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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 NIGERIAN night, 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 Hoboian, influenza infects every family. The play opens in a garden, with Horace contemplating the old grave of his father while new graves are being filled daily. “Everybody’s got it,” Black and white. “Not everybody’s got it,” comments the gravedigger, in that persistent manner all theatrical grave diggers seem to acquire.

Elizabeth’s father, one of those “sentimental” busybodies whose most delicate feelings are reserved for themselves, isn’t content with the imminent threat to everyone of death by poison; 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 fickleness of Elizabeth’s errant brother, indebted, aimless and racing 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 prose. Only at the finale does his hero’s seemingly accidental fate seem inevitable.

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 unscrupulous man with a limp and a smell of ripe Limburger cheese, whose touch is unnaturally cold and who claims to possess unimagined powers. He is aptly named Fata and mainly a refined cripple and a possible informer. Or is he, as he states, a sorcerer willing to reveal unholy secrets to the scientist? Fata?

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

by Kate Regan

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FREEMAX

PERFORMING ARTS

Above: A scene from VACLAV HAVEL’S Temptation, which will be presented by the Magic Theatre from February 18 to March 17 at the Fort Mason Center.
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 NELDA, a new production of American Conservatory Theatre, the playwright brings 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: a few people in a small 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 still but forgotten.

In Harrison, Texas, the home of Horace and Elizabeth Robed, influenza infects every family. The play opens in a grocery, with Horace contemplating the old grave of his father while new graves are being filled daily. "Everybody's got it," Black and white. "He's got 'em anybody," comments the grocer, in that pertinent manner all theatrical grocers seem to acquire.

Eliza, the company of "sensitive" buzzbodies whose most delicate feelings are reserved for themselves, isn't content with the imminent threat to everyone's death by pneumonia; 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 fakery of Eliza's errant brother, indebted, aimless and running 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 with fate. It is a tender, hopeful and ironic look at the ravages of war to be found within a family and a time gone by. *February 7 to March 31, Stage Door Theater, Mason Street at Geary. (415) 749-9550.*

TEMPTING THEATER

Vaclav Havel's Temptation seems to consider more esoteric matters: the existence and behavior of the Devil and his attendant fiends. Havel's manner of telling the tale, however, emphasizes the prose. Only at the finale does his hero's seemingly accidental fate seem irrevocable.

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 unaccountably cold and who claims to possess untold powers. He is aptly named Tarala merely a maddened and a possible "informer." Or is he, as he states, a sorcerer willing to reveal unholy secrets to the scientist Postska?

Such is the unreality and suspicion that surrounds Postska and his colleagues, all knowledge and all free-thinking have come to seem both forbidden and seductive. By the end, even Postska cannot say who betrayed him, or who he has betrayed. "As everyone knows, you can't deceive the devil," Postska finally concludes, but neither he nor the audience engineer in just the right amount of sound. Of course, you'll soon discern most of these sounds emanate from the superbly balanced 190-horsepower V6 engine.

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THE MOST IMPORTANT SAFETY FEATURE OF ANY CAR IS THE DRIVER.
can identify the source of evil, let alone comprehend its abysmal lurker. February 12 to March 17, Maple Theatre, Building 4, Fort Mason. (415) 441-0907.

LET’S GO DUTCH

In 1682, 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’ bountiful 1682 loan by sending some eighty, seventeenth-century Dutch paintings from U.S. collections to the Mauritshuis for a three-month visit ending January 15. 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, luminous 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 Netherlands, skilts, 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 genres scenes of Jan Steen. The succulence of the many banquet still lifes or flower pieces is more than matched by the gilded, languishing flesh of domestic scenes in offered by the catalogue essayist, Ben Bresky of the Mauritshuis: “In no period in the history of art other than Dutch Golden Century have women been so exotically often depicted as housewives.”

In this exhibition, however, there are many sumptuously attire women playing music, nearly fainting with lust or standing in for legendary figures such as Cleopatra (or Diana).

While the catalogue extensively traces the development of American taste in art collecting, particularly that of Dutch paintings, 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) 920-3230.

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 Tunney, has been remarkably successful in recreating not only the patterns of these historic dances, but also their courtly ambiance. Tunney 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 Praguer’s painted frights.

In spite of precise notations for these dances, their twentieth-century reproductions cannot be exact, for the eighteenth-century bodies are not “authentic” eighteenth-century instruments; they are better fed, more limber, more relaxed and muscular. Yet Tunney’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 Don Giovanni and Les Petits Rojen along with excerpts from the opera ballets of Rameau, Gluck and Rousseau. February 7-8, Herbst Theatre. (415) 552-6566.

In a review of Dance Revealing Zoro as a shore of Gold by Hendrick Goltzius or by the downy, glowing skin and fans of Vermeer’s A Girl Writing a Letter, on loan from the National Gallery in Washington. Another
can identify the source of evil, let alone comprehend its abysmal horrors. February 18 to March 17, Maple Theatre, Building E, Fort Mason. (415) 441-9901.

LET'S GO DUTCH
In 1882, 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 apothecary 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.

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INDONESIAN ENTICEMENTS

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

The Sundanese form of the Aeh people
developed from Islamic chants and their
esthetic physical accompaniment,
while Sumatra is a celebratory and com-
petitive acceleration of song and music,
performed at harvest festivals and other
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 penget silat or indigenous
martial arts performance and by the con-
temporary choreography of Gunmati
Said, who bases her work on ancient tra-
titions but designs them for theatrical
settings. February 26, Herbst Theatre.
(415) 532-9358.

SF BALLET OPENER

Glen Tetley's simulacra sometimes seem
to imitate the exoticism of Eastern dances
(often without understanding of their
subtleties), and his first ever contribu-
tion to the San Francisco Ballet is Rhapsody,
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 SF/B
performed it in San Diego last October,
but the performers' spiritual commitment
was almost universally praised.

Sabin Almanning, who first danced in
Bangor 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
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."

Rhapsody will be seen in the company's
first program, along with Lew Christen-
son's sparkling Variations de Ballet and
a revival of William Forsythe's fren-
cetically furious New Sleep. Opening Febru-
ary 5 and continuing in repertory at the
San Francisco Opera House. (415) 867-2054.

IN BRIEF

Music: Oakland East Bay Symphony
continues its first season under the direc-
tion of Michael Morgan with works of
Shostakovich, Mozart and Leonard Bern-
stein. February 22 at Calvin Simmons
Theatre, Oakland, (415) 465-6400.

Sinfonia San Francisco devotes an entire
program to Kurt Weill, with violinist Joja
Fleischmann returning to the Bay Area to
perform the Violin Concerto, bass Dale
Evans in Die Berliner Requiem, and
Kleine Dreigachtenmusik from The
Three-Cornered Hat. February 11 at
Herbst Theatre. (415) 465-6009.

San Francisco Opera's Schwabacher
debut recitals conclude with soprano Janet
Williams, February 3, and mezzo-soprano
Catherine Keen, February 24, both at the
Verdi Gallery, 389 Grove Street. (415) 465-6404.

San Francisco Symphony's New and Unusual Music series presents a salute to composer in residence
George Perle, February 17 in Cowell The-
teatre, Fort Mason. (415) 864-8000.

Theater: American Conservatory
Theater's second February opening is
Preludes, in a co-production directed by
John C. Fletcher. February 21-March 31
at the Palace of Fine Arts Theatre. (415) 749-2200.

Asian American Theater Company revives Philip Kan Gotanda's
Shima Denki You Ref. February 3-March
10 at Julia Morgan Theatre in Berkeley.
(415) 847-1119. A Collective, a bright
new theater troupe, opens its 1991 sea-
son with Screening, Hungarian playwright
Ivan (Orchy) Orsoy's biting account of
the Communist Party's "show trials" of
the 1940s; Orsoy won one of these per-
secution events in the Great Circus of
Budapest. This San Francisco production
will feature local circus stars Larry Fis-
son and Nancy Ledwone plus members of
the Pickle Family Circus; exact opening date
and location to be announced. (415) 666-
3037.

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) 464-8540.

Cal Performances presents two pre-
eminent modern companies: The
Lew Christensen Dance Company, perform-
ing with clarinetist Richard Stoltzman,
February 9; and the Paul Taylor Dance
Company in a new evening-length work,
February 14-15, both at Zellerbach Hall,
UC Berkeley. (415) 642-9688.

A STAR PERFORMER.

AMERICAN SAVINGS BANK One of the Biggest. Maybe the Best.
INDONESIAN ENTRANCES

The recent, enticing appearances in this country of troupes from various Indonesian islands arouse expectations of new delights from Music and Dance of Sumatra: Aech and Minangkabau. This company, visiting the U.S. for the first time, will perform the percussive body music of the Aech people of North Sumatra followed by a West Sumatran form developed from an ancient martial art. The Sundaic style of the Aech people developed from Islamic chants and their ecstatic physical accompaniments, while Samaan is a celebratory and competitive acceleration of song and music performed at harvest festivals and other important rituals. Both of these styles are described as explosive in their ferocity and concentration.

The West Sumatran culture, in which each village has its own music and dance styles, will be represented through a traditional panca ilait or indigenous martial arts performance and by the contemporary choreography of Gunmant Siaud, who bases her work on ancient traditions but designs them for a theatrical setting. 

February 26, Herbst Theatre. (415) 522-9699.

SF BALLET OPENER

Glen Tetley's similitudes sometimes seem to imitate the esotericism of Eastern dances (often without understanding of their subtleties), and his first ever contribution to San Francisco Ballet is Bajore, a tribute to the Indian poet Bakhtinamath 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 Alemann, who first danced in Bajore 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

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." Bajore 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 notoriously furry New Sleep. Opening February 5 and continuing in repertory at the San Francisco Opera House. (415) 867-2200.

IN BRIEF

Music: Oakland East Bay Symphony continues its first season under the direction of Michael Morgan with works of Shostakovich, Mozart and Leonard Bernstein. February 22 at Calvin Simmons Theatre, Oakland. (415) 465-6400.

Sinfonia San Francisco dedicates an entire program to Kurt Weill, with violistan Jorja Fleurian returning to the Bay Area to perform the Violin Concerto, and Dale Travis in Das Berliner要考虑, and Kleine Dreigroetszucht from The Threepenny Opera. February 11 at Herbst Theatre. (415) 465-2800.

San Francisco Opera's Schwabacher debut recital concludes with soprano Janet Williams, February 3, and mezzo-soprano Catherine Keen, February 24, both at the Vergil Gallery, 393 Grove Street. (415) 865-6494.


Theatre: American Conservatory Theatre's second February opening is Halema, in a new production directed by John C. Fletcher. February 21-March 31 at the Palace of Fine Arts Theatre. (415) 749-2200.

Asian American Theatre Company revives Philip Kan Gotanda's Sansei Denshi Nai Denshi, February 8-March 10 at Julius Morgan Theatre in Berkeley. (415) 84-JULIA.

Collective, a bright new theatre troupe, opens the 1981 season with Screenplay, Hungarian playwright Ivan Oranszky's biting account of the Communist Party's "show trials" of the 1940s. Oranszky was one of these pernicious events in the Great Circuses of Budapest. This San Francisco production will feature local circus stars Larry Fisso and Nancy Levitow plus members of the Pickle Family Circus; exact opening date and location to be announced. (415) 696-3317.


Cal Performances presents two preeminent 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) 642-9888.

A STAR PERFORMER.

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1991

1991 as everyone 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 1896, 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 Austria will be one vast Mozart Festival.

Among the appealing aspects of 1991 is not having to attend the Salzburg Festival, that vast, prove summertime bath, 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 on Picture and Sound exhibition, March-November in the Klesheim Palace. Every known contemporary portrait of the composer and his family will be on view as well as musical manuscripts. There will be a

by Herbert Glass

Note: One of the most highly valued portraits of the enigmatic composer is the posthumous oil-portrait by Barbara Knaff painted in Salzburg in 1798 for Joseph Sonnleitner’s Gallery of Composers.
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Mozart’s Austria, Austria’s Mozart

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

1991

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 Austria will be one vast Mozart Festival. Among the appealing aspects of 1991 is that the Vienna Philharmonic will be planning its centennial season with a focus on Mozart’s music. The Vienna Philharmonic under Riccardo Muti, the Salzburg Camerata Academica under Sandor Vegh, the English Baroque Soloists under John Eliot Gardiner, the Mozarteum Orchestra conducted by Hanno 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 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 be a life-sized wax figure of the composer, an existing one of his father, Emanuel, and a newly sculpted one of his sister, Maria Anna. A centerpiece of the exhibition will be a studio used by Mozart for his portrait of Johann Nepomuk Hummel, the great pianist and composer. It will be the work of Viennese artist Michael Rau, who created the famous “St沃尔夫冈” statue in Munich. He will also create a life-size replica of Mozart in the style of his father’s favorite sculptor, Joseph Noverre. The exhibition will conclude with a grand, multimedia presentation for the Christmas season.

Mozart’s Austria, Austria’s Mozart

1991

Austria will be one vast Mozart Festival. Among the appealing aspects of 1991 is not having to attend the Salzburg Festival, that vast, prove 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.

Note: One of the most highly valued portraits of the eminent composer is the posthumous oil portrait by Barbara Knoff painted in Salzburg in 1784 for Joseph Strachan’s Gallery of Composers.

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

The annual summer festival, which has never sighted Mozart, runs in 1991 from July 28 through August 31, offering its usual complement of lavish operatic 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 *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 room in white aisle to repossession escape 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.

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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 21–April 1 — Salzburg’s annual Easter Festival listed 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-cruise-Mozart tours being offered in 1991 or set off on your own, try to include on your itinerary St. Gilgen, a splendidly kept 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

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This year, 4000 nonconformists will be sent to Siberia.

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The annual summer festival, which has never sighted Mozart, runs 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 operas, 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 man in white arrives to repossess this escape 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 which no one but Wolfgang Amadeus Mozart could have known! We are left to form our own conclusions.

If the music is as interesting as the plot, one can only look forward to what Helmut Eder has in store with his Mozart in New York. If this is only the beginning of the season, it bodes well for the future of opera in New York.

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THIS YEAR, 4000 NONCONFORMISTS WILL BE SENT TO SIBERIA.

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VACATIONS
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 Cistercan 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 enlightening figures, Freemasonry, which will be on view throughout the year, although Mozart also played a prominent role in the Museum's permanent collection.

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 diverse dishes, followed by hearty local game and poultry dishes, topped off by a glorious dessert called Mokaukra, a combination of poppy seeds, mashed potatoes, butter and sugar that, unlikely as it may seem, is an addictive as any of Demel's elegant Viennese pastries.

With an eye toward Masonic overnighters — but open, as is the museum, to anyone — Schloss Rosenau also has modern guest rooms as well as facilities for horseriding 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 pitstop by stopping off at one of the Weinstuben of Weinenerkirchen, 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 music." By which he meant not only that it was a cosmopolitan city, full of 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). Mozart began in earnest on January 18 when Zuhin Mehta and the Vienna Philharmonic kicked off the city's year-long tribute. Following in quick succession are concerts led by Sir Georg Solti, chamber concerts by the Alban

Carl Schiele's 1935 impression 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 which you won't have to suffer the pangs of ignoring Mozart either, Schloss Rosenau, about

ended 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
of the bicentennial: his organ music, easy
masses and chamber works for winds.

After a spell of listening and walking around town and the lakeshore, drop in — at least for a drink on the terrace, with its spectacular lake and mountain views — at one of the country's venerable and luxurious hostleris, Hotel Schloss Fuschl. Don't expect solitude during the summer months, however.

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 Rosenaun, near the town of Zwettl, with its great Cistercian abbey, is home to the Austrian Museum of Freemasonry, dedicated to preserving and exhibiting the lore of one of the Age of Enlightenment's most enlightening.

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by Horton Foote

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P-1
NEWS FROM THE AMERICAN CONSERVATORY THEATER

Adventures on the Literary Scene

Our Thanks to Those Who Gave

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

Throughout December and January, specially priced gift wrap will be available for purchase in the lobby of the Orpheum and Stage Door theaters as well as the supply last. Each shiny silver and silvery van 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 people who shared with A.C.T.!

A.C.T. Studies a C.U.T.

Not just a theater, A.C.T. is a school, too. Students and teachers — a whole world of training that teaches much more than acting. This is not just the summer theater, it is a summer theater that is housed in a summer theater that is in a summer theater. The Advanced Summer Program (A.S.P.) is the most selective and exclusive program in the Conservatory, choosing the very best students from a deep pool of applicants and awarding them medals of honor and the opportunity to attend A.C.T. for a full course of study. The program allows students to complete the training necessary to become professional actors and actresses.

In fact, many of the students have already been offered roles in the national tour of A.C.T. and the stage production of "The Glass Menagerie," which is performing at the Galvez Theatre in Austin, Texas.

This season WAG is very much on the minds of people at A.C.T., because this is the year for accreditation reviews. Approximately once per decade every educational institution must participate in a two-year state-recognized A.T.S. (American Theatre Schools) accreditation review. The visit takes place in November of 1981, and the Self Study is now under way. Everyone at A.C.T. — actors, directors, producers, designers, administrators, and the community — are all dedicated to making sure that A.C.T. is a thriving, self-sustaining institution.
Providing Food and Shelter: 
The Bay Area Reaches Out

ACT’s world premiere of Jane Anderson’s Food and Shelter addresses the plight of the nation’s homeless and depressed citizens. Developed in ACT’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.

Continued on page P-6
Providing Food and Shelter: The Bay Area Reaches Out

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Continued on page P-6
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 street, to eliminate the barriers we build to protect ourselves. Nothing but a radical transformation of mind and heart will make the problem go away. The homeless aren't a problem. They are us. When that deep sense of solidarity with all people penetrates us, things will begin to change — and not until then.

The homeless also hold out a promise to us, a challenge to us to imagine a different kind of society in which compassion and community replace the inhuman and the "bottom line." Change is coming when we wake up to the fact that we belong to each other.

— The Very Rev. Alan Jones Grace Cathedral San Francisco

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 Panavista Playhouse and moved to the Williams Town Theatre Festival. It will be produced at Long Wharf Theatre in the early part of '91. The Park Studio was produced in the 1990 Humana Festival at Actors Theatre of Louisville. Other plays include her one-woman show, Koe To Bule A Gilded Child, which received a Los Angeles Drama Critics Award, Defying Gravity and Luxe in Her Beautiful Shoes, produced at Actors Theatre of Louisville. Food and Shelter was developed in ACT's Play in Progress workshop during the 1993-94 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 how to end homelessness.

- In 1980 this country spent $77 billion a year on housing subsidies for low and moderate income people. Last year we spent $9 billion. We must reduce housing funding to 1980 levels to end homelessness.
- In the late 1990s, Governor Reagan closed the state mental hospitals, promising funding for community-based mental health programs. This year, the funding never came. This year, treatment instead. The funding never came. This year, Governor Menendez slashed $1.5 million from California's mental health budget. Lack of treatment and support services puts unstable people on the streets 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 political choices is a matter of political choices. We live in a world where and how to spend our money.

There is a group of 12 California mayors from cities as diverse as Sacramento, Long Beach, San Jose, Berkeley, and San Francisco who have joined together to demand this reorganization. We hope to have your support. It could make all the difference.

— Lee Harris
Mayor of Berkeley

Individual Americans are becoming homeless at a rate of 3,000 a week in our major cities. Homelessness is a process that has resulted in many high profile cases. The lack of adequate social services for an ever-growing number of people: the overexploiting of the homeless as an underclass, the increasing poverty, the erosion of values, the growing alienation, the growing sense of personal worthlessness, the lack of social values that include for all people the opportunity to work for a decent living without fear of eviction, without fear of eviction, without fear of eviction.

— Martha Postwood
Director of Housing Assistance for Families and Programs
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 street. Something has to give, and it will. Nothing but a radical transformation of mind and heart will solve the problem. The homeless aren't a problem. They are us. It is we who have created a society in which compassion and community replace the inhumanity of the 'bottom line.' Change is coming when we wake up to the fact that we belong to each other.

The Very Rev. Allan Jones Grace Cathedral San Francisco

Homelessness is a mystery. We know why people are homeless and we know how we take to end homelessness.

- Art Agnos
Mayor of San Francisco

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 a mystery. We know why people are homeless and we know how we take to end homelessness.

- In 1980 this country spent $77 billion a year on housing subsidies. Last year we spent $8 billion. We must cut these housing subsidies.
- In the late 1980s Governor Reagan closed the state mental health hospitals, creating a demand for community-based mental health hospitals, promising community funding for community-based mental health hospitals. This year, treatment instead. The funding never came. This year, Governor Dukakis slashed $875 million from California’s mental health budget. Lack of treatment, inadequate state mental health budget. Lack of treatment, inadequate state mental health. We must restore community funding for community-based mental health hospitals.

The United States is still the richest nation in the world. This tragedy of wasted human life and degraded public services living in our cities is entirely a matter of political choices. We can raise the level of our standards and spending. Our city is in disarray, our streets are abandoned, our parks are overgrown, our schools are overcrowded, our hospitals are understaffed, our libraries are neglected. The people of this country are calling for action. They are calling for action, they are calling for action. They are calling for action.

- Lou Nussott
Mayor of Berkeley

Individually Americans are becoming homeless; at a rate of 60,000 people lost their homes a year. The homeless are being placed in low income communities, low income communities, low income communities, low income communities. We must not allow this to happen.

- Martha Flath
Regional Director, National Coalition for the Homeless

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 nine years working as a comedian before she became a playwright. In 1990, The Baby Dance, a one-woman show, was produced at the Vineyard Theatre in New York. The play was produced in the 1990 Humana Festival at Actors Theatre of Louisville. Other plays include Jane’s one-woman show, Rose To Ruin A Gifted Child, which received a Los Angeles Drama League award, Defying Gravity and L.A. Noire, The Beautiful Star, produced at Actors Theatre of Louisville. Food and Shelter was developed in ACT’s Play in Progress workshop during the 1991-92 season, and will be produced at the Vineyard Theatre in New York next spring. Ms. Anderson is a member of the Dramatists Guild.
When we opened the Bay Area Women's Resource Center in the heart of San Francisco's Tenderloin, we hoped to enrich the lives of women. All too often, women are forced to live in the poorest quarters of the city because they are unable to afford the cost of living. To this end, we have opened this center to address the needs of these women and their families.

We have placed special emphasis on providing a variety of services, such as free meals, clothing, and health care. Our goal is to empower these women to take charge of their lives and to help them reach their full potential.

Two years ago, BAWRC published a book, telling the stories of 11 homeless women. "What you do is not insignificant, but it is important that you do it," they write. "We have come to believe that the small, simple acts can make a difference."

Since then, we have expanded our services to include a women's health clinic, a daycare center, and a job training program. We are proud to say that we have helped more than 100 women find employment.

In addition, we have launched a community gardening program, which has helped to improve the quality of life for many of our clients. The garden provides a place for women to relax, socialize, and engage in the outdoors.

We are committed to continuing our work and to helping as many women as possible. With your support, we can make a real difference in the lives of women in the Tenderloin.
American Conservatory Theater

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 counseling, income, and household women's children. More than 80 women in the past two years, nearly 20 per month, have come to us every month for services. Women and children are the fastest-growing segment of the Tenderloin population. Therefore, the Resource Center is here to help meet the needs of these women and their families.

The need is great. In addition to helping these women, we also need to help children, who take care of basic necessities like housing, food, and clothing. We also offer 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, we took steps toward reducing the number of clients served. We initiated a program called "Nothing Doings." Anything you do to the point of insignificance, but it is important that you do it. We can help in this and practice a slightly different version of this quotation. We believe that we have accomplished something, but we have not changed everything. One way - one step - at a time. We know that it can be done, and that all of us together can help make the steps larger and that we can add our own efforts. We believe that this way creative change needs to be our work.

A native San Franciscan, JAMES PATRICK KENNEDY first appeared on the stage at St. Ignatius College Preparatory. He is now a three-year M.F.A. candidate in the Advanced Training Program, having played Sovay in The Three Sisters, York in Hamlet, and in The Slap. Kennedy's upcoming film is Boyfriend, directed by Edward Norton, and set for release in 2023. He has studied with the American Conservatory Theater in San Francisco, The Water Engine, and is currently working on his next project, a film directed by a renowned director.

Who's Who

Hamlet in Macbeth and Summer and Smoke in San Francisco, 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 10th season. A graduate of San Francisco Conservatory, she was an original member of the San Francisco Steppenwolf. She has appeared with the Seattle Repertory Theatre, the Oregon Shakespeare Festival, the Eureka! Theatre Company, and the Center Theatre Group. She recently appeared as Beatrice in Much Ado About Nothing, directed by Bartlett Sher, and will return to A.C.T. in 2022.

RICHARD BUTTERFIELD came to A.C.T. in 2012 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 Theatre, and the Bay Area Theater Company, he joined the A.C.T. Company to play the role of Shylock in the Public Theater's production of The Merchant of Venice. His A.C.T. roles include Roberto in Saturdays, Saturday and Monday, Billy in The Real Thing, Captain Mccarthy in The Day of the Comet, and in The Importance of Being Earnest in 2018. He has received a B.F.A. in theatre from Stanford University and will return to A.C.T. in 2023.
Alumni of the Year Award for Life Achievement from Harttigame High School. She has two children, John and Anna 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 Tristram in The Laramie Project, Andrei in The Three Sisters, and Albany in King Lear. Lord also appeared in Nicholas Nickleby in 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. Lord is a graduate in political sciences of Brown University.

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 Laramie Project, Macbeth, and Tristram Shandy. He also has performed with the San Francisco Mime Troupe (Seeing Double), the Synecdoche Stage (Bomow and Juliet), and MacGruber Theatre (Angry Dog and Sugar Babes, among others). A graduate of Syracuse University, a B.F.A. in acting and musical theater, Mills has also studied with Joseph Chaikin and Robert Lewis.

A graduate of A.C.T.'s Advanced Training Program, MICHAEL McPALL played the title role in Richard III in the Conservatory studio, where he also played Leo Whistler in Daze to Come, Michael in Ingenuity Theater's Medley in The Men of Motto, Isham in Another Way of Seeing, and Sandy in Ray Flyer. Mr. McPall played Mandred in Cassandraland and Speed in The Two Gentlemen of Verona, among other roles, for TheatreWorks, and has appeared with the Utah Shakespeare Festival in Macbeth, The Winter's Tale, and as Sebastian in The Tempest. Last season Mr. McPall played the Ghost of Christmas Future in A Christmas Carol, Clay in Daughters of War and Time in Orms in the A.C.T./Lorraine Hansberry Theatre production of 2 Acts of Passion, and Corin in Twelfth Night. He has also been seen in A.C.T.'s The Imaginary Invalid, and in the Plays in Progress productions There That's Got and Food and Shelter. Last summer he appeared at Théâtre des Amoureurs de Paris in Suspended Life.

DEBORAH NICHOLSON is a third-year student in the Advanced Training Program, having played such roles as Anne Gayle Long in Spring Dance, Amy in The Art of Life Under Water, Helena in All's Well That Ends Well, and Madame Perelle 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.F.G.A. Theatre, including A Midsummer Night's Dream at the Westwood Playhouse in Los Angeles.

EDWARD RASPBERRY (Artistic Director) assumed the leadership of A.C.T. early in 1986. A founding member of the company, he directed Charlie's Aunt and Our Boys during its first two San Francisco Opera seasons. Since then he has staged many A.C.T. productions, including The Three of Your Life, The Razor's Edge, Street Scene, Fifth of July, The Real Thing, King Lear, When We Are Married, and Jude, and Judas. In 1973 he founded the company's Plays in Progress program, which is directed to the development and presentation of new theater writing, and for which he recently directed Timothy Mason's Babylon Gardens. Mr. raspberry served as a resident director at the Eastern O'Neill Playwrights' Conference for three summers, and taught acting in 1984 at the Shanghai Drama Institute as part of the A.C.T. Theater Bridge Program between A.C.T. and the Shanghai theater. He has been involved in the development of the Conservatory and 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 Olaf, staged the American production of Shakespeare's People (starring Michael Rud gauge), directed the Australian premiere of The Hot Box in Baltimore, and managed A.C.T.'s production of Sam Shepard's Buried Child in Serbo-Croatian at the Yugoslavia Drama 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. rasperry teaches in the A.C.T. Conservatory, and this season will direct the West Coast premiere of Lionel Logue's Lionel's South Seas African drama, Desol Sue.

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 Company he produced numerous new plays by such writers as David Mamet, Susan Stroman, and A.R. Gurney. Most recently he produced The Detachment, a collaboration between Joseph Chaikin and Vandaugue Mowry at San Francisco's Magic Theater. A former deputy director of the California Arts Council, Mr. Sullivan has served on the Boards of the Theater 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 Ful lenback Award winners. In 1988 he was a consultant to the Rain Corporation, focusing his work in The National Outdoor Leadership School's Wilderness Guide, a manual for campers and camping published by Simon and Schuster, and numerous articles for magazines and newspapers.

BENNY SATU AMRUIS (Associate Artistic Director) is a veteran theater professional with national and international experience as a director, producer, and arts administrator. Before joining A.C.T. this season, he was the Producing/Artistic Director of the Oakland Ensemble Theatre (OET) for eight years, where his directing credits included Divi- sion Street, Letters From a New England Negro, MLK We Are the Dream, Tanner of Horses, and Alvarado. He also directed Master Harold , and the Boys for the California Conservatory Theatre. Before joining OET, he served as a
Alumni of the Year Award for Life Achievement from Buntinggame High School. She has two children, Sarah and Jordan; both distinguish themselves in their professions and are three beautiful grandchildren.

A third-year student in the Advanced Training Program, TIM LORD has appeared in the studio as Tristram in The Learned Ladies, Androm in The Three Sirens, Gloucester and Albany in King Lear, Lord Vereyget and Mr. Snowleate 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 ACT's Student Cabaret, and this summer he acted in the San Francisco Shakespeare Festival in Richard III. Mr. Lord is a graduate in political science at Brown University.

ERIC MILLS, a third-year student in ACT's Advanced Training Program, has played numerous roles in the Conservatory Studio, including several parts in The Learned Ladies, Monmouth Lead in The School for Scandal, Kubigen in The Three Sirens, Edmund in King Lear, and Nicholas Mr. Whitterly in Nicholas Nickleby. He also has performed with the San Francisco Mime Troupe (Seeing Double), the Synapse Stage (Roméo and Juliet), and MacGhran Theatre (Angry Things Go and Sugar Bushes, among others). A graduate of Synauss University with a B.F.A. in acting and musical theater, Mr. Mills has also studied with Joseph Chaikin and Robert Lewis.

DEBORAH NEPTON is a third-year student in the Advanced Training Program, having played such roles as Annie Gayle Long in Springsteen, Amy teen in Life Under Water, Helena in All's Well That Ends Well, and Madame Peroncel in Tartuffe. She has appeared on ACT's mainstage in A Midsummer Night's Dream at the Westwood Playhouse in Los Angeles.

ERIC MILLS, a third-year student in ACT's Advanced Training Program, has played numerous roles in the Conservatory Studio, including several parts in The Learned Ladies, Monmouth Lead in The School for Scandal, Kubigen in The Three Sirens, Edmund in King Lear, and Nicholas Mr. Whitterly in Nicholas Nickleby. He also has performed with the San Francisco Mime Troupe (Seeing Double), the Synapse Stage (Roméo and Juliet), and MacGhran Theatre (Angry Things Go and Sugar Bushes, among others). A graduate of Synauss University with a B.F.A. in acting and musical theater, Mr. Mills has also studied with Joseph Chaikin and Robert Lewis.

CATHY THOMAS-GRANT, a graduate of ACT's Advanced Training Program, is now in her third season at ACT, where she has appeared in A Funny Thing Happened on the Way to the Forum, Saint Joan, Moby Dick, The Three Wishes of Sita, Goldie, and The Rose, A Tale of Two Cities, Judith, and The Imaginary Invalid. She has also acted with Encore Theatre Company in Edward Bond’s ‘An Angel’, and in Food and Shelter, Correto, and D.N.R. In ACT’s Plays in Progress series, Ms. Thomas-Grant directed the Bay Area premiere of David Seidler’s Secretaries for Howler Productions, producer member of the National Theatre of the Deranged, an award-winning improvisational group, Mr. Yeo has been a member of the Asian Theatre Company for ten years, appearing in Rous Roy You Die, Paper Angels, Golden Lionz, Kabuki Outside, several roles in Moby Dick, and Role of Two Cities, Brother Martin Laban in Saint Joan (as well as Prokofiev in St. Petersburg at the American Festival Theatre production), and in Ruthless Night. He originated the role of Emile Yashin in Nous Roy You Die at the Berkeley Repertory Theatre.

EDWARD HASTINGS (Artistic Director) assumed the leadership of ACT in 1986. A founding member of the company, he directed Charley's Aunt and Our Boys during its first two San Francisco seasons. Since then he has staged many ACT productions, including The Three for You, The Ringer, Street Scene, Fifth of July, The Real Thing, King Lear, When We Are Married, and Judith. In 1973 he founded the company’s Plays in Progress program, which is dedicated to the development and production of new theatre writing, and for which he recently directed Timothy Mason’s Baghdad Garden. Mr. Hastings served as a resident director at the Eastern O'Neill Playwrights’ Conference for three summers, and taught acting in 1984 at the Shanghai Drama Institute as part of the Shanghai Theater Bridge Program between ACT 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! and American productions of Shakespeare's People (starring Michael Boyd), directed the Australian premiere of The Hot and Baltimore, and managed a youth education program for ACT and the production of Sam Shepard's Buried Child in Soho-cretin at the Y生产总mat Theatre in Belgrade. His ACT 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 theatres throughout the country. A graduate of Yale College and the Royal Academy of Dramatic Art, Mr. Hastings teaches in the ACT Conservatory, and this season will direct the West Coast premiere of Lias Leisle’s South African drama Doors Shut.

JOHN SULLIVAN (Managing Director) joined ACT 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 Tuckerman, and A.B. Chase. More recently he produced The Detective, a collaboration between Joseph Chaikin and Van Nuys Moving at San Francisco's Magic Theatre. A former deputy director of the California Arts Council, Mr. Sullivan has served on the Boards of the San Francisco Bay Area and the San Francisco New Da Vinci 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 theatrical markets, including three which were selected for the American Emmy Award broadcast. For five years he was a consultant to the Sound Corporation, focusing his work in the areas of organizational 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 Baseball. Among his writings is The National Outdoor Leadership School's Wilderness Guide, a manual for camping and mountaineers publishing by Simon and Schuster, and numerous articles for magazines and newspapers.

BRITT SAD AMBRUS (Associate Artistic Director) is a veteran theater professional with national and international experience as a director, educator, producer, and arts administrator. Before joining ACT this season, he was the Artistic/Producing Director of the Oakland Ensemble Theatre (OET) for eight years, where his directing credits included Divi- sion Street, Letters from a New England Negro, NLG: We Are the Dream, Threepenny Horizon, and Flavenu. He also directed Master Harold and the Boys for the California Conservatory Theatre. Before joining OET, he served as a
American Conservatory Theater

 Gerald Howland (Scenery and Costumes) designed last season's productions of The Caucasian Chalk Circle, The Glass Menagerie, and The Cricket on the Hearth at the National Theater in London. Howland has also designed scenery and costumes for the Broadway productions of The Three Penny Opera, The Threepenny Bit, and The Threepenny Opera. He is currently designing scenery and costumes for the Broadway production of The Threepenny Opera. Howland has also designed scenery and costumes for the Broadway productions of The Three Penny Opera, The Threepenny Bit, and The Threepenny Opera. He is currently designing scenery and costumes for the Broadway production of The Threepenny Opera. Howland has also designed scenery and costumes for the Broadway productions of The Three Penny Opera, The Threepenny Bit, and The Threepenny Opera. He is currently designing scenery and costumes for the Broadway production of The Threepenny Opera. Howland has also designed scenery and costumes for the Broadway productions of The Three Penny Opera, The Threepenny Bit, and The Threepenny Opera. He is currently designing scenery and costumes for the Broadway production of The Threepenny Opera. Howland has also designed scenery and costumes for the Broadway productions of The Three Penny Opera, The Threepenny Bit, and The Threepenny Opera. He is currently designing scenery and costumes for the Broadway production of The Threepenny Opera. Howland has also designed scenery and costumes for the Broadway productions of The Three Penny Opera, The Threepenny Bit, and The Threepenny Opera. He is currently designing scenery and costumes for the Broadway production of The Threepenny Opera.
American Conservatory Theater

National Endowment for the Arts (NEA) Arts Management Fellow in its Special Projects Program, as an Assistant Director of the Connecticut Repertory Theatre at the University of Connecticut, and has also served as Director of Educational Programs at the Shakespeare Institute in Stratford-Upon-Avon, England. He has served on the Board of Directors for the American Repertory Theatre and as 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 Arts Administration from the University of California, San Diego.

JOY CARLIN, the director of Food & Shaken, and a member of the acting company for many years, is an Associate Artist in Residence of A.C.T. Among the roles she has played is Miss Pross in A Tale of Two Cities, Annie Parkin in When We Are Married, Meg in A Life in the Mind, Eulah in The Floating Light Bulb, Miss Jin in The Importance of Being Earnest, Kitty Davenport in The Life of Mr. Bluecoat, Miss Pont in A Tale of Two Cities, and the Young Woman in The House of Blue Leaves. She has also directed A Midsummer Night's Dream, All My Sons, and The Best Man.

SABIR ABDULLAH, an Associate Artist, is a founding member of A.C.T.'s training program, the A.C.T. Emerging Artist Program. He has directed productions of The Cherry Orchard, The Trojan Women, King Richard III, The Winter's Tale, Miss Julie, and The Glass Menagerie. As a producer, he has worked on productions of The Cherry Orchard and The Trojan Women.

GERARD HOWLAND (Sound and Lighting) designed last season's productions of Geno and the New School at A.C.T., and he has also designed lighting for productions of The Cherry Orchard, The Trojan Women, King Richard III, The Winter's Tale, Miss Julie, and The Glass Menagerie. In addition, he has designed lighting for productions of The Cherry Orchard, The Trojan Women, King Richard III, The Winter's Tale, Miss Julie, and The Glass Menagerie.

PERFORMANCE ARTS

DEBBIE WRIGHT (Lighting) has served as lighting designer for A.C.T. for several seasons, most recently for A Night at the Theatre and A Life with Big Dick for the Great Lakes Theatre Festival in Cleveland, Ohio. She was recently honored with the award for Outstanding Designer of the Year by the Philadelphia Theatre Guild, and has received the James H. Wallace Award for Excellence in Lighting Design from the American Society of Lighting Design.

STEPHEN LEGRAND (Sound and Music) is now in his fifth season as sound designer and composer for A.C.T. His work with the company includes the musical compositions for The Seagull and Penelope at A.C.T., and he has written the music for A Life in the Mind, The Winter's Tale, Miss Julie, and The Glass Menagerie. He has also designed lighting for productions of The Cherry Orchard, The Trojan Women, King Richard III, The Winter's Tale, Miss Julie, and The Glass Menagerie. In addition, he has designed lighting for productions of The Cherry Orchard, The Trojan Women, King Richard III, The Winter's Tale, Miss Julie, and The Glass Menagerie.

JOHN HOWARD (Stage Manager) has worked as A.C.T.'s stage manager for several seasons, including last season's production of A Life in the Mind, The Winter's Tale, Miss Julie, and The Glass Menagerie. He was recently honored with the award for Outstanding Designer of the Year by the Philadelphia Theatre Guild, and has received the James H. Wallace Award for Excellence in Lighting Design from the American Society of Lighting Design.

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PERFORMING ARTS

RICK EKLUND (Director) has designed lighting and set design for over 100 productions at A.C.T. since 1975, including last season's production of A Life in the Mind, The Winter's Tale, Miss Julie, and The Glass Menagerie. He was recently honored with the award for Outstanding Designer of the Year by the Philadelphia Theatre Guild, and has received the James H. Wallace Award for Excellence in Lighting Design from the American Society of Lighting Design.

SUSAN STAUTER (Costume Design) came to A.C.T. two years ago as Director of the Young Conservatory. She is a playwright (her Marishland Stage was produced at Little Victory Theatre in Los Angeles), and a director (one of her recent productions, a cabaret), and an art director (one of her recent productions, a cabaret). She has also designed lighting for productions of The Cherry Orchard, The Trojan Women, King Richard III, The Winter's Tale, Miss Julie, and The Glass Menagerie. In addition, she has designed lighting for productions of The Cherry Orchard, The Trojan Women, King Richard III, The Winter's Tale, Miss Julie, and The Glass Menagerie.

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performing arts

PERFORMING ARTS

P-23

performing arts

DEBBIE WRIGHT (Lighting) has served as resident lighting design for A.C.T. for five seasons, most recently for A Night at the Theatre and A Life with Big Dick for the Great Lakes Theatre Festival in Cleveland, Ohio. She was recently honored with the award for Outstanding Designer of the Year by the Philadelphia Theatre Guild, and has received the James H. Wallace Award for Excellence in Lighting Design from the American Society of Lighting Design.

In the recent season, she was seen in the production of A Life in the Mind, The Winter's Tale, Miss Julie, and The Glass Menagerie. In addition, she has designed lighting for productions of The Cherry Orchard, The Trojan Women, King Richard III, The Winter's Tale, Miss Julie, and The Glass Menagerie.

JAMES HARRIG (Production Designer) began his career on Broadway with Ena Le Gallopin and the National Repertory Theatre. Among the productions he has designed are: The Wake of the Fiddler, The Cherry Orchard, The Trojan Women, King Richard III, The Winter's Tale, Miss Julie, and The Glass Menagerie. Mr. Harriq has been honored with the award for Outstanding Designer of the Year by the Philadelphia Theatre Guild, and has received the James H. Wallace Award for Excellence in Lighting Design from the American Society of Lighting Design.

In the recent season, he was seen in the production of A Life in the Mind, The Winter's Tale, Miss Julie, and The Glass Menagerie. In addition, he has designed lighting for productions of The Cherry Orchard, The Trojan Women, King Richard III, The Winter's Tale, Miss Julie, and The Glass Menagerie.
The American Conservatory Theater is deeply grateful for the generous support of many individuals, corporations, foundations, and government agencies. These donors make great theater possible.

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**HONORARY MEMBERSHIPS**
- Mrs. Alice Noyes</p>
NEWS continued from page P-3

Director of Accreditation Jonathan Marks says he is excited and challenged by this yearling task: "It’s a chance to step back from the mad huddle-bistle 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 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, if not most, 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 Go and the Acts of Passion: Clown by Arthur Miller and Duckworth by Amini Baraka, co-produced with the Lorraine Hansberry Theatre.

This season marks The Fleishhacker Foundation’s first gift to A.C.T. McKesson apportions grants totaling 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.

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CONTRIBUTORS

Bob Rattner (Oren) and Michelle Pfeifer (Antigone) in a First Year student project of Antigone at A.C.T.'s Advanced Training Program.
FOR YOUR INFORMATION

BOX OFFICE INFORMATION
A.C.T.'s Central Box Office is in the lobby of the Geary Theater, located on Geary at Mason Street one block west of Union Square in the heart of Theater Row.
Ticket Information: (415) 448-2228
Charge to Visa, MasterCard, American Express.
A.C.T.'s Central Box Office Hours: 10am-6pm Tuesday through Saturday; 10am-5pm 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 three 90 minutes before each performance.
Ticket Prices:

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Group Discounts: For groups of 15 or more, call Linda Graham at (415) 448-7895 for special group prices up to 50% off single prices.

Latecomers: Latecomers will only be seated at an appropriate time selected by the director of the play.
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Sensor Rush tickets for matinees only are just $15.
Ticket Policy: All sales are final, and there are no refunds. Only current subscribers enjoy ticket exchange privileges or last minute ticket insurance. If the last minute you are unable to attend, you may make a contribution by donating your tickets to A.C.T. The value of donated tickets will be acknowledged by mail. Tickets for performances already past cannot be considered as a donation.
Wheelchair Access: The Stage Door, Orpheum, and Palace of Fine Arts Theaters are fully accessible to persons in wheelchairs.
Semi-Underground Listening System is designed to provide clear amplified sound anywhere in the auditorium. Headsets are available free-of-charge in the lobby before performances.
Photographs and Recordings of A.C.T. performances are strictly forbidden.

Stage Door Theater

In the history of the world's great sports cars, success has most often resulted from adherence to the following principle: When everyone zigs... zag.

SPECIAL PROGRAMS
Tuesday Conversations: These after-show talks are information discussions concerning issues and ideas surrounding the evening’s play. Tuesday evening programs will have special speakers describing the speaker and topics for that evening. The Conversations, moderated by A.C.T. Associate Artistic Director, are free-of-charge and are open to everyone.
School Matinees: We offer 2pm matinees to elementary, secondary, and college students groups. Thousands of students attend these performances each season. Tickets are specially priced at $12.50. Exclusive corporate support has been provided by the Pacific Tennis Foundation. For more information please call Katherine Schildmann, Student Matinee Coordinator at 749-2228.
Conservatory: A.C.T. offers classes, training, and advanced theater study. Its Young Conservatory program often training for students between the ages of 9 and 18. Call 749-2350 for a free brochure.
FOR YOUR INFORMATION

BOX OFFICE INFORMATION

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

Ticket Information: (415) 444-2222
Charge to Visa, MasterCard, American Express.

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

Ticketing: A.C.T. tickets are available at all Ticketmaster 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 three 90 minutes before each performance.

Ticket Prices:

<table>
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<th>Previews: Orchestra/Loge</th>
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Tuesdays/Wednesdays/Thursdays:

| Orchestra/Loge | $25 | $24 |
| Balcony        | $10 | $17 |
| Gallery        | $10 | $10 |

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

Beepers! If you carry a pager, beeper, watch or alarm, please make sure that it is set to the “off” position while you are in the theater to avoid disturbing the performance.

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School Matinees: We offer 6pm matinees to elementary, secondary, and college students groups. Thousands of students attend these performances each season. Tickets are specially priced at just $8. Exclusive corporate support has been provided by the Pacific Telecommunications. For more information please call Katherine Spielmann, School Matinee Coordinator at 749-2328.

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The new Stage Door Theater is located on Mason Street between Post and Geary, just around the corner from A.C.T.’s Geary Theater in the heart of Theater Row. Many of the City’s finest restaurants are located within easy walking distance; use our bus service for suggestions.

Parking for hundreds of cars is available within one block. Garages offering low hourly rates are located under Union Square, across from Macy’s on O’Farrell, and on Stockton at Sutter.

BART and Muni: The Powell Street Station is just one block from the theater. Follow Powell to Geary, turn left and walk one block to Mason. Major Muni bus stops within one block. For schedules call (415) 444-BART or 666-MUNI.

For the Comfort of All Our Patrons: We ask that smokers step outside to the sidewalk.

Restrooms are located off the main lobby on the lower level.

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MOZART'S AUSTRIA, AUSTRIA'S MOZART
continued from page 16

Berg String Quartet, and a new production of the fifteen year-old's opera Lucia di Luba.

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 orchestral and solo 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, MariaJo Fissell, Richard Goode, Paul Badura-Skoda, Andris Schiff and MischaUchida.

The grandiose Schlobrunn 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 Schlobrunn 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 output, 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 dialogue 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.
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Austria will bring Mozart alive during a sprawling 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, opera and exhibitions of Mozart and his era. Join the celebration. Come to Austria, for Mozart Live 1991. As an encore, ask for your own “Culture” packet. Austrian National Tourist Office, 1601 Wilshire Blvd., Los Angeles, California 90025. 213-475-3343.

Mozart Live 1991

Austrian National Tourist Office

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A view of Vienna’s Residenzschloss, showing the moat in which Mozart died (at left). Watercolor by J. Wilmouth, c. 1842.

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COMING IN JANUARY

A view of Vienna's Brunnenbrunnen, showing the house in which Mozart died (at left). Watercolor by J. Wollenhaupt, c. 1825.
ON TRAVEL

Dances for the Gods
A dancer recalls her personal discovery of traditional arts in Japan

"One of the two half-moons, spread and clasp..." Such fundamental movements taught at the local Buddhist temple 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 jungle of buildings and skyscrapers lies a fairytale-like charm. The smoke and dust 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 capital 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 three things: thought not only being a physical condition but also a spiritual one—the need 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, Amaterasu- no-mikoto put a wreath of vines on her head, lifted her skirt, jumped onto an overturned tub and danced and sang so infectiously 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. Amaterasu-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 tsuwari, are a source of all Japanese performing arts: the gods are summoned, the fields are plowed and flooded, and the rice plantings 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 Inari’s original dance. Kagura literally means “god music,” and is now a part of the

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by Patricia Wada

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January 1992
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JANUARY 1991
41
Shinto religion. It is still performed by nōte 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 Nō, 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.

Kabuki, an adjunct of Nō, 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 techniques 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 these men to manipulate one puppet a bit distasteful, but as the performance progressed, the manipulation 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 his 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 Giontaku 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
Shinto religion. It is still performed by monks or dancing girls serving at the Shinto 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 fluid and flowing grace of the Japanese stage, however, costumes are brilliant colored and luxuriously embroidered.

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Christopher Heyerdahl's play for Linus van Pelt, "The Secret of the Old Man," will be performed in English by British's Royal Shakespeare Company from February 7 to 16 at the National Theater. (03) 386-1158

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The Yomiuri Symphony Orchestra will be presenting a concert series from February 7 and 16 at Suntory Hall. German composer Kurt Weill will be on the program for the first time in 50 years in a program that includes jazz works by Perelman, Dallin, and Weber on the 16th. (03) 313-0114.

The 15th annual Tokyo International Music Summer Festival will be presented by the Tokyo Symphony Orchestra at various locations from February 7 to 16. (03) 313-0114

The Salzburg Festival will be held from February 7 to 16 at the Tokyo Metropolitan Opera House. (03) 313-0114

The Kyoto National Museum will present a show of Antiquities from India, China, Korea, and Japan from February 7 to 16. (03) 313-0114

The Musée national d'Art Moderne will present "Japonism: The Art of Modern Art" from February 7 to 16 at the Tokyo Metropolitan Art Museum. (03) 313-0114

The Yomiuri Shimbun Opera performs "Turandot." Call (03) 313-0114 in Tokyo for more information.

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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 complexion. Yet more skin off their face would be unwelcome, something devoidly 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. Thalia Thalhase was inseparable from a hare's foot she had been given by her father; it was buried with her. The French actress Désirée 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, roaring its head from that strategic burrow.

The Dresses and the Barrymores, America's most famous theatrical dynasty at the turn of the century, always gave each other Albee's The Zoo Story (1957), a Shakespearean tragedy: "in cursed that theater professionals avoid even its title."

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

Whittling anywhere backstage is considered unlycky, probably from the time when many stagehands were ex-soldiers. Knowing the proper common to brute and stage rigging, they warned each other of danger by whistling. To this day, some body gaunt enough to whistle in a dressing room would be asked to leave quickly, turn around three times, and brook breathe before being readmitted.

Lee Remick was in the early San Diego musical Anyone Can Whistle. One actor died of a heart attack during rehearsals and during the Philadelphia tryouts a dancer crashed 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, 1609, when Hal Bieridge, the boy actor playing Lady Macbeth is said to have died backstage. According to a murky tradition, Shakespeare himself was forced into the role.

The English actor Richard Hoggett, in his entertaining book "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 1957 had a change of directors and was postponed because Lilian Baylis, founder of the old Vic, died. So Ralph Richardson was so disgusted with his own performance as Macbeth that he marched to the box office afterwards and demanded money back. The 1960 Royal Court production with Alec Guinness and Simone Signoret was described as an artistic holocaust. "The notions were appalling," Hoggett writes; "never had there been such unmitigated, such an avalanche of abuse and vituperation." It was eclipsed by Peter O’Toole’s appearance at the Old Vic in 1959, which ended in the actor’s resignation, and artistic director Timothy West dismissing the production. People dubbed it "The Horrible LARP show" after the Scottish music-hall comedian.

A superstition said to date back to the Elizabethan theater, prohibits actors from wearing the "bad" 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 infection 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: 'El hah! What does this mean? Why don’t you bring down the curtain?' And he went on cursing until it did come down... How I wished I had rehearsed that 'ah' 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, Katherine Hepburn is said to cross herself still while passing the Martin Beck Theatre, where she booked 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.

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

Before performing in Coward’s Morning at the Ritz (1940), 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 bruised her arm. "No good deed ever goes unpunished," was the playwright’s only comment.  

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