San Francisco
PERFORMING ARTS
MAY 1991

DARK SUN

By Beaumarchais
In a new translation and
adaptation by Joan Holden
Directed by Richard E.T. White
At the Palace of Fine Arts Theater
May 2 through June 9

The Marriage of
FIGARO

A World Premiere
By Laselle Locat Ross
Directed by Ed Hastings
At the Stage Door Theater
April 11 through June 2

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CONTENTS

8 GREAT EXPECTATIONS

MOZART MANIA
Two hundred years after the composer’s death, the world celebrates by Kate Rogers

13 THEATER IN LONDON
Michael Billington, theater critic for The Guardian, discusses the current state of the London stage by Barbara Silverman

P-1 PROGRAM INFORMATION

41 DELIGHTFULLY DIVERSE DUBLIN
The European Community’s choice as 1991’s City of Culture by J. Herbert Silverman

51 RESTAURANT GUIDE

53 GONE TO THE DOGS
Man’s best friend is anathema to the actor by Peter Bay

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GREAT EXPECTATIONS

Mozart Mania
Two hundred years after the composer’s death, the world celebrates.

Joannes Chrysostomos Wolfgangus Theophilus Mozart, to give the full name by which he was almost never known, was born in Salzburg in 1756. He died, poor but much respected for his musical artistry, in Vienna in December of 1791. He was buried in a mass grave, as was the Viennese custom of the time, and the lack of monogram at his burial was also in accordance with custom. There is no reliable indication that he was poisoned, either by his rival Salieri or by anyone else.

So much for the myths of Amadeus, the film that gave us wonderful snippets of Mozart’s music in Dolby sound and the nearly ineradicable urge of Tom Hulce’s hyena laughing, portraying the composer as a sort of humptious idiot savant.

As anyone might gather from listening to his music, there was more to the man than scholastic jokery and misunderstood genius. In this bicentennial of his death, a city-wide festival, Mozart & His Time, will examine, through a wide variety of arts, the life, work, and lasting influence of this composer named “beloved of God” (Amadeus or more often Amadèo, was Mozart’s preferred Latin form of Theophilus, a name bestowed by his godfather).

Some fifty groups, divided into six broad categories (vocal, instrumental, dance, theater, humanities and New and Unusual Mozart) will perform in the month-long celebration, with more than one hundred-fifty events scheduled. In subject and scope, they range from the sublime to the ridiculous, a juxtaposition Mozart would have appreciated.

Writing on the occasion of his centennial celebration in 1891, George Bernard Shaw noted glumly that “at present his music is hardly known in England except to those who study it in private. Public performances of it are few and far between, no one who has had the good fortune to hear it in concert can forget the utter strangeness and incomprehensibility of it.”

Shaw’s prolific music writings, incidentally, if less well known than the plays that made his reputation, have an aesthetic and intellectual force that have never been equaled in the English language. In the newspaper review quoted above, he gave one of the saucier summaries of Mozart’s life:

’He had immense powers, both of work and enjoyment: jested, laughed, told stories, talked, travelled, sang, rhymed, danced, masqueraded, acted and played brilliantly well enough to delight in them all; and he had the charm of a child at thirty just as he had the seriousness of a man at five.’

One can feel all these qualities in Mozart’s music, as well as the truth of Shaw’s quiet recognition that “in spite of society and domesticity he, on his highest plane, lived and died lonely and unhelpably.” His legacy, on its highest plane, is music in which divine comedy and human tragedy unite inseparably. Spearheading the entire celebration, the San Francisco Opera will present five of his operas, from a concert version of Lucia di Lammermoor, written at the age of sixteen, to Mozart’s last dramatic composition, Don Giovanni.

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Mozart Mania

Two hundred years after the composer's death, the world celebrates

Great Expectations

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There is much more, for Mozart's music and the legends, however distorted, that gathered around his life, have inspired a lavish and familiar assemblage of talents. Magic Theatre will present the world premiere of its first commission, Mozart's Journey to Prague, with Autocars, Automobils and an Epilogue in New York City. Written by James Keller, the play chronicles Mozart's travels to Prague in 1787 for the premiere of his opera Dom Giovanni. Based on the German romantic novel by Eduard Morike, Mozart's Journey to Prague makes no pretense of historical accuracy, but rather freely parallels the merry and sadistic worlds of Figaro and Dom Giovanni. [June 4 through July 7, Building D, Fort Mason. (415) 441-8000.]

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by Kate Regan

REMINDER:

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At Theater Artaud, experimental artists will offer some of the festival's more unusual and possibly diverting riffs on Montanet themes. The Doiga Vertex Performance Group, a newly formed group directed by performance artist Douglas Rosenberg, presents *The Kiss*. It is not, as you might fear, a dramatization of Bodil's sculpture, but something even more unlikely, described as a theatrical realization of Mozart's *Requiem*. It features the minimalist dancer/choreographer Nancy Karp. June 27-28, Theater Artaud (415) 762-BASS.

Next, Rosenberg will collaborate with Nancy Lee and Li Chiao-Ping Dance in a multi-disciplinary work combining Mozart's music with an Asian-American dance sensibility. On the same evening Chopsticks and Sneakers, a group of Asian and Asian-American choreographers, will present new dances to Mozart. (June 29-30, Project Artaud).

Among the more eventful events are those on the Warehouse Mozart program by slides and props, of why Haydn's ears "won't work as well as the composer's," as well as an illuminating discourse on *Austrian Underworlds of the Late 19th Century*, Julie Queen, usually a serious opera performer, will sing two arias from Die Zauberflote while swinging acrobatically from a trapeze. And Circaus Absurdus will complete the bill with *Sonatas for Violin and Music Stand*, a poignant commentary on the interplay between music maker and page-turner. (June 7 and 8, at 1900 Square Feet, 719 Clementina Street. (415) 773-8706.)

Pocket Opera, which has long delighted audiences with good music and Donald Pippin's irrepressibly inventive commentaries, will present English versions of *The Marriage of Figaro* (June 16) and *Rakish from the Thames* (June 23) at PIPRE's elegant Beale Street Theatre. (415) 392-4400 or 989-4400.

The Goethe-Institut's Mozart at Goethe's marathon opera with a spectacle of dance, theater, opera and puppetry entitled *Peer Astorius* and created by Kathryn Rossak and Ken Watt. Inspired by Thomas Mann's short story *The Inland Pagoda*, the event features San Francisco Opera Center vocalists. Free films of Peter Sellers's productions of *A Clockwork Orange*, *Monty Python and Le Nozze di Figaro* will be shown on later dates. (June 8 and June 20 for *Peer Astorius*, Goethe-Institut, 330 Bush Street; films on June 11, 13, 18, 23. (415) 731-5319.)

While Mozart and His Time is mainly a June event, the official opening will be May 22, with a joint San Francisco Symphony/San Francisco Opera gala that begins with the *Requiem* at Davies Symphony Hall and then moves to the Opera House for a selection of opera arias and ensembles. Six more performances of the *Requiem* follow late in May, for the pleasure of those who want to hear it anew avant-garde embellishments. (May 23-25 and May 29-31 at Davies Symphony Hall. (415) 441-5400.) In June, the symphony will also present the Guarneri and Tokyo String Quartets and two orchestral programs conducted by Roger Norrington; call 441-5400 for dates and details.

Other musical highlights include the Midsummer Mozart Festival's series,
At Theater Artaud, experimental artists will offer some of the festival’s more unusual and possibly diverting riffs on Mozartean themes. The Doiga Neon Arctic Performance Group, a newly formed group directed by performance artist Douglas Rosenberg, presents The Kies. It is not, as you might fear, a dramatization of Bodil’s sculptural, but something even more unlikely, described as a theatrical rendition of Mozart’s Requiem. It features the minimalist dancer/choreographer Nancy Karp. June 27-28, Theater Artaud (415) 762-BASS.

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Pocket Opera, which has long delighted audiences with good music and Donald Fink’s irrepressibly irreverent commentaries, will present English versions of The Marriage of Figaro (June 16) and Threepenny (June 23) at FOG’s elegant Beale Street Theatre. (415) 882-4400 or 899-4400.

The Goethe-Institut’s Mozart at Goethe’s marathon opera with a spectacle of dance, theater, opera and puppetry entitled Puor Arthor has been created by Kathryn Rosak and Ken Watt. Inspired by Thomas Mann’s short story The Happy Prince, the event features San Francisco Opera Center vocalists. Free films of Peter Sellars’s productions of Fidelio and Don Giovanni and Le Nozze di Figaro will be shown on later dates. (June 8 and June 20 for Puor Arthor, Goethe-Institut, 350 Bush Street; films on June 11, 13, 15, 25. (415) 721-3119.

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What is the cultural fall-out from war and recession? How does it influence a cultural institution as the British theater weather this dual economic storm?

Even before war began in the Gulf, the British theater was struggling with heavy deficits and insufficient subsidies. Declining tour dollars made everything worse.

Michael Billington, theater critic for the Guardian newspaper and Los Angeles Times arts writer Barbara Isenberg discussed the London stage before a live audience in early January during Isenberg's annual London theater tour. That meeting was followed by more recent discussions of how war and recession have affected British theater.

The following interview is an edited transcript of those conversations.

Isenberg: How is it that the British theater is producing such fine plays and productions at the same time we hear of it being in such terrible financial shape?

Billington: My answer, such as it is, is that we do this partly by living off our inherited traditions of the last forty years and the accumulating number of good writers, actors, directors and designers who all emerged since the mid-1960s. Secondly, we survive by constantly underpaying everyone. We talk about the government subsidizing the British theater. I would say the artists subsidize the British theater by working in it, because unless they're in commercial productions, the rates of pay are poor.

Isenberg: Is there an equity minimum of around one hundred seventy pounds (about $315) a week — in other words, the kind of money that no secretary would actually work for. And yet we're asking actors to play Hamlet or King Lear for that kind of money.

Billington: Given that situation, do you lose your best actors to television and film?

Isenberg: It's becoming very difficult now in Britain to keep a company together because actors can't afford to commit to the theater for more than a few months at a time; they have to go and earn some "real money" somewhere else. And the "real money," as you say, is in television in this country.

Q: Does the theater then wind up being essentially a training ground for actors?

A: In a sense, theater has been a place where you display your talent and get acclaim. But the movies have always been the place where you make your money; haven't they? Laurence Olivier and Ralph Richardson knew damn well when they were young men that they might be famous for their performances at the Old Vic but the real money was in Hollywood. And they were very quick, particularly Olivier, to realize that and go off to do films. So that's always been true.

What I'm saying is that it has now become almost imperative for actors to have some other source of income than the theater because they just cannot live off the derisory amounts of money they get from theater. And what I'm really saying is that the discrepancy between theater earnings and film or television earnings is now ludicrous. That means actors are committing themselves to theater less and less.

Q: What can be done about that? Isn't there money available to pay better salaries?

A: Actually, the whole system is perilously close to breaking down because of historical underfunding. What has really happened is that in the 1980s, grants to the arts were below the level of inflation every year, so there was a kind of progressive crisis from one year to another. In the last two financial years, the grants have been more realistic — we're now talking about grants in the region of eight to nine percent which is almost inflation level. But that doesn't compensate for the management of Lilian Baylis, became, the first working National Theater.
Theater in London

Michael Billington, theater critic for the Guardian, discusses the current state of the London stage.

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Barbara Isenberg is a theater arts writer for the Los Angeles Times and is a frequent traveler to British theater. Above: Saturday night at the Victoria Theatre which became the Old Vic and, under the direction of Lilian Baylis, became the first working National Theatre.

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by Barbara Isenberg

MAY 1991
everything that happened in the early to mid-1980s.

That is why at this moment the Royal Shakespeare Company closed its theaters at the Barbican in London and is playing only in Stratford because its financiers are too stretched. It’s why a lot of fringe companies are disappearing. And the saddest thing, I think, is that the regional theaters are really living at the moment from hand to mouth.

The assumption is in this country that we’ve got the National, we’ve got the RSC, so why do we need to complain? Well, the point is that those institutions will only stay good if they are constantly injected and fed with a lot of talent from elsewhere. Talent doesn’t just happen — it has to be nurtured and sustained.

Q: Has that happened more in the past?
A: The kind of writers whose plays are now being done popularly and successfully at the National Theatre are people like David Edgar [with The Shape of the Bible] and David Hare [with the Olivier-winning Racing Demon]. They were fringe writers twenty years ago. David Hare started out at University doing plays in the back of a van that used to go around the country — a portable theater. He’s become good because he had all those years of knocking around the fringe doing plays here and there. David Edgar was a late 1960s political dramatist who has now become a central, mainstream dramatist.

I think at the moment what is happening is that the fringe areas of British theater are being neglected and starved, and the regional theaters are being starved. So where therefore is the next generation of talent appearing from? My theory at the moment is that we are living off our past, the golden past, but we’re not laying down any provision for the future.

Q: How will the new Prime Minister John Major affect government attitudes towards theater and arts? Do you have any sense yet?
A: I’m hesitant to enter the mind of John Major: the invisible man who runs Great Britain. The words gay and colorless have been used to describe him and they are good good... [but] to be fair there is a snobbery of optimism. I have to say I think that Mrs. Thatcher didn’t give a hint. I don’t think she understood the arts, and I don’t think she went to the arts in any shape or form. I don’t think she gave a damn about them. I think she liked the comforting feeling that we had a Royal Opera House and a National Theatre. I don’t think she wanted to destroy them but I don’t think she remotely understood the way they operated or the principles of subsidy.

I think the Thatcher years have been disastrous for the arts. I do think there is hope because John Major himself is not indifferent to the arts. His wife has written a biography of Joan Sutherland and is a keen operagoer. And it was interesting the other night when Covent Garden’s New Year’s Eve with Joan Sutherland [was televised] and there in the box were the Majors.

Q: How does corporate underwriting fit into the funding picture? I noticed that plays at the National, for instance, are being underwritten by such institutions as Midland Bank.
A: That’s another factor. Obviously, as public subsidy has declined there has been a greater reliance upon commercial sponsorship — the American pattern, if you like. But that is not a bottomless pit and seems to have reached a period of consolidation. Companies are now saying: “we’re in difficulty — how can we give more money to the arts?” And they’re saying: “Why should we take over what is the government’s responsibility?”

Q: What happens next?
A: Someone is always going to pick up the tab because you cannot any longer do a play by Shakespeare and hope for it to be commercially viable. The cost is too large. If you want to have a repertory of serious drama, you’ve almost got to have subsidy or support from somewhere.

Different countries have different traditions. Obviously America has a different tradition because of its past and its history, but in Britain, what we’ve done is copy the European model which is to assume that either the state in general or the local authority specifically is the ultimate purse bearer. I think that is a good tradition because with one or two exceptions the state and local authority give the money with no strings attached. They do it because they believe the arts should be available for the whole community like hospitals or schools or libraries are.

Q: Given the recent controversy in the United States regarding government funding and censorship, I wondered if government agencies here are discussing or demanding such things as anti-obscenity oaths.
A: No, there has always been in Britain sort of sporadic anxiety where politicians get up and ask “why is the state funding this or that production?”

Q: But it isn’t taking new forms now?
A: There are always isolated attacks, it seems to me, from self-interested parties on where the money goes and why the state funds things that are until state. What astonishes me about Britain is the liberalism with which we conduct the subsidies. We have funded theater companies whose whole principal aim was to dismantle the state, but the money is still given if they produce the goods artistically.

Q: What about the commercial theater these days? Perhaps you could give us a sense of what has been happening in the West End.
A: Well, the West End survives, but it survives very much on the strength of hit musicals, as you know if you look down the list of what’s playing. Year in and year out, it seems to be the same popular musicals, and we know them all...
everything that happened in the early to mid-1980s. That is why, at this moment, the Royal Shakespeare Company decided to stage its plays at the Barbican in London and is playing only in Stratford because its financiers are too stretched. It's why a lot of fringe companies are disappearing. And the saddest thing, I think, is that the regional theaters are really living at the moment from hand to mouth.

The assumption is in this country that we've got the National. We've got the RSC, so why do we need to complain? Well, the point is that those institutions will only stay good if they are constantly injected and fed with a lot of talent from elsewhere. Talent doesn't just happen — it has to be nurtured and sustained. Q: Has that happened more in the past? A: The kind of writers whose plays are now being done popularly and successfully at the National Theatre are people like David Edgar (with "The Shape of the Bee") and David Hare (with the Olivier-winning "Racing Demon"). They were fringe writers twenty years ago. David Hare started out at University doing plays in the back of a van that used to go around the country — a portable theater. He's become good because he had all those years of knocking around the fringe doing plays here and there. David Edgar was a late 1960s political dramatist who has now become a central mainstream dramatist.

I think at the moment what is happening is that the fringe areas of British theatre are being neglected and starved, and the regional theaters are being starved. So where there is the next generation of talent appearing from? My theory at the moment is that we are living off our past, the golden past, but we're not laying down any provision for the future.

Q: How will the new Prime Minister John Major affect government attitudes towards theater and arts? Do you have any sense yet? A: I'm hesitant to enter the mind of John Major: the invisible man who runs Great Britain. The words ego and colorlessness have been used to describe him as a good deal... [but] to be fair there is a smugness of optimism. I have to say I think that Mrs. Thatcher didn't give a boost. I don't think she understood the arts, and I don't think she went to the arts, in any shape or form. I don't think she gave a damn about them. I think she liked the comforting feeling that we had a Royal Opera House and a National Theatre. I don't think she wanted to destroy them but, I don't think she remotely understood the way the theatre operated or the principles of subsidy. I think the Thatcher years have been disastrous for the arts. I do think there is hope because John Major himself is not indifferent to the arts. His wife has written a biography of Joan Sutherland and is a keen operagoer. And it was interesting the other night when Cowen Garden's New Year's Eve with Joan Sutherland [was televised] and there in the box were the Majors.

Q: How does corporate underwriting fit into the funding picture? I noticed that plays at the National, for instance, are being underwritten by such institutions as Midland Bank.

A: That's another factor. Obviously, as public subsidy has declined there has been a greater reliance upon commercial sponsorship — the American pattern, if you like. But that is not a bottomless pit and seems to have reached a period of consolidation. Companies are now saying "we're in difficulty — how can we give more money to the arts?" And they're saying, "Why should we take over what is the government's responsibility?" Q: What happens next? A: Someone's always going to pick up the tab because you cannot any longer do a play by Shakespeare and hope for it to be commercially viable. The cost is too large. If you want to have a repertory of serious drama, you've almost got to have subsidy or support from somewhere.

Different countries have different traditions. Obviously America has a different tradition because of its past and its history, but in Britain, what we've done is copy the European model which is to assume that either the state in general or the local authority specifically is the ultimate purse bearer. I think that is a good tradition because with one or two exceptions the state and local authority give the money with no strings attached. They do it because they believe that the arts should be available for the whole community like hospitals or schools or libraries.

Q: Given the recent controversy in the United States regarding government funding and censorship, I wondered if government agencies here are discussing or demanding such things as anti-obscenity oaths.

A: No, there has always been in Britain sort of sporadic attempts where politicians get up and ask "why is the state funding this or that production?" Q: But it isn't taking new forms now? A: There are always isolated attacks, it seems to me, from self-interested parties on where the money goes and why the state funds things that are unsuitable. What astonishes me about Britain is the liberalism with which we conduct the subsidies. We have funded theater companies whose whole principal aim was to dismantle the state, but the money is still given if they produce the goods artistically.

Q: What about the commercial theater these days? Perhaps you could give us a sense of what has been happening in the West End.

A: Well, the West End survives, but it survives very much on the strength of hit musicals, as you know if you look down the list of what's playing. Year in and year out, it seems to be the same popular musicals, and we know them all.
What is interesting about musicals is these golden profitmakers, but, what is astonishing about the last few years has been the number of failures — big, noisy, expensive and conspicuous failures. In the last year, King (about Martin Luther King) and Someone Like You (about the American Civil War) both came and went. Bernadette, which was about Bernadette of Lourdes, also came and went and achieved no miracles. Children of Eden (opened this year) is pretty dreadful, but it [was] struggling along until it closed April 4.

I think we'll see eventually a return to small scale and cheaper musicals. The big runaway hit, Five Guys Named Moe, is a small show, came from a small theater in the East End and is turning into an absolutely storming hit. I think there's a kind of rumor there, because if that's turning into a profitable show with a cast of six and a band of about five, people will realize that audiences can be satisfied by the small scale show.

Q: Have producers changed the way they bring shows in? Do they now test them more in the regions than they used to because of the financial risk?
A: I would say, on the whole, no. There is still a kind of blind optimism that you can open a play in the West End with two weeks of previews and take the jacket. Is the same true for straight plays and musicals?

Q: I would say putting a straight play on the West End is now an extremely hazardous business. West End audiences seem to want and demand a star name. They will turn up for a straight play if it has got some guarantee of quality through a name like Derek Jacobi or Vanessa Redgrave or Glenda Jackson. But they try doing a straight play without that, and I think you're in deep trouble.

The other point one must quickly make about the West End is that it has always depended heavily on input from the subsidised sector — plays moving from regional theaters, fringe theaters, outlinesuburban theaters, the National and RSC. If the subsidised theaters dry up, you're going to get much less [product].

I think part of the problem is the lack of any real producers at the moment, [people with] flair and genius who can find plays or come up with really exciting packages for audiences. I think the West End is kept going by the profits of the big musicals but if you look under the surface, there's not a great feeling of energy or productivity or turbulence.

Q: Do you expect more American product?
A: We have been living heavily off American product the last couple of years, partly because our own managers are not good at finding new stuff, partly because it has got the advantage of being tried and tested. It works there, and therefore it can work here. [But] sometimes it doesn't work here. Some American plays flop disastrously — Love Letters came and went like grease lightning.

But I'm assuming some of the American musicals will get to us in the next year or so. And I'm assuming a play like John Guare's Six Degrees of Separation, which I haven't seen but hear about, will get to us.

Q: How has the Gulf War and decreased tourism affected all this?
A: A lot of plays on the West End that had been struggling along are now coming off. There has been quite a rash of closures, and productions that had been announced are being delayed. Tyne Daly's appearance here in Gypsy has been put back until the autumn. The effects of the crisis are visible.

Q: What is your sense of the long-term effect?
A: It's very difficult to speculate, of course. Although the war ended quickly, the effect of recessions in Britain and the U.S. could be significant in the long-term and lead to fewer productions on the West End. Theaters that are dependent on tourists may be in a difficult situation. How will the RSC do, for instance, in the summer? Stratford plays to audiences which are fifty percent or more tourists.

Q: Is anything else worrying you that we have not talked about?
A: Deficits at this moment are alarmingly high. I think the figure might have to be revised upwards because a few months ago it was seventeen million pounds ($34 million) for total deficits of all the theater companies together. It is running an 85% deficit and the kindness of bank managers.

Q: Can we wrap up with some kind of hope for the future?
A: Well I suppose one always lives in hope if one is involved in theater, always assuming things are going to get better. I think there are specific productions one can look forward to this year. The Royal Shakespeare Company is at last operating on a two-city principle again. The National is still doing well. [Peter Hall's] production of The Homecoming has been playing for weeks, and he has opened both Twelfth Night and The Rose Tattoo at the Playhouse Theatre on the West End.

So in the short-term, yes, there is a good deal to look forward to. In the long-term, I'd be more confident if I thought people were looking not just to the end of 1991 but to the year 2000 and starting to think about what kind of theater we want and what kind of theater we can afford. What's going to be their planning for the future? Unless we do start to play the arts, I think the arts will go on juddering from one crisis to another.

So that's really my great cry of the moment. Think of the long-term. I hope we shall meet again in several years time and say 1990 wasn't much of a year, but there's always 2000. One always hopes that the next year is going to bring something that the last year didn't.

Catsup on chateaubriand.
An ATM in The Parthenon.
Citizen Kane, colorized.
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A: Deficits at this moment are alarmingly high. I think the figure might have to be revised upwards because a few months ago it was seventeen million pounds (£14 million) for total deficits of all the theater companies together. In other words, British theater is basically bankrupt. It is running on tin and credit and the kindness of bank managers.

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A: Well I suppose one always lives in hope if one is involved in theater; always assuming things are going to get better.

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The Dalmore: Leave it alone.
American Conservatory Theater

Edward Hastings  
Artistic Director

John Sullivan  
Managing Director

1990/91 REPERTORY SEASON

SATURDAY, SUNDAY AND MONDAY  
by Eduardo De Filippis  
A new translation by James Kelker and Albert Takanuchis  
October 5, 1990 through November 25, 1990  
Stage Door Theater

THE GOSPEL AT COLONUS  
Adapted and directed by Lee Breuer  
Music by Bob Tebon  
October 17, 1990 through November 18, 1990  
Orpheum Theatre

A CHRISTMAS CAROL  
by Charles Dickens  
November 29, 1990 through December 23, 1990  
Orpheum Theatre

FOOD AND SHELTER  
by Jane Anderson  
December 6, 1990 through January 27, 1991  
Stage Door Theater

1918  
by Horton Foote  
February 7, 1991 through March 31, 1991  
Stage Door Theater

HAMLET  
by William Shakespeare  
February 21, 1991 through March 31, 1991  
Palace of Fine Arts Theatre

DARK SUN  
by Lise Leplat Ronzi  
(In association with the Lorraine Hansberry Theatre)  
April 11, 1991 through June 2, 1991  
Stage Door Theater

THE MARRIAGE OF FIGARO  
by Beaumarchais  
Translated and adapted by Joan Holden  
May 2, 1991 through June 9, 1991  
Palace of Fine Arts Theatre

Tickets and Information: (415) 749-2ACT

The American Conservatory Theater was founded in 1965 by William Ball.

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PERFORMING ARTS
NEWS FROM THE AMERICAN CONSERVATORY THEATER

FEMA Helps A.C.T. Re-Open the Geary Theater

On March 25 in the lobby of A.C.T.'s historic Geary Theater, Mayor Art Agnos and Representative Nancy Pelosi (D-San Francisco) joined Artistic Director Ed Hastings in announcing a donation by the Federal Emergency Management Agency (FEMA) which will provide funds to help reconfigure the theater, rendered unusable following the October 1989 Loma Prieta earthquake. gratefully that FEMA's regional office has agreed to review the scope of work for the Geary Theater and incorporate the seismic retrofit of the building required by Section 104.1 of the San Francisco Building Code. "Major Agnos and Congresswoman Pelosi have taken a personal interest in this funding from FEMA for A.C.T., and we are deeply grateful for their constant vigilance in ensuring that an essential part of San Francisco's cultural life will be able to return home," commented Alain L. Stein, President of the A.C.T. Board of Trustees. "FEMA's commitment is the long anticipated—and much appreciated—guarantee that the keystone towards the reconstruction of the Geary Theater is firmly in place." Under the assistance of the American Red Cross, a emergency management plan for the rebuilding of the building included the seismic stabilization code and other sections of the code addressing commercial energy compliance, disability access and exit system requirements. The remaining $25 million will be provided by the State of California's Department of Industrial Relations for the repair of these buildings.

John Sullivan, Managing Director of A.C.T. estimated that FEMA funds would account for one-fourth to one-third of the total costs to rebuild the Geary Theater. "For a year and a half Major Agnos and Congresswoman Pelosi have worked tirelessly with A.C.T.'s staff to put this essential funding in place," Sullivan said. "We will now proceed immediately to complete our building plans and begin the second phase of fundraising efforts which will require the help and support of our city's citizens." When the renovated Geary Theater re-opens, A.C.T. guarantees Major Agnos and Congresswoman Pelosi a "thank you"—and one they truly deserve: a standing ovation!

A.C.T. Celebrates Three New Plays

This spring A.C.T. is celebrating a season of new works, three of which have been selected by the Regional Board of Trustees. Currently underway, the world premiere of Don Coven, by Lisette Lecot Ross, directed by Ed Hastings, is at the Stage Door Theatre through June 9, and "Rebecca's" The Marriage of Figaro in a new translation and adaptation by Jean Holzherr, directed by Richard E. White, plays the Palace of Fine Arts through June 9. And, the final offering of the 1989-90 season in Plays in Progress Series, Running Cats, by Irvine McDochi, directed by Tom Gardner, takes the stage of A.C.T.'s Playhouse at 450 Geary on May 17. Based on the column and career of the San Francisco Chronicle's notorious pet reporter, Running Cats runs through May 25. The Plays in Progress Series is supported in part by the generosity of the San Francisco Hilton and the Pan Pacific Hotel.

These three works are part of A.C.T.'s New Play Festival, held the weekend of May 17-19. Highlighting A.C.T.'s commitment to the development of new works, the New Play Festival occurs as A.C.T. hosts the regional conference of Literary Managers and Dramaturgs of the Americas (LMDA) held in A.C.T. and the Pan Pacific Hotel. Over fifty dramaturgs from western states will be attending A.C.T.'s New Play Festival, and the Board of Trustees of the best new works submitted to the Plays in Progress Series.

A.C.T. Play Festival is a valuable opportunity for everyone who enjoys being in the vanguard of new work. For information and tickets call the A.C.T. Box Office at (415) 749-2228.
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Under the Public Assistance Program, FEMA agency agrees to pay 75% of the reimbursable costs incurred by the seismic stabilization code and other sections of the code addressing commercial energy compliance, disability access and existing system requirements. The remaining 25% of costs will be provided by the State of California, California Office of Emergency Services.

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American Conservatory Theater
A participant in A San Francisco Festival, 1991

presents

THE MARRIAGE OF FIGARO
or
A WILD DAY
by Beaumarchais (1783)
Translated and Adapted by Joan Holden

Directed by Richard E.T. White
Scenery by Kent Dorney
Costumes by Michael Olich
Lighting by Derek Duarte
Original Music Composed by Stephen LGrund and Eric Drow Goldman
Lyrics by Joan Holand and Stephen LGrund
Choreography by Art Manke
Assistant Director Nikki Appino
Hair and Wigs by Rick Elchorl

This production is funded in part by Chevron U.S.A., Inc., Pillsbury, Madison & Sutro, and the Pan Pacific Hotel, San Francisco.

Special thanks to Henri Piccoli and Arthur Holden for their help in resolving difficulties with the translation. Also, to Berkeley Repertory Theatre, Vito Zingarelli, Sharon Lockwood, Chris Sumption, Court Theatre, Tony Taconic, Linda Buchanan, Bill Tolin, David Hammond and Ritu Varadeenbrook.

Stage Management: Karen Van Zandt, Bruce Elsperger
This translation/adaptation is dedicated to Ruby Cohn.

The Cast

Figaro — Harold Surratt
Suzanne — Vilma Silva
Count Almaviva — Barry Kraft
Boswell, the Countess — Lynda Ferguson
Cherubino, the Waiter of the Count — Garon Michael
Marcellina, the Housekeeper — Sharon Lockwood
Doctor Bartholo — Lonnie Ford
Basilio, an Attire — Peter Donat
Brig’s O’ison, a Judge — William Paerson
Antonio, the Gardener, uncle to Suzanna — Luis Orcez
Funchetto, his daughter — Elissa Simpson
Pedro — Michael McFall
Delia, a Bodgyard — Tim Lord
Grippa-Solei, a Shepherd — Michael McFall
The General — Richard Grayson
The Prelude — Charlie Anderson
The Diplomat — Robert Bradbury
The Court Clerk — Eric Mills

Servants on the Estate

Lubo — Deborah Norton
Carmon — Nicole Obiana
Maricola — Henrique Vargas
Herocito, a Carpenter — Eric Mills
Martha El Poco, a Handmaiden — Gillian Marloch
Andres, a maid — Thai Ponder
Guadalupe — Jean-Louis Pangou
Jesus, the Cook — Marvin Greene
Tioje, the Musician — Kathleen Ortiz
Soldiers, Servants, Citizens — The Company

Time: 1839.
Place: The Castle of Agua Fesacas on the estate of Count Almaviva, in Andalusia, Southern Spain.

Understudies

Figaro — Eric Mills, Suzanne, Fiamette — Gillian Marloch, Count, Diplomat — Richard Butterfield; Countess — Elizabeth Sampson; Cherubino — Tim Lord, Marcello — Deborah Norton; Bartholo, Prelate — Lawrence Hecht; Brig’s O’ison, General — David Maier; Basilio, Pedro — Scott Freeman; Antonio — Frank O’Keeff, Grippa-Solei, Musician — James Patrick Kennedy; Bodgyard, Stalffy Clerk — Eric Zea.
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Basilio, an Artist — Peter Donat
Bridgid, a Judge — William Paterson
Pedrillo — Luis Oropeza
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Frunchette, his daughter — Tim Lord
Dinga, a Bodyguard — Michael McFall
Grippa-soled, a Sheepher — Rick Grayson
The General — Charlie Anderson
The Pretending Diplomat — Robert Bradbury
The Court Clerks — Eric Mills

Servants on the Estate

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Carmon — Deborah Norton
Marcos — Norechi Obiona
Hernacio, a Carpenter — Henrique Vargas
Maria El Loco, a Handymen — Eric Mills
Pipo, a maid — Gillian Markich
Guadalupe — Thad Ponder
Jesus, the Cook — Jean-Louis Pangou
Tigre, a Musician — Marvin Greene

Musicians

Kathleen Ortiz, Peter Nye
Soldiers, Servants, Citizens — The Company

*Student in ACT's Young Conservatory

Time: 1790.

Place: The Castle of Agasias in the estate of Count Almaviva, in Andalusia, Southern Spain.

Understudies

Figaro — Eric Mills; Susanne, Fruenche — Gillian Markich; Count, Diplomat — Richard Butterfield; Countess — Elizabeth Sampson; Cherubino — Tim Lord; Marcelina — Deborah Norton; Bartolom, Pretender — Lawrence Hecht; Bridgid, General — David Maior; Basill, Pedrillo — Scott Freeman; Antonio — Frank Otriwell; Grippa-soled, Musician — James Patrick Kennedy; Bodyguard, Studdig Clerk — Eric Zesto.
American Conservatory Theater

From Joan Holden, Translator and Adapter of Beaumarchais’

The Marriage of Figaro

“Blood, money, rank; the choice appointments; it all does wonders for your self-esteem. And what did you do to earn these many blessings? You took the trouble to be born. Beyond that, you ain’t much. While I — my God — buried in the crowd, I’ve had to deploy room science, more calculation, merely to survive; then they spent the last century to rule the Spanish empire. And you want to go one on one with me?” — from The Marriage of Figaro, Act V.

The play begins with a confrontation between Figaro and the master of the house, Don Alfonso. Figaro, the head of the servants, has discovered Don Alfonso’s infidelity with his wife, Constanza. The master becomes angry and threatens to dismiss Figaro, but Figaro remains calm and confident, insisting on his right to be heard. The scene is a stirring example of Beaumarchais’s skill as a dramatist, and it sets the tone for the rest of the play, which is filled with witty repartee and clever plotting. The play’s themes of love, money, and power are examined in a way that is both entertaining and thought-provoking.

On January 24, 1782, the man who was to become known as the ingenious playwright Beaumarchais was born in the rue Saint-Denis in Paris. The son of a clockmaker regarded by eighteenth-century French aristocracy as a mere plebeian, in the eyes of his countrymen he became a successful musician, theater manager, inventor, musician, and diplomat, and served many other trades and offices. A staunch advocate of political and social reform, he regularly confronted his friend and patron, Louis XVI, on issues surrounding what he considered the corrupt policy and institutions of pre-revolutionary France. He is also known to have provided munitions to the American colonies in support of the revolution there. As a dramatist, he had written a number of serious plays before the two brilliant comedies for which he is chiefly remembered, The Barber of Seville (1775) and The Marriage of Figaro (1781), featuring the enigmatic Figaro and later the source of Rossini and Mozart’s colorful operas. Because of its domestic sentiment and dismantling of the already tenuous class structure, The Marriage of Figaro was immediately seized by the court censors and it took Beaumarchais six years of heavy lobbying through various government departments to see the play produced. In spite of the staging of the play now considered the literary cornerstone of the French Revolution, soldier, businessman, Beaumarchais lived to the age of 67.

... Beaumarchais readily admitted that his life had held more joys than sorrows. Five men are honest enough to make this confession. He wrote to his friend Mme de Stael, when he had known as a child at the house of her father Jacques Necker in answer to a letter in which she had complained of being slandered, "Through a long series of accumulated misfortunes I have found the secret of being, for three quarters of my life, one of the happiest men in my country and in my age. Think on it, and farewell." A few years earlier, summarizing his life for the Commune of Paris, he had already admitted, if not that he was happy, at least that he was not cut out to be happy. This text, his own record of his life, couldn’t be more appropriate.

Though cheerful, and even benevolent, I have had immemorial enemies — some have never crossed, never travelled along, any man’s path. By raking my brains, I have swept up the cause for so many enemies; indeed they were inevitable.

Already in my madcap youth I could play every sort of instrument; but I didn’t belong to any community of musicians and the professional musicians hated me. I invented a good muchness, but I wasn’t a member of the men’s union, so they ran me down.

I wrote poetry and songs, but no one would consider me to be a poet. After all, I was a clockmaker’s son.

I didn’t like the game of lotto, so I wrote plays. But people said, "Why’s he playing his nose off? He can’t be an author, for he’s a prosperous businessman with lots of companies."

Unable to find anyone who would agree to defend me, I printed long memoirs. They were printed against me in the courts, terrible

lawsuits. But people said, "You can see they’re not the sort of statements our lawyers would draw up, because he doesn’t bore you to death. Can we allow such a man to prove that he’s right without our aid?" Indeed true.

I negotiated with the ministers over major reforms that were needed in our finances. But people said, "Why’s he poking his nose in? That man’s no financier!"

Wrestling with all the problems that were, I raised the art of printing in France by my splendid editions of Voltaire. But I wasn’t a printer, so people said the devil about me. I had the mallets pounding in three or four paper mills at once with being a manufacturer, so the millers and merchants were against me.

I traded at a high level in the four corners of the earth, but I wasn’t a registered trader. I had forty ships under sail at a time, but I wasn’t a shipowner, so I was regarded as an intruder. And I gained the loss of the frivolous that his boat been concentrating.

And yet I did more than any other Frenchman, whoever they may be, for the freedom of America, that freedom that gave birth to ours, which I alone dared to conceive and begin. I was a member of England, Spain and France herself. But I was not officially recognized as a negociant, which I was with the ministerial stiffs, India India.

Weary of seeing our houses built in rows and our parents entrenched with out poetry, I built a house of note. But I don’t belong to the sick world, Andre India.

Who was I then? I was merely myself, and myself such as I have remained, two among the thousand serenades in the graven dangers, bring all crying, doing business with one hand and war with the other, as lazy as doxy yet working unceasingly, the bust of a thousand skilful hands, and yet within myself, as I have never belonged to any color, SX.I literary, political or mystic, never paid court to anyone, and have therefore been rejected by all and many.

— From The Man who was Figaro: Beaumarchais, by Frederick Bredin, English translation, Macmillan and Jean’s, and Thomas J. O’Connel Company, 1977.
From Joan Holden, Translator and Adapter of Beauvauclerc's 'The Marriage of Figaro'

"Blood, money, rank; the choice appointments: it all does wonders for your self-esteem. And what did you do to earn these many blessings? You took the trouble to be born. Beyond that, you aren't much. While I—my God—buried in the crowd, I've had to deplete my science, my calculation, merely to survive; then you spent the last century to rule the Spanish empire. And you want to go on one with you?"

— from 'The Marriage of Figaro', Act V.

The play brings to a joyful and lingering conclusion the main oppositions that have been at the center of the action. The central character, Figaro, has been the master of all the intrigues and manipulations of the court. He has managed to avoid the guillotine as well as a number of intrigues—like his cunning creation, Figaro, both romantic and political—Beauvauclerc lived to the age of 67.

..."

"Beauvauclerc modestly admitted that his life had held more joys than sorrows. Five men are honest enough to make this confession. He wrote to his friend Mme de Suel, when he had known as a child at the house of her father Jacques Necker in answer to a letter in which she had complained of being slandered, 'Through a long series of accumulated misfortunes I have found the secret of being, for three quarters of my life, one of the happiest men in my country and in my age. Think on it, and farewell.' A few years earlier, summing up his life for the Commune of Paris, he had already admitted, if not that he was happy, at least that he was not cut out to be happy. This test, his own record of his life, couldn't be more appropriate. Though cheerful, and even benevolent, I have had immemorial enemies—yet I have never crossed, never travelled along, any man's path. By rackling my brains, I have made the case for so many enemies; indeed they were inevitable. Already in my madcap youth I could play every sort of instrument; but I didn't belong to any association of musicians; and the professional musicians hated me. I invented a few good machines, but I wasn't a member of the mechanics' union, so they ran me down. I wrote poetry and songs, but no one would consider me to be a poet. After all, I was a clockmaker's son."

I didn't like the game of loto, so I wrote plays. But people said, 'Why is he poking his nose in? He can't be an author, for he's a prosperous businessman with lots of companies.' Unlikely to find anyone who would agree to defend me, I printed long memoirs, and even forgave my God in the courts, terrible printer, so people said the devil about me. I had the malletsounding in three or four paper mills at once being made for manufacturers, and the millers and merchants were against me. I traded at a high level in the four corners of the earth, but I wasn't a registered trader. I had forty ships under sail at a time, but I wasn't a shipowner, so I was designated in our ports.

A worship of mine with fifty-two guns had the honour of fighting alongside His Majesty's men-of-war when Grenada was captured. Despite maritime pride, my ship's captain was decorated, my other officers received military rewards and I, who was regarded as an internaut, gained the loss of the flotilla that his boat had been convening.

And yet I did more than any other Frenchman, whoever they may be, for the freedom of America, that freedom that gave birth to ours, which I alone dared to confer, and bear, however I may, England, Spain and France herself.

But I wasn't officially recognized as a negotiator, I had only the help of the ministerial staffs. Inde irae.

Weary of seeing our houses built in rows and our cities growing without poetry, I built a house of note. But I don't belong to the poet world. Inde irae.

Who was I, then? I was merely myself, and myself such as I have remained, two among the thousand serenely, in the gravest dangers, bearing all storms, doing business with one hand and war with the other, as lazy as a doxy yet working unceasingly, the bust of a thousand soldiers, a hundred within myself, as I have never belonged to any colts, bi literary, political or mystical, never paid court to anyone, and have therefore been rejected by all and nobody."

— Pierre-Augustin Caron de Beauvauclerc

Pierre-Augustin Caron de Beauvauclerc at the age of twenty-three.

On January 24, 1782 the man who was to become known as the ingenious playwright Beauvauclerc was born in the rue Saint-Denis in Paris. The son of a clockmaker regarded by eighteenth-century French aristocracy as a mere plebeian, in the eyes of his countrymen he became a success. The master, inventor, musician, and diplomat, and served many other trades and offices. A staunch advocate of political and social reform, he regularly confounded his friend and patron, Louis XVI, on issues surrounding what he considered the corrupt policy and institutions of pre-revolutionary France. He is also known to have provided munitions to the American colonists in support of the revolution there. As a dramatist, he had written a number of serious plays before the two brilliant comedies for which he is chiefly remembered, The Barber of Seville (1775) and The Marriage of Figaro (1785), featuring the erratic servant Figaro and later the son of Rossini and Monteverdi's colorful operas. Because of its domestic sentiment and Idealism of the already treasured class structure, The Marriage of Figaro was immediately attacked by the court censor and it took Beauvauclerc six years of heavy lobbying through various government departments to see the play produced. In spite of the staging of the play now considered the literary cornerstone of the French Revolution, soldier, businessman, and with Figaro in effect as his master, and the action proves it.
Figaro's Spain: The Twentieth Century

In 1927 the British short-story master V.S. Pritchett walked 500 miles across what was then a still isolated Spain. The chronicle of his sojourn from Badajoz to Vigo became his first published work, Mesopotamia. Along the way, he encountered the marriage ceremony in the town of Placentia.

THE WEDDING

The green night is scarfed away from the roof, and hats circle low to the low balconies of houses white as thick tumarts. The window is window-candles of light. Below in the street, crowds of people are standing on the doorsteps, eyes gleaming with joy. A hundred hands in the middle of sharing their victory, who lie back on the steps, smiling, as though with a native pattern of laughter, leave them, run to stand at the door, with the harvest makers, the watch repellers, the cobblers, the glass makers, the shoe makers, the tomahawks, the oil merchant, and all are joking and talking. Brah is a social duty—

but a wedding is a splendid defiance of society that puts new heart into people who have forgotten what it is to do anything because they want to do it. Strange, happy, emotions more slowly smoke into the sails.

Santini's, the cheap last looking at his scattering crowd and packing up. What's the matter? What's going on? He's a wedding. Ah, ah, they won't let me for two nights. They won't want any of us to be there after eight. He cringes, putting his hand to his lips and blowing a kiss which he watches ascertain as its floats away, a bird, gone, and will be wanted. The group of soldiers hoist their faces into bent loops of yellow laughter. 

He's the man carrying a lamp, a steel jewer, a belt, of enormous kerosene round his waist, and he will walk up and down with a cigarette in his mouth. There are three classes of arms in the town. Three classes, he puts his hands to his head and backs, fearful of blasting his tooth out. Benita Murrieta, three cocked and a fine night.

The words fall like a crack of rods in the street, a sound of iron. Mongrels howl in all the parishes where late bells bang. He listens, he looks up the street, chatted between the moon walls, empty passing out of the town, over the bridge into the nothing of night. The music has ceased and the people have left the fonda. The feet had proved like a bright wind. He draws his cigarette into a point of red in his hand in the window of his house in town.

—From Marching Spain, V.S. Pritchett,Arrow Books Ltd., 1929

For one must admit that the earthiness of Spain, which is the cousin of backwardness, is often very beautiful to see. This is a society poised still in the attitudes that characterized us all, before the machine came to shift our rhythm. One of the glories of Spain is her bread, which the Romans remarked upon a thousand years ago, and which is said to be so good because the corn is left to the last moment possible to open upon the stall. It is the best bread I know, and its coarse, strong, spring-substance epitomizes all that is admirable about Spanish simplicity. It is rough and unrefined, but feeds full of it and poor Spain too, so that you may see her in Andalucia, seems crude but richly organic. Most of her vast landscapes have never felt the tread of a tractor. All has been tilled by hands, and all still feels ordered and grand, the eagle's beak reaching up from the earth. 

Every year, the fires and the sprinklers, spaying themselves down on the flat ground through ear of corn or trunk of olive into the walls and crowning the towers of the villages, sprout themselves into a type of stock from the soil. Spain is a hierarchical country on the farm, from the slave, and the peasant and the landlord, the shifting young men at the Festa, the deboussing showing their knees in the noisy sports cars of Madrid, the overripe, simple people of the field, the护士, and the doubt of the court in the other, in the narrow, from the grandeur of Church and State, the brilliant young men at the Festa, the deboussing showing their knees in the noisy sports cars of Madrid, the overripe, simple people of the field.

The second or night watchman is standing in the shadow of the cathedral. He is an old man carrying a lamp, a steel jewer, a belt, of enormous kerosene round his waist, and he will walk up and down with a cigarette in his mouth. There are three classes of arms in the town. Three classes, he puts his hands to his head and backs, fearful of blasting his tooth out. Benita Murrieta, three cocked and a fine night.

The words fall like a crack of rods in the street, a sound of iron. Mongrels howl in all the parishes where late bells bang. He listens, he looks up the street, chatted between the moon walls, empty passing out of the town, over the bridge into the nothing of night. The music has ceased and the people have left the fonda. The feet had proved like a bright wind. He draws his cigarette into a point of red in his hand in the window of his house in town.

—From Marching Spain, V.S. Pritchett,Arrow Books Ltd., 1929

Who's Who

After graduating from Stanford University, BLOOM BUTTERFIELD came to A.C.T. in 1982 as a student in the Advanced Training Program. Following two years of study and two additional years of Bay Area theater work with the Berkeley Shakespeare Festival, Berkeley Jewish Theater, and Valley Institute of Theater Arts, he joined A.C.T. to play the Soldier in Sunday in the Park with George. His many A.C.T. credits include Rousseau in Hamlet, Roberto in Sunday in the Park and Sunday and Monday, Billy in The Real Thing, Captain Connolly in Diamond Li & Chen Wei's The Dragon, and in the extension of Fiddler on the Roof with Lauren Lane. Mr. Butterfield teaches and directs in the Advanced Training Program and the Young Conservatory, and serves on the A.C.T. Board of Trustees in an artist member role, and his wife, Ophra, are the proud parents of a new baby girl, Judith Grace.

PETER DONAT, born in Nova Scotia, attended the Yale School of Drama before beginning his professional career in the United States doing summer stock and several national tours. He is a member of the Royal Academy of Dramatic Art in London, having attended the academy in Edinburgh. He has played several seasons on Broadway, most recently in Neil Simon's Broadway Bounty, in which he also toured Canada. His versatility has been recognized by the press, including the title role in The Lady from Maxim's at Boston's Huntington Theater, and Lady Capulet in Romeo and Juliet at the Barber of Broadway. Ms. Ferguson's list of American theatre credits also include Rosaline in Othello at San Jose Repertory, and seasons at the Old Globe in San Diego, South Coast Repertory, the Denver Center, Alaska Repertory, and the Odyssey Theatre in Los Angeles.

LONNIE FORD is a Bay Area actor with 15 years of stage and film experience. He has studied and appeared with the San Francisco Mime Troupe, San Francisco Danceworks Workshop, Music Cultural Center, and Inner City Cultural Center of Los Angeles. He was seen as Willie in Orson Welles' Macbeth at The Matrix Theatre Company. He has also performed in the WesternAdditional Cultural Center of America. Follow him on Twitter and Instagram. His most recent roles were the title role in The Lady from Maxim's at Boston's Huntington Theater, and Lady Capulet in Romeo and Juliet at the Barber of Broadway. Ms. Ferguson's list of American theatre credits also include Rosaline in Othello at San Jose Repertory, and seasons at the Old Globe in San Diego, South Coast Repertory, the Denver Center, Alaska Repertory, and the Odyssey Theatre in Los Angeles.

LYNDA FORD returns to the Bay Area for the first time in two years since playing Cleopatra in Berkeley Repertory's The Macbeth. A former student of A.C.T.'s Summer Training Congress, Lynda has performed numerous times on Broadway, most recently in Neil Simon's Broadway Bounty, in which she also toured Canada. Her versatility has been recognized by the press, including the title role in The Lady from Maxim's at Boston's Huntington Theater, and Lady Capulet in Romeo and Juliet at the Barber of Broadway. Ms. Ferguson's list of American theatre credits also include Rosaline in Othello at San Jose Repertory, and seasons at the Old Globe in San Diego, South Coast Repertory, the Denver Center, Alaska Repertory, and the Odyssey Theatre in Los Angeles.

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Figaró's Spain: The Twentieth Century

In 1927 the British short-story master V.S. Pritchett walked 500 miles across what was then still a very isolated Spain. The chronicle of his sojourn from Badajoz to Vigo became his first published work, *Marching Spanish*. Along the way, he encountered the marriage ceremony in the town of Placentia.

The Wedding

The green night is snatched away from the roof, and hats circle low to the hollow balconies of houses white as thick rooms. The window is wide; yellow rectangles of light. Below in the street, crowds of women are standing on the doorsteps, eyes glittering with joyful expectancy. A hundred hundreds in the middle of sharing their vision, who lie back with noses slanted down as if sharpened in a thousand pattern of the father, to leave them, to stand at the door, with the harness makers, the wash追赶ers, the coopers, the strap makers, the straw mat makers, the tobac- canoeons, the oil merchants; and all are jok- ing and talking. Booth is a social event; but a wedding is a splendid defiance of society that puts new heart into people who have forgotten what it is to do a thing to because they want to do it. Strange, happy emotions more lowly smoke on.

Santang, cries the sheepflock looking at his scattering crowd and packing up. What's the matter? What's the matter? Was he a wedding. Ah, ah, they won't want me far to-night. They won't want any of us to-night. "Oh, no," he cries, putting his hand to his lips and blowing a kiss which he watches run up its floats into the headwind, "no..."

The group of soldiers broke their faces in bent heaps of yellow laughter Ub, ha, ha, ha; and as in the Spanish custom, they shout their private parts. Amidst broad and thin, cries like bells, comes the wedding crowd. It is not a procession. It is an outrage. The bride and bridegroom walk the street arm in arm, followed by a shouting body of people. "Long live the bride!" shout the wine, red with shouting. "Viva!" the reply.

Long live the bride! The street is shout- ing. The wedding party hurries into the finca, where at long tables score of guests are to take their seats. There is a pile of plates before every one, thick plates and black wine bottles. The oil and the fat and the sauce that wine will wash down. There is auburn of soups. The cawing skylarks are there to prove the bump of the wedding feast. But they can hear it.

Viva the bride! Viva! Viva the bridegroom! Viva! Viva the mother of the bride! Viva! Viva the father of the bride! Viva! Viva the mother of the bridegroom! Viva! Viva the father of the bridegroom! Viva!

Viva every one and every thing. The soup, the olive oil, the garlic, the olives, the vine. Above all, viva the garlic and the oil. One is baptised in water but married in oil.

The feast continues late, the streets empty. The town is silent except in those kindas where the banquet narrow and bold, thunder, crackles like a furnace, and the slants of light beam through the cracks of the shutters as though through furnace doors. Long live the bride, long live the father of the bride.

The seven or night watchman is standing in the shadow of the cathedral. He is an old man carrying a lamp, a steel jump- wire, a bell, of enormous sound round its base, and away from which he marches, as if the watch's life is a spirit of his own. Through the. He puts his hand to his cheek and backs, fearfully of blinding his teeth out, his Maria Pimenta, three clock and a fine night.

The words fall like a crack of rods in the street, a sound of music. Morgans howl in all the paraphernalia where late bells hang. He listens. He walks up the street, cob- bled with the moon walls, empty passing out of the town, over the bridge into the nothing of night. The music has ceased and the people have left the finca. The food had proved like a bright wind. He draws his cigarette into a point of red in no window of the town in there is a light.

—from *Marching Spanish*, V.S. Pritchett

Who's Who

After graduating from Stanford University, Richard Butterfield came to A.C.T. in 1982 as a student in the Advanced Training Program. Following two years of study and two additional years of Bay Area theater work with the Berkeley Shakespeare Festival, Berkeley Jewish Theater, and Valley Institute of Theater Arts, he joined A.C.T. to play the Soldier in Sunday in the Park with George. His many A.C.T. credits include Rosemarie in Hamlet, Roberto in Shakespeare, Sunday, Saturday and Monday, Billy in The Real Thing, Captain Cunningham in Diamond with Kristen Wyler, Edgar in King Lear, directed by Howard Hastings, and Tro- y in Women in Mind with Michael Learned. Last season he appeared as Charles Gurney in A Tale of Two Cities directed by RobinYorkin and as Pule in the extension of Burnaby with Lauren Lane. Mr. Butterfield teaches and directs in the Advanced Training Program and the Young Conserva- tories, and serves on the A.C.T. Board of Trustees as an actor member and his wife, June, are the proud parents of a new baby girl, Julian Grace.

PETER DONAT, born in Nova Scotia, attended the Yale School of Drama before beginning his professional career in the United States doing summer stock and several national tours. He was a member of Ellis Rabb's APA Company, spent seven seasons with the Shakespeare Festival in Canada, appeared extensively on and off Broadway (winning the Theater World Award for Best Featured Actor in 1987), and came to A.C.T. in 1988. He has since played in more than fifty productions, including King Lear, Hamlet, Othello, Oedipus, Equus, Man and Superman, Uncle Vanya, The School for Wives, Plautus in Hell, Our Town, A Funny Thing Happened on the Way to the Forum, A Tale of Two Cities, Night Time and Saturday, Sunday, and Monday. He has guest starred on such TV pro- grams as "Murphy Brown," "Simon and Simon," "Knots Street," "Dallas," and "Murder She Wrote," and starred in the NBC series "Flamingo Road" for two years. His films include *The Hinden- burg*, The China Syndrome, Highpoint, A Different Story, The Big Sleep (with Luminous), and he also appeared in Love Letters with Barbara Rhin at Theatre on the Square.

Lynnopi Ferguson returns to the Bay Area for the first time in two years since playing Colombe in Berkeley Repertory Theatre's *The Madwoman*. A former student of A.C.T.'s Summer Training Congress, Lynnpere has performed several times on Broadway, most recently in Neil Simon's Broadway, in which she also toured nationally. This past year Lynnpere has played Lady Anne to Stacy Keach's Richard III at the Folger in Washington, the title role in The Lady from Shriver's at Boston's Huntington Theatre, and Lady Capulet in Romeo and Juliet on Broadway. Ms. Fer- guson's list of American theater credits also include an appearance in *Oedipus at Colonus* as an associate director, a season at the Old Globe in San Diego, South Coast Repertory, the Denver Center, Alabama Repertory, and the Odyssey Theatre in Los Angeles.

Lonn Cord is a Bay Area actor with 15 years of stage and film experience. He has studied and appeared with the San Francisco Mime Troupe, San Francisco Dance Works, Mission Cultural Center, and Inner City Cultural Center of Los Angeles. He was seen as Willie in Cleon Jones at Martin Theatre Company, and in the Western Addition Cultural Center's production of *Ain't Nothin' But A House of Cards*. He recently graduated from law school in 1983. Ford organized the Children's Per
American Conservatory Theater

SCOTT FREEMAN is in his fourth season with A.C.T. Among the roles he's played are Hamlet, Macbeth, Hotspur, Falstaff, The Tempest's Gonzalo, and Gabe in A Tale of Two Cities. He has also performed in Boys' Life, Coming Attractions, and The Water Engine with Empty Theater Company (of which he is an Artistic Associate). He appeared in The Other Mousetrap and School for Wives at San Jose Rep and in At Your Leisure with the San Francisco Shakespeare Festival. He has also been seen in Tartuffe and Hamlet at the Groove Shakespeare Festival, and Romeo and Juliet at South Coast Repertory. His film appearances include No Way Out and Pacific Heights. His Freeman trained — and now teaches acting — in A.C.T.'s Advanced Training Program.

MARVIN C. GREENE is an M.F.A. candidate in his third year with A.C.T.'s Advanced Training Program, where he has played Ralph in Nicholas Nickleby, Verdi in The Three Sisters, the title role in Thaisia, and an islander in last season's Twelve Angry Men. Most recently he appeared in Hamlet. Prior to attending the Conservatory he appeared as Carney in a national tour of Billet Blues (directed by Nancy Simon), and performed at the Long Wharf Theatre in New Haven, Connecticut, and at the Westport Country Playhouse, where he was seen in the revival of The Devil's Due. His other stage credits include Hat in Picnic, Bill in Death of a Salesman, and Host in The Tooth of Crime. Last summer he played Potemkin in The Two Gentlemen of Verona at the Utah Shakespearean Festival. Mr. Greene is also an accomplished blues guitar player, having performed in numerous clubs in the Bay Area under the alias Dustin Debris.

LAWRENCE HEIGHT, now in his 18th season with A.C.T., has performed in over two dozen productions, including: The National Health, The Visit, Stained Glass, Night of the Iguana, The Royal Hunt of the Sun, and Mr. Bennet's Finance. He has been seen in the leading role of King in the company's recent production of The Merry Wives of Windsor. He has also appeared in productions of The Tempest, Macbeth, and A Midsummer Night's Dream. In his most recent role, he played the title character in Hamlet. He has directed numerous productions for Plays-in-Progress, and Etienne for Encore Theatre Company. A graduate of the University of San Francisco and A.C.T.'s Advanced Training Program, he now teaches at the Conservatory, which he founded in 1984. Mr. Height is also a director and Artistic Director of the Pacific Conservatory of the Performing Arts, where he has directed a number of plays, including The Devil's Due. His next play, Mr. Bennet's Finance, will premiere in San Francisco next season.

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Crown Victoria is the only car in its class that offers an Anti-Lock Braking System (ABS) with Traction Assist. While ABS keeps wheels from locking up during hard braking, Traction Assist uses ABS technology to keep rear wheels from spinning on slippery surfaces.

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New Crown Victoria

Have you driven a Ford... lately?
American Conservatory Theater

Eorming Center of San Francisco. Recently he appeared as Mido in "I’m Not Rappaport at Theaters Works in Palo Alto, as High John in the African American Drama Company’s touring production of High De Conqueror the Musical, and as Uncle Tom in the Lorraine Hansberry Theatre’s production of Uncle Tom’s Cabin.

SCOTT FREEMAN is in his fourth season with A.C.T. Among the roles he’s played are Hamlet, David in Judeca, Actuary in Nothing Sacred, Self in Law Birds and Gown, and Styr’er in A Tale of Two Cities. He has also appeared in Boy’s Life, Coming Attractions, and The Water Engine with Enzyme Theater Company (of which he is an Artistic Associate). He appeared in The Other Mosaicon and School for Wives at San Jose Rep. and in An Ode to Rome with the San Francisco Shakespeare Festival. He has also been seen in Threepenny and Hamlet at the Grove Shakespeare Festival, and Romeo and Juliet at South Coast Repertory. His film appearances include As You Like It with the San Francisco Shakespeare Festival. He has also been seen in Threepenny and Hamlet at the Grove Shakespeare Festival, and Romeo and Juliet at South Coast Repertory. His film appearances include No Way Out and Pacific Heights. He’s Freeman trained — and now teaches acting — in A.C.T.’s Advanced Training Program.

MARVIN C. GREEN is an M.F.A. candidate in his third year with A.C.T.’s Advanced Training Program, where he has played Ralph in Nicholas Nickleby, Verdi in The Three Sisters, the title role in Tartuffe, and an islander in last season’s Twelve Night. Most recently he appeared in Hamlet. Prior to attending the Conservatory he appeared as Caspar in a national tour of Billet’s Blues directed by Nancy Simon, and performed at the Long Wharf Theatre in New Haven, Connecticut, and at the Westport Country Playhouse, where he was seen with Christopher Walken in a revival of "A Bill of Divorcement. His other stage credits include Hal in Picnic, Bill in Death of a Salesman, and Host in The Tooth of Crime. Last summer he played Pozzo in The Two Gentlemen of Verona at the Utah Shakespearean Festival. Mr. Greene is also accomplished blues guitar player, having performed in numerous clubs in the Bay Area under the alias Dustin Debris.

LAWRENCE BETHY, now in his 19th season with A.C.T., has performed in over two dozen productions, including The National Health, The Visit, Sturbl Child, Night and Day, Three Sisters, Happy Landings, The Holidays, Sunday in the Park with George. End of the World, A Life of the Mind, Froshmen, Women in Mind, Saint Joan, A Tale of Two Cities, and Saturday, Sunday and Monday. He was most recently seen as Custer in Hoglund. He has also directed a number of plays, including The Dolly, Promises, and Night, Mother at the Geary, numerous productions for Plays-in-Progress, and Everest for Encore Theatre Company. A graduate of the University of San Francisco and A.C.T.’s Advanced Training Program, he now teaches at the Conservatory, which he founded in 1980. Mr. Roche also serves as an actor, resident director and Director of Actor Training for the Pacific Conservatory of the Performing Arts, where his directing credits include Maryry, Major Barbara, and The Knack. He has also served with the Berkeley Repertory Theatre and San Jose Rep. Mr. Roche most recently performed in The Caine Mutiny Court at the Theatre on the Square.

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YESTERDAY THEY WERE BUSINESSMEN.
TODAY THEY'RE COWBOYS.
TOMORROW THEY'LL BE WALKING FUNNY.

BILLY CRYSTAL
DANIEL STERN
BRUNO KIRBY

CITY SLICKERS

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CASTLE ROCK ENTERTAINMENT in association with HILSON ENTERTAINMENT presents a FACE PRODUCTION of a RON UNDERWOOD film
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awards and a Drama-Logue Award — include a five-year-old girl in Cloud and 31 different characters in How I Met That Guy (both for the Berkeley Theatre) and appearances with San Jose Repertory Theatre, Berkeley Shakespeare Festival, Berkeley Repertory Theatre, and Encore Theatre Company. Ms. Grecoza has also worked at San Jose Repertory Theatre, New Mexico Repertory Theatre, and the Denver Center Theatre Company. She has been featured on "Falcon Crest" and "Midnight Caller," and in the film Razorbacks. Last summer she was seen as Mr. Bancroft in the round of "West Wing" at Theatre on the Square, and most recently she produced a radio production of Eumenides in which she played Dikty.

FRANK O'TOOLE has taught the Alexander Technique at A.C.T. since the company's beginning in Pittsburgh in 1965. He studied at the Canadian Art Theatre in his hometown of Montreal before moving to New York, where he studied at the Vera Solodnikova Studio of Acting and the American Center for the Alexander Technique. He has appeared in fifteen productions of A.C.T., including The Three Sisters (which played on Broadway in 1966), The Matchmaker and Desire Under the Elms (which toured the Soviet Union), and Macbeth. He has also been seen in television versions of A.C.T. productions of Glibery/Red-headed, A Christmas Carol, and Cyrano de Bergerac. Ms. O'Toole is a past president of A.C.T.'s Board of Trustees.

WILLIAM PATERSON is now in his 24th season with A.C.T., having joined the company in 1967 to play James Tyrone in Long...
Martell Cognac is the essence of rare French wine; the soul of wine from Martell's finest vineyards. As with all great artistries, it is a creation born of talent, technique and time.

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THE ART OF SOUL SEARCHING.

awards and a Drama-Logue Award — include a five-year-old girl in Good News, 21 different characters in How I Found That Story (both for the Berkeley Theatre) and appearances at San Jose Repertory Theatre, Berkeley Shakespeare Festival, Berkeley Repertory Theatre, and Encore Theatre Company. Mr. O'Neill has also worked at San Jose Repertory Theatre, New Mexico Repertory Theatre, and the Denver Center Theatre Company. He has been featured on "Falcon Crest," and "Midnight Caller," and in the film "People Might Fly." Last summer he was seen as Dr. Bancroft in "Course of the Brooklyn" at Theatre on the Square, and most recently he produced a radio production of "Eumenides" in which he played Dr. Bryant.

FRANK O'TINTWELL has taught the Alexander Technique at A.C.T. since the company's beginning in Pittsburgh in 1963. He studied at the Canadian Art Theatre in his hometown of Montreal before moving to New York, where he studied at the Vera Saldivia Studio of Acting and the American Center for the Alexander Technique. He has appeared in fifteen productions of A.C.T., including The Three Sisters (which played on Broadway in 1960), The Matchmaker and Desire Under the Elms (both of which toured the Soviet Union), and Mach-Beth. He has also been seen in television versions of A.C.T. productions of "Oedipus" and "Macbeth." Mr. O'Tintwell is a past president of A.C.T.'s Board of Trustees.

WILLIAM PATTERSON is now in his 24th season with A.C.T., having joined the company in 1967 to play James Tyrone in "Long Day's Journey into Night." A graduate of Brown University, Mr. Patterson served in the army for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every year for twenty years at the Cleveland Play House, taking time out for live television, films, and four national tours with his own one-man shows. The list of A.C.T. productions in which he has appeared in major roles includes "How Can You Fall in Love When You’re in Love?" "The Matchmaker," "The Best Man," "The Good Doctor," "The Late Christopher Bean," "An Enemy of the People," "A Tale of Two Cities," "Sunday in May" and "A Christmas Carol," for which he performed the role in the show's fifteenth season. He served for nine years on the San Francisco Arts Commission, and for two years as a Trustee of the A.C.T. Foundation.

VILMA SILVA made her A.C.T. debut in Saturday's production of "The Merry Wives of Windsor," which opened last night. As a member of the El Teatro Campesino, she has credits include "The Zoo in the Bronx," "The Ballad of the Sad Café," and "The Ride." In "The Merry Wives of Windsor," she played Mabel in "A Christmas Carol," and "Merry Wives of Windsor." Ms. Silva received a B.A. in Theatre Arts from UC Berkeley, and is a member of A.C.T.'s Summer Training Program and the Solano County Theatre Arts Apprenticeship Program. She is also a member of A.C.T.'s Summer Training Program.
American Conservatory Theater

Loek, A Christmas Carol, A Midsummer Night's Dream, and The Sleeping Prince. Since that time he has played on Broadway in Serious Money and off-Broadway with the New York Shakespeare Festival at its Rivoli and Rotunna and Satire, directed by Estelle Parsons. His regional theater credits include South Coast Rep (Glen Rock, Glen Ross), Mark Taper Forum’s Taper Too (The Game of Love and Lettuce), DeYoung Center Theatre Company (Borscht, The Times of Your Life, Portrait, and Accidental Death of an American), Old Globe Theatre (The Merry Wives of Windsor, FCPA, (Death of a Salesman and The School for Scandal), the Seattle Shakespeare Festival (The Merry Wives of Windsor), the title role in Beckett’s Waiting for Godot at the Berkeley Repertory and the Los Angeles Theatre Center, and was seen in the premiere of Dan Kihlstrom at the Bay Area Playwright’s Festival, and in 1991: Crusader at San Jose Rep. He recently appeared as Elektra in Ibsen’s A Doll’s House at the Berkeley Repertory Theater, and has appeared in such television shows as "Simon & Simon," "Laverne & Shirley," "Life on Mars," and "Hunter" and in the feature film The Dreamers. Mr. Serritt is a graduate of A.C.T.'s Advanced Training Program.

KEEIN HAN YEE played A.C.T.'s Messy-weather in Haygood, Mogador in The Squall, several roles in Marco Mills’ and A Tale of Two Cities, Broder Martin Ledeve in Saint Joan (as well as Prospero in the American Festival Theater production), Twelfth Night and A Christmas Carol. He was recently seen in the plays in Progress production Bashmore. He originated the role of Bradley Yarabian in Nocenti’s Drunken Boat at the Berkeley Rep and was seen in the premiere of Dan Kihlstrom at the Bay Area Playwright’s Festival, and in 1991: Crusader at San Jose Rep. He recently appeared as Victory in the premiere of Pble Head Soup at Berkeley Rep. A founding member of the National Theater of the Netherlands, an award-winning improvisational troupe, Mr. Yee has been a member of the Asian-American Theatrical Company for ten years, appearing in Paper Angels, Golden Ladder, Inside-Outside Title II, Welker Street Blues, and David Henry Hwang’s FG.A. His film credits include Paul Fug in A Great Wall (the first American feature film shot in the People’s Republic of China), and an appearance in Olsson Oliver for the "ABC’s Mysterious More" last season.

EDWARD HASTINGS (Artistic Director), assumed the leadership of A.C.T. early in 1986. As a founding member of the company, he directed Oedipus and Our Threes during its first two San Francisco seasons. Since then he has staged many A.C.T. productions, including The Time of Your Life, The House of Blue Leaves, Street Scene, Fifth of July, The Best Things in Life, King Lear, When We Are Married, and Judgement. In 1972 he founded the company’s Plays in Progress program, which is devoted to the development and presentation of new theater writing, and for which he recently directed Timothy Mason’s Bolgroom Gardens. Mr. Hastings served as a resident director at the Eugene O’Neill Playwright’s Conference for three summers, and taught acting in 1984 at the Stanford Drama Institute as part of the Theater Training Program for the American Conservatory Theater and the Shanghai theater. He was involved in the development of cultural exchanges as a member of the United States International Committee of the Institute of International Education. He directed a nationally recognized, beach head of the Bay Area musical Oliver!, staged the American production of Shakespeare’s Peter and Paul. Mr. Hastings directed the A.C.T. production of Romeo and Juliet in the California Round Table, Missouri: Miss in the Major League Baseball, and was responsible for the scripts of the plays of Robert E. Lee, Elyce Donnel in The Time of Your Life, Frozen in The House of Blue Leaves, and in Five Easy Pieces. He also directed the modern Greek in all the Way Home, Birdie in The Little Flower, and Olyny in Olyny Contra. She has been a resident director of the Berkeley Repertory Theatre and served as its Acting Director. Among her directing credits are The House of Bernarda Alba, The Lady’s Not For Burning, The Doctor’s Dilemma, Merce Cunningham, Golden Boy, The Visit, and arts administration. Before joining A.C.T. this season, she was the Artistic/Producing Director of the Oakland Ensemble Theatre (EOT) for eight years, where her directing credits included Direction, Letters from a New England Governess, G. Heyer’s Christmas, Tender of Home, and Alabamat. Recently directed Pagans Egyptian in A.C.T.’s Plays in Progress series, which has helped inspire the creation of a Bay Area Native American Theater Company, Tur- key Island Rendezvous. He also directed Mus- ter Harold and the Boys for the California Conservatory Theatre. Before coming to A.C.T., she served as a National Director of the National Endowment for the Arts (NEA) Arts Management Fellow in its Special Projects Program, as an Associate Director of the Public Theater Laboratory as a United States Information Agency sponsored lecturer for Kung Fu University, Nanking, and was on the Board of Theatre Bay Area and chaired its Thea- ter Service Committee, as a member of the Multi-Cultural Advisory Council for the California Arts Council, and has been active locally, regionally, and nationally in the advocacy for cultural equity, traditional casting, and plugging in American art. Mr. Ambush received his B.A. in theater arts and dramatic literature from Brown University, and his M.F.A. in stage directing from the Univer- sity of California, San Diego.

JOY CARLIN is an Associate Artistic Director at A.C.T., and has been a member of the acting company for many years. Among the roles she has played are Miss Julie in A Tale of Two Cities, Arvtisa in Will You Marry Me?, The Dying Eclips, Killy Devell in The Time of Your Life, Frozen, in The House of Blue Leaves, Ana in Five Easy Pieces. She has appeared in all the Way Home, Birdie in The Little Flower, and Olyny in Olyny Contra. She has been a resident director of the Berkeley Repertory Theatre, and served as its Acting Director. Among her directing credits are The House of Bernarda Alba, The Lady’s Not For Burning, The Doctor’s Dilemma, Merce Cunningham, Golden Boy, The Visit, and arts administration. Before joining A.C.T. this season, she was the Artistic/Producing Director of the Oakland Ensemble Theatre (EOT) for eight years, where her directing credits included Direction, Letters from a New England Governess, G. Heyer’s Christmas, Tender of Home, and Alabamat. She had worked with William Ball as, success- sively, Press Representative, Staff Writer, Drama Writer, and Artistic Director. The A.C.T. productions on which he has collaborated as dramaturge or adapter include Oedipus and Our Threes as directed by Michael Wilson, the California Arts Council, and has been active locally, regionally, and nationally in the advocacy for cultural equity, traditional casting, and plugging in American art. Mr. Ambush received his B.A. in theater arts and dramatic literature from Brown University, and his M.F.A. in stage directing from the Univer-
American Conservatory Theater

Loe, A Christmas Carol, A Midsummer Night’s Dream, and The Sleeping Prince. Since that time he has played on Broadway in Serious Money and off-Broadway with the New York Shakespeare Festival in As You Like It and 20 Years and Juliet, directed by Estelle Parsons. His regional theater credits include South Coast Rep (Glenvair Glen Ross), Mark Taper Forum’s Taper Too (The Game of Love and Death), Center Theater Group (Les Liaisons Dangereuses and The School for Scandal), the Seattle Shakespeare Festival (The Merchant of Venice and the title role in Othello). He recently acted in Iowa and the Berkeley Repertory Theatre, and has appeared in several television shows as "Simon and Simon," "In the Heat of the Night," and "Hunter." In the feature film The Dream Team, Mr. Surtess is a graduate of A.C.T.'s Advanced Training Program.

KEEIN HAN YEE played A.C.T.'s Memory Mother in Haywood, Middleguard in The Sunjai, several roles in Marcus Milhaud and a Tale of Two Cities, Botho Martin Lasdru in Saint Joan (as well as Prospero in the American Festival Theater production), Twelfth Night and A Christmas Carol. He was recently seen in the Plays in Progress production Vandover. He originated the role of Bradley Yarnall in Twelfth Night You Die at the Berkeley Repertory Theatre and the Los Angeles Theatre Center, and was seen in the premier of San Jose Po at the Bay Area Playwright's Festival, and in 1987: Crossfire at San Jose Rep. He recently appeared as Victor in the premier of Pile Head Soup at Berkeley Rep. A standing member of the National Theater of the Daruguna, an award-winning improvisational troupe, Mr. Han is also a member of the Asian American Theater Company for ten years, appearing in Paper Angels, Golden L Теам, A Tale of Two Tides II, Webster Street Blues, and David Henry Hwang's FOG. His film credits include Paul Fong in A Great Hall (the first American feature film shot in the People's Republic of China), and an appearance in Olivo Oliver for the "ABC Mystery Movie" last season.

ERIK ZENIT, who made his mainstage debut with the company in Saturday, Sunday, and Monday, also appeared in this season's A Christmas Carol. Most recently he played Goldfinch in Hamlet. He will also be appearing in Stage IV in A.C.T.'s Plays in Progress program. Last season he was seen as Valmont in Les Liaisons Dangereuses for Citi Arts, and in Them That's Got for A.C.T.'s Plays in Progress. A native of Canada, he played the Rock 'n Roll Master of Ceremonies in Michael Boydston's modernist-measure Mourner at the Stratford Festival in Canada and Sebastian in Twelfth Night for the Festival's U.S. Tour. He also appeared as Lord Frederick Seresnop in the Canadian Company of Notorious Nickleby, and as Patrick in Spanish Post Cards at the Canadian New Play Festival. Mr. Zenit is a veteran in A.C.T.'s Advanced Training Program, where he teaches voice and speech. He has also served as voice and dialect coach for A.C.T.'s A Tale of Two Cities and A Midsummer Night's Dream. For the Berkeley Shakespeare's Twelfth Night, and Mark Shakespeare Company's As You Like It.

DIRECTORS, DESIGNERS, AND STAFF

EDWARD HASTINGS (Artistic Director), assumed the leadership of A.C.T. early in 1984. The founding member of the company, he directed Christmas' A Christmas Carol during its first two San Francisco seasons. Since then he has staged many A.C.T. productions, including The Time of Your Life, The House of Blue Leaves, Street Scene, Fiftieth of July, The Best Thing, King Lear, When We Are Married, and Judas Priest. In 1972 he founded the company's Plays in Progress program, which is devoted to the development and presentation of new theater writing, and for which he recently directed Timothy Mason's Belgrade Beggar. Mr. Hastings served as a resident director at the Eugene O'Neill Playwrights' Conference for three summers, and taught acting in 1984 at the Stanford Drama Institute as part of the Theater Workshop Program for the American Conservatory Theater and the Sanford theater. He has been involved in the development of cultural exchange and has acted as a consultant and an adviser to the International Committee of the Institute of International Education. He directed a national tour, the last of which was the Broadway musical Oliver!, staged the American production of Shakespeare's Peer Gynt. Martin Goldsmith, directed the Australian premier of The Hot 1 Baltimore, and restaged his A.C.T. production of Sam Shepard's Buried Child in Serbo-Croatian at the Kazan Drama Theatre in Belgrade. His A.C.T. productions have been seen in the United States, including United Airlines, and in Tokyo, and he has been a guest director at major resident theaters throughout the country. A graduate of Yale College and the Royal Academy of Dramatic Art, Mr. Hastings teaches in the A.C.T. Conservatory, and this season directed Babcock Gordon by Timothy Mason in the Plays-in-Progress program, and Dark Sun, now playing at the Stage Door Theater.

JOHN SULLIVAN (Managing Director) joined A.C.T. as its chief administrative officer in 1986. A native San Franciscan, Mr. Sullivan had worked as a National Endowment for the Arts Administrator since the mid-1970s, when he directed Harvey Penzler's After the Sixth for the Roundabout Theatre Company. Before joining the staff at the Mark Taper Forum in Los Angeles as a resident director and producer, he worked with The Taper Forum Laboratory producing numerous new plays by such writers as David Mamet, Susan Stroman, and A.R. Gurney. More recently he produced The Detectives, a collaboration between Joseph Chaikin and the Actors Laboratory Television Theatre. A former deputy director of the California Arts Council, Mr. Sullivan has served on the Boards of Theatre Bay Area and the San Francisco New Vaudeville Festival. After completing his graduate work at the University of Southern California's School of Cinematic Arts, Mr. Sullivan wrote and directed numerous short films for the educational and entertainment markets, including those which were featured on national Emmy Award broadcasts. For five years he was a consultant to the Sundance Institute, focusing his work on the process and societal impact of popular culture. As a consultant to the Sundance Institute, Mr. Sullivan has advised such diverse clients as the California Roundtable, Kansas City's Liberty Theater, and the major League Bulges. Among his writings is The National Outdoor Leadership School's Wilderness Guide, a manual for camping and mountaineering published by Simon and Schuster, and numerous articles for magazines and newspapers.

BENNY SATO AMBUSH (Associate Artistic Director) is a veteran theater professional with national and international experience as a director, educator, producer, and arts administrator. Before joining A.C.T. this season, he was an Artistic/Producing Director of the Oakland Ensemble Theatre (OET) for eight years, where his directing credits included Division Street, Letters from a New England Sigal, S. Henry’s Christmas, Tenant of Menor, and Alterations. He recently directed Pagans Elephant in A.C.T.’s Plays in Progress series, which has helped inspire the creation of a Bay Area Native American Theater Company, Turlock Island Rosemary. He also directed Master Harold . . . and the Boys for the California Conservatory Theatre. Before co-founding OET, he served as a National Endowment for the Arts (NEA) Arts Management Fellow in its Special Projects Program as an Arts Education Program Director. A.C.T. on productions on which he has collaborated as dramaturg or adapter include Godspell, Oyo, Oyo, The Cherry Orchard, The Bourgeois Gentleman, King Richard III, The Winter’s Tale, Saint Joan and Diamond Lila. Most of his popular works, the fifteen-year-old A Christmas Carol, was written with Lillian Willison, who was also his collaborator on Christmas Miracles, premiered at San Diego Center Theater Company in 1985 and later published. Among the other theaters with which he has been associated are Long Wharf Theatre in New Haven, Stanford Repertory Theater, Pacific Conservatory for the Performing Arts and San Fraciscos’ Valencia Rose Cabaret Theater. Mr. Powers’ reviews and articles have appeared in the New York Times, Chicago Tribune, Saturday Review, Los Angeles Times, and P-15
American Conservatory Theater

SAM EBSTEIN (Executive Co-Director) has been a member of ACT’s acting faculty since 1974. He has also been an instructor at the New Zealand Drama School, Temple University, the University of California at Davis, and the ACT at S.C.U. where he directed Glye and Doge. He has also directed productions as a guest artist at the University of Washington, California Institute of the Arts, and S.U.N.Y. Purchase. His recent studio productions for ACT’s Advanced Training Program have included Bag Hook, The Least Logical, Richard III, Cloud 9, The AIDS Show: Birthright, By the People, by the Blood, and Noah’s Ark. For ACT’s mainstage seasons he has directed 1989’s A Tale of Two Cities; Women in Mind; The Browning Version; and Private Lives. Mr. Epstein is an Associate at the Georgia Shakespeare Festival, and has also worked at the Oregon and Utah Shakespearean Festivals, and at San Diego Rep, where he directed A Christmas Carol and Henry V. Times. He has also co-authored, with John Harrop, of Acting with Style (published by Prentice-Hall).

SUSAN STAUFFER (Conservatory Co-Director) came to ACT two years ago as Director of the Young Conservatory. She is a native of Maryland. Her Shakespeare was produced at Last Victory Theatre in Los Angeles), director (more than 40 productions), at Arizona’s Repertory Theatre, and educator. She earned her M.A. from the California State University at Fullerton in 1978. She has been working for 14 years in outstanding teaching in 1986/87, and served as Board Chairman of the Theatre Department of the Los Angeles High School for the Arts. At the Conservatory, Susan directed her first professional production of Mr. Honey in To Kill a Mockingbird. This year she directed the 1984 musical production of The Wistful Wind of All (Three Voices Confront AIDS), and was Who’s Who in Defining the Theatre of Anne Frank, and directed Who Are These People? Ms. Stauffer served on the Supervisory Group for the Time of the New San Francisco School of The Arts, on the Board of Directors of Bay Area Theatre Sports, and served as a creative consultant at Disneyland, and toured to Alaska as playwright-in-residence with the Shakespeare Company’s Educational Outreach Program.

JAMES HARRIS (Production Director) began his career in Broadway with Evia Le Gallienne’s National Repertory Theatre. Among the productions he was stage-managed were The Madwoman of Chaillot with Miss Le Gallienne, Sylvie Sydney, and Leonore Dana, The Riviera, John Brown’s Body, She Stoops to Conquer, and The Comedy of Errors. Mr. Harris also stage-managed the Broadway productions of Georgia (a musical by Carole Bayer Sager), and Miss Brandon Presents, which was written and directed by the actor, Strother Martin. He has worked with many companies including the Independent Repertory Theatre, Theatrical Repertory, and The Players. He is currently working on a new show to open in Bay Area parks in July 1985. He was the production manager for Tchaikovsky’s Nurse/Crane and The Rose in the West Coast Premiere of The Rose. He is currently working on a new show to open in Bay Area parks in July 1985. He was the production manager for Tchaikovsky’s Nurse/Crane and The Rose in the West Coast Premiere of The Rose.

JOAN HOLIDEN (Scenic Designer) is a principal playwright for San Francisco’s other Tony winner, the San Francisco Shakespeare Festival. She is known for her work on the stage, but also for her work in the visual arts. For ACT’s mainstage seasons she has designed The Independent Repertory Theatre’s production of The Rose, for which she was named Best Costume Designer for the San Francisco Theatre Critics Circle Award. Ms. Holdin has also designed for the San Francisco Shakespeare Festival, where she is currently represented by costume designs for some American, Oriental, and Other People’s Money.

Derek Duarte (Lighting) has served as resident lighting designer for A.C.T. for five seasons, most recently for the award-winning production of Sweeney Todd. He has also designed for the West Coast premiere of The Rose, The Imaginary Invalid, and Hair. Past productions for A.C.T. include the award-winning productions of Sweeney Todd, The Imaginary Invalid, and Hair.

RICHARD E. WHITE (Directors) has designed for A.C.T. for five seasons, most recently for the award-winning production of Sweeney Todd. He has also designed for the West Coast premiere of The Rose, The Imaginary Invalid, and Hair. Past productions for A.C.T. include the award-winning productions of Sweeney Todd, The Imaginary Invalid, and Hair.

Buck Edwards (Wigmaster) has directed and choreographed A.C.T.’s Encore Theatre Company’s entirely acclaimed production of The Rose. He was the resident lighting designer for Mr. & Little in San Francisco and Los Angeles. Last season, while on staff with Berkely Rep Restoration, he designed Robert E. White’s acclaimed production of The Rose. This season, he is designing Robert E. White’s acclaimed production of The Rose. This season, he is designing Robert E. White’s acclaimed production of The Rose. This season, he is designing Robert E. White’s acclaimed production of The Rose. This season, he is designing Robert E. White’s acclaimed production of The Rose. This season, he is designing Robert E. White’s acclaimed production of The Rose. This season, he is designing Robert E. White’s acclaimed production of The Rose.
Mozart & His Time, A San Francisco Festival, 1991

Bauhaus's brilliant comedies about the resourceful servant Figaro inspired composers to create two more memorable operas: Mozarts's Le Barbier de Séville and Wolfgang Amadeus Mozart's The Marriage of Figaro. The American Conservatory Theater is proud to be a part of San Francisco's 40-day festival of celebrations. Mozart & His Time, honoring one of the most prolific composers on the 200th anniversary of his death. From May 23 through June 9, more than 50 San Francisco arts and cultural organizations explore the sources, essence and influence of Mozart's work in over 150 performances city-wide.

Mozart & His Time opens with two gala concerts on May 22 at 7:30 p.m. in Davies Symphony Hall when Maestro Herbert Blomstedt leads the San Francisco Symphony Orchestra and Chorus in Mozart's Requiem, followed by a selection of opera arias and excerpts performed at the Wax Memorial Opera House by the artists of the San Francisco Opera. Divided into six broad categories - vocal, instrumental, dance, theater, humanities and "New and Unusual Mozart" - this comprehensive celebration features events by a wide range of groups, from the historical Dance Through Time to the Fine Arts Museums to the Goethe-Institut. Theater lovers and Mozart devotees will enjoy such varied attractions as the Magic Theater's world premiere Mozart's Journey to Prague: With Linz, Darmstadt and Prague; the San Francisco Ballet's "Symphony in C"; "Festive in Paris," the "Beethoven Project," and "Historiography of the 19th Century."
American Conservatory Theater

A number of A.C.T. productions, including Mozart's "The Marriage of Figaro," are being performed at the Palace of Fine Arts Theatre, the main venue for the San Francisco fleet of productions. The cultural organizations are working to highlight the season's offerings and to reach out to the community.

Mozart & His Time, a San Francisco Festival, 1991

Beaumarchais' brilliant comedies about the resourceful servant Figaro inspired composers to create two more memorable opera. Mozart's comic The Barber of Seville and Wolfgang Amadeus Mozart's The Marriage of Figaro, the American Conservatory Theater is proud to be a part of San Francisco's 40-day celebration. Mozart & His Time, honoring one of the most prolific composers on the 200th anniversary of his death. Peer Gynt through June 30, when San Francisco's cultural organizations explore the sources, essence and influence of Mozart's work in over 100 performances city-wide.

The Marriage of Figaro

At 1800 Square Feet, and two productions of Mozart's "The Marriage of Figaro" - June 3-31 in John Crowley's hilarious staging with the San Francisco Opera, and June 4-30 in Bailey's fully responsible production. For a complete listing of Mozart & His Time events, call Davies Symphony Hall, 415-446-9000 to receive a brochure, or write to Mozart Festival Bookshop, 444 Davies Symphony Hall, San Francisco, CA 94122.

Community Leaders

Sponsor

The Marriage of Figaro

When the curtain goes up on The Marriage of Figaro at the Palace of Fine Arts Theatre, three leading Bay Area community businesses will be hosting the Rogers and Hummels. To launch his career, Tom will travel to New York and Los Angeles later this spring to perform with other A.C.T. intern's for teaching directors and talent agents. His work can also be seen at the Friends of

A.C.T.'s "New Faces" event on April 18. Mrs. Jackson's fellowship is the latest addition to the named fellowship at A.C.T. The Friends of A.C.T. fellows in Advanced Training and the Mrs. Paul L. M. Wettstein Foundation have also assisted deserving artists to further their training and prepare for a professional career.

On April 10, one week before A.C.T.'s production of Liev Rist's Don Giovanni opens at the Stage Door Theatre, Joe Garlin - A.C.T. Associate Artist and Director and the show's leading lady - for the first time in her highly successful 40-year career, took the old theater expression: a little too seriously and broke her leg. Following surgery with what Joe describes as "coppery looks" she was back on her feet and crutches in no time. As the other adage demands: "the show must go on," and Ed Judson opened upon sucrose I'm still to the title of Leila de Lauter by opening Don Giovanni on April 17.

Fortunately for Joe and to the great relief of her friends and colleagues, she is recuperating well. Don Giovanni runs through June 2 at the Stage Door Theatre. A.C.T. wishes to thank the generous people at San Francisco Symphony, and the Columbia Foundation for their support of this world premiere.
FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES
A.C.T.'s Administrative and Conservatory offices are located at 450 Geary Street, San Francisco, CA 94102. (415) 749-2200

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) 749-2228
Charge to Visa, MasterCard, American Express.
A.C.T.'s Central Box Office Hours: 10am-6pm Tuesday through Saturday; 11am-6pm Sunday and Monday.
Ticketing: A.C.T. tickets are available at all Ticketnet Outlets including Rainbow Records, or by calling (415) 362-SHOW.
Box Office at the Stage Door and Palace of Fine Arts Theater: When A.C.T. is performing at one of these locations, a full-service box office will open three hours before each performance.

Ticket Prices:
Previews: Orchestra/Loge $20
Balcony $22
Gallery $10
Tuesday/Wednesday/Thursday: Orchestra/Loge $24
Balcony $22
Gallery $10
Friday/Saturday/Sunday: Orchestra/Loge $29
Balcony $22
Gallery $10

Group Discounts: For groups of 15 or more, call Linda Graham at (415) 749-7805; for special group prices up to 30% off single prices.
Latecomers: Latecomers will only be seated at an appropriate time selected by the director of the play.
Mailing List: Call 749-2228 to request advance notice of shows, events, and subscription information.

Gift Certificates: Give A.C.T. to a friend, relative, co-worker, or client. Gift Certificates are perfect for every celebration.

Discounts: Anyone can purchase half-price tickets on the day of shows at S.F.R.S. on Union Square or Embarcadero Center in San Francisco. Student and Senior Rush tickets at half-price are available beginning at 5pm for evening performances. Senior Rush tickets for matinees only are just $5.

Ticket Policy: All sales are final and there are no refunds. Only current subscribers enjoy ticket exchange privileges or lost ticket insurance. If at the last minute you are unable to attend, you may make a contribution by donating your tickets to A.C.T. The value of donated tickets will be acknowledged by mail. Tickets for performances already past cannot be considered as a donation.

Wheelchair Access: The Stage Door and Palace of Fine Arts Theater are fully accessible to persons in wheelchairs.

Semibierer 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.

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.

SPECIAL PROGRAMS
Tuesday Conversations: These after-show talks are informative discussions concerning shows and ideas surrounding the evening's play. Tuesday evening programs will have special inserts describing the speaker and topics for that evening. The Conversations, moderated by A.C.T. Associate Artistic Director, are free-of-charge and open to everyone.

School Matinees: We offer 1pm matinees to elementary, secondary, and college students groups. Thousands of students attend these performances each season. Tickets are specially priced at just $5. For more information please call Kateen Spielberg, Student Matinee Coordinator at 749-2200.

Conservatory: A.C.T. offers classes, training, and advanced theater study. Its Young Conservatory program offers training for students between the ages of 8 and 18. Call 749-2200 for a free brochure.

PALACE OF FINE ARTS THEATER
The historic Palace of Fine Arts Theater is located next door to the Exploratorium and behind the famous roundabout at the intersection of Buena and Lyon. Just off Lombard and in the Marina district, the theater is close to many fine restaurants around Lombard and Chestnut streets. Ask our Box Office for suggestions.

Ample Free Parking is available in the lot behind the theater. Space may be limited on matinee performance days.

SuperShuttle service from the Geary Theater and back is available for a nominal charge. Call A.C.T.'s Central Box Office for information and reservations.

Muni: Buses serving the Marina District are the #22 Fillmore, #49 Stockton, and the #45 Marina. For schedules call (415) 673-MUNI.

THE PALACE OF FINE ARTS
The Palace of Fine Arts is one of the most beautiful buildings in the world. It was built in 1915 for the Panama-Pacific International Exposition and is located at the foot of the Golden Gate Bridge in San Francisco. The original building was destroyed by fire in 1929, but it was later restored and opened to the public in 1990.

The Palace of Fine Arts is a popular tourist destination and a favorite spot for weddings and other special events. It is located near the top of the Golden Gate Bridge and offers breathtaking views of the bay and the city. The grounds are beautifully landscaped with gardens and fountains, and there is a small museum on the premises.

If you need to ferry a lot of kids and cargo, you should know about the 2WD and 4WD Isuzu Rodeos. You see, not only does the Rodeo carry 35 cubic feet of cargo, it also has the most overall passenger room in its class. One model even has seating for six! What's more, the Rodeo comes with a standard rear-wheel Anti-lock Brake System. And a long wheel base for a smooth, car-like drive. All at a price lower than any other 4-door in its class. So you and your family can cruise in greater comfort for a lot less money. Really speaking.

For a free brochure, call (800) 243-4499.

THE ISUZU RODEO $12499†

†Comprehensive of 4-door 2WD base model. "MSSP" incl. tax, license and transport. See Optional equipment shown at additional cost.
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STAGE DOOR/PALACE

- Stage Door/Palace: 
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School Matinees: We offer 1pm matinees to elementary, secondary, and college students' groups. Up to 90% of students attend these performances each season. Tickets are specially priced at just $8. Exclusive corporate support has been provided by the Pacific Telephone Foundation. For more information please call Katherine Siebold, School Matinee Coordinator at 749-2220.

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Delightfully Diverse Dublin

The European Community's choice as 1991's City of Culture

When the National Gallery of Ireland completes its restoration this year, it will add another gem to the diadem that is Dublin, the selection as European City of Culture for this year. A majestic edifice on historic Merrion Square, the museum contains not only works by such prominent Irish artists as Jack Yeats, brother of William Butler Yeats, but also a full portfolio of Goya, Rembrandt, and Reynolds.

The museum may be the only institution of its kind to be funded by a musical comedy. A bequest from George Bernard Shaw's estate contributes one third of the royalties from My Fair Lady in support of its activities. (Another third goes to the British Museum, and the final portion was meant to underwrite Shaw's grandiose concept of a new alphabet.)

The European Community's choice of the Irish capital as a cultural city for 1991 is only the icing on the cake of a country whose oral "bogeymen" traditions have produced such as the poet John B. Keane, the musician Rory Gallagher, who wrote not only the liltinng Fiddler's Dream but, oddly enough, the music hall hit Abdul Ahlibay Amir, and the playwright John B. Keane, whose The Field stars Richard Harris.

Dublin was considered the second city of the British Empire well before it became the capital of the Republic of Ireland. It is a colossus of history, tragedy, and gorgeous, mellowed by ringing Irish ballads and friendly neighborhood pubs.

This is, after all, the center of Irish culture, society, and business. The first performance of Harold's Messiah took place here, and Dublin's preeminence as a literary city is unquestioned. Numbered among its luminaries Jonathan Swift, Oscar Wilde, J.M. Synge, and Sean O'Casey, along with Brendan Behan and Thomas Kinsella. The remarkable list will be celebrated by the opening of anew Dublin Writers' Museum on May 30 at Parnell Square, with a literary festival in the weeks before and after Bloomday, June 16, the date immortalized by James Joyce's Ulysses. Ireland's folk music has its roots deep in the Celtic past. This art form, which cheerfully combines singing and song in drinking bars like O'Donoghue's and the Abbey Tavern, is known in the United States through the concerts and recordings of the Chieftains and Tommy Makem and the Clancy Brothers. Musicologist Max O'Dara relates: "When the Welsh monk Gildas Cambrensis came to Ireland in the twelfth century, he wrote enthusiastically of the country's Gaelic music. St. Patrick's Cathedral (later the domain of Dean Swift, author of Gulliver's Travels) boasted a polyphonic choir in 1411."

Dublin is a lively Georgian city which has managed to preserve a good part of its character despite some developers who succeeded in replacing the lovely Russell Hotel with an office block, and the stately mansions on the north side of St. Stephen's Green (that most elegant of European parks) with a skeletal glass shopping mall. The Royal Hospital in Kilmainham, designed by William Robinson during the reigns of Charles II (1660-1685) was originally a home for wounded soldiers, but after a major renovation in the last decade, it was reopened to the public as the National Centre for Culture and the Arts. This May, it is opening an addition, the Irish Museum of Modern Art.

In Temple Bar, on the south side of the River Liffey, gentrification is establishing the area as the "Left Bank" of the city. Here, visitors will find a flourishing world of art and antique galleries. And at No. 8 Dame Street, one of the most interesting...
ON TRAVEL

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In Temple Bar, on the south side of the River Liffey, gentrification is establishing the area as the "Gay Bank" of the city. Here visitors will find a flourishing world of art and antique galleries. And at 82 Dame Street, one of the most interesting

by J. Herbert Silverman
is Rivermain, which takes its name from the first words of the ubiquitous Ulysses. It presents intriguing works by young contemporary artists such as Jackie Cooney, an archipelago turned artist, in a gallery that also includes a cherry-cream house which serves such specialties as a Blue Boyan fruit plater and Gerty's Delight, a tart.

While the years have taken their toll on this city whose unofficial symbol is the Georgian Door, many of Dublin's finest buildings — the Marino Casino, Four Courts, the City Hall, the Custom House — have endured. The ancient Book of Kells still has a page turned daily at Trinity College.

Theatre has always been important to Dubliners. Sarah Bernhardt came here at the peak of her fame in 1881 to expire in Le Dispenseur Comedian, and Sir Herbert Beerbohm Tree, one of the first actors to receive a knighthood, appeared in Offenbach's Madame Poupette.

Possibly Europe's most famous theater is the Abbey and its sibling the Peacock, which performs experimental drama. The new Abbey, which produces plays by such hugely popular contemporary dramatics as Brian Friel (Waiting for Godot), replaces the venerable building made famous at the turn of the century by W.B. Yeats, Augusta Lady Gregory, Edward Martyn and their Irish Literary Theatre. The Abbey made its first visit to the USA in 1922 where, in Philadelphia, the cast was arrested for performing Synge's The Playboy of the Western World on a complaint sworn out by "certain" Irish-Americans. In 1923, members of the audience invaded the stage at a performance of O'Casey's The Shadow over the Peacock, which in protest against what they considered an insult to the national flag. The names of the Abbey graces are still preserved on what is possibly the most distinguished collection of graffiti, Lady Gregory's "autograph" tree at Coole Park in County Galway.

Dublin has always been an open city, and by 1900 the large Theatre Royal, seating almost four thousand, presented more than one hundred fifty plays. One of the nicest is the Gaiety Theatre, which opened its doors in 1871, rapidly established itself with performances of works by Gilbert and Sullivan. Toward the end of the nineteenth century, musicals found favor, including one tumultuous smash called Dandy Daw the Life Guardian. For a time during the tumultuous year of 1916, the Gaiety became a cinema for the screening of D.W. Griffith's epic The Birth of a Nation, which ran for twenty-four performances, a record for the day. During the "Emergency," as the Irish termed World War II, the theater staged Emily William's The Gorg in Greece and Robert Sheehan's How's Delight. More recently, O'Casey's Juno and the Peacock, starring Siobhan McKenna, was staged here, and Peter O'Toole and Susan York appeared in Shaw's Man and Superman.

On the northeastern flank of the Guinness storehouse stands the fifteenth century Besant's Castle, an almost mandatory stop in Dublin City.

One of the most distinguished audi toriums in Dublin is the National Concert Hall, built for the Great Exhibition of 1855. It was taken over earlier in this century by the University College, Dublin and then restored in 1931 as a world-class concert hall with superb acoustics. Later this year, the hall will unveil its newest treasure, one of the world's great organs, with fifty stops, four thousand pipes, a horizontal state trumpet, and a thirty-two-foot pedal foundation.

The city has gained undying fame among history buffs for such monuments as Dublin Castle, just off Lord Edward Street, the seat of British rule in Ireland and built by the Normans in the thirteenth century. Visitors can trace their Irish ancestry at the Genealogical Museum in the castle yard.

Dubliners like to mix history with a bit of comfort. Lord Edward Restaurant, near the castle, is named for Edward Fitzgerald, who led the Irish Rising in the 1798. This excellent seafood house, complete with working hearth, is a favorite of government officials, newspaper people, and other experts in the fine art of relaxing.

The addition of another pub is never a priority news item in a country with twelve thousand licensed "premises." But at least one, the new Alfie Byrne's, is worthy of mention.

Located in the Conrad Hotel, Alfie Byrne's is the only pub in the land named after a temperance politician who claimed he had never taken a drink, even though he was the landlord of a popular bar on Talbot Street. Also, at the hotel is Plumbe, a brasserie that traces its roots to Dubliner and can re-create one of Joyce's favorite breakfasts — pork, liver, and kidney. In a move that would have delighted the author, the hotel is also decorated with some fine contemporary art featuring a dramatic hand-tufted wall hanging in wool, designed by Patrick Jorgensen and titled "Am I Walking into Dormitory along Sandyhust Street."

Another pub that has a strong historical association is Kitty O'Shea's on the Grand Canal, the branch of Brian and Kevin Loughrey, who operate similar bistros in Paris and Brussels. All are named for the mistress and later wife of Charles Stewart Parnell, the great late nineteenth-century patriot who scandalized his country by having an affair with the wife of a former follower. An outstanding Sunday brunch draws many Dublin families and visitors to the pub with its intimate "snug" and garden dining room. The menu features salmon, smoked salmon, fresh baked soda bread, and Guinness Roast by the gallon.

Dublin's wine bars have also carved a niche for themselves in this land of Guinness Stout and Jameson Whiskey. A mint example is Mitchell & Son's Wine Bar, 31 Kilmainham Street, opposite the classic Shelbourne Hotel. Mitchell's foundation dates to 1707, and walking into its ante-
is Riverman, which takes its name from the first words of the ubiquitous Odyssey. It presents striking works by young contemporary artists such as Jackie Coeley, an archetypal turned artist, in a gallery that also includes a cherry coffee house which serves such specialties as a blue boyan fruit platter and Gerty’s Delight, a bar.

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Dublin’s wine bars have also carved a niche for themselves in this land of Guinness Stout and Jameson Whiskey. A mint example is Mitchell & Sons Wine Bar, 51 Kilmainham Street, opposite the classic Shelbourne Hotel. Mitchell’s founding dates to 1975, and walking into its ante-
The room is almost an experience in Dickensiana, with its well-worn oak shelves and bins overflowing with fine wines, including an outstanding Cognac Petite Sirah from the Livermore Valley. A restaurant now occupies what were the original cellars, and members of the Dull (Irish legislature) frequently lunch here along with a sprinkling of reporters. Dinners hang happily on such traditional Irish specialties as salmon, country-style pie, and smoked chicken, although there are international choices such as quiche Lorraine with coleslaw or lamb à la greque with rice.

Across Kildare Street, the stately Shelbourne, a Dublin landmark hotel, has just undergone a carefully planned restoration which includes a "Great Room" (possibly Ireland's grandest ballroom). Changes include the restoration of a hidden fireplace and removing doors to eliminate the drafts that once swept the entrance during episodes of "soft" rain.

When William Makepeace Thackeray arrived here in 1854, the year the hotel opened, he described it in his Irish Sketch Book as "a respectable edifice most frequented by families from the country and where the solitary traveler likewise finds society." In the matter of cuisine, he wrote, "I was a melancholy crying Dublin Bay herring" passed my door and as that fish is famous throughout Europe, I seized the earliest opportunity and ordered a boiled one for breakfast. It merits all its reputation ... and it's served with the morning papers." Today, much more than a century later, breakfast is still served with the Irish Times or the Press.

Over the years, the hotel has been popular with American celebrities. Ulysses S. Grant spent a week at the Shelbourne in 1879. Seventy years later so did Jack Kennedy. But I was so pleased with his term of residence that he gave a "thank you" concert for the staff. The late Aga Khan dined here as did the Queen of the Tonga Islands, who weighed eighty stone. John McCormick, the most famous tenor of his day, lived in the Shelbourne during his retirement. Other guests who have tarried here include Elizabeth Taylor, Judy Garland, and Prince Ranier and his Gracie, for whom a magnificent suite has been named.

Grafton Street, now a brick-paved pedestrian mall at the northern end of St. Stephen's Green, is Dublin's Fifth Avenue. It's home to department stores such as Brown Thomas and Switzers, while Grafton and Waterford crystal are among the most sought-after souvenirs along with Aran knits and mead, patience "welcome cups."

Shoppers rest their feet and refresh their palates with a coffee break at Bewley's, another Dublin institution. One finds it by the fresh aroma of roasting coffee. For decades, Dubliners have found this venerable refuge a rendezvous for conversation, a club without membership dues, a haven for the lonely, and a favored place to purchase meticulously blended imported teas and coffees. Tables here are shared on an informal basis, and the specialty, without question, is a Bewley's sticky bun.

Back on the shopping trail, the innovative Kilkenny Design Centre, headquartered seventy miles south of Dublin, has a branch on Nassau Street here. This is a showcase for modern Irish design, displaying the works of Irish weavers, potters, silversmiths, and other craftsmen. In the view of Irish writers and book collectors, the two best book shops in Erin are Fred Hanna's in Dublin and Kenny's in Galway City. Hanna's shop is in a historic building, once Morrison's Hotel, where Parnell was arrested for cheating. It is large, well-lit, and spacious enough to hold almost one hundred thousand titles. According to the quill-spoken Hanna, who is a specialist in James Joyce, literary-minded American tourists are among his better customers, as are students at Trinity College just across Nassau Street. This is the place to purchase original early editions of Joyce, but the price can be steep, running upwards of £400.

For the bibliophile, Kenny's Bookshop and Art Gallery is an unusual forty-year-old landmark in Galway, a city better known for its bay. (Five of the eight Kenny children joined their parents, Desmond and Maureen, in managing what has become a major international literary enterprise.) Kenny's supplies Irish publications to the U.S. Library of Congress, the...
room is almost an experience in Dickensiana, with its well-worn oak shelves and bins overflowing with fine wines, including an outstanding Cognac Petite Sirah from the Livermore Valley. A restaurant now occupies what were the original cellars, and members of the Dull (Irish legislature) frequently lunch here along with a sprinkling of reporters. Dinners lunch happily on such traditional Irish specialties as salmon, country-style potato, and smoked chicken, although there are international choices such as quiche Lorraine with coleslaw or lamb à la GREque with rice.

Across Kildeer Street, the stately Shelbourne, a Dublin landmark hotel, has just undergone a carefully planned restoration which includes a "Great Room" (possibly Ireland’s grandest ballroom). Changes include the restoration of a hidden fireplace and removing doors to eliminate the drafts that once swept the entrance during episodes of "cold rain."

When William Makepeace Thackeray arrived here in 1854, the year the hotel opened, he described it in his Irish Sketch Book as "a respectable edifice most frequented by families from the country and where the solitary traveler likewise finds society." In the matter of cuisine, he wrote, "A woman melodiously crying ‘Dublin Bay herring’ passed my door and as that fish is famous throughout Europe, I seized the earliest opportunity and ordered a broiled one for breakfast. It merits all its reputation... and it’s served with the morning papers." Today, much more than a century later, breakfast is still served with the Irish Times or the Press.

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National Library of Australia, and other such institutions throughout the world.
Literature and drink seem to go hand in hand around Ireland. For example, Brendan Behan was a regular at Kenny's. He usually arrived intoxicated and announced that there were only two places in Galway City he could not pass up — the Old Malt (a well-known pub up the street) and Kenny's. Says Tom Kenny: "My mother always suggested that, in the future, would he please come to Kenny's first."

Speaking of Galway and the West of Ireland, this year there's good reason to stop in the Shannon region. Limerick, famed for its verse and founded by the Vikings on the shores of the Shannon more than one thousand years ago, will be doing its poetic anthem proudly by celebrating a more recent anniversary. This is the 300th birthday of the Treaty of Limerick, one that was supposed to guarantee political and religious rights to Irish Catholics. The Treaty Stone remains the emblem of the city and is today a major tourist attraction.

In the convoluted history of Ireland, the peace was never honored and was almost immediately violated by the Irish Protestant Parliament. It ended the battle fought by the deposed Catholic king James II with French help against William III (better known as William of Orange), the new Protestant king of England, on Irish soil.

On a more positive note, it is estimated that local ships ferried more than a half million people from Arthur's Quay or the "Long Dock" to the United States in the mid-nineteenth century. It was on one of these ships that the "bewitching, elusive, iridescent, 'incredible'" Ada Behan, who was to be acclaimed as one of the greatest Shakespearean actresses of the day, sailed from the quay to New York.

The mounting marine tune, "Garroryre," was written by a local composer and was named after a Limerick district. The song was adopted during the Civil War by the 69th New York Regiment (the famous Fighting 69th). The same tune was the regimental march of the 29th Gloucestershire Regiment at the Battle of Waterloo.

It was to this tune also that Lieutenant Colonel George Osterly and the Irish-born Captain Myles Keogh from County Carlow marched to their deaths at the Battle of the Little Big Horn in 1876.

Limerick, whose factories at one time employed almost two thousand lace-makers, has become a center for fashion design and is noted for the work of West of Ireland designers like Veronica Reynolds of Bunratty. County Clare, who has dressed such celebrities as Katherine Hepburn, Vanessa Redgrave, and members of the Getty family. The attractive designer is known on both sides of the Atlantic for her creations of fine wool and silk fabrics.

It was in Bunratty in the fifteenth century that Siofra MacComman built himself Bunratty Castle on the northern bank of the Shannon. It later became one of the strongholds of the O'Briens, kings and later earls of Thomond. Here, the noble family sat in state, dined with officers of the British army and other guests, noted regally in private chambers, and worshipped in its own chapel.

By the eighteenth century, the castle had passed into the hands of one Thomas Studdert, whose son built Bunratty House of stones removed from the castle as a dwelling in which to live while he waited to inherit his father's estate. Now, after a quarter of a century of restoration, the Bunratty estate has become a classic folk park. Cattle graze by a car park and ducks waddle around a pool. There's a working blacksmith and an excellent craft shop.

The main castle is almost a mandatory stop for visitors to County Clare, with its medieval banquet and a Shannonside choral singing springly Irish folk ballads. The banquets are celebrating their thirteenth year recreating Ireland's colorful past through song and now include charming literary "readings" at ancient Bunratty Castle on the shores of Galway Bay and the fifteenth-century Knappogue Castle in Quin, a small rural farm village.

Today, Bunratty House has been painstakingly restored by a vibrant couple, Gerry and Marie MacCloskey, who have created one of Ireland's most appealing country restaurants in the old cellar- towered massive arches. A modern kitchen has been built, replacing a one-time servants' quarters.

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Speaking of Galway and the West of Ireland, this year there's good reason to stop in the Shannon region. Limerick, famed for its verse and named for the Vikings on the shores of the Shannon more than one thousand years ago, will be doing its poetic ancestors proud by celebrating a more recent anniversary. This is the 300th birthday of the Treaty of Limerick, one that was supposed to guarantee political and religious rights to Irish Catholics. The Treaty Stone remains the emblem of the city and is today a major tourist attraction.

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On a more specific note, it is estimated that local ships ferried more than a half million people from Arthur's Quay or the "Long Dock" to the United States in the mid-nineteenth century. It was on one of these ships that the "bewitching, elusive, irritating, amazing" Ada Behan, who was to become one of the greatest Shakespearean actresses of all time, sailed from the Quay to New York.

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MOZART MANIA continued from page 1D
both orchestral and chamber at Herbst Theatre and Masonic Auditorium: (415) 771-9382; the Philadelphia Baroque and San Francisco Girls Chorus, in works by Mozart, Haydn and others for girls chorus: June 1 at First Congregational Church, (415) 673-1811; and a number of chamber concerts. For a brochure detailing all these and more, call (415) 481-5400.

To conclude on a note both grand and whimsical and thus fully Muscular, let’s take the San Francisco Festival of the Horse and Polo in the Park, with Mozart’s music providing the soundtrack for equestrian show jumping, dressage, polo and vaunting — plus a Harlem Horn Singers. Operatic solos and choral music, presumably not performed on horseback, will also be heard; to prove that Mozart is challenging and original absolutely everywhere. You don’t doubt it, do you? June 15-16. Golden Gate Park Polo Field. (415) 666-5660.

ALBERT BIERSTADT

Huge and gaudy, not to mention geographically incorrect, the landscape paintings of Albert Bierstadt are nonetheless easy to like. In an age when so much seems visually polluted, diminished or dusty with artistic "appropriations," his immense panoramas of the American West glow with a romanticism bigger than life or common sense. Albert Bierstadt, Art & Enterprise, the first large retrospective of this nineteenth-century painter, focuses on both the aesthetic and economic drives of a man who combined artistry with a showmanship worthy of P.T. Barnum. The exhibition at the Fine Arts Museum will include seventy-five of his immense landscapes along with a number of his quick oil sketches that, in their dashing simplicity, may seem more interesting to modern viewers. At the height of Bierstadt’s popularity, in the 1860s, however, it was his dramatic views of the West that saved his admirers. For he was among the indefatigable artist-explorers of the mid-century — Frederic Church and Thomas Moran among them — whose glorious vistas of the Rockies and Sierras drew crowds and no doubt persuaded many a hapless pioneer that the way West was through golden mountains and spectacular plateaus.

Some contemporary critics did scoff at the vulgarity of Bierstadt’s paintings and especially the way he presented them like stage sets or gigantic dioramas, elaborately lit and curtained in rooms as husks in churches. One friend, the geologist Charles King, remarked that "his mountains are too high and too slim, they’d blow over in one of our full winds!" Others noticed that many of his mountain peaks were generic, imaginary crags, some of them named after a potential patron: "Mount Corcoran," a wholly fictitious scene, was so called because Bierstadt hoped to sell a painting to the banker seen inviting now, even to those who scorn the Manifest Destiny motivation behind them. His brilliant small sketches are the works of a clear-eyed master and lover of paint. June 5-September 1 at the M.H. de Young Memorial Museum, San Francisco. (415) 666-3300.

I N BRIEF

Theater: California Shakespeare Festival, the new incarnation of Berkeley Shakespeare Festival, opens its first season at the L.G. and Willis MacKenzie Amphitheater, an outdoor, 500-seat site in the Sears Valley near Orinda. The performance space, designed by theater architect Peter Bard, is a field of oak and the audience around the amphitheater and an angled seating area that follows the valley’s natural slope. The inaugural production is A Midsummer Night’s Dream, given a contemporary interpretation by director Judi markings, July 22—August 14. Z Collective, the lively young theater group presenting one-act pieces during its third year with the U.S. premiere of the Canadian comedy Goodnight Desdemona (Good Morning Juliet), by Ann-Marie MacDonald, a burden about an academic woman attempting to prove that Shakespeare’s tragedies were meant to be comic; Amy Mueller directs; time and dates to be announced, call (415) 392-2927.

San Francisco Ethnic Dance Festival, the largest so far, includes four hundred fifty-five musicians and dancers appearing on three different weekend programs: performers represent music and dances of China, India, Africa, Spain, Hawaii, American Appalachia, Tahiti, Greece, Mexico, Romania, Italy, Brazil, Russia, Poland and Turkey; June 14-16, 19-21, 22-24, 25-27 — at the Palace of Fine Arts Theater in San Francisco. (415) 474-3901.


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CAPE TOWN CAFE, 2120 Knox St. (North Beach), (415) 831-2630. Mon.-Sat. 7:00 AM-11:00 PM, Sun. 8:00 AM-11:00 PM. Specials: Eggs Benedict, eggs benedict, omelets, scrambled eggs, coffee, orange juice, tea. Specials include grilled chicken, special steak and eggs, special prime rib, special prime rib.

COPPERS BAS BY & GRILL, 35 Cyril Magnin (at Ellis), (415) 391-4025. Tues.-Sat. 5:30 PM-11:00 PM. Specials: Fish & Chips, steak, prime rib, prime rib, prime rib.

KELLY’S ITALIAN RESTAURANT, 211 Broadway St. (1984-7772), Mon.-Fri. 11:00 AM-11:00 PM. Specials: Fish & Chips, steak, prime rib, prime rib, prime rib.

LEO’S CAFE, 440 Geary (near Grant), (415) 398-0657. Mon.-Sat. 7:00 AM-10:00 PM. Specials: Fish & Chips, steak, prime rib, prime rib, prime rib.

MODERNO CAFE, 222 Grant Ave. (at Geary), (415) 398-0657. Mon.-Sat. 7:00 AM-11:00 PM. Specials: Fish & Chips, steak, prime rib, prime rib, prime rib.

MODERNO PIzza, 35 Cyril Magnin (at Ellis), (415) 391-4025. Mon.-Sat. 11:00 AM-10:00 PM. Specials: Fish & Chips, steak, prime rib, prime rib, prime rib.

THE NOR CAL RESTAURANT, 300 Grant Ave. (at Geary), (415) 391-4025. Mon.-Sat. 11:00 AM-10:00 PM. Specials: Fish & Chips, steak, prime rib, prime rib, prime rib.

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MAY 1991
Gone to the Dogs
Man's Best Friend is anathema to the actor

It was no random aim that prompted W.C. Fields to rail against small dogs and children, the two species most likely to steal a show while mere mortals try to perform. Billy Crystal's entry on horseback to host the recent Academy Awards calls to mind many animal performers—both exotic and domestic—that shared the stage with humans.

A horse cast in 1862 to play Pegues in Corneille's Andromache held all of Paris enthralled. "Adorned with wings and hoisted up by machinery," someone described the equine star, "he neighed and tossed his head, pawed and pranced in mid-air after a very lively manner!"

Poor satirized the use of horses in a lavish 1727 revival of Shakespeare's Henry VIII. By the early nineteenth century, there was a separate genre of equestrian drama, and special hippodromes were erected to house such shows.

During the Civil War, Adah Isaacs Menuhin made a sensational debut in Macbeth or The Wild Horse of Tartary, a popular play in which the hero was tied, supposedly raptured, to a wild stallion that charged off into the wilds of backstage. The stunt was considered so dangerous that often no actor could be found to perform it, and a dummy was tied to the horse instead. Menuhin, a boyish-looking woman with a colorful past, saw an equal opportunity in the role, which made her into a celebrated star.

But the first time Adah auditioned for the role of Captain John P. Smith, was almost her last. Belle Beauty, a mare trained to a specific routine, was upset by Adah's charges. The nervous animal ran up a specially constructed, spiraling ramp, she slipped and plunged off with a terrible crash to the stage below, the actress still strapped to her back. Smith was terrified: "We lifted Menuhin, pale as a ghost, nearly lifeless, the blood streaming from her beautiful shoulder. Then with the help of the tackle, we raised Belle Beauty."

Some animals were not so lucky. In another nineteenth-century production, of a play called The Fire Wreathy, a camel, "adorned with gorgeous trappings," fell into the stage trap and broke its neck. The actor jumped off, but the show went on, while the crew from below stage tried to prevent the poor beast "which presently expired."

On a lighter note, Jimmy Durante was starring in Jumbo, a 1938 extravaganza at the New York Hippodrome, when one night his co-star, Tuffy the elephant, forgot that he had been housebroken. The Schmooza got the greatest laugh of the evening when he ad-libbed: "Hey, Tuffy, no ad-libbing!"

A few years earlier, vaudeville was being killed off by the movies, radio and the Depression, when Jack Benny was so washed up that he accepted a $25 offer from a theater manager in New Jersey to do an animal act. Benny had never used anything except his violin and a cigar as props, but he borrowed a pair of Pekingese and tied them up to a piece of stage furniture while he proceeded with his regular monologue. He played his fiddle, the audience laughed, but as the manager paid him afterwards, he asked: "That's the most peculiar animal act I've ever seen by Peter Hay
Gone to the Dogs
Man's Best Friend is anathema to the actor

It was no random aim that prompted W.C. Fields to rail against small dogs and children, the two species most likely to steal a show while mere mortals try to perform. Billy Crystal's entry on horseback to host the recent Academy Awards echoes to mind many animal performers — both exotic and domestic — that shared the stage with humans.

A horse cast in 1862 to play Peggeus in Corneille's Andrromède held all of Paris enthralled. "Adorned with wings and hoisted up by machinery," someone described the equine star, "he neighed and tossed his head, pawed and pranced in mid-air after a very lively manner!"

 Pope satirized the use of horses in a lavish 1727 revival of Shakespeare's Henry VIII. By the early nineteenth century, there was a separate genre of equestrian drama, and special hippodromes were erected to house such shows.

During the Civil War, Adah Isaacs Menken made a sensation on tour in Mazepa or The Wild Horse of Tartary, a popular play in which the hero was killed, supposedly roused, to a wild stallion that charged off into the wilds of backstage. The stunt was considered so dangerous that often no actor could be found to perform it, and a dummy was tied to the horse instead. Menken, a boyish-looking woman with a colorful past, saw an equal opportunity in the role, which made her into a celebrated star.

But the first time Adah auditioned for the promoter Captain John P. Smith, was almost her last. Belle Beauty, a mare trained to a specific routine, was upset by Adah's charges. The nervous animal ran up a specially constructed, spiraling runway, she slipped and plunged off with a terrible crash to the stage below, the actress still strapped to her back. Smith was furious: "We forbid Menken, poised as a ghost, nearly lifeless, the blood streaming from her beautiful shoulder. Then with the help of the tackle, we raised Belle Beauty."

Some animals were not so lucky. In another nineteenth century production, of a play called The Fire Wreathings, a camel, "adorned with gorgeous trappings," fell into the stage trap and broke its neck. The actor jumped off, but the show went on, while the crew from below stage tried piecemeal to extricate the poor beast "which presently expired."

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by Peter Hay
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