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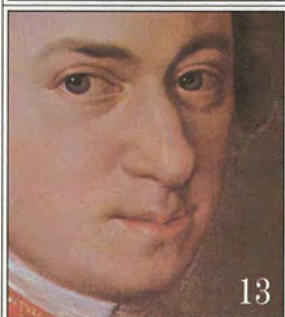
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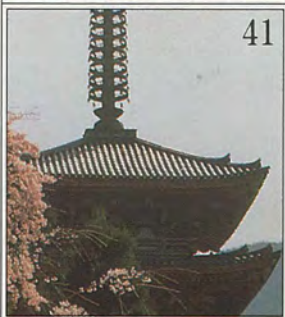
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GREAT EXPECTATIONS

Winter Wonders

Dances and Delights for February

February, that short, dark month, can be a time for pulling back, turning inward, examining our histories and our domestic gifts and limitations. In Horton Foote's *1918*, a new production of American Conservatory Theatre, the playwright brings us a glimpse of America's past in a narrowly focused drama that brings home the huge issues of the time.

As he has done in other plays, Foote tells his story in miniature: through a few people in a small Texas town. The Great War — the “war to end all wars” — is still raging abroad, and more threatening still is the so-called Spanish Influenza epidemic that swept the country, claimed thousands of lives and is all but forgotten now.

In Harrison, Texas, the home of Horace and Elizabeth Robedaux, influenza infects every family. The play opens in a graveyard, with Horace contemplating the old grave of his father while new graves are being filled daily. “Everybody’s gettin’ it. Black and white. Not sparin’ anybody,” comments the gravedigger, in that portentous manner all theatrical gravediggers seem to acquire.

Elizabeth’s father, one of those “sensitive” busybodies whose most delicate feelings are reserved for themselves, isn’t content with the imminent threat to everyone of death by pestilence; he wants his son-in-law to volunteer for the army. Horace’s fear of being bullied into enlisting and losing his life, far away from his wife and small child, is one thread of *1918*’s first act. Another is the fecklessness of Elizabeth’s errant brother, indebted, aimless and raring to get into the war before all the fun is over.

The play is small and yet its events are enormous, for Foote knows how to see the majesty of a child’s death, a man’s love for his wife and a woman’s struggle

and behavior of the Devil and his attendant fiends. Havel’s manner of telling the tale, however, emphasizes the prosaic. Only at the finale does his hero’s seemingly accidental fate seem inescapable.

It’s characteristic of Havel’s plays to make us feel the everyday eeriness of living in a totalitarian state. *Temptation* is the last play Havel wrote before the Eastern European revolutions — and before he himself became directly involved in the politics of his country, as president of Czechoslovakia. But the rigidly “scientific” institutional setting of *Temptation* could be any bureaucracy or corporate structure anywhere, and that is part of its terror. It’s a world where charlatans and psychopaths are less dangerous than intelligent people. Every member of The Institute is played against another, and no one is sure of her or his standing.

Into this gloomy and chaotic atmosphere enters a wild card, an unsavory man with a limp and a smell of ripe Limburger cheese, whose touch is uncannily cold and who claims to possess unnatural powers. Is the aptly named Foustka merely a retired cripple and a possible informer? Or is he, as he states, a sorcerer willing to reveal unholy secrets to the scientist Foustka?

Such is the unreality and suspicion that surrounds Foustka and his colleagues, all knowledge and all free-thinking have come to seem both forbidden and seductive. By the end, even Foustka cannot say who betrayed him, or who he has betrayed. “As everyone knows, you can’t deceive the devil,” Foustka finally concludes, but neither he nor the audience



with fate. It is a tender, hopeful and ironic look at the revelations to be found within a family and a time gone by. *February 7 to March 31, Stage Door Theater, Mason Street at Geary. (415) 749-2250.*

TEMPTING THEATER

Vaclav Havel's *Temptation* seems to consider more esoteric matters: the existence

Above: A scene from Vaclav Havel's *Temptation* which will be presented by the Magic Theatre from February 12 to March 17 at the Fort Mason Center.

by Kate Regan



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can identify the source of evil, let alone comprehend its shoddy luster. *February 12 to March 17, Magic Theatre, Building B, Fort Mason. (415) 441-8001.*

LET'S GO DUTCH

In 1982, Holland's Mauritshuis, a splendid little museum housed in a seventeenth century palace in The Hague, sent forty paintings on tour to the United States. All were of the seventeenth century, Holland's so-called "Golden Age," an appellation fair enough for a period of political independence, domestic prosperity, intellectual and religious freedom and tolerance — and an era of spectacular production in the visual arts. Rembrandt, Vermeer, Hals, and Steen are among the greatest artists of the first half of the seventeenth century, but there were an astonishing number of superb artists painting during that period, and their works were eagerly sought by a wealthy middle class whose interests were eagerly sought by a wealthy middle class whose interests were quite different from earlier art patrons in the nobility and the church.

Now, with the exhibition of *Great Dutch Paintings from America*, we are returning the Netherlands' beautiful 1982 loan by sending some eighty, seventeenth century Dutch paintings from U.S. collections to the Mauritshuis for a three-month visit ending January 13. But whereas *Mauritshuis: Dutch Paintings of the Golden Age* was seen in Fort Worth, Chicago, Los Angeles, Washington, D.C., Toronto, and New York City, *Great Dutch Paintings from America* will have only one American display, at the M.H. De Young Memorial Museum, where it opens February 16. The last show of such scope was in 1966 at the California Palace of the Legion of Honor.

It is not surprising that these light-filled landscapes, luscious still lifes, domestic interior scenes and elaborate historical scenes should have attracted American collectors as long ago as the eighteenth century, nor that they continue to delight contemporary viewers. There is a quality of self-contained peace within many of these scenes, a concentration on the sacredness of ordinary things, hallowed by the extraordinary light of the Nether-

landish skies, and by the attentiveness of the artists who enjoyed them.

The forthright materialism and physical frankness of some of these paintings may surprise us, and not only in the overtly bawdy genre scenes of Jan Steen. The succulence of the many banquet still lifes or flower pieces is more than matched by the gilded, languishing flesh



Top: Jan Vermeer's *A Lady Writing*, ca. 1665, from the National Gallery of Art, and Rembrandt's *Man Rising from a Chair*, 1633, from Cincinnati's Taft Museum, are part of *Great Dutch Paintings in America* exhibition at the de Young Memorial Museum beginning February 16.

of *Danae Receiving Zeus as a Show of Gold*, by Hendrick Goltzius or by the downy, glowing skin and furs of Vermeer's *A Girl Writing a Letter*, on loan from the National Gallery in Washington. Another

view of the popularity of domestic scenes is offered by the catalogue essayist, Ben Broos of the Mauritshuis: "In no period in the history of art other than Dutch Golden Century have women been so excessively often depicted as housewives." In this exhibition, however, there are many sumptuously attired women playing music, nearly fainting with lust or standing in for legendary figures such as Cleopatra (or Danae).

While the catalogue extensively traces the development of American taste in art collecting, particularly that of Dutch painters, the average viewer may be grateful simply to enjoy the generosity of the institutions who have lent these treasures. *February 16-May 5 at the M.H. De Young Museum, Golden Gate Park. (415) 863-3330.*

GOING FOR BAROQUE

The baroque court dances of the eighteenth century preceded and led to the specialized intricacies of ballet. Baroque dance, however, can be enjoyed for itself alone, as a complete art with its own vocabulary and expressiveness. The New York Baroque Dance Company, co-founded and directed by Catherine Turocy, has been remarkably successful in recreating not only the patterns of these historic dances, but also their courtly ambiance. Turocy herself may be the most evocative of the company's performers; her small, elegant form and her use of gesture conjure up an era of graceful artifice as fluent as one of Fragonard's painted flirts.

In spite of precise notations for these dances, their twentieth century reproductions cannot be exact, for twentieth century bodies are not "authentic" eighteenth century instruments; they are better fed, more limber, more relaxed and muscular. Yet Turocy's devotion to the postures and musicality of baroque dance, infuse her dancers' performances with a haunting liveliness. Performing in San Francisco with the Philharmonia Baroque Orchestra, the company will present dances from Mozart's *Idomeneo* and *Les Petits Riens* along with excerpts from the opera ballets of Rameau, Gluck and Rousseau. *February 7-8, Herbst Theatre. (415) 552-3656.*

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INDONESIAN ENTICEMENTS

The recent, enticing appearances in this country of troupes from various Indonesian islands arouse expectations of new delights from **Music and Dance of Sumatra: Aceh and Minangkabau**. This company, visiting the U.S. for the first time, will perform the percussive body music of the Aceh people of North Sumatra followed by a West Sumatran form developed from an ancient martial art.

The *Seudati* style of the Aceh people developed from Islamic chants and their ecstatic physical accompaniment, while *Saman* is a celebratory and competitive acceleration of song and music performed at harvest festivals and other

(often without understanding of their subtleties), and his first ever contribution to San Francisco Ballet is *Tagore*, a tribute to the Indian poet Rabindranath Tagore. Originally made for the National Ballet of Canada, the nearly hour-long ballet met with mixed reviews when SFB performed it in San Diego last October, but the performers' spiritual commitment was almost universally praised.

Sabina Allemann, who first danced in *Tagore* when she was a member of Canada's National Ballet, describes her role as a *pas de deux* — inspired, as is each of the seven sections, by a poem of Tagore — in which a woman imagines seeing her lost lover for one last time. "It

tion of Michael Morgan with works of Shostakovich, Mozart and Leonard Bernstein; February 22 at Calvin Simmons Theatre, Oakland. (415) 465-6400 . . . **Sinfonia San Francisco** devotes an entire program to Kurt Weill, with violinist Jorja Fleezanis returning to the Bay Area to perform the Violin Concerto, bass Dale Travis in *Das Berliner Requiem*, and *Kleine Dreigroschenmusik* from *The Threepenny Opera*. February 11 at Herbst Theatre. (415) 495-2919 . . . **San Francisco Opera's** Schwabacher debut recitals conclude with soprano Janet Williams, February 3, and mezzo-soprano Catherine Keen, February 24, both at the Vorpahl Gallery, 393 Grove Street. (415) 565-6434 . . . **San Francisco Symphony's** New and Unusual Music series presents a salute to composer-in-residence George Perle, February 17 in Cowell Theater, Fort Mason. (415) 864-6000 . . . **Theater: American Conservatory Theatre's** second February opening is *Hamlet*, in a new production directed by John C. Fletcher. February 21-March 31 at the Palace of Fine Arts Theater. (415) 749-2250 . . . **Asian American Theater Company** revives Philip Kan Gotanda's *Yankee Dawg You Die*, February 3-March 10 at Julia Morgan Theater in Berkeley. (415) 84-JULIA . . . **Z Collective**, a bright new theater troupe, opens the 1991 season with *Screenplay*, Hungarian playwright Istvan Orkeny's biting account of the Communist Party's "show trials" of the 1940s; Orkeny sets one of these pernicious events in the Great Circus of Budapest. This San Francisco production will feature local circus stars Larry Pisoni and Nancy Levidow plus members of the Pickle Family Circus; exact opening date and location to be announced. (415) 666-2317 . . . **Dance: The 1991 Bay Area Dance Series** presents Santa Cruz-based **Tandy Beal and Company**, February 22-24 at Laney College Theatre, 900 Fallon Street, Oakland. (415) 464-3540. . . . **Cal Performances** presents two pre-eminent modern companies: **The Lewitzky Dance Company**, performing with clarinetist Richard Stoltzman, February 9; and the **Paul Taylor Dance Company** in a new evening-length work, February 14-16; both in Zellerbach Hall, UC Berkeley. (415) 642-9988 . . .

JOHN MARKOWSKI



Lew Christensen's *Variations de Ballet* will be on San Francisco Ballet's opening night bill February 5.

important rituals. Both of these styles are described as explosive in their ferocity and concentration.

The West Sumatra culture, in which each village has its own music and dance styles, will be represented through a traditional *pencak silat* or indigenous martial arts performance and by the contemporary choreography of Gusmiati Suid, who bases her work on ancient traditions but designs them for a theatrical setting. February 26, Herbst Theatre. (415) 552-3656.

SF BALLET OPENER

Glen Tetley's sinuosities sometimes seem to imitate the exoticism of Eastern dances

is a mood created out of action, and Tetley has a way of adding light and shade to a movement so that it's grounded yet not heavy. The energy seems to spiral through and out of your body."

Tagore will be seen in the company's first program, along with Lew Christensen's sparkling *Variations de Ballet* and in a revival of William Forsythe's ferociously funny *New Sleep*. Opening February 5 and continuing in repertory at the San Francisco Opera House. (415) 861-2684.

IN BRIEF

Music: Oakland East Bay Symphony continues its first season under the direc-



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To Commemorate the Composer's Bicentennial His Homeland Will Engage in a Year-long Festival Devoted to the Man and His Music.

1991, as every-one must surely know by now, marks the two hundredth anniversary of the death of Wolfgang Amadeus Mozart, an event that will be commemorated throughout the world, but with special vigor and thoroughness in his native Austria.

In 1956, Austria noted the two hundredth anniversary of Mozart's *birth* in relatively humble fashion. Europe had not sufficiently recovered from World War II for Austria — excepting Salzburg, where Mozart has long been both native son and industry — to be able to put on the sort of show he deserved.

1991 is a different matter altogether. The composer, never more popular than now, will be given his massive due — whatever the world's economic or political problems. And for a full year

Herbert Glass writes frequently on music for Performing Arts magazine and for the Los Angeles Times.



Austria will be one vast Mozart Festival.

Among the appealing aspects of 1991 is not having to attend the Salzburg Festival, that vast, pricey summertime bash, to meet the composer. Which is not to suggest denying oneself the pleasures of that handsome Baroque city. The fact of the matter is that one can find music there before and after the summer crush,

time, its gilded palaces and ornate churches.

Visitors to Salzburg should also be apprised of the ambitious *Mozart in Picture and Sound* exhibition, March–November in the Klessheim Palace. Every known contemporary portrait of the composer and his family will be on view as well as musical manuscripts. There will

beginning with the International Mozart Week, January 25–February 3 (the composer was born on the 27th), showcasing the Vienna Philharmonic under Riccardo Muti, the Salzburg Camerata Academica under Sándor Végh, the English Baroque Soloists under John Eliot Gardiner, the Mozarteum Orchestra conducted by Hans Graf, and a new staging of *The Magic Flute*.

Of course, *where* the concerts are performed in Salzburg — indeed throughout the country — is as important as the who and what of the events. The venues include not only formal concert halls but, to afford a real feeling for the composer and his

Above: One of the most highly valued portraits of the enigmatic composer is the posthumous oil-portrait by Barbara Krafft painted in Salzburg in 1819 for Joseph Sonnleithner's Gallery of Composers.

by Herbert Glass

be listening rooms, and computers to allow visitors of all ages to try their hand at composing in the style of the master.

The annual summer festival, which has never slighted Mozart, runs in 1991 from July 26 through August 31, offering its usual complement of lavish opera productions and celebrated conductors, orchestras, instrumental soloists and vocalists. This year there will be a tantalizing operatic novelty as well: The world premiere of *Mozart in New York* by Austrian composer Helmut Eder. It deals with Lorenzo da Ponte, librettist of *The Marriage of Figaro*, *Don Giovanni* and *Così fan tutte*.

As Eder and his librettist, Herbert Rosendorfer, tell it, a seedy individual, carrying a battered violin, appears on the eve of an opera performance organized by da Ponte in New York (da Ponte actually spent his last years there producing opera, including the American premiere of *Don Giovanni*, and teaching at Columbia University). The stranger asks, "Don't you recognize me Lorenzo?" and proceeds to recount esoteric matters relating to the composer, the circumstances of whose

death remain perplexingly vague. Whereupon the men in white arrive to repossess this escapee from their institution "who thinks he's Mozart."

Yet, da Ponte muses at the final curtain, this man is the right age and has told him things to which no one but *Wolfgang Amadeus Mozart could have been privy!* We are left to form our own conclusions.

If the music is as interesting as the plot



... Hans Graf, who offered this verbal preview and will be conducting the premiere at the Landestheater in August, assures me that it is.

Earlier — March 23–April 1 — Salzburg's annual Easter Festival lists concerts by the Berlin Philharmonic under Daniel Barenboim and Bernard Haitink and a new production of *Figaro* with the Vienna Philharmonic, conducted by Haitink, in the pit.

Whether you take one of the numerous Austria-cum-Mozart tours being offered in 1991 or set off on your own, try to include on your itinerary St. Gilgen, a splendidly kempt eighteenth-century village on the shores of the Wolfgangsee, a half-hour's drive east of Salzburg.

The Mozart connection exists here in that the town was the birthplace of Wolfgang's mother and the residence of his musically gifted sister, Nannerl. St. Gilgen's graceful Baroque church, the Pfarrkirche, and its main square, appropriately named Mozartplatz, will in August be the site of some of the more offbeat Mozart



Above: Bernardo Bellotto's View of Vienna from the Upper Belvedere at about the time Mozart arrived as a child prodigy and played before the Empress Maria Theresa at the Schönbrunn Palace, 1762. Inset: Salzburg's Getreidegasse, the street on which Mozart was born in 1756, as it appears today.



Butogychag, one of Stalin's gulags, outside Magadan

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fifty miles northeast of Linz, Austria's third largest city — home of the Linzer torte and where Mozart wrote one of his most famous symphonies.

Schloss Rosenau, near the town of Zwettl, with its great Cistercian abbey, is home to the Austrian Museum of Freemasons, dedicated to preserving and exhibiting the lore of one of the Age of Enlightenment's most enlight-

Amadeus Mozart, which will be on view throughout the year, although Mozart also plays a prominent role in the Museum's permanent collection.

No less importantly, Rosenau is a magnificent Baroque manor house in rolling, green countryside. The graceful old building has a restaurant (with outdoor terrace) serving meals of wonderfully dense soups followed by hearty local game and poultry dishes, topped off by a glutinous dessert called *Mohnsterz*, a combination of poppy seeds, mashed potatoes, butter and sugar that, unlikely as it may seem, is as addictive as any of Demel's elegant Viennese pastries.

With an eye toward Masonic over-nighters — but open, as is the museum, to anyone — Schloss Rosenau also has modern guest rooms as well as facilities for horseback riding in the unspoiled countryside. A room for two, with more breakfast and dinner than any two people could possibly consume, will set you back about \$100, based on current exchange rates. Yes, you read correctly and no, I am not on commission.

On the way from Rosenau to Vienna continue to live it up for a pittance by stopping off at one of the *Weinstuben* of Weissenkirchen, an exceptionally pretty town in the Wachau wine country along the Danube, for a glass of the dry, white Grüner Veltliner. The big city is a ninety-minute drive from here.

After arriving in the capital in 1781, where he was to spend the last decade of his life, Mozart wrote to his father: "Vienna is the best place in the world for my *métier*." By which he meant not only that it was a cosmopolitan city, full of art, artists and wealthy connoisseurs, but also a place where due to the reforms of the Emperor Joseph II an attitude of tolerance — religious, artistic, social — prevailed. Clearly, the composer couldn't help achieving fame and fortune in such an atmosphere. But this isn't the place for a dissertation on whether that prophecy came true (it did and it didn't).

Matters Mozartian begin in earnest on January 13 when Zubin Mehta and the Vienna Philharmonic kick off the city's year-long tribute. Following in quick succession are concerts led by Sir Georg Solti, chamber programs by the Alban



Carl Schütz's 1792 engraving of Vienna's St. Stephen's Cathedral where Mozart's funeral took place the year before. Mozart and Constanze were married here in 1782, and, while on his death bed, Mozart was appointed the cathedral's music director.

For those driving and not as yet ready for the fleshpots and wonders — Mozartian and otherwise — of Vienna, two hundred miles to the east, allow me to suggest an uncrowded, tension-free place, amid glorious scenery, where you won't have to suffer the pangs of ignoring Mozart either: Schloss Rosenau, about

ened societies. Mozart was an active, ardent Freemason and a good deal of his music — above all *The Magic Flute* — incorporates Masonic humanistic ideals and symbolism.

Rosenau contains a wealth of Mozartian artifacts and manuscripts as part of a knockout exhibition, *Brother Wolfgang*



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NEWS FROM THE AMERICAN CONSERVATORY THEATER

Our Thanks to Those Who Gave

How to thank all the friends, businesses and community groups who pulled us out of the earthquake doldrums has been a puzzlement. Voila! The new A.C.T. gift wrap was the perfect answer and an ideal way to show our appreciation to all those who supported A.C.T. through a difficult time.

Throughout December and January, specially printed gift wrap will be available

for purchase in the lobbies of the Orpheum and Stage Door theaters while the supply lasts. Each shiny violet and silver sheet is emblazoned with the names of our generous 9,000 post-earthquake supporters — every last one of them! Your gifts wrapped in this unique paper will have a special meaning this year, coming from the warm hearts of so many good people who shared with A.C.T.!

A.C.T. Studies A.C.T.

Not just a theater, A.C.T. is a school, too. Classrooms, studios, offices, students and teachers — a whole world of training that occurs at 450 Geary Street.

This is the Conservatory and it is home to four separate educational programs: the Summer Training Congress; the evening Academy; the Young Conservatory; and, the flagship of the Conservatory, the Advanced Training Program (A.T.P.).

The A.T.P. is the most selective and extensive program in the Conservatory, choosing its students by audition from a deep applicant pool from around the country and training them rigorously for two years. Members of each class are invited to train for an additional third year, performing on the mainstage and in the Plays in Progress season as members of the company. The purpose of the A.T.P. is to train actors for theaters like A.C.T. and award the degree of Master of Fine Arts to students with bachelor's degrees who complete the training and thesis project.

In fact, A.C.T. is the only freestanding theater in the country accredited to offer the M.F.A. degree. As such, it functions precisely as any college or university.

Accreditation to award the M.F.A. is assessed and approved by the Western Association of Schools and Colleges (WASC), the accrediting body for all higher education in California, Hawaii, and Guam.

This season WASC is very much on the minds of people at A.C.T., because this is the year for accreditation review. Approximately once per decade every educational institution must participate in a two-part review: an Institutional Self Study followed by a Comprehensive Evaluation Visit by a team of professional educators from outside the institution.

The Visit takes place in November of 1991, and the Self Study is now under way. Everyone at A.C.T. — actors, administrators, teachers, students, trustees, and others — will contemplate the present state of the organization, reviewing its strengths and suggesting strategies for improvement.

Continued on page P-14

Adventures on the Literary Scene



Nancy Carlin



Scott Freeman

A.C.T.'s newest collaboration is "A.R.S. Brevis — Actors Read Stories Short" — a series of readings co-sponsored with *Zyzzys*, the respected quarterly literary publication. The Monday evening readings of great short stories by California authors narrated by A.C.T. actors opened October 29 and continues through February.

A.R.S. Brevis chose career-best stories from a dozen writers in the California pantheon: two contemporary stories and one "historical" classic in each program. Our bet is that actors bring something extra to the art of storytelling in terms of dramatic presence and the gift of nuance. A.C.T. actors featured in the series include some of our most venerable regulars who will surely surprise you with a different

form of histrionics. Scheduled to read in upcoming programs are Joy Carlin, Ken Ruta, Nancy Carlin, Wilma Bonet, Barry Kraft and Scott Freeman.

Zyzzys, named for the last word in the American Heritage Dictionary of the English Language, is dedicated to showcasing West Coast writers. Authors whose work will be included in the January 21 and February 18 programs are Ethan Canin, Raymond Carver, Elizabeth Tallent, Isabel Allende, Kay Boyle and T. Coraghessan Boyle.

A.R.S. Brevis programs take place on Mondays at 6:30 p.m. at the Stage Door Theater. Tickets are affordably priced at \$10. For reservations contact the A.C.T. Central Box Office at (415) 749-2ACT.



Providing Food and Shelter: The Bay Area Reaches Out

A.C.T.'s world premiere of Jane Anderson's *Food and Shelter* addresses the plight of the nation's homeless and depressed citizens. Developed in A.C.T.'s Plays in Progress workshop, the play examines a down-on-their-luck family whose American Dream turns to a nightmare following a series of unfortunate events. "It's very easy to write a bleak piece about poverty," explains California playwright Anderson. "I wanted to write a piece that found some kind of hope." Sidestepping numbing statistics in favor of the much more surreal reality of American poverty as seen by one homeless family, *Food and Shelter*

reveals a testament to the ingenuity, faith and strength of companions in adverse circumstances.

Though all too prevalent a circumstance in this final decade of the twentieth century, homelessness is far from ignored by San Francisco and its neighbors. In fact, the Bay Area attends to the problem with a tenacious determination to serve humanity in the most conscientious manner. A.C.T. discovered the energy, power and concern that defines this determination when we solicited responses from a number of organizations and policy makers to assess the condition of our streets.

Above: *From Home of the Brave*, by Stephanie Salter: Homeless girl and her mother, Golden Gate Park, San Francisco.

Continued on page P-6

American Conservatory Theater

presents

The World Premiere of
FOOD AND SHELTER

by Jane Anderson

Directed by Joy Carlin
Scenery and Costumes by Gerard Howland
Lighting by Derek Duarte
Music and Sound by Stephen LeGrand
Hair by Rick Echols
Fight Choreography by Michael Cawelti
Assistants to the Director Anna Becker, Alex Roe

The Cast

<i>Earl</i>	Ed Hodson
<i>Lois</i>	Cathy Thomas-Grant
<i>Chrissie</i>	Alden Fletcher
	Jennifer Lorch
<i>Lamar</i>	Michael McFall
<i>Disneyland Cop</i>	Richard Butterfield
	(Dec. 12-23; Dec. 31-Jan. 27)
	James Patrick Kennedy
	(Dec. 26-30)
<i>Librarian</i>	Judith Moreland
<i>Clerk</i>	Tim Lord

The Scene

ACT ONE: Disneyland
ACT TWO: Various parts of East Los Angeles.
TIME: The Present

There will be one intermission.

Understudies

Earl — Tim Lord; *Lois* — Deborah Norton; *Lamar* — Eric Mills;
Clerk — Kelvin Han Yee; *Librarian* — Anne Lawder.

Stage Management Alice Elliott Smith, Ben Kaplan

This production is made possible in part through the generosity of the Fleishhacker Foundation and the McKesson Foundation, with additional support provided by Delta Dental Plan of California.



PROVIDING FOOD . . .
continued from
page P-4

As Mayor, I share the impatience with finding a solution. But San Francisco has chosen a different path, rejecting the notion that homeless people should be rousted out of town on the end of a police baton. Instead, we have constructed a system of choices designed to help homeless people pull their lives back together. For the past two years, San Francisco has been shifting city policy toward helping homeless people live independently.

After months of planning and coordination with advocates for the homeless and even the homeless themselves, the city opened two multiservice centers designed to connect homeless people with health and social services and, ultimately, the housing they need to stabilize their lives.

When a homeless person walks through the door of one of these centers, he or she is served by a team of health and social welfare workers armed with the resources to address the underlying causes of homelessness. The centers are a first stop, not a dead end. The ultimate goal is to get the clients into transitional and permanent housing and onto a track of self-reliance.

In a civilized society, we have an obligation to do more than just step over the homeless; we have to step up to the challenge they represent and find real solutions.

— Art Agnos
Mayor of San Francisco

The Homeless confront us with a threat and a promise. They threaten us by uncovering the "homeless" person in all of us. They force us to acknowledge a brother or sister in the shifting, demanding and needy person on the street. Nothing but a radical transformation of mind and heart will solve the "problem" because the homeless aren't a problem. They are *us*. When that deep sense of solidarity with all peoples penetrates us, things will begin to change — and not until then.

The homeless also hold out a promise to us by challenging us to imagine a different kind of society in which compassion and community replace the insatiable god of the "bottom line." Change? It will come when we wake up to the fact that we belong to each other.

— The Very Rev. Alan Jones
Grace Cathedral
San Francisco



From *Home of the Brave*, by Stephanie Salter: Laura and Charles Simmons and 3-year-old Dahlia.



About the Playwright

JANE ANDERSON began her career as an actress in New York in 1975 where she co-starred in the New York premiere of David Mamet's *Sexual Perversity in Chicago*. She spent several years working as a comedian before she became a playwright. In 1990, *The Baby Dance* premiered at The Pasadena Playhouse and moved to the Williamstown Theatre Festival. It will be produced at Long Wharf Theatre in the early part of '91. *The Pink Studio* was produced in the 1990

Humana Festival at Actors Theatre of Louisville. Other plays include her one-woman-show, *How To Raise A Gifted Child*, which received a Los Angeles Drama-Logue award, *Defying Gravity* and *Lynette Has Beautiful Skin*, produced at Actors Theatre of Louisville. *Food and Shelter* was developed in ACT's Plays in Progress workshop during the 1989-90 season, and will be produced at the Vineyard Theatre in New York next spring. Ms. Anderson is a member of the Dramatists Guild.

Our nation has more homeless people now than at any time since the Great Depression. The U.S. Conference of Mayors reports that their number is growing by 25% a year.

Homelessness is no mystery. We know why people are homeless and we know exactly what it would take to end homelessness.

- * In 1980 this country spent \$37 billion a year on housing subsidies for low and moderate income people. Last year we spent \$9 billion. We must restore housing funding to 1980 levels to end homelessness.

- * In the late 1960's then-Governor Reagan closed the state mental hospitals, promising funding for community-based treatment instead. The funding never came. This year, Governor Deukmajian slashed \$71.5 million from California's already inadequate state mental health budget. Lack of treatment and support services puts unstable people on the street and keeps them there. We must restore mental health funding to end homelessness.

The United States is still the richest nation in the world. This tragedy of wasted human life and degraded quality of living in our cities is entirely a matter of political choices about where and how to spend our money.

There is now a group of 11 California mayors from cities as diverse as Sacramento, Long Beach, San Jose, Berkeley and San Francisco who have joined together to demand this reinvestment. We hope to have your support. It could make all the difference.

— Loni Hancock
Mayor of Berkeley

Individual Americans are becoming homeless as a result of conscious political decisions and economic policies that have resulted in high housing costs, low incomes and inadequate social support services for an ever-growing number of people. Rather than experiencing homelessness as an overwhelming, insolvable problem of personal and political dimension, we can instead develop shared values that include for all

- * The opportunity to work for a decent living

- * A system of government that acknowledges our connections as a community

- * The assurance of a government "living needs" safety net

- * The opportunity to realize our full potential as human beings

These values can then inform our actions towards ending homelessness at every level: business, government, community and personal.

— Martha Fleetwood
Homebase
A Regional Support Center for
Homelessness Policy and Programs



When we opened the Bay Area Women's Resource Center in the heart of San Francisco's Tenderloin, we had about 80 women per month coming in for assistance. Now, nearly ten years later, more than 800 low-income and homeless women and children come to us every month for services. Women and children are the fastest growing segment of the homeless population, so BAWRC's program has expanded to address the new needs of these women and their children. In addition to helping women and families take care of basic necessities like housing, food and clothing, we also provide a job program, support groups and an advocacy program to address the policies and issues that bring women and children to us in the first place.

Two years ago, BAWRC published a book telling the stories of 14 homeless families. We ended the book with a quote from Mahatma Gandhi. "Anything you do will be insignificant, but is it important that you do it."

We have come to believe in and practice a slightly different version of this quotation. We believe that change comes about one small step at a time. We have seen people change their lives that way — one step at a time. We know that it can be done, and that all of us together can help make the steps bigger as each of us adds our own efforts. We believe that in this way creative change walks steadily into our world.

— Midge Wilson
Bay Area Women's Resource Center

On a rainy winters' night in 1982 Grace Cathedral opened its doors to folks who had no place to sleep. It seemed an appropriate thing to do since we had just gone through the Christmas story and its scene of "No Room at the Inn." One never knows the sacred essence of the person standing on the doorstep. We wanted to stay open to the rich possibilities of people in poor straits, so we opened our doors (we now house 800 homeless in various locations) and have kept them open for eight years.

— The Rt. Rev. William E. Swing
Episcopal Bishop of the Diocese of California
San Francisco

Homelessness is not created in a day, nor is homelessness solved in a day. It is only wishful thinking to hope that one of the major problems we are confronted with as a community, the problem that more and more of our fellow humans are faced with lack of shelter and other necessities of life, will somehow go away if we can keep it out of sight and out of mind. This is a painful thing because most of us are of good heart and want to help. But the problem seems too large and complex, and our tax dollars don't seem to make any significant changes.

I believe that what is causing homelessness is the same thing that is tearing apart the very fabric of our society as a whole — namely, the forces of modern civilization which tend to isolate, quantify, and segregate. In large, urban societies we live in our box-like apartments where there is no longer room for grandparents and extended families. We don't know our neighbors in the same building, let alone in the same block. We're all so busy that there's no time to participate, or participate fully, in the church and neighborhood clubs and organizations that used to take care of many of the community's social problems.

The result is that we are losing some of our humanness. For homeless people who don't have basic necessities and who lack a connection to society, this loss is most acute. No matter what the cause of homelessness, or what choices a person has made, they still need to be treated with the basic dignity due every human being, and from that foundation, particular solutions can be found.

— Michael Ennis
Raphael House

Midge Wilson, Director, Bay Area Women's Resource Center (right) with Office Manager Nancy Ong at the Leavenworth office in San Francisco.



Who's Who



After graduating from Stanford University, **RICHARD BUTTERFIELD** came to A.C.T. in 1982 as a student in the Advanced Training Program. Following two years of study and two additional years of Bay Area theater work with the Berkeley Shakespeare Festival, Berkeley Jewish Theater, and Valley Institute of Theater Arts, he joined the A.C.T. Company to play the Soldier in *Sunday in the Park with George*. His many A.C.T. credits include Roberto in *Saturday, Sunday and Monday*, Billy in *The Real Thing*, Captain Cummings in *Diamond Lil* with Gretchen Wyler, Edgar in *King Lear* directed by Edward Hastings, and Tony in *Woman in Mind* with Michael Learned. Last season he appeared as Charles Darnay in *A Tale of Two Cities* directed by Sabin Epstein and as Pale in the extension of *Burn This* with Lauren Lane. Mr. Butterfield teaches and directs in the Advanced Training Program and the Young Conservatory, and serves on the A.C.T. Board of Trustees as an artist member. He and his wife, Glynn, are the proud parents of a new baby girl, Judith Grace.

ED HODSON has appeared with A.C.T. in *Judevine*, *A Tale of Two Cities*, *Nothing Sacred*, *Woman in Mind*, *Golden Boy*, *A Lie of the Mind*, *A Christmas Carol*, *The Real Thing* and the Plays in Progress production of *Food and Shelter* and *Babylon Gardens*. He has worked with Encore Theatre Company in *Enemies*, *The Water Engine*, and *Coming Attractions*, and directed *Und Gretel*. At the Eureka



Theatre he has performed in *A Narrow Bed*, *Fen*, and *Landscape of the Body*. Mr. Hodson is a member of Improv Theatre, toured nationally in *Amadeus*, and studied in A.C.T.'s Advanced Training Program.



A native San Franciscan, **JAMES PATRICK KENNEDY** first appeared on the stage while attending St. Ignatius College Preparatory. He is now a third-year M.F.A. candidate in the Advanced Training Program, having played Solyony in *The Three Sisters*, York in *Henry VI, Parts 1-3*, Newman Noggs in *Nicholas Nickleby*, Horace Robedaux in *Courtship*, and Bert in *Marie and Bruce*. He has performed on A.C.T.'s mainstage in *A Tale of Two Cities*, 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 Guildenstern Are Dead* at Stanford University, where he received a B.A. in psychology and an M.A. in Latin American studies.



ANNE LAWDER returns to A.C.T. for her 19th season. A graduate of Stanford University, she was an original member of the San Francisco Actor's Workshop. She has appeared with the Seattle Repertory Theatre, the Oregon Shakespeare Festival, P.C.P.A., and the Denver Center Theatre, acting in such plays as *Our Town*, *The Threepenny Opera*, *Lysistrata*, *Ring Round the Moon*, *Show Boat*, and *Hamlet* (twice). At A.C.T., where her husband, the late Allen Fletcher, was Conservatory Director, she has been seen in *Pillars of the Community*, *Equus*, *The Master Builder*, *All the Way Home*, *Ah, Wilderness!*, *Heartbreak House*, *Romeo and Juliet*, *Ghosts*, *Another Part of the Forest*, *Mourning Becomes Electra*, *Morning's at Seven*, *Faustus in Hell*, *The Immigrant*, and *Judevine*. She recently appeared in the Plays in Progress production *Babylon Gardens*. This summer she appeared in *Richard III* for the San Francisco Shakespeare Festival. Her films include the Movies of the Week *A Christmas Without Snow* and *Eye on the Sparrow* (directed by John Korty) and Francis Ford Coppola's *Tucker*. She appeared in Encore Theatre Company's world premiere of *Impatient Trains*, which was written by her daughter-in-law, Ellen Moore. In 1982 Ms. Lawder received the



American Conservatory Theater

Alumni of the Year Award for Life Achievement from Burlingame High School. She has two children, John C. and Julia Fletcher (both distinguished theater professionals) and three beautiful grandchildren.



A third-year student in the Advanced Training Program, **TIM LORD** has appeared in the studio as Trissotin in *The Learned Ladies*, Andrei in *The Three Sisters*, Gloucester and Albany in *King Lear*, Lord Verisopht and Mr. Snevellicci in *Nicholas Nickleby*, Kip in *Life Under Water*, John Tyler in *Advice to the Players*, and on the mainstage in *A Tale of Two Cities*. He has also produced and directed for A.C.T.'s Student Cabaret, and this summer he acted with the San Francisco Shakespeare Festival in *Richard III*. Mr. Lord is a graduate in political science of Brown University.



A graduate of A.C.T.'s Advanced Training Program, **MICHAEL McFALL** played the

title role in *Richard III* in the Conservatory studio, where he also played Leo Whalen in *Days to Come*, Michael in *Impatient Trains*, Medley in *The Man of Mode*, Isham in *Another Part of the Forest*, and Sandy in *Hay Fever*. Mr. McFall played Manchu in *Casualties* and Speed in *The Two Gentlemen of Verona*, among other roles, for TheatreWorks, and has appeared with the Utah Shakespearean Festival in *Macbeth*, *The Winter's Tale*, and as Sebastian in *The Tempest*. Last season Mr. McFall played the Ghost of Christmas Future in *A Christmas Carol*, Clay in *Dutchman* and Tierney in *Clara* in the A.C.T./Lorraine Hansberry Theatre co-production *2 Acts of Passion*, and Curio in *Twelfth Night*. He also has been seen in A.C.T.'s *The Imaginary Invalid*, and in the Plays in Progress productions *Them That's Got* and *Food and Shelter*. Last summer he appeared at Théâtre Des Amandiers De Paris in *Suspended Life*.



ERIC MILLS, a third-year student in A.C.T.'s Advanced Training Program, has played numerous roles in the Conservatory studio, including several parts in *The Learned Ladies*, Monsieur Loyal in *Tartuffe*, Kulygen in *The Three Sisters*, Edmund in *King Lear*, and Nicholas/Mr. Whitterly in *Nicholas Nickleby*. He also has performed with the San Francisco Mime Troupe (*Seeing Double*), the Syracuse Stage (*Romeo and Juliet*), and Mac-Haydn Theatre (*Anything Goes* and *Sugar Babies*, among others). A graduate of Syracuse University with a B.F.A. in acting and musical theater, Mr. Mills has also studied with Joseph Chaikin and Robert Lewis.



DEBORAH NORTON is a third-year student in the Advanced Training Program, having played such roles as Annie Gayle Long in *Spring Dance*, Amy Beth in *Life Under Water*, Helena in *All's Well That Ends Well*, and Madame Pernelle in *Tartuffe*. She has appeared on A.C.T.'s mainstage in *Twelfth Night*, *Coming Attractions*, and *June 2nd* for Encore Theatre Company, in *Babylon Gardens* for Plays in Progress, and in numerous productions for P.C.P.A. Theatrefest, including *A Midsummer Night's Dream* at the Westwood Playhouse in Los Angeles.



CATHY THOMAS-GRANT, a graduate of the Advanced Training Program, is now in her third season at A.C.T., where she has appeared in *A Funny Thing Happened on the Way to the Forum*, *Saint Joan*, *Marco Millions*, *A Christmas Carol*, *Golden Boy*, *A Tale of Two Cities*, *Judevine*, and *The Imaginary Invalid*. She has also acted with Encore Theatre Company in Edward Bond's *Saved*, and in *Food and*

Shelter, *Currents*, and *D.N.R.* in A.C.T.'s Plays in Progress series. Ms. Thomas-Grant directed the Bay Area premiere of David Beaird's *Scorchers* for Howler Productions at the Intersection for the Arts, and this past summer she played Lady Macbeth for America Players Theatre.

KELVIN HAN YEE played A.C.T.'s Merryweather in *Hapgood*, Medvedenko in *The Seagull*, several roles in *Marco Millions* and *A Tale of Two Cities*, Brother Martin Ladvenu in *Saint Joan* (as well as Poulengy in last summer's American Festival Theatre production), and in *Twelfth Night*. He originated the role of Bradley Yamashita in *Yankee Dawg You Die* at the Berkeley Repertory



Theatre and the Los Angeles Theatre Center, and was seen in the premiere of *Jan Ken Po* at the Bay Area Playwright's Festival, and in *007: Crossfire* at San Jose Rep. A founding member of the National Theater of the Deranged, an award-winning improvisational group, Mr. Yee has been a member of the Asian-American Theatre Company for ten years, appearing in *Yankee Dawg You Die*, *Paper Angels*, *Golden Lantern*, *Intake-Outtake Take II*, *Webster Street Blues*, and David Henry Hwang's *F.O.B.* His film credits include Paul Fang in *A Great Wall* (the first American feature film shot in the People's Republic of China), and an appearance in *Gideon Oliver* for the "ABC Mystery Movie" last season.

DIRECTORS, DESIGNERS, AND STAFF

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, and for which he recently directed Timothy Mason's *Babylon Gardens*. 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 Dra-

matic 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 will direct the West Coast premiere of Lisette Lecat Ross's South African drama *Dark Sun*.

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*, *MLK: We Are the Dream*, *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 Theatre 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.

JOY CARLIN, the director of *Food and Shelter*, and a member of the acting company for many years, is an Associate Artistic Director of A.C.T. 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*, and *Hapgood* 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*.

DENNIS POWERS (Associate Artistic Director, Co-Adaptor) 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 *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.

GERARD HOWLAND (Scenery and Costumes) designed last season's production of *The Imaginary Invalid*. Trained at the English National Opera Design School, he has served as Associate Designer for the Royal Academy and the Royal Shakespeare Company. In Germany Mr. Howland has designed numerous productions (both freelance and resident), including the operas *L'Elisir d'Amore*, *Madame Butterfly*, *La Bohème*, *Gianni Schicchi*, *La Traviata*, *The Makropoulos Case*, *Jenufa*, *Mahagonny*, *Wozzek*, *Cardillac*, and *The Magic Flute*, and such plays as *Andorra*, *The Father*, and *Uncle Vanya*, *Accidental Death of an Anarchist* and *Protest/Attest!* He has designed *Cavalleria Rusticana* and *Pagliacci* for the English National Opera, *Ruddigore* and *The Gondoliers* for Sadler's Wells Opera, *Tosca* for Opera North, and *Ariodante* for the Buxton Festival. Among his designs for plays in England are *Tom Jones* and *The Way of the World* for the Royal Academy, *Henry IV (Parts 1 & 2)*, *The Winter's Tale*, *Hyde Park*, *Divine Gossip*, and *Scenes from a Marriage* for the Royal Shakespeare Company, *Major Barbara* for the Chichester Festival, and a number of plays and musicals for London's West End and for both film and television throughout Europe. In February 1991 Mr. Howland

has his first solo showing of his theater designs and sculptures at the Olga Dollar Gallery in San Francisco.

DEREK DUARTE (Lighting) has served as resident lighting designer for A.C.T. for five seasons, most recently lighting productions of *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 (Music and 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 Tbooth 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.

RICK ECHOLS (Wigmaster) has designed hair and makeup for over 200 productions at A.C.T. since 1971, including 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 Theater. Among the productions he stage-managed were *The Madwoman of Chaillot* with Miss Le Gallienne, Sylvia Sydney, and Leora Dana, *The Rivals*, *John Brown's Body*, *She Stoops to Conquer*, and *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 ELLIOTT SMITH (Stage Manager) is in her 12th season at A.C.T., where she has been the company's master scheduler, production coordinator of Plays in Progress, director of staged readings, associate director of the Troubadour program, director of the studio production *Ah, Wilderness!*, and co-director of *Morning's at Seven*, *Picnic*, and the Plays in Progress production *Rio Seco*. In recent seasons she stage-managed *Private Lives*, *The Lady's Not for Burning*, *The 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 *The Gospel at Colonus*.

BEN KAPLAN (Stage Manager) is in his second season with A.C.T. During the 1989/90 season he served as a stage management intern for the company on *A Tale of Two Cities*, *Twelfth Night*, and *Hapgood*. Before coming to San Francisco, he received a B.F.A in theater arts from the Mason Gross School of the Arts at Rutgers University, during which time he stage managed productions at the Circle Repertory Lab Company and the Equity Library Theatre in New York City.



From *Home of the Brave*, by Stephanie Salter: Davey Sanders and 7-month-old Marie.



NEWS continued from page P-3

Director of Accreditation Jonathan Marks says he is excited and challenged by this yearlong task: "It's a chance to step back from the mad hustle-bustle of producing shows and in-house projects and take a long, introspective view of what A.C.T. does. People throughout the organization seem to relish the opportunity."

In WASC's view, the chief aim of the process of self study is the enhancement of the institution's educational programs. Through this process, A.C.T. is continuing and deepening its dedication to quality — in training as well as in production.

As Artistic Director Edward Hastings and Managing Director John Sullivan said in a joint statement, "Our accreditation is a very visible token that the world recognizes the excellence of what A.C.T. does, and we are proud of it."

Make New Friends But Keep the Old . . .

One is silver and the other gold." Never has the old song been truer than this season as a familiar partner joins hands with a new friend to co-sponsor the world premiere of Jane Anderson's *Food and Shelter*.

The Fleishhacker Foundation has been a faithful supporter of A.C.T. for many years; in fact, the Foundation was one of the charter funders responsible for A.C.T.'s move to San Francisco from Pittsburgh back in the 1960s. The benevolence of the Fleishhacker Foundation has enabled the company to grow to prominence in the Bay Area cultural scene, through the sponsorship of such valuable productions as *Joe Turner's Come and Gone* and *2 Acts of Passion: Clara* by Arthur Miller and *Dutchman* by Amiri Baraka, co-produced with the Lorraine Hansberry Theatre.

This season marks The McKesson Foundation's first gift to A.C.T. McKesson apportions grants totalling two million dollars each year to social, civic and cultural recipients, and is well-known for a philanthropic interest in projects that serve children and the elderly.

Together the Fleishhacker and McKesson foundations are making possible an important world premiere that will touch the lives and hearts of all. A.C.T. thanks these good friends, old and new!



Rob Rothrock (Creon) and Michelle Felten (Antigone) in a First Year student project of *Antigone* at A.C.T.'s Advanced Training Program.

CONTRIBUTORS

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and we are proud to salute them by associating their names with the literary giants of our rich dramatic heritage. The list below reflects gifts received between September 1, 1989 to October 31, 1990.

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Ticket Information: (415) 749-2228
Charge to Visa, MasterCard, American Express.

A.C.T.'s Central Box Office Hours:
10am-9pm Tuesday through Saturday;
10am-6pm Sunday and Monday.

Ticketron: A.C.T. tickets are available at all Ticketron Outlets including Rainbow Records, or by calling (415) 392-SHOW.

Box Office at the Stage Door, Orpheum, and Palace of Fine Arts Theaters: When A.C.T. is performing at one of these locations, a full-service box office will open there 90 minutes before each performance.

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Previews:		
Orchestra/Loge	\$21	\$20
Balcony	\$15	\$14
Gallery	\$10	\$10
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Orchestra/Loge	\$25	\$24
Balcony	\$19	\$17
Gallery	\$10	\$10
Friday/Saturday/Sunday		
Orchestra/Loge	\$32	\$29
Balcony	\$24	\$22
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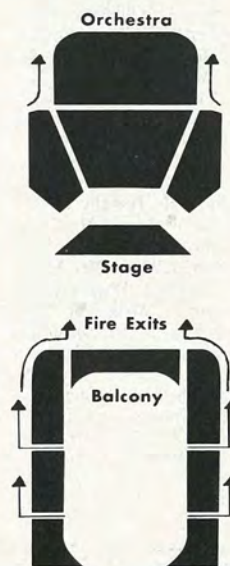
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Berg String Quartet, and a rare production of the fifteen year-old's opera *Lucio Silla*.

Jumping ahead to June (which isn't to say that Vienna won't be jumping during the intervening months), all of Mozart's mature operas will be staged then at the State Opera while other venues host a series of major orchestra/major conductor concerts entitled "Mozart and Modernism" which juxtapose our subject with composers of the so-called "Second Viennese School," Schoenberg, Berg and Webern.

June will also mark the start of a cycle of Mozart's twenty-odd piano concertos in the Hofburg — the residence of Austrian rulers since the Middle Ages — by a glamorous array of soloists including Emanuel Ax, Maria João Pires, Richard Goode, Paul Badura-Skoda, András Schiff and Mitsuko Uchida.

The grandiose Schönbrunn Palace, Vienna's Versailles, is where Mozart's fame began when the six year-old prodigy played for and supposedly jumped on the lap of the Empress Maria Theresa to give her a peck on the cheek. The late-July through mid-September Schönbrunn calendar lists outdoor operatic presentations, recitals in the palace's jewel-box theater by Luciano Pavarotti and Plácido Domingo, and in the Grand Gallery all of the composer's string quartets and piano sonatas.

Included among the many events offered free of charge in Vienna during the year will be Mozart's entire sacred music *oeuvre*, most of it presented in the gloriously eccentric Gothic-and-Baroque St. Michael's Church near the Hofburg.

Potential visitors with a feeling for history and a taste for irony should cherish the notion of Jonathan Miller's new production of *The Marriage of Figaro*, conducted by Claudio Abbado, which in May will dislodge the long-running musical *42nd Street* from the Theater an der Wien, where Beethoven's *Fidelio* had its premiere in 1805.

Also worth noting are performances in the major halls and salons by antiquarian ensembles from England, France, Belgium, the Netherlands and Austria



Mozart Live 1991

Austria will bring Mozart alive during a year-long musical and cultural extravaganza celebrating the 200th Anniversary of his death. Vienna, where he performed for Empress Maria Theresa, and Salzburg, his birthplace, will feature special concerts, operas and exhibitions of Mozart and his era. Join in the celebration. Come to Austria, for *Mozart Live 1991*. As an overture, ask for your own "Culture" packet: Austrian National Tourist Office, 11601 Wilshire Blvd., Los Angeles, California 90025; 213-477-3332.

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playing on instruments of Mozart's time.

I've just been informed of a particularly imaginative homage to the past commencing on September 14. On that date a procession of reconstructed eighteenth-century post coaches, each drawn by four horses and accommodating ten passengers — seats are available to the public — will materialize before the Vienna City Hall to replicate in many of their particulars the week-long journeys Mozart made to Prague for the productions there of his *Don Giovanni*, *Figaro* and *La Clemenza di Tito*. The coaches will follow roughly the routes taken then, with thematic entertainment each night at lodging stops, some with connections to the composer. The journey will end with two days of music — guess who's! — in Prague.

The most ambitious and broad ranging audio-visual exhibition in the Austrian capital during 1991 will be presented at the Künstlerhaus and is titled *Magic Sounds — Mozart in Vienna*. Its aim is to present the most complete and comprehensible picture of the man Mozart the world has ever seen; to, in the organizer's words, "dispel the clichés and myths about Mozart which have, like the rings of a tree, formed about him in the course of time . . . an attempt will be made to break the spell and solve the riddle that the world has made of Mozart in the last two hundred years."

The Mozart year will end with a performance of his Requiem in the great

basilica of St. Stephen's Cathedral on December 5, two hundred years to the day after Mozart's death. The Vienna Philharmonic (conductor to be announced) with chorus and soloists from the Vienna State Opera will participate in a dual commemoration: of Mozart and of the beloved musician who was originally to have led the event, the late Leonard Bernstein.

If you're pretty much on your own, let me recommend the services of a particularly un-jaded and helpful licensed guide who knows all the high spots, including the best places to take a coffee and pastry break, and an incredible number of interesting byways as well: Mr. Rainer Lefevre (*echt*-Viennese, the French surname notwithstanding), whose address is Stiftgasse 8/12, A-1070 Vienna (telephone 222-9300-422). He is a brainy, breezily informative companion. And his English is superb.

Have I left anything out? Of course. So, for further information on Mozart's Austria, contact your travel agent — Eduard Maurer & Co. in Mission Viejo (telephone 1-800-888-6262), Zehnder Travel Troup of Irvine (telephone 1-800-343-4499), and The Sound of Travel in Livermore (telephone 1-800-660-7899) specialize in such tours — and/or the Austrian National Tourist Bureau, 11601 Wilshire Blvd., Los Angeles 90025, telephone (213) 477-3332. □



A view of Vienna's Rauhensteingasse, showing the house in which Mozart died (at left). Watercolor by J. Wohlmuth, c. 1820.

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Dances for the Gods

A dancer recalls her personal discovery of traditional arts in Japan

“**M**ake two half-moons, spread and clap . . .” such fundamental movements taught at the local Buddhist temples for their Obon festivals were my informal introduction to the art of Japanese dance. As a child my interest was seasonal, I participated only during annual observances. It was not until the ripe old age of seventeen — considered much “too old” by Japanese artistic standards — that I began formal training in Japanese classical dance. My love for the art, coupled with the desire to see the land of my ancestors, prompted me to travel to Japan. Little did I know that Nihon or Nippon — Japan — would be my beloved home for the next twelve years.

At first I found Japan to be a small and crowded country. I soon learned, however, that within the jumble of houses and skyscrapers lies a fairytale-like charm. The moats and castle walls of the Imperial Palace grounds, for instance, lend a certain dignity to the center of Tokyo. The Japanese try to create a feeling of expansiveness within a small area — the beautiful gardens, found particularly in the ancient capitol of Kyoto have a limitless grace and proportion even in a defined area. And these qualities are translated into all of the traditional ceremonies, festivals, and arts.

Beauty in simplicity is an important factor in the art of tea ceremony, where the garden and tea-room are inseparable. Generally considered an extremely difficult art, tea ceremony is studied by men

and women in Japan as a practiced mental discipline. Sen Rikyu, the founder, said, “Tea is enough if it satisfies thirst,” thirst not only being a physiological condition but also a spiritual one — the need



for a “nectarean effect” on an otherwise arid and parched life.

My personal study of Japanese arts included not only dramatic arts but also literature. And it was through these pursuits that I learned of the *Kojiki*, written in 712 A.D., which recounts the story of the first theatrical performance in Japan.

Among the legends concerning the prehistoric creation of Japan, there is a myth

of the Sun-Goddess, Amaterasu O-mikami, who, having been offended by her brother, hid herself in a cave, sealing the entrance with a giant rock. Since the world was in complete darkness as a result of her sulking, the other gods assembled and tried various ways of appeasing the Sun-Goddess. Finally, Ame-no-uzume-no-mikoto put a wreath of vines on her head, lifted her skirts, jumped onto an overturned tub and danced and sang so indecently that the heavens shook with the laughter of the gods. When the curious Amaterasu moved the rock to see what was happening, she was pulled out and light was again restored to the world. Ame-no-uzume-no-mikoto is considered today to be one of the chief of the pantheon of gods which are worshipped under the name of Inari, whose temples are guarded by stone foxes. She is the patron deity of all performers, and an Inari shrine, large or small, can be found in every Kabuki theater.

Traveling throughout Japan, I found that dance is not only an art, but an actual part of Japanese life. And this is true of all arts in Japan. The rituals of rice cultivation, or *taue* are a source of all Japanese performing arts: the gods are summoned, the fields are plowed and flooded and the rice seedlings are ceremoniously planted. Even today, in many parts of the country, farmers retain the custom of singing and dancing at the various intervals of the nurturing of rice.

Of present day dance forms, *kagura* is most directly connected with Uzume's original dance. *Kagura* literally means “god music” and is now a part of the

Patricia Wada is a third generation Japanese American who performs under the name Rokushoji Hanayagi.

Above: Kyoto's classical Daigoji Temple.

by Patricia Wada

Shinto religion. It is still performed by *miko* or dancing girls serving at the Shrines and can be seen on festival days throughout Japan.

My study of dance also embraced the theories of *Noh*. *Noh* combines a variety of techniques and influences — folk dance, temple dances, religious instruction, and noble manners being the four main ingredients. It is an exceedingly slow and deliberate drama. Each step is carefully measured and stylized. Economy of gesture and complete restraint are mandatory. Keeping with the flair and flamboyance of the Japanese stage, however, costumes are brilliant colored and luxuriously embroidered.

Kyogen, an adjunct of *Noh*, are short comic acts performed between the more disciplined and serious *Noh* plays. They are not accompanied by music and have no chorus to explain the action. They are usually comedies involving two or three people, the subject matter of which is an exclusive commentary on fifteenth century Japanese life: the superstitions of the "simple folk" are ridiculed and lords are mocked by their servants, topics which serve as delightful comic relief from the *Noh* plays.

My move to the city of Osaka brought

a closer personal appreciation of *Bunraku* — puppet theater — since Osaka is the home of the National Bunraku Theater. Initially I found the appearance of three men to manipulate one puppet a bit disturbing, but as the performance progressed, the manipulators became less obvious and the dolls came to life. The face of the chief manipulator is expressionless, so the stylized movement of the dolls is enhanced by its juxtaposition to the motionless operators.

Naturally, no study of Japanese dance can be complete without including *Kabuki*. The earliest recording of *Kabuki* being performed was at a spot in the dry river bed of the Kamo River in Kyoto in 1596 by a Shinto priestess named Okuni

of Izumo. Here she performed Buddhist dances while the spectators sat on the grassy banks of the river. Her popularity grew and it is chronicled that she is the originator of many aspects of the *Kabuki* theater and also the *Noh* stage as it, in part exists today.

Kabuki, as performed now, is the crystallized form of three hundred years of development. Some of its past has disappeared entirely, yet some has remained totally intact, and some elements of *Kabuki* have been modernized beyond all recognition. It is a fusion of music, dance, acting and literature. Music offers *Kabuki* dynamics, and dance offers it grace. The qualities of pantomime are included in the acting, and the literature is in the text and poetry of the plays.

The painting techniques of *Kabuki* backdrops are, in general, those used in the *ukiyo*e prints of the Genroku period (1688-1704) where the artist is concerned basically with design. There are no shadows, characteristic of most Oriental painting, so shapes are defined by contour and not by the chiaroscuro of the artists of the West.

The *Kabuki* actor usually makes his stage debut at the age of five or six, the ideal age being the sixth day of the sixth



Above: Scene from a *Noh* drama, where "each step is carefully measured and stylized" and "economy of gesture and complete restraint are mandatory."
Inset: In Japan's traditional puppet theater, *Bunraku*, the dolls are manipulated by up to three hooded operators.



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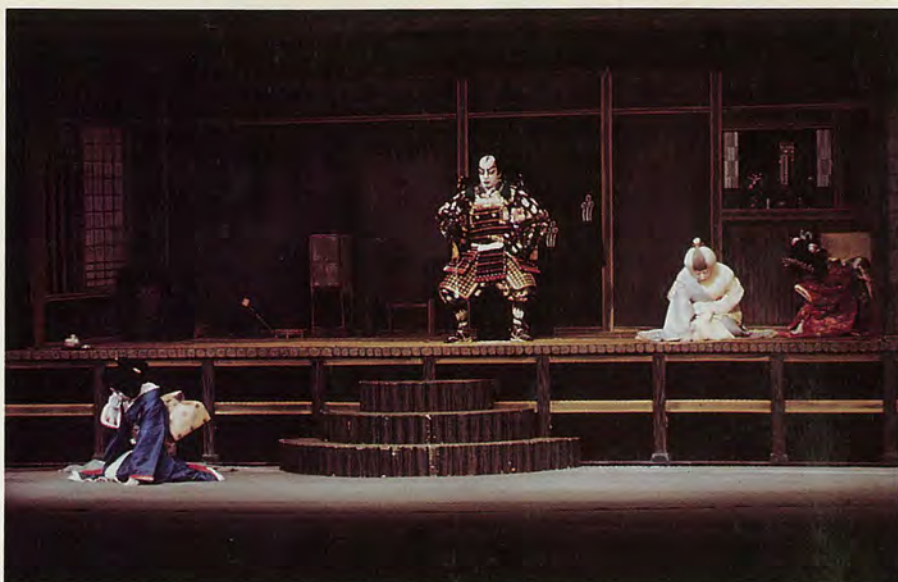
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Scene from a Kabuki play, a fusion of music, dance, acting, and literature that was developed over a three hundred year period.

month of the sixth year of the child. Training is based not upon application of theory, but, like many learning processes in Japan, exact and unquestioning imitation. This is an integral part of the arts in Japan where the *iemoto* or headmaster system is practiced. Movements, attitudes and gestures are passed from one generation to the next, from father to son, teacher to pupil, with almost no room for free interpretation, something which I first found very difficult to accept. The weight of tradition lies heavily on the artists and actors. Out of this almost religious regard for tradition arises the mastery of the arts, particularly in Kabuki where subtle nuances are learned by observation only, all of which culminate in magnificent performances of bravura and portraits of the "ideal woman" by actors who appear to be more feminine than many females found on the busy streets of Japan.

The attitude or reaction of the audience is also quite different and may even be considered rude by Western standards — they respond to the moment, not the total effect. Virtuoso samisen playing during a musical interlude, showing brilliant technique and execution, are applauded at that very moment. It would be, in essence, like applauding during a piano concerto at exactly the point — not after it — at which the pianist was performing a difficult passage. There is very little, if any, applause at its conclusion. The

actor, too, is applauded when he strikes a particularly significant *mie* or pose — not at the end of the play — so curtain calls in traditional Japanese theater are almost unheard of.

Despite the fact that tickets to performances of the Japanese classical performing arts are becoming increasingly expensive, the houses are full at the National Theatre and the Kabuki-za in Tokyo and the Minami-za in Kyoto. Television has also brought the classical art forms closer to the populace.

Recent Kabuki actors, while remaining true to the classics, have begun experimenting with Western theater. I was impressed and amazed by Lady Macbeth as portrayed by Tamasaburo Bando, a leading Kabuki actor, specializing in female roles (*onnagata*). I was equally awed by a performance of *Medea* by another actor and was delighted at a performance by a Kabuki actor doing the Yul Brynner role in *The King and I*.

This type of experimentation and melding of East and West is new to Japanese art and may create conflict, but it also may leave room for innovation. It opens doors for freedom of expression, artistically and personally; for I think it is the desire of every student of the arts to preserve the traditions and customs of the classics and at the same time make a personal statement through interpretation. "Make two half-moons, spread and clap. . ." □

This Guide to the *Cultural Events in Japan: 1991* is the first in PERFORMING ARTS Magazine's new travel series. Each month we will feature a different destination and accompany the article with a listing of the theater, dance, music, opera, and visual arts events of note in the coming twelve month period. What is published in the magazine is only a selected excerpt from a full guide to cultural events. For more information about the guide or to order a copy, please phone (213) 839-8000, ask for Elizabeth.

Cultural Events in Japan 1991

BROADWAY MUSICALS IN TOKYO

The 1991 musical season in Tokyo will be a rich one. Starting on January 30 and running through February 17 Gershwin's well-loved operatic classic *Porgy and Bess* will be at the Bunkamura Orchard Hall. This travelling production will feature an international cast accompanied by the Tokyo Philharmonic Orchestra. Call (03) 477-3206 for more information.

March brings the Suntory sponsored *Jerome Robbins' Broadway* to the Tokyo stage. The show will run from March 8-May 19 at the Tokyo Koseinenkin Hall (035) 489-2222.

Versions of *A Chorus Line* (January 10-open-ended) and *Les Misérables* (July/August) in Japanese will be playing also. And for the younger generations or those of us who refuse to grow up, *Peter Pan* is being staged by Hori Productions from March 14-April 7.

Tickets can be obtained through the Playguide Offices, Ticket Pia or Ticket Saison,



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or directly from the theater or organizer. Specific information about tickets, times, and prices will be available closer to the opening dates and can be obtained by calling a local TIC [in Tokyo: (03) 502-1461] agency or the Japan National Tourist Agency [in Tokyo (03) 216-1901]. Sometimes the concierge at your hotel can obtain tickets. However, events in Japan are very often sold out at the last minute — so plan ahead.

THEATER IN TOKYO

Christopher Hampton's play *Les Liaisons Dangereuses* will be performed in English by Britain's Royal Shakespeare Company from January 6-16. Panasonic Globe Tokyo (03) 360-1151.

CLASSICAL MUSIC IN TOKYO

The Yomiuri Symphony Orchestra will be presenting a Masur Series on February 9 and 16 at Suntory Hall. German Conductor Kurt Masur will lead the orchestra in a Strauss program on the 9th and in a program that includes works by Prokofiev, Dvořák, and Wolfer on the 16th (03) 270-6191.

Simon Rattle will conduct the City of Birmingham Symphony Orchestra February 4 at the Tokyo Geijutsu Gekijo (035) 391-2111.

The Salzburg Music Festival in Tokyo (March 7-21): Suntory Hall will host a wide selection of performers when it joins in celebrating the two hundredth anniversary of Mozart's death with the Salzburg Music Festival. There will be thirty-five different performances of the Austrian composer's works by groups such as the Vienna Philharmonic and the Salzburg Chamber Orchestra. (03) 780-5400.

Later in the year on May 18, Pinchas Zukerman will play in the "Yatsugadake Violin Recital." Part of the Yatsugadake Music Festival.

tival. Call (03) 984-2219 in Tokyo for more information on this year-long event.

In the Fall such accomplished musical guests as Academy of Ancient Music with Christopher Hogwood (October), Orchestre de Paris with Semyon Byshkov, and Zubin Mehta and the Israel Philharmonic Orchestra (November) can be seen in Tokyo.

DANCE IN TOKYO

One highlight from the upcoming ballet season occurs when the Tokyo Ballet is joined by Sylvie Guillem for a production of *Swan Lake*.

Visiting companies in 1991 will include the Leningrad National Ballet [January 9-13 at the Bunka Kaikan — (03) 828-2111], the Culbergballetten [February 25-28 at Kan'i Hoken Hall (03) 321-4299], L'École du Ballet de l'Opéra de Paris (March), and the Leningrad Kirov Ballet [June 3-July 23] Japan Arts (03) 235-1661.

There are many modern and classical dance performances every month in Japan, as dance is a favorite entertainment.

OPERA IN TOKYO

The Fujiwara Opera Company is presenting Verdi's *La Traviata* with guest artists Lucia Aliberti and Salvatore Fisichella at Bunkamura Orchard Hall on January 13, 14, 15 and at



Tokyo Bunka Kaikan on February 10, 12, 14. (03) 224-9633.

Season's highlights at the Nikikai Opera Foundation include a production of Wagner's *Götterdämmerung* on July 13 at Kanagawa Kenmin Hall. (045) 662-5901. The opera will be performed in its original form.

POPULAR MUSIC IN JAPAN

The Twenty-Fourth Glenn Miller Orchestra Concert Series will be touring throughout Japan from March 7-April 13. Call World Planning Promotions at (03) 463-7976 for more information.

B.B. King, the famed blues musician will be playing in Tokyo on January 14, 15, 16 and 17 at Kan'i Hoken Hall. Call M&I Company (03) 499-7995 for more information.

FINE ART IN JAPAN

At the Watari Museum of Contemporary Art in January and February you can see **Lightseed: Wolfgang Laib, Cy Twombly, Michel Verjux**. This installation by three contemporary artists is curated by Harold Szeeman and will run through February 24. (03) 402-3001.

The Hakone Open Air Museum (Chokoku No Mori — Hakone) will host an exhibition of the work of American pop artist **Jim Dine** from April 19-May 7. (04) 602-4586.

From February 5-March 17 the **Kyoto National Museum** will feature a show of Ancient Buddhist Relics. (075) 541-1151.

The **Japan Folk Arts Museum** highlights the Folk Art of Okinawa from April 2-June 23. (03) 467-4527. Tokyo.

The Tenri Sakokan Museum will have the fourteenth annual exhibition entitled "Classic Glassworks of the Orient." (074) 363-1511. Nara Prefecture — Tenri City.

LIST OF TICKET OUTLETS

Tickets can be purchased at Playguides or at the theater box office before or (more usually) on the day of the performance.

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THE LAST WORD

Toil and Trouble



Perhaps because theater folk lead such random lives, they are filled with superstitious dread. To an actor getting or losing a job seems largely a matter of luck, if not divine intervention. Yet it is extremely bad form to wish performers good luck, because this is thought to bring exactly the opposite. The most common exhortation, especially before an opening, is to tell an actor to break a leg. Germans tend to be more thorough, so their phrase involves breaking the neck.

An older expression in England was to wish a fellow-actor "the skin off his nose." This referred to theatrical makeup, strong enough to make the skin peel. In the last century, one could usually identify players by their peculiar, blotchy com-

plexion. Yet more skin off their face would mean more work, something devoutly to be wished. Another tradition cautions actors against unpacking their makeup boxes before the reviews appear, or else the show will close early.

The usual variety of talismans, mascots and charms abound in most theatrical dressing rooms. Tallulah Bankhead was inseparable from a hare's foot she had been given by her father; it was buried with her. The French actress Déjazet always went on stage carrying a tiny seed in her mouth, which she spit out before her first line. Another nineteenth century Viennese actress harbored a white mouse in her bosom, which sometimes moved audiences to unintended mirth, rearing its head from that strategic burrow.

The Drews and the Barrymores, America's most famous theatrical dynasty at the turn of the century, always gave each

Peter Hay is the author of seven books, including Movie Anecdotes and Broadway Anecdotes, published by Oxford University Press.

Above: David Garrick in *Macbeth* (1775), the Shakespearean tragedy "so cursed that theater professionals avoid even its title."

by Peter Hay

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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

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

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

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other a red apple on opening night, which had to remain uneaten. John Barrymore innovated by bringing a jug of apple cider into the theater, which *had* to be drunk before and during performance.

Whistling anywhere backstage is considered unlucky, probably from the time when many stagehands were ex-sailors. Knowing the ropes common to boats and stage rigging, they warned each other of danger by whistling. To this day, somebody gauche enough to whistle in a dressing room would be asked to leave quickly, turn around three times, and knock thrice before being readmitted.

Lee Remick was in the early Sondheim musical *Anyone Can Whistle*. One actor died of a heart attack during rehearsals, and during the Philadelphia tryouts a dancer crash-landed into the orchestra pit, seriously injuring one of the musicians. "The show seemed jinxed and never really recovered after that," Miss Remick recalls. Nobody thought of changing the title.

One famous Shakespearean tragedy is so cursed that theater professionals avoid even its title, referring to it as "The Scottish Play." The long trail of disasters surrounding the unmentionable play is traced back to its premiere on August 6th, 1606, when Hal Berridge, the boy actor playing Lady Macbeth is said to have died backstage. According to a murky tradition, Shakespeare himself was forced to step into the role.

The English actor Richard Huggett, in his entertaining book called *The Curse of Macbeth*, chronicles tales of murder, mayhem, suicide, injuries, cancellations, ridicule and awful reviews connected with the play. Laurence Olivier's first *Macbeth* in 1937 had a change of directors and was postponed because Lilian Baylis, founder of the Old Vic, died. Sir Ralph Richardson was so disgusted with his own performance as *Macbeth* that he marched to the box office afterwards and demanded money back.

The 1966 Royal Court production with Alec Guinness and Simone Signoret was described as an artistic holocaust. "The notices were appalling," Huggett writes; "never had there been such unanimity, such an avalanche of abuse and vituperation." It was eclipsed by Peter O'Toole's

appearance at the Old Vic in 1980, which ended in the actor's resignation, and artistic director Timothy West disowning the production. People dubbed it "The Harry Lauder Show," after the Scottish music-hall comedian.

A superstition said to date back to the Elizabethan theater, prohibits actors from rehearsing the "tag" or last line of a play. Early in her career, Ellen Terry played Julia in *The Rivals*. When she finally spoke it during the first performance, her inflection produced such a surprise that the prompter forgot to give the sign for bringing down the curtain. "There was a horrid pause," Terry wrote in her memoirs, "while it remained up, and then Mr. Buckstone, the Bob Acres of the cast, who was very deaf and had not heard the upward inflection, exclaimed loudly and irritably: 'Eh! eh! What does this mean? Why the devil don't you bring down the curtain?' And he went on cursing until it did come down . . . How I wished I had rehearsed that 'tag' and taken the risk of being unlucky!"

Wearing green, eating food on stage, using mirrors, a real Bible, live flowers or peacock feathers as props will all bring ill luck to a show. Some theaters are considered jinxed. Katharine Hepburn is said to cross herself still while passing the Martin Beck Theatre, where she bombed in *The Lake* (1933). After Pearl Harbor, when New York City was jittery with air-raid sirens practicing for a Japanese attack, the show-business newspaper *Variety* directed its readers to seek refuge at the Nora Bayes Theatre, because it never had a hit.

Iconoclasts have ridiculed the superstitions of their colleagues, and lived. Robert Morley invents new ones for press interviews, and Noel Coward once confessed that he only believed in one superstition: it was unlucky to sleep thirteen in a bed.

Before performing in Coward's *Waiting in the Wings* (1960), Marie Lohr went to St. Mark's church and prayed long and hard for a successful first night. On her way to the theater the actress slipped and broke her arm. "No good deed ever goes unpunished," was the playwright's only comment. □



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