started requiring that annual standards reports break down assets and investments by cash flow. Before the FSB requirements, the rules did not go far enough, noting that it doesn't permit stating cash flow on a per-share basis.

In billions of dollars.
New Orders received by buyers of durable goods rose to an adjustable 125 billion.

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