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By Beaumarchais

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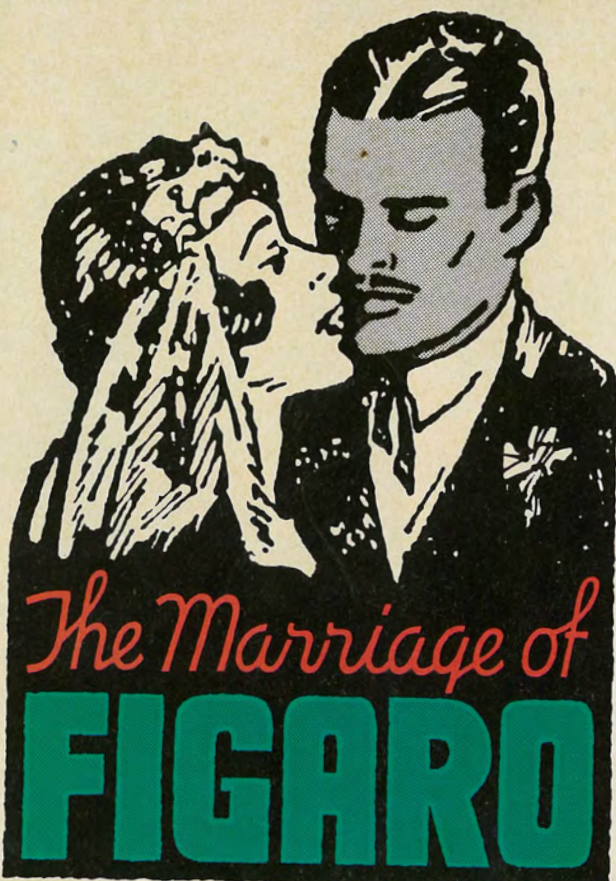
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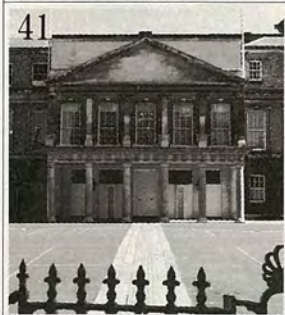


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## G R E A T   E X P E C T A T I O N S

# Mozart Mania

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

**J**oannes Chrysostomus 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 mourners 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 bray of Tom Hulce's hyena laughter, portraying the composer as a sort of bumptious *idiot savant*.

As anyone might gather from listening to his music, there was more to the man than scatological 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 *Amadeo*, 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 . . . nobody could have gathered from the vapid, hasty, trivial readings which were customary in our concert rooms that Mozart, judged by nineteenth century standards, had any serious claim to his old-fashioned reputation." 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 sanest summaries of Mozart's life:

"He had immense powers, both of work and enjoyment; joked, laughed, told stories, talked, traveled, sang, rhymed, danced, masqueraded, acted and played billiards 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 sense the truth

of Shaw's quiet recognition that "in spite of society and domesticity he, on his highest plane, lived and died lonely and unhelpable." 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 *Lucio Silla*, written at the age of sixteen, to Mozart's last dramatic composition, *Die Zauberflöte*, in the John Cox production with David Hockney's magical designs. In between are the Italian opera buffa, *La Finta Giardinera*, a San Francisco Opera Center showcase production to be presented free at Sigmund Stern Grove [June 30; phone (415) 398-6551]; *Le Nozze di Figaro*, a revival of the Zack Brown design; and *Così fan tutte*, in a production by the German director Harry Kupfer. All but *La Finta Giardinera* will be in the San Francisco Opera House, with supertitles.

There is much more, for Mozart's music and the legends, however distorted, that gathered around his life, have inspired a lavish and fanciful assemblage of talents. **Magic Theatre** will present the world premiere of its first commissioned work, *Mozart's Journey to Prague, with Detours, Diversions 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 *Don Giovanni*. Based on the German romantic novella by Eduard Morike, *Mozart's Journey to Prague* makes no pretense of historical accuracy, but rather freely parallels the merry and sardonic worlds of *Figaro* and *Don Giovanni*. [June 4 through July 7, Building D, Fort Mason. (415) 441-8001.] *Continued on page 10*

Above: Wolfgang Amadeus Mozart. Plaster cast attributed to Leonhard Posch, 1789. Goethe Museum, Düsseldorf.

by Kate Regan



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At Theater Artaud, experimental artists will offer some of the festival's more unusual and possibly diverting riffs on Mozartean themes. The Dziga Vertov 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 Rodin's sculpture, but something even

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 *outré* events are those on the *Warehouse Mozart* program by

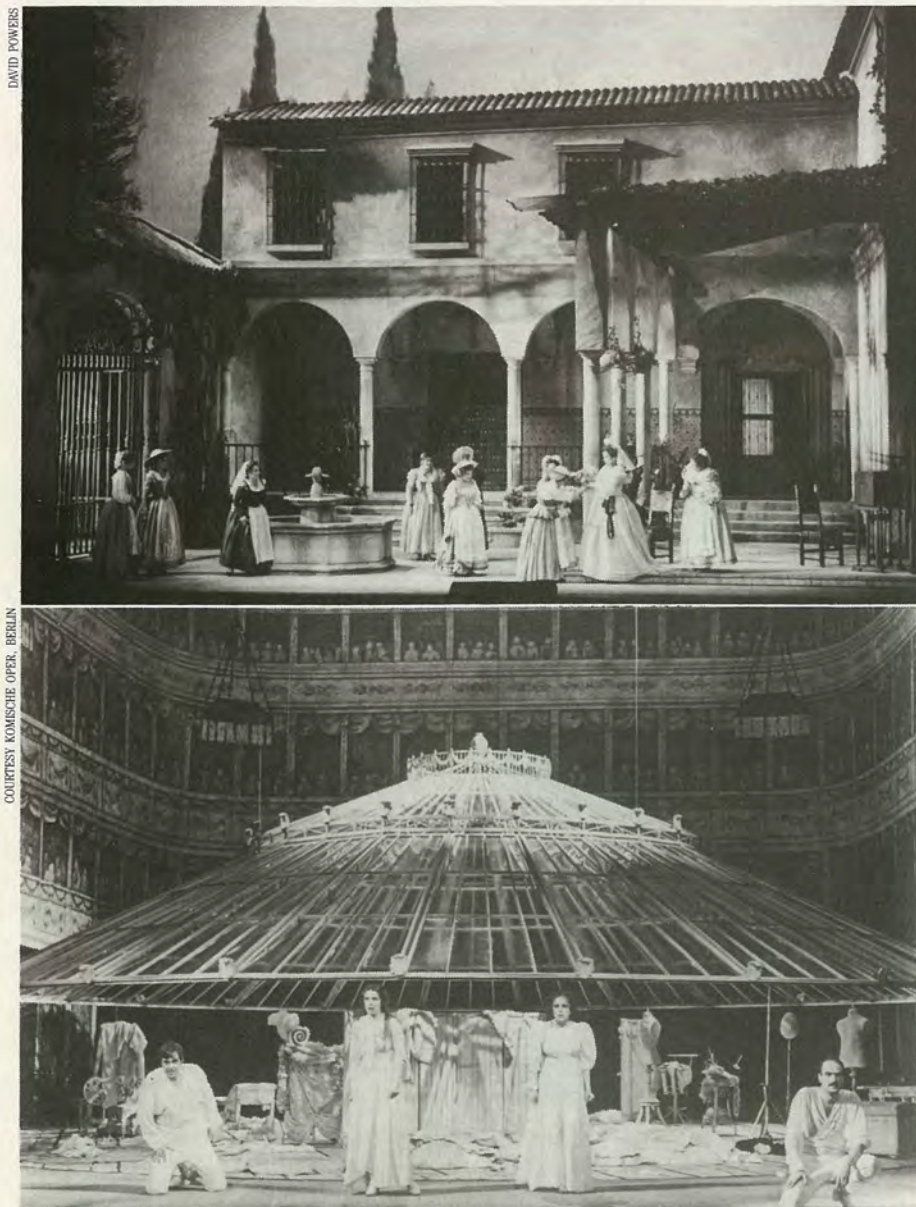
slides and props, of why Hyena's ears "won't work as well as the composer's," as well as an illuminating discourse on *Austrian Undergarments of the Late 18th Century*. Julie Queen, usually a serious opera performer, will sing two arias from *Die Zauberflöte* while swinging acrobatically from a trapeze. And Circus Absurdus will complete the bill with *Sonata for Violin and Music Stand*, a poignant commentary on the interplay between music maker and page-turner. [June 7 and 8, at 1800 Square Feet, 719 Clementina Street. (415) 773-8706.]

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

The Goethe-Institut's *Mozart at Goethe's* marathon opens with a spectacle of dance, theater, opera and puppetry entitled *Puer Aeternus* and created by Kathryn Roszak and Ken Watt. Inspired by Thomas Mann's short story *The Infant Prodigy*, the event features San Francisco Opera Center vocalists. Free films of Peter Sellars's productions of *Così fan tutte*, *Don Giovanni* and *Le Nozze di Figaro* will be shown on later dates. [June 6 and June 20 for *Puer Aeternus*, Goethe-Institut, 530 Bush Street; films on June 11, 13, 18, 25. (415) 731-5219.]

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 *sans* avant-garde embellishments. [May 23-25 and May 29-31 at Davies Symphony Hall. (415) 431-5400.] In June, the symphony will also present the Guarneri and Tokyo String Quartets and two orchestral programs conducted by Roger Norrington; call 431-5400 for dates and details.

Other musical highlights include the Midsummer Mozart Festival's series,



San Francisco Opera will celebrate the 1991 Mozart Festival with five of his operas including a revival of *Le Nozze di Figaro* with the Zack Brown designs (top), and a new *Così fan tutte* with designs by Reinhart Zimmerman (above).

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

several local groups. The dance trio High Risk Group will perform *The Mozart Projects*, yet another response to the *Requiem*. This one, intriguingly, is to be a comedy. Hank Hyena, well known for his humorous monologues, will give us *Mozart's Ear*, a demonstration, with



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# Theater in London

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

*What is the cultural fall-out from war and recession? How does so influential 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 tourist 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:*

**I**senberg: 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 tradition of the last forty years and the accumulating number of good writers, actors, directors and designers who all emerged since the mid-1950s.

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.

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*Barbara Isenberg writes about the arts for the Los Angeles Times and leads a tour of British theater each winter.*

---

At the National Theatre, absolute tops no matter who you are is five hundred pounds (about \$935) a week, and many people are working for lower salaries. The Royal Shakespeare Company has been historically below the National, and most actors in most regional theaters are working where the top salary [may be] the



equity minimum of around one hundred seventy pounds (about \$318) 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.

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

**A:** 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 may be famed 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 the theater is paying. 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 undersubsidy. 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

---

Above: *Saturday night at the Victoria Theatre which became the Old Vic and, under the management of Lilian Baylis, became, in effect, the first working National Theater.*

---

by Barbara Isenberg



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 finances 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 Table*] 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 grey and colorless have been used to describe him a good deal . . . [but] to be fair there is a smidgen of optimism. I have to say I think that Mrs. Thatcher didn't give a

hoot. 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



Thomas Rowlandson's illustration of John Bull at the Italian Opera.

[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 completion. 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 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 always have been in Britain sort of sporadic outbursts 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 anti-state. What astonishes me about Britain is the liberalism with which we conduct the subsidies. We have funded theater companies whose whole principal and 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





## Marina Ramirez *American Savings Bank Head Teller/ Long Distance Runner.*

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backwards — *The Phantom of the Opera*, *Les Misérables*, *Miss Saigon*, *Cats*, and *Aspects of Love*. Andrew Lloyd Webber's [shows] are always there, plus a couple of others. That is where the money seems to me to be made in the West End.

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 omen 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 jackpot. Q: Is the same true for straight plays and musicals?

A: 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 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 subsidized sector — plays moving from regional theaters, fringe theaters, outlying

suburban theaters, the National and RSC. If the subsidized 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 enticing 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



*The West End survives, but it survives very much on the strength of hit musicals — like Les Miz.*

therefore it can work here. [But] sometimes it doesn't work here. Some American plays flop disastrously — *Love Letters* came and went like greased 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 haven't talked about?

A: Deficits at this moment are alarmingly high. I think the figure might have to be revised upward because a few months ago it was seventeen million pounds (\$34 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.

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 least 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 plan 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 1999 wasn't much of a year, but there's always 2000. One's always hoping that the next year is going to bring something that the last year didn't. □





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# American Conservatory Theater

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by Beaumarchais

Translated and adapted by Joan Holden

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Tickets and Information: (415) 749-2ACT





# American Conservatory Theater

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## NEWS FROM THE AMERICAN CONSERVATORY THEATER

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



(l-r) Mayor Art Agnos, A.C.T. Artistic Director Edward Hastings, Congresswoman Nancy Pelosi, A.C.T. Board Executive Vice President Shep Pollack and FEMA representative Bill Medigovich (foreground) gather in the lobby of the Geary Theater March 25 to announce approval of FEMA funds.

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 decision by the Federal Emergency Management Agency (FEMA) which will provide funds to help reconstruct the theater, rendered inoperable following the October 1989 Loma Prieta earthquake. Grant Peterson, Associate Director of FEMA responsible for administering Disaster Relief funds, informed Congresswoman Pelosi by letter that FEMA's regional office has agreed to revise the scope of work for the Geary Theater and incorporate the seismic retrofit of the building required by Section 104.f of the San Francisco Building Code. "Mayor 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 assuring that an essential part of San Francisco's cultural life will be able to return home," commented Alan 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 Public Assistance Program FEMA agrees to reimburse A.C.T. for 75% of the rebuilding costs incurred by the

seismic stabilization code and other sections of the code addressing commercial energy compliance, disability access and exiting system requirements. The remaining 25% of costs will be provided by the State of California Office of Emergency Services.

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 Mayor Agnos and Congresswoman Pelosi have worked tirelessly with A.C.T.'s Board and 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 broad support of Bay Area theater lovers."

When the renovated Geary Theater re-opens, A.C.T. guarantees Mayor Agnos and Congresswoman Pelosi a dramatic "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 panoply of new works; three fresh plays making their San Francisco debut. Currently underway, the world premiere

of *Dark Sun*, by Lisette Lecat Ross, directed by Edward Hastings, is at the Stage Door Theater through June 3, and Beaumarchais' *The Marriage of Figaro* in a new translation and adaptation by Joan Holden and directed by Richard E.T. White plays the Palace of Fine Arts through June 9. And, the final offering of the 1990-91 season Plays in Progress Series, *Raising Caen*, by Irene Mecchi, directed by Tom Gardner, takes the stage of A.C.T.'s Playroom at 450 Geary on May 17. Based on the columns and career of the *San Francisco Chronicle's* notorious pundit Herb Caen, *Raising Caen* 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 a 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 America (LMDA) held at A.C.T. and the Pan Pacific Hotel. Over fifty dramaturgs from western states will be attending A.C.T.'s current productions and readings of three of the best new works submitted to the Plays in Progress Series.

A.C.T.'s New 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.

### Ada Glover Jackson Establishes Named Fellowship

Long-time A.C.T. subscriber and donor Ada Glover Jackson has recently established the Ada Glover Jackson Fellowship in our Conservatory's Advanced Training Program. Mrs. Jackson's fellowship is awarded to a third year Advanced Training Intern.

Tim Lord, an Acting Intern from Maryland, has been chosen to be the first recipient of Jackson's fellowship. He appears in

*Continued on page P-18*



American Conservatory Theater

A participant in MOZART & HIS TIME 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 Dorsey

*Costumes by* Michael Olich

*Lighting by* Derek Duarte

*Original Music Composed by* Stephen LeGrand and Eric Drew Feldman

*Lyrics by* Joan Holden and Stephen LeGrand

*Choreography by* Art Manke

*Assistant Director* Nikki Appino

*Hair and Wigs by* Rick Echols

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 Picciotto 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 Taccone,  
Linda Buchanan, Bill Talen, David Hammond and Russ Vandenbroucke.

*Stage Management:* Karen Van Zandt, Bruce Elsperger.

This translation/adaptation is dedicated to Ruby Cohn.



## The Cast

<i>Figaro</i>	Harold Surratt
<i>Suzanne</i>	Vilma Silva
<i>Count Almaviva</i>	Barry Kraft
<i>Rosine, the Countess</i>	Lynnda Ferguson
<i>Cherubino, the Ward of the Count</i>	Garon Michael
<i>Marceline, the Housekeeper</i>	Sharon Lockwood
<i>Doctor Bartholo</i>	Lonnie Ford
<i>Bazile, an Artiste</i>	Peter Donat
<i>Brid'Oison, a Judge</i>	William Paterson
<i>Antonio, the Gardener, uncle to Suzanne</i>	Luis Oropeza
<i>Fanchette, his daughter</i>	Rainbow Rachel Underhill*
<i>Pedrillo</i>	Kelvin Han Yee
<i>DeVega, a Bodyguard</i>	Tim Lord
<i>Grippe-Soleil, a Shepherd</i>	Michael McFall
<i>The General</i>	Rick Grayson
<i>The Prelate</i>	Charlie Anderson
<i>The Diplomat</i>	Robert Bradbury
<i>The Court Clerk</i>	Eric Mills
<i>Servants on the Estate</i>	
<i>Luba</i>	Elizabeth Sampson
<i>Carmen</i>	Deborah Norton
<i>Maricela</i>	Nkechi Obiora
<i>Heracio, a Carpenter</i>	Henrique Vargas
<i>Martin El Loco, A Handyman</i>	Eric Mills
<i>Pipo, a maid</i>	Gillian Marloth
<i>Guadelupe</i>	Tasi Ponder
<i>Jesús, the Cook</i>	Jean-Louis Pangou
<i>Tipin Tipin, a Musician</i>	Marvin Greene
<i>Musicians</i>	Kathleen Ortiz, Peter Nye
<i>Soldiers, Servants, Citizens</i>	The Company

\*Student in A.C.T.'s Young Conservatory

Time: 1930.

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

### Understudies

*Figaro* — Eric Mills; *Suzanne, Fanchette* — Gillian Marloth; *Count, Diplomat* — Richard Butterfield; *Countess* — Elizabeth Sampson; *Cherubino* — Tim Lord; *Marceline* — Deborah Norton; *Bartholo, Prelate* — Lawrence Hecht; *Brid'Oison, General* — David Maier; *Bazile, Pedrillo* — Scott Freeman; *Antonio* — Frank Ottiwell; *Grippe-Soleil, Musician* — James Patrick Kennedy; *Bodyguard, Bailiff Clerk* — Eric Zivot.





## 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 more science, more calculation, merely to survive, than 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.



**"I**t shall never be performed, unless they tear down the Bastille," declared Louis XVI of *The Marriage of Figaro*. When Beaumarchais' masterpiece finally opened after a six-year battle with Louis' censors, the Bastille still stood — but not for long. *Figaro* announces the French Revolution. As at some dazzling ball where the whispers are all of tomorrow's *coup d'état*, the characters smile and go through their turns, flawlessly executing the patterns of a lighthearted farce, while they prepare for a grim settling of accounts. "I am a better man than you," Figaro in effect says to his master, and the action proves it.

The play breathes challenge to existing order, not only in this main conflict, but throughout. There is an uneasy, unpleasant tension between the Count and all his dependents. There is the simple, absolutely revolutionary fact that the servant couple are the principal characters, the masters the supporting cast: "Get off the stage," say Figaro and Suzanne to their masters, "we are the future" — and the masters protest only feebly. Finally, there is the other, less often noticed challenge: from all the women characters to all the men. For the men, even Figaro, relationships between the sexes are essentially questions of property. For the women this is feudal, unacceptable. "We are better humans than you," they say, in effect, to the men. "Change, be more like us." This challenge stands.

The problem in producing *Figaro* is to make the class conflict urgent and real. Our adaptation sets the play in Spain halfway, socially speaking, between the French Revolution and the present: Spain of the early 1930's, when the last monarchy and last feudal class in western Europe were about to be voted out of power. This peaceful change would soon lead to a bloody conflict, the Spanish Civil War, a rehearsal for the World War whose consequences we live with today. We hope that from this setting the audience will be able to see both back to Beaumarchais' time and forward to our own.

## Pierre-Augustin Caron de Beaumarchais



*Beaumarchais at the age of twenty-three.*

On January 24, 1732 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 clock-maker regarded by eighteenth-century French aristocracy as a mere plebeian, in the eyes of his countrymen he became a successful soldier, businessman, 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* (1783), featuring the crafty servant Figaro, and later the source of Rossini's and Mozart's colorful operas. Because of its democratic sentiment and dismantling of the already tenuous class structure, *The Marriage of Figaro* was immediately seized by the court censor 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, Beaumarchais nearly met his end along with the aristocrats he had



ridiculed in both plays, by virtue of his association with the court. Managing to avoid the guillotine as well as a number of intrigues — like his cunning creation, Figaro, both romantic and political — Beaumarchais lived to the age of 67.

\*\*\*\*\*

"Beaumarchais readily admitted that his life had held more joys than sorrows. Few men are honest enough to make this confession. He wrote to his friend Mme de Stael, whom 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 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 innumerable enemies — and yet have never crossed, never travelled along, any man's path. By racking my brains, I have come up with the cause for so many enmities; 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 lotto, so I wrote plays. But people said, 'Why's he poking his nose in? 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 to win actions filed against me in the courts, terrible

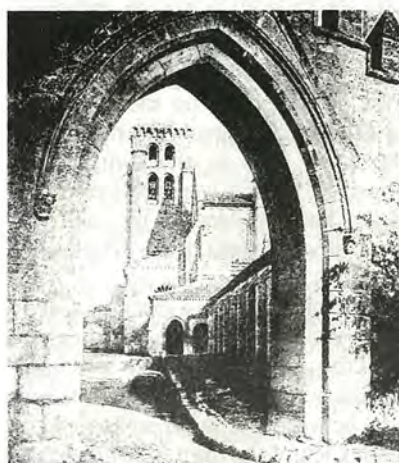


*Louis XVI in his last year. His fate is pictured below his portrait.*

law suits. 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?' *Inde irae.*

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 powers that be, I raised the art of printing in France by my splendid editions of Voltaire . . . But I wasn't a



printer, so people said the very devil about me. I had the mallets pounding in three or four paper mills at once without being a manufacturer, so the millowners 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 denigrated in our ports.

A warship 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 intruder, gained the loss of the flotilla that his boat had been convoying.

And yet I did more than any other Frenchmen, whoever they may be, for the freedom of America, that freedom that gave birth to ours, which I alone dared to conceive and begin to nurture despite England, Spain and France herself. But I wasn't officially recognized as a negotiator, and I was alien to the ministerial staffs. *Inde irae.*

Weary of seeing our houses built in rows and our gardens quite without poetry, I built a house of note. But I don't belong to the art world. *Inde irae.*

Who was I, then? I was merely myself, and myself such as I have remained, free among the fettered, serene in the gravest dangers, braving all storms, doing business with one hand and waging war with the other, as lazy as a donkey yet working unceasingly, the butt of a thousand slanders, but happy within myself, as I have never belonged to any coterie, be it literary, political or mystic, never paid court to anyone, and have therefore been rejected by all and sundry.'

— From *The Man who was Figaro: Beaumarchais*, by Frederic Grendel, English translation, Macdonald and Jane's, and Thomas Y. Crowell Company, 1977.





## Figaro's Spain: The Twentieth Century

In 1927 the British short-story master V.S. Pritchett walked 300 miles across what was then a still very isolated Spain. The chronicle of his sojourn from Badajoz to Vigo became his first published work, *Marching Spain*. Along the way, he encountered the marriage ceremony in the town of Plasencia.

### THE WEDDING

The green night is scissored away from the roofs, and bats circle low to the iron balconies of houses white as thick moons. The windows are yellow rectangles of light. Below in the street, crowds of women are standing on the doorsteps, eyes glittering with joyful expectancy. A hundred barbers in the middle of shaving their victims, who lie back with raw skulls as comic as cannibals with a tattoo pattern of lather, leave them, run to stand at the door, with the harness makers, the watch repairers, the cobblers, the strap makers, the straw mat makers, the tobaccoists, the oil merchants; and all are joking and talking. Death 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 a thing because they want to do it. Strange, happy emotions move slowly like smoke in every one.

'Santiago,' cries the cheap Jack looking at his scattering crowd and packing up. 'What's the matter? What passes? Ah, a wedding. Ah, ah, they won't want me for to-night then. They won't want any of us to-night, eh? To-night,' he cries, putting his hand to his lips and blowing a kiss which he watches rapturously as it floats up like a bird, 'none of us will be wanted.'

The group of soldiers buckle their faces into bent hoops of yellow laughter. Uh, ha, ha! Uh, ha, ha! And as is the Spanish custom, they swear by their private parts.

Amid cries broad and thin, cries like bells, comes the wedding crowd. It is not a procession. It is an onrush. The bride and bridegroom walk the street arm in arm, followed by a cheering body of people. 'Long live the bride!' shout the relatives, wine red with shouting. 'Viva!' the reply.

Long live the bride! The street is shouting. The wedding party hurries into the fonda, where at long tables scores 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 sauces that wine will wash down! There is a sibilation of soup. The shutters are drawn so that the vulgar crowd cannot see the pomp 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. Viva the soup, the olive oil, the garlic, the olives, the wine. 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 that fonda where the banquet roars and boils, thunders, 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 sereno or night watchman is standing in the shadow of the cathedral. He is an old man carrying a lamp, a steel javelin, a belt of enormous keys round his waist, and he walks up and down with a cigarette in his mouth. There are three clashes of arms in the belfry. Three o'clock. He puts his hand to his cheek and bawls, fearful of blasting his teeth out, 'Ave Maria Purissima, three o'clock and a fine night.'

The words fall like a crash of rods in the street, a sneeze of iron. Mongrels howl in all the parishes where late bells bang. He listens. He looks up the street, cobbled between the moon walls, emptily 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 feast had passed like a bright wind. He draws his cigarette into a point of red. In no window of the town is there a light.

— *From Marching Spain, V.S. Pritchett, Ernest Benn Ltd., 1928*

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 rhythms. 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 possible moment to ripen upon the stalk. It is the best bread I know, and its coarse, strong, springy substance epitomizes all that is admirable about Spanish simplicity. It is rough indeed, and unrefined, but feels full of life; and poor Spain too, as you may see her in Andalusia, seems crude but richly organic. Most of her vast landscapes have still never felt the tread of a tractor. All has been tilled by hand, and all still feels ordered and graceful, the energies of the earth rising in logical gradation through ear of corn or trunk of olive into the walls and crowning towers of the villages, sprouting themselves like outcrops of rock from the soil. Spain is a hierarchical country: on the farm, from the grave old paterfamilies at one end to the turnips in the field at the other; in the nation, from the grandees of Church and State, the brilliant young men at the Feria, or the debutantes showing their knees in the noisy sports cars of Madrid, to those simple people of the thatched huts, with their huddle of blankets on the earth floor, and their piglets in sacks beside the fire. It may not be just the *sol y sombra*, it is inevitably changing, but it feels all too natural: just as the bread, though it may lack finesse, certainly fills you up.

— *From The Presence of Spain, James Morris, Julian Bach Literary Agency, 1963.*



## 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 Rosencrantz in *Hamlet*, Roberto in *Saturday, Sunday and Monday*, Billy in *The Real Thing*, Captain Cummings in *Diamond Lil* with Gretchen Wyler, Edgar in *King Lear* directed by Edward Hastings, and Tony in *Woman in Mind* with Michael Learned. Last season he appeared as Charles Darnay in *A Tale of Two Cities* directed by Sabin Epstein and as Pale in the extension of *Burn This* with Lauren Lane. Mr. Butterfield teaches and directs in the Advanced Training Program and the Young Conservatory, and serves on the A.C.T. Board of Trustees as an artist member. He and his wife, Glynn, are the proud parents of a new baby girl, Judith Grace.

**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 Stratford Shakespeare Festival in Canada, appeared extensively



on and off-Broadway (winning the Theatre World Award for Best Featured Actor in 1957), and came to A.C.T. in 1968. Here he has played in more than fifty productions, including *King Lear*, *Hadrian VII*, *Cyrano de Bergerac*, *Equus*, *Man and Superman*, *Uncle Vanya*, *The School for Wives*, *Faustus in Hell*, *Our Town*, *A Funny Thing Happened on the Way to the Forum*, *A Tale of Two Cities*, *Twelfth Night* and *Saturday, Sunday, and Monday*. He has guest-starred on such TV programs as "Hawaii Five-O," "Simon and Simon," "Hill Street Blues," "Dallas," and "Murder She Wrote," and starred in the NBC series "Flamingo Road" for two years. His films include *The Hindenburg*, *The China Syndrome*, *Highpoint*, *A Different Story*, *The Bay Boy* (with Liv Ullman), Francis Ford Coppola's *Godfather II*, *Tucker*, and *War of the Roses*. Mr. Donat recently appeared in *Love Letters* with Barbara Rush at Theatre on the Square.

**LYNNDA FERGUSON** returns to the Bay Area for the first time in two years since playing Celiméne in Berkeley Repertory's *The Misanthrope*. A former student at A.C.T.'s Summer Training Congress, Lynnda has performed several times on Broadway, most recently in Neil Simon's *Rumors*, in which she also toured nationally. This past year Lynnda has played Lady Anne to Stacy Keach's *Richard III* at the Folger in Washington, the title role in *The Lady from Maxim's* at Boston's



Huntington Theatre, and Lady Capulet in *Romeo and Juliet* off-Broadway. Ms. Ferguson's list of American theater credits also include Roxanne in *Cyrano de Bergerac* 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 18 years of stage and film experience. He has studied and appeared with the San Francisco Mime Troupe, San Francisco Dancers' Workshop, Mission Cultural Center, and Inner City Cultural center of Los Angeles. He was seen as Willie in *Unseen Hand* at Marin Theatre Company, and in the Western Addition Cultural Center's production of *Amen Corner*. Following graduation from law school in 1985, Ford organized the Children's Per-





## American Conservatory Theater

forming Center of San Francisco. Recently he appeared as Midge in *I'm Not Rappaport* at TheatreWorks in Palo Alto, as High John in the African American Drama Company's touring production of *High John 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 *Judevine*, Arhady in *Nothing Sacred*, Selig in *Joe Turner's Come and Gone*, and Stryver in *A Tale of Two Cities*. He has also performed in *Boys' Life*, *Coming Attractions*, and *The Water Engine* with Encore Theatre Company (of which he is an Artistic Associate). He appeared in *The Glass Menagerie* and *School for Wives* at San Jose Rep, and in *As You Like It* with the San Francisco Shakespeare Festival. He has also been seen in *Tartuffe* 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*. Mr. 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*, Vershinin in *The Three Sisters*, the title role in *Tartuffe*, and an islander in last season's *Twelfth Night*. Most recently he appeared in *Hamlet*. Prior to attending the Conservatory he appeared as Carney in a national tour of *Bilari Blues* (directed by Nancy Simon), and performed at the Long Wharf Theatre in New Haven, Con-

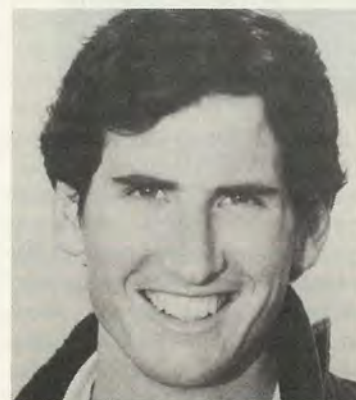


necticut, and at the Westport Country Playhouse, where he was seen with Christopher Walken in a revival of *Bill of Divorcement*. His other stage credits include Hal in *Picnic*, Biff in *Death of a Salesman*, and Hoss in *The Tooth of Crime*. Last summer he played Proteus in *The Two Gentlemen of Verona* 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 HECHT**, now in his 18th season with A.C.T., has performed in over two dozen productions, including *The National Health*, *The Visit*, *Buried Child*, *Night and Day*, *Three Sisters*, *Happy Landings*, *The Holdup*, *Sunday in the Park with George*, *End of the World . . .*, *A Lie of the Mind*, *Feathers*, *Woman in Mind*, *Saint Joan*, *A Tale of Two Cities*, and *Saturday, Sunday and Monday*. He was most recently seen as Claudius in *Hamlet*. He has also directed a number of plays, including *The Dolly*, *Translations*, and *'night, Mother* at the Geary, numerous productions for Plays-in-

Progress, and *Enemies* 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 headed from 1984 to 1988. Mr. Hecht has also served as actor, resident director, and Director of Actor Training for the Pacific Conservatory of the Performing Arts, where his directing credits include *Harvey*, *Major Barbara*, and *Bus Stop*. He has also acted with the Berkeley Repertory Theatre and San Jose Rep. Mr. Hecht most recently performed in *The Curse of the Werewolf* at the Theatre on the Square.



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

**BARRY KRAFT**, a charter member of the company, has been seen in recent seasons in *1918*, *The Doctor's Dilemma*, *A*



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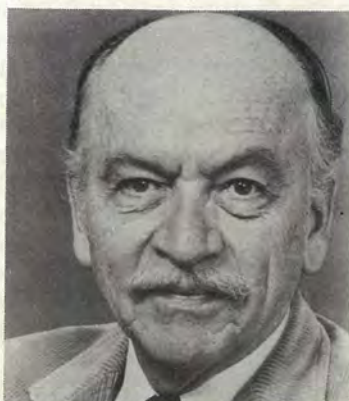


awards and a Drama-Logue Award — include a five-year-old girl in *Cloud 9* and 21 different characters in *How I Got That Story* (both for the Eureka Theatre) and appearances with San Jose Repertory Theatre, Berkeley Shakespeare Festival, Berkeley Repertory Theatre, and Encore Theatre Company. Mr. Oropeza has also worked at San Diego 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 *Pacific Heights*. Last summer he was seen as Dr. Bancroft in *Curse of the Werewolf* at Theatre on the Square, and most recently he produced a studio production of *Equus* in which he played Dr. Dysart.



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



*Day's Journey into Night*. A graduate of Brown University, Mr. Paterson served in the army for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for twenty years at the Cleveland Play House, taking time out for live television, films, and four national tours with his own one-man shows. The list of A.C.T. productions in which he has appeared in major roles includes *You Can't Take It With You*, *Jumpers*, *The Matchmaker* (U.S.S.R. tour), *All the Way Home* (Japan tour), *Buried Child*, *The Gin Game*, *Dial "M" for Murder*, *Painting Churches*, *The Doctor's Dilemma*, *King Lear*, *Saint Joan*, *A Tale of Two Cities*, *Saturday, Sunday and Monday*, and *1918*. Mr. Paterson played Scrooge in the original A.C.T. production of *A Christmas Carol*, and this season he performed the role in the show's fifteenth year. He served for nine years on the San Francisco Arts Commission, and for two years as a Trustee of the A.C.T. Foundation.



A third-year student in the Advanced Training Program, **ELIZABETH SAMPSON** has played in Conservatory studio productions

of *The Three Sisters* (Masha), *Tartuffe* (Flipote), *All's Well That Ends Well* (the Countess), *Nicholas Nickleby* (Fanny Squeers and Miss Bravassa), *Courtship* (Elizabeth Vaughn), and *Marie and Bruce* (Bettina). She has been seen most recently on A.C.T.'s mainstage as Elizabeth Robedaux in *1918*, in *A Christmas Carol* and *Twelfth Night*. In addition to training in theater, Ms. Sampson has studied dance with the Royal Ballet in London, the Stuttgart Ballet in Germany, and the Washington Ballet in Washington, D.C.



**VILMA SILVA**, made her A.C.T. debut in *Saturday, Sunday and Monday*, recently played Lady Anne in the San Francisco Shakespeare Festival's *Richard III*. Last year she appeared at San Jose Rep as Venus in *The Geography of Luck*, Miss Wells in *Dracula*, and Agnes in *The School for Wives*. As a company member of El Teatro Campesino, her credits include Juanita in *The Rose of the Rancho*, Maria in *Simply Maria*, and San Miguel in *La Pastorela* (a shepherd's play almost entirely in Spanish). For the VITA Shakespeare Festival, she played Hero in *Much Ado About Nothing*, First Witch in *Macbeth*, and Sophia in *Tom Jones*. Ms. Silva trained with A.C.T.'s Summer Training Congress and Valley Institute of Theatre Arts Apprentice Program, and she earned a B.A. in Theater Arts from Santa Clara University.

**HAROLD SURRATT** was recently seen as Marcellus in *Hamlet*, Polyneices in *The Gospel at Colonus*, and appeared in last season's *A Christmas Carol*, *Twelfth Night*, and *Happgood*. He first appeared with the company from 1982 to 1984, in





*Loot*, *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 *Romeo and Juliet*, directed by Estelle Parsons. His regional theater credits include South Coast Rep (*Glengarry Glen Ross*), Mark Taper Forum's Taper Too (*The Game of Love and Chance*), Denver Center Theatre Company (*Hamlet*, *The Time of Your Life*, *Pericles*, and *Accidental Death of an Anarchist*), Old Globe Theatre (*The Merry Wives of Windsor*), P.C.P.A. (*Death of a Salesman* and *The School for Scandal*), and the Berkeley Shakespeare Festival (*The Merchant of Venice* and the title role in *Othello*). He recently acted in *Lulu* and *Serious Money* for Berkeley Repertory Theatre, and has appeared in such television shows as "Simon and Simon," "Newhart," "The Bold and the Beautiful," and "Hunter," and in the feature film *The Dream Team*. Mr. Surratt is a graduate of A.C.T.'s Advanced Training Program.

KELVIN HAN YEE played A.C.T.'s Merryweather in *Hapgood*, Medvedenko in *The*



*Seagull*, several roles in *Marco Millions* and *A Tale of Two Cities*, Brother Martin Ladvenu in *Saint Joan* (as well as Poulengy in the American Festival Theatre production), *Twelfth Night* and *A Christmas Carol*. He was recently seen in the Plays in Progress production *Rushmore*. He originated the role of Bradley Yamashita in *Yankee Dawg You Die* at the Berkeley Repertory Theatre and the Los Angeles Theatre Center, and was seen in the premiere of *Jan Ken Po* at the Bay Area Playwright's Festival, and in *007: Crossfire* at San Jose Rep. He recently appeared as Victor in the premiere of *Fish Head Soup* at Berkeley Rep. A founding member of the National Theater of the Deranged, an award-winning improvisational group, Mr. Yee has been a member of the Asian-American Theatre Company for ten years, appearing in *Paper Angels*, *Golden Lantern*, *Intake-Outtake Take II*, *Webster Street Blues*, and David Henry Hwang's *F.O.B.* His film credits include Paul Fang in *A Great Wall* (the first American feature film shot in the People's Republic of China), and an appearance in *Gideon Oliver* for the "ABC Mystery Movie" last season.



ERIC ZIVOT, 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 Guildenstern in *Hamlet*. He will also be appearing in *Raising Caen* 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 Bogdonov's modern-dress *Measure for Measure* at the Stratford Festival in Canada and Sebastian in *Twelfth Night* for the Festival's U.S. Tour. He also appeared as Lord Fredrick Verisopht in the Canadian company of *Nicholas Nickleby*, and as Patrick in *Spanish Post Cards* at the Canadian New Play Festival. Mr. Zivot is a trainer 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 *Judevine*, Berkeley Shakespeare's *Twelfth Night*, and Marin Shakespeare Company's *As You Like It*.

## DIRECTORS, DESIGNERS, AND STAFF

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

productions, including *The Time of Your Life*, *The House of Blue Leaves*, *Street Scene*, *Fifth of July*, *The Real Thing*, *King Lear*, *When We Are Married*, and *Judevine*. In 1972 he founded the company's Plays in Progress program, which

is devoted to the development and presentation of new theater writing, and for which he recently directed Timothy Mason's *Babylon Gardens*. Mr. Hastings served as a resident director at the Eugene O'Neill Playwrights' Conference for three



summers, and taught acting in 1984 at the Shanghai Drama Institute as part of the Theater Bridge Program between A.C.T. and the Shanghai theater. He has been involved in the development of cultural exchange and is a member of the Arts International Committee of the Institute of International Education. He directed a national company of the London and Broadway musical *Oliver!*, staged the American production of *Shakespeare's People* (starring Michael Redgrave), directed the Australian premiere of *The Hot I Baltimore*, and restaged his A.C.T. production of Sam Shepard's *Buried Child* in Serbo-Croatian at the Yugoslav Dramatic Theatre in Belgrade. His A.C.T. productions have also been presented on tour in the United States, including Hawaii, and in Tokyo, and he has been a guest director at major resident theaters throughout the country. A graduate of Yale College and the Royal Academy of Dramatic Art, Mr. Hastings teaches in the A.C.T. Conservatory, and this season directed *Babylon Gardens* by Timothy Mason in the Plays-in-Progress program, 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 has been active in the theater since the mid-1970s, when he directed Harvey Perr's *Afternoon Tea* for the Circle Repertory Company in New York. In 1977 he joined the staff of the Mark Taper Forum in Los Angeles as a resident director and producer; as head of the Taper's Forum Laboratory he produced numerous new plays by such writers as David Mamet, Susan Yankowitz, and A.R. Gurney. More recently he produced *The Detective*, a collaboration between Joseph Chaikin and Vaudeville Nouveau at San Francisco's Magic Theatre. A former deputy director of the California Arts Council, Mr. Sullivan has served on the Boards of Theatre Bay Area and the San Francisco New Vaudeville Festival. After completing his graduate work at the University of Southern California's School of Cinema, Mr. Sullivan wrote and directed numerous short films for the educational and entertainment markets, including three which were featured on national Emmy Award broadcasts. For five years he was a consultant

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

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

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 Pross in *A Tale of Two Cities*, Annie Parker in *When We Are Married*, Meg in *A Lie of the Mind*, Enid in *The Floating Light Bulb*, Miss Prism in *The Importance of Being Earnest*, Kitty Duval in *The Time of Your Life*, Bananas in *The House of Blue Leaves*, Asa in *Peer Gynt*, Aunt Sally in *All the Way Home*, Birdie in *The Little Foxes*, and Odile in *Opéra Comique*. She has been Resident Director of the Berkeley Repertory Theatre, and served as its Acting Artistic Director. Among her directing credits are *The House of Bernarda Alba*, *The Lady's Not for Burning*, *The Doctor's Dilemma*, *Marco Millions*, *Golden Boy*, *Happgood*, and this season's world premiere *Food and Shelter* at A.C.T., and productions at the Oregon Shakespeare Festival, the San Jose Repertory Company, A Contemporary Theatre of Seattle, and the Shanghai Youth Drama Troupe of China, where she directed *You Can't Take It With You*.

DENNIS POWERS (Associate Artistic Director) joined A.C.T. in 1967, during the company's first San Francisco season, after six years as an arts writer at the Oakland Tribune. Before being named to his present position in 1986 by Edward Hastings, he worked with William Ball as, successively, Press Representative, Staff Writer, Dramaturge, and Artists and Repertory Director. The A.C.T. productions on which he has collaborated as dramaturge or adaptor include *Oedipus Rex*, *Cyrano de Bergerac*, *The Cherry Orchard*, *The Bourgeois Gentleman*, *King Richard III*, *The Winter's Tale*, *Saint Joan* and *Diamond Lil*. The most popular of his adaptations, the fifteen-year-old *A Christmas Carol*, was written with Laird Williamson, who was also his collaborator on *Christmas Miracles*, premiered at Denver Center Theater Company in 1985 and later published. Among the other theaters with which he has been associated are Long Wharf Theater in New Haven, Stanford Repertory Theater, Pacific Conservatory for the Performing Arts and San Francisco's Valencia Rose Cabaret Theater. Mr. Powers' reviews and articles have appeared in the *New York Times*, *Chicago Tribune*, *Saturday Review*, *Los Angeles Times*,





# American Conservatory Theater

*American Arts, Arts Review, Performing Arts and San Francisco Chronicle.*

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

**SUSAN STAUTER** (Conservatory Co-director) came to A.C.T. two years ago as Director of the Young Conservatory. She is a playwright (her *Miss Fairchild Sings* was produced at Little Victory Theatre in Los Angeles), director (more than 40 productions), actress (Cabaret Repertory Theatre), and educator. She earned her M.A. from the California State University at Fullerton, taught in southern California for 14 years (earning a citation for outstanding teaching in 1986/87), and served as founding Chairman of the Theatre Department of the Los Angeles County High School for the Arts. At the Conservatory she has created and directed *Find Me a Hero*, *The Wildest Storm of All* (*Teenage Voices Confront AIDS*), and *To Whom It May Concern*, directed *The Diary of Anne Frank*, and co-directed *Who Are These People?*. Ms. Stauter served on the Superintendent's Task Force for the San Francisco School of The Arts, on the Board of Directors of Bay Area Theatre Sports, has been a creative consultant at Disneyland, and toured to Alaska as

playwright-in-residence with the Oregon Shakespeare Festival's Educational Outreach Program.

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

**KAREN VAN ZANDT** (Production Stage Manager) is now in her 12th season with A.C.T., where she has stage-managed productions of *Saint Joan*, *Sunday in the Park with George*, *A Christmas Carol*, *Mourning Becomes Electra*, *Another Part of the Forest*, *Twelfth Night*, *Burn This*, *The Gospel at Colonus*, and *Hamlet*. She has also worked at the Marines Memorial Theatre as production stage manager for *The Boys in Autumn* (with Kirk Douglas and Burt Lancaster) and *Top Girls* by Caryl Churchill. Last summer she stage managed *Love Letters* at the Stage Door Theater.

**BRUCE ELSPERGER** (Stage Manager), who is now in his third season with A.C.T., was in Seattle for the previous three years as Production Stage Manager at the Intiman Theatre and Production Manager with the Bathhouse Theatre. He directed the Intiman's acting intern production of *A Streetcar Named Desire*, and produced and directed various shows independently, including *A Breeze from the Gulf*, *Bag Lady*, and a touring production of his musical revue, *A Tribute to American Musical Theater*. Before moving to Seattle he had served as Production Stage Manager with P.C.P.A. Theaterfest in Solvang and Santa Maria. Mr. Elsparger,

who studied in London and graduated from Drake University, has also worked as an art therapist in the Des Moines schools.

**JOAN HOLDEN** (Translator/Adaptor) is principal playwright for San Francisco's other Tony winner, the San Francisco Mime Troupe. Her plays and collaborations for the Troupe include *The Independent Female*, or *A Man Has His Pride*, *The Dragon Lady's Revenge*, *False Promises*, *Hotel Universe*, *Last Tango in Huahuatenco*, *Steeltown*, the *Factvino* trilogy, *Ripped Van Winkle*, and *Seeing Double*, and she is working on a new show to open in Bay Area parks in July, 1991. She translated Dario Fo's *Accidental Death of an Anarchist* and *Open Couple* for the Eureka Theatre, has received a Rockefeller Foundation Playwright's Grant, and, with the Mime Troupe, has won several Bay Area Critics' Circle and Dramalogue awards, and the Edward R. Robbins Playwriting Award. Ms. Holden is grateful to A.C.T. and Richard White for the opportunity to explore this remarkable play.

**RICHARD E.T. WHITE** (Director) makes his directorial debut at A.C.T. with *The Marriage of Figaro*. Most recently he directed *Fuente Ovejuna* at the Court Theatre, and Anthony Clarvoe's *Pick Up Axe* at the Northlight Theatre, both Chicago area stages. White has directed in the Bay Area since 1975, at the Eureka Theatre, the Berkeley Shakespeare Festival, and the Berkeley Repertory Theatre, among others. His productions, including *Comedians*, *Macbeth*, *Reckless*, *Otherwise Engaged* and *Twelfth Night*, have earned him six Dramalogue Awards and seven Bay Area Critics Circle Awards for Outstanding Direction. White has directed at regional theaters throughout the country, including the Oregon Shakespeare Festival, San Diego's Old Globe, the Milwaukee Repertory Theatre, Wisdom Bridge in Chicago, and the Shakespeare Theatre in Washington D.C. From 1985-1987 he collaborated with Paul Dresher and Rinde Eckert on the creation of the electronic opera *Slow Fire* which continues to tour the U.S. Mr. White is married to writer/director Chris Sump-ton. He would like to gratefully acknowledge the contributions of the cast, designers and staff, and especially Joan



Holden, to the realization of this production.

**KENT DORSEY** (Scenery) is a set and lighting designer whose New York productions include *About Time*, *The Cocktail Hour*, *Yankee Dawg You Die*, *Suds* and *Another Antigone*, and he made his Washington D.C. debut with his lighting for *The Cocktail Hour* at the Kennedy Center. He has worked as both scenic and/or lighting designer for directors Jerry Zaks, Jack O'Brien, Ellis Rabb, Adrian Hall, John Hirsch, John Tillinger, Ed Call, Luiz Valdez, Charles Marowitz and Sharon Ott. He has designed scenery and/or lighting for over 60 productions at the Old Globe Theatre, including *A Midsummer Night's Dream*, *Othello*, *Coriolanus*, *Macbeth*, *CatsPlay*, *Rashomon*, *Tartuffe*, *Much Ado About Nothing*, *Season's Greetings* and *Tally's Folly*. He has designed for resident companies including the La Jolla Playhouse, the Ahmanson at the Doolittle, Playwrights Horizons, Denver Center Theatre Company, Shakespeare Theatre at the Folger, Berkeley Repertory Theatre, Studio Arena Theatre at Buffalo, Philadelphia Drama Guild, South Coast Repertory Theatre, Los Angeles Theatre Center, A Contemporary Theatre, San Jose Repertory Theatre, El Teatro Campesino, San Diego Repertory Theatre, Eureka Theatre, Arizona Theatre Company, and sets and lighting for the West Coast premiere of *The Lighthouse* for San Diego Opera. Mr. Dorsey's most recent Bay Area work includes scenery/lighting for *Fish Head Soup*, *Vid*, and *Life During Wartime* for Berkeley Repertory Theatre.

**MICHAEL OLICH** (Costumes) was last represented at A.C.T. with his scenic designs for *The Real Thing* in 1987. Other designs for A.C.T. have included the costume designs for *Pantegleize*, *Another Part of the Forest*, and *The Three Sisters*. A resident of Seattle, his work has been seen there at the Seattle Repertory Theatre, the Seattle Opera, A Contemporary Theatre, the Intiman Theatre Company, and the Empty Space. He has contributed scenic and costume designs across the country, among them Houston's Alley Theatre, (where he was resident designer and Director of Design for several seasons), the Guthrie Theatre and Chil-

dren's Theatre Company in Minneapolis, the Milwaukee Repertory Theatre, the Alaska Repertory Theatre, the San Jose Repertory Company, the Alliance Theatre Company of Atlanta, Chicago's Wisdom Bridge Theatre, and the Berkeley Repertory Theatre. Mr. Olich has also collaborated for a decade with the Oregon Shakespeare Festival, where he is currently represented by costume designs for *Some Americans Abroad* and *Other People's Money*.

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

**STEPHEN LEGRAND** and **ERIC DREW FELDMAN** (Composers) began their musical collaboration 6 years ago with an award-winning new score for *The Tooth of Crime*. Since then they have shared composition credits on 16 shows, including A.C.T.'s *A Lie of the Mind*, *The Seagull*, and *Hapgood*, for which they received this year's Critics Circle Award. Their work has also been heard at Berkeley Repertory Theatre, The Mark Taper Forum, La Jolla Playhouse, Los Angeles Theatre Center and Playwrights' Horizons. On his own, Mr. LeGrand recently completed scores for *Fuente Ovejuna* at Berkeley Rep, and *The Wash* at Manhattan Theatre Club. He has served five seasons with A.C.T. as resident sound designer. Mr. Feldman, formerly a member of Captain Beefheart's Magic Band, now plays with Pere Ubu, and his second album with the group is scheduled for a summer release.

**ART MANKE** (Choreographer) directed and choreographed A.C.T.'s Encore Theatre Company's critically acclaimed production of Stephen Sondheim's *Marry Me a Little* in San Francisco and Los Angeles. Last season, while on staff with Berkeley Shakespeare Festival, he choreographed Richard E.T. White's cajun *Twelfth Night*, and directed *As You Like It* for the BSF Conservatory. Formerly Producing Director of the VITA Shakespeare Festival, Mr. Manke directed *The Merry Wives of Windsor* and *Spoon River Anthology*, among others. As an actor, he was most recently seen as the incestuous twin brother Marty in Magic Theatre's long-running *The House of Yes* both here and at the Las Palmas Theatre in Los Angeles. Originally from Chicago, he holds a B.F.A. from the University of Illinois, trained at the National Theatre Conservatory and in A.C.T.'s Advanced Training Program. Other credits include: American Players Theatre, Chicago's Court and Lincolnshire Theatres, and the Denver Center Theatre Company. Mr. Manke is an Associate of the Society of Stage Directors and Choreographers.

**RICK ECHOLS** (Wigmaster) has designed hair and makeup for over 200 productions at A.C.T. since 1971, including this season's *Dark Sun*, *Hamlet*, last season's *A Tale of Two Cities* and the company's tours to Connecticut, Hawaii, Russia, and Japan. He also created wigs and makeup for A.C.T.'s television productions of *Cyrano de Bergerac*, *The Taming of the Shrew*, and *A Christmas Carol*. Among his other television and film credits are *A View to Kill*, *Birdy*, "Over Easy" with Hugh Downs, *A Life in the Theatre* with Peter Evans and Ellis Rabb, "The Kathryn Crosby Show," and over 100 commercials. Mr. Echols also designed hair and makeup for the original production of *Cinderella* for the San Francisco Ballet and *Hamlet* with Anne Baxter and Christopher Walken for the American Shakespeare Festival, and *A Life* with Roy Dotrice for the Citadel Theatre in Edmonton, Canada. He worked on the national tours of *42nd Street*, *La Cage aux Folles* with Gene Barry, *Sweet Charity* with Debbie Allen, and toured to Las Vegas and London with Bing Crosby.





Tim Lord and Cathy Thomas-Grant in *Food and Shelter*

## NEWS

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a number of A.C.T. productions including this season's *Food and Shelter* and *Hamlet*. To launch his career, Tim will travel to New York and Los Angeles later this spring to perform with other A.C.T. interns for casting 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 roster at A.C.T. The Friends of A.C.T. Fellowships in Advanced Theater Training and the Mrs. Paul L. Wattis Fellowship have also assisted deserving actors to further their training and prepare for a professional career.

## Mozart & His Time, A San Francisco Festival, 1991

**B**eaumarchais' brilliant comedies about the resourceful servant Figaro inspired composers to create two most memorable operas: Rossini's lively *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

### MOZART & HIS TIME

celebration, *Mozart & His Time*, honoring one of the most prolific composers on the 200th anniversary of his death. From May 22 through June 30 over 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 7:00 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 ensembles performed at the War 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 Theatre's world premiere *Mozart's Journey to Prague: With Detours, Diversions and an Epilogue in New York* by playwright James Keller; the Dziga Vertov Performance Group; a fashion expose entitled "Austrian Undergarments of the Late 18th Century"

at 1800 Square Feet; and two productions of Mozart's *The Marriage of Figaro* — June 2-21 in John Copley's hilarious staging with the San Francisco Opera, and June 16 at the San Francisco Pocket Opera.

For a complete listing of *Mozart & His Time* festival events, call Davies Symphony Hall at (415) 431-5400 to receive a brochure, or write to Mozart Festival Brochure, c/o Davies Symphony Hall, San Francisco, CA 94102.

## Community Leaders Sponsor *The Marriage of Figaro*

**W**hen the curtain goes up on *The Marriage of Figaro* at the Palace of Fine Arts Theater, three leading Bay Area community businesses will be hoisting the ropes in the wings. Supporting this production **Chevron USA, Inc.**, a long-time benefactor of A.C.T., is joined by **Pillsbury, Madison & Sutro** in their debut sponsorship, as well as our neighborhood champion **The Pan Pacific Hotel**.

Always in the forefront of public programs, **Chevron USA, Inc.** contributes to a wide range of community services, including education, environmental programs, health and human services, and civic and international relations, in addition to arts and culture. Not only has Chevron been helping A.C.T. to mount productions for many years, but they came forward in 1990 with a \$50,000 gift toward architectural fees to help reconstruct the earthquake damaged Geary Theater.

California's second largest law firm **Pillsbury, Madison & Sutro** provides legal service to nearly every industry and invests a great interest in the communities it serves. The firm commits over 50,000 hours annually to pro bono work, representing such diverse clients as the ACLU, the Winnie and Nelson Mandela Save the Children Campaign, the Western Addition Cultural Center, the Homeless Advocacy Project and AIDS Legal Referral Panel in San Francisco, and Public Counsel and Bet Tzedek in Los Angeles, to name only a few. Pillsbury, Madison & Sutro is staffed by over 650 attorneys with offices in seven California cities and one in Washington, D.C. *The Marriage of*



Figaro marks the firm's first corporate gift to A.C.T.

Another new-comer to the A.C.T. sponsorship stage is *The Pan Pacific Hotel* — right around the corner from the Stage Door Theater. In addition to their support of *The Marriage of Figaro*, A.C.T.'s generous neighbor contributes many services to the company's productions and events, and provides free parking for top A.C.T. donors at the Hotel's garage.

## “Break a Leg”? You Don’t Say!

On April 10, one week before A.C.T.'s production of Lisette Lecat Ross's *Dark Sun* opened at the Stage Door Theater, Joy Carlin — A.C.T. Associate Artistic 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 Joy describes as “carpentry tools” she was back on her feet and crutches in no time. As the other adage demands “the show must go on,” and Ed Hastings prevailed upon actress Lynne Soffer to take the role of Lydia de Jager, opening *Dark Sun* as scheduled on April 17.

Fortunately for Joy and to the great relief of her friends and colleagues, she is recuperating nicely.

*Dark Sun* runs through June 2 at the Stage Door Theater. A.C.T. wishes to thank the generous people at BankAmerica Foundation, AT&T, and the Columbia Foundation for their support of this world premiere.

## Ask An Explainer At The Exploratorium

“No one flunks a museum,” Frank Oppenheimer, founder of San Francisco's Exploratorium, once wrote.

For a nation increasingly concerned about the education of young people, Oppenheimer's words are worth remembering. The Exploratorium has been front

and center in the effort to turn young lives toward understanding the world in which we live, and the 750 hands-on exhibits provide a link between science and everyday experience. Here you create a version of the vortex found in whirlpools by turning a knob that controls the flow of water into an 8-foot-high transparent cylinder. Or pluck a piano string illuminated by a strobe light and watch the other strings that you didn't touch vibrate as well — it's called sympathetic vibration. By interacting with exhibits in a playful way, people learn about science, art, and perception, and are encouraged to develop their own interpretations.

“Teaching is the best way to learn,” was another Oppenheimer maxim. Since its opening in 1969, the Exploratorium has offered a community program to do just that. Twenty-five high school students are hired every four months to learn the exhibits and their related phenomena, and to work with the general public as informal guides. The Explainers, as they are called, learn while they work, attending a total of 60 hours of lectures and workshops conducted by the staff and visiting professionals in the fields of science and art. It is the Explainer's job to facilitate visitor interaction with the exhibits. Explainers also perform demonstrations such as a cow's eye dissection,

helium-neon LASER phenomena, and sound interference in a 60-foot high sound column. The Exploratorium is the only museum that gives high school students full responsibility for managing the museum exhibits during general public hours.

**The Orange Jackets.** You can identify an Explainer by their orange jacket and name tag. Explainers express themselves by wearing the full spectrum of current hair and clothing styles, and students representing the entire range of grade-point averages work side by side. Most are from Bay Area high schools, but during the summer they hail from as far away as New York, Mexico or France.

The Explainer Program conducts interviews for new applicants during the months of May, September and January. The qualifications for the job are curiosity and enthusiasm! Students interested in applying for the Summer '91 semester should phone (415) 563-7337 to arrange an interview.

In the meantime, while you're at the Palace of Fine Arts, visit the Exploratorium, and if you have any questions, ask an Explainer! Through the end of June, the Exploratorium is offering one dollar off the regular adult admission price to A.C.T. theatergoers presenting their *The Marriage of Figaro* ticket or ticket stubs.



Exploratorium Explainer Rachel Steiner demonstrates the mechanisms that help the eye process light to a visiting school group.

ESTHER KUNICK





# American Conservatory Theater

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to salute them by associating their names with the literary giants of our rich dramatic heritage. The list below reflects gifts received between January 1, 1990 to February 28, 1991.

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## 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-9pm Tuesday through Saturday;  
10am-6pm Sunday and Monday.

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

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

#### Ticket Prices: STAGE DOOR/PALACE

Previews:	
Orchestra/Loge	\$20
Balcony	\$14
Gallery	\$10
Tuesday/Wednesday/Thursday	
Orchestra/Loge	\$24
Balcony	\$17
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) 346-7805 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 STBS 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 Theaters are fully accessible to persons in wheelchairs.

**Sennheiser Listening System** is designed to provide clear amplified sound anywhere in the auditorium. Headsets are available free-of-charge in the lobby before performance.

**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 issues 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 Directors, are free-of-charge and are 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 \$8. Exclusive corporate support has been provided by the Pacific Telesis Foundation. For more information please call Katherine Spielmann, Student Matinee Coordinator at 749-2230.

**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 749-2350 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 rotunda at the intersection of Bay and Lyon. Just off Lombard and in the Marina district, the theater is close to many fine restaurants along Lombard and Chestnut streets. Ask our Box Office for suggestions.

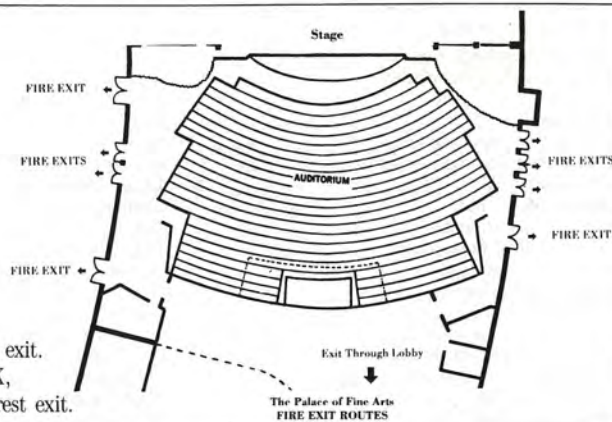
**Ample Free Parking** is available in the lot behind the theater. Space may be limited on matinee performance days.

**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, #30 Stockton, and the #45 Marina. For schedules call (415) 673-MUNI.

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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 Goyas, Rembrandts, 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 "hedgerow" traditions have produced such as the poet John Berryman; the musician Percy French, who wrote not only the lilting *Flaherty's Drake* but, oddly enough, the music hall hit *Abdul Abulbul 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 redolent of history, tragic and glorious, mellowed by ringing Irish ballads and friendly neighborhood pubs.

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*J. Herbert Silverman is travel editor of ARTnews and contributes regularly to Wine & Spirits. His travel writing appears in the Los Angeles Times and other newspapers.*

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This is, after all, the center of Irish culture, society, and business.

The first performance of Handel's *Messiah* took place here, and Dublin's preeminence as a literary city is unques-



tioned. 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 a new Dublin Writers' Museum on May 30 at Parnell Square, with a literary

festival in the weeks before and after Bloomsday, 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 sipping and song in singing pubs like O'Donoghue's and the Abbey Tavern, is known in the United States through the concerts and recordings of the Chieftans and Tommy Makem and the Clancy Brothers. Musicologist May O'Dowd relates: "When the Welsh monk Giraldus Cambrensis came to Ireland in the twelfth century, he wrote enthusiastically of the country Gaelic music. St. Patrick's Cathedral (later the domain of Dean Swift, author of *Gulliver's Travels*) boasted a polyphonic choir in 1431."

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 reign 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 82 Dame Street, one of the most interesting

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Above: "The city has gained undying fame among history buffs for such monuments as Dublin Castle built by the Normans in the thirteenth century." Bottom: Bas relief at Dublin's Marino Casino.

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by J. Herbert Silverman



is Riverrun, which takes its name from the first words of the ubiquitous *Ulysses*. It presents striking works by young contemporary artists such as Jackie Cooney, an archeologist turned artist, in a gallery that also includes a cheery coffee house which serves such specialties as a Blazes Boylan fruit platter 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.

Theater has always been important to Dubliners. Sarah Bernhardt came here at the peak of her fame in 1881 to expire as *La Dame aux Camelias*, and Sir Herbert Beerbohm Tree, one of the first actors to receive a knighthood, appeared in Offenbach's *Madame Favart*.

Possibly Europe's most famous theater is the Abbey and its sibling the Peacock, which performs experimental drama. The new Abbey, which presents plays by such hugely popular contemporary dramatists as Brian Friel (*Dancing at Lughnasa*), 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 1912 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 1926, members of the audience invaded the stage at a performance of O'Casey's *Plough and the Stars* in protest against what they considered an insult to the national flag. The names of the Abbey greats are still preserved on what is possibly the world's most distinguished collection of graffiti, Lady Gregory's "autograph" tree at Coole Park in County Galway.

Dublin has always been an opera city, and by 1900 the huge Theatre Royal, seating almost four thousand devotees, presented more than one hundred-fifty operas. Operettas also came to the fore. 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 tuneful smash called *Dandy Dan the Lifesguardsman*. 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 Emlyn Williams's *The Corn is Green* and Robert Sherwood's *Idiot's Delight*. More recently, O'Casey's *Juno and the Paycock*, starring Siobhan McKenna, was staged here, and Peter O'Toole and Susannah York appeared in Shaw's *Man and Superman*.



On the northern bank of the Shannon stands the fifteenth century Bunratty Castle, an almost mandatory stop in County Clare.

One of the most distinguished auditoriums in Dublin is the National Concert Hall, built for the Great Exhibition of 1865. It was taken over earlier in this century by the University College, Dublin and then restored in 1981 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, once 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 United Irish in the rising of 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 pouring spot 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 Plurabelle, a brasserie that traces its roots to *Ulysses* 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 Patricia Jorgensen and titled "Am I walking into Eternity along Sandymount Strand."

Another pub that has a strong historical association is Kitty O'Shea's on the Grand Canal, the brainchild of Brian and Kevin Loughney, 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 "snugs" and garden dining room. The menu features sausages, smoked salmon, fresh baked soda bread, and Guinness Stout 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 & Sons Wine Bar, 21 Kildare Street, opposite the classic Shelbourne Hotel. Mitchell's founding dates to 1797, and walking into its ante-



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room is almost an experience in Dickensian, with its well-worn oak shelves and bins overflowing with fine wines, including an outstanding Concannon Petite Sirah from the Livermore Valley. A restaurant now occupies what were the original cellars, and members of the Dail (Irish legislature) frequently lunch here along with a sprinkling of reporters. Diners lunch happily on such traditional Irish specialties as salmon, country-style paté, 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 revolving doors to eliminate the drafts that once swept the entrance during episodes of "soft" rain.

When William Makepeace Thackeray arrived here in 1824, 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*.

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. Burl Ives 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 McCormack, 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 Grace, 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, where Galway and Waterford crystal are among the most sought-after souvenirs along with Aran knits and methers, pewter "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 dueling. It is large, well-lit, and spacious enough to hold almost one hundred, thousand titles. According to the quiet-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 outsized early editions of *Ulysses*, 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



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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 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.

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 pacific 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 Rehan, who was to be acclaimed as one of the greatest Shakespearean actresses of the day, sailed from the quay to New York.

The rousing martial tune, *Garryowen*, 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 music was the regimental march of the 28th Gloucestershire Regiment at the Battle of Waterloo. It was to this tune also that Lieutenant Colonel George Custer 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 Vonnice 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 Sioda MacConmara 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, rested 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 crafts shop.

The main castle is almost a mandatory stop for visitors to County Clare, with its medieval banquets and a Shannon chorale singing spritely Irish folk ballads. The banquets are celebrating their thirtieth year reenacting Ireland's colorful past through song and now include charming literary "readings" at ancient Dungaigue Castle on the shores of Galway Bay and the fifteenth-century Knappogue Castle in Quin, a small rustic 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 cellars under massive arches. A modern kitchen has been built, replacing a one-time servants' quarters. □





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To conclude on a note both grand and whimsical and thus fully Mozartean, let's not omit 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 vaulting — plus a Hunting Horn Songfest. Operatic solos and choral music, presumably not performed on horseback, will also be heard, to prove that Mozart is challenging and congenial absolutely everywhere. You didn't doubt it, did you? June 15-16, Golden Gate Park Polo Field. (415) 563-5650.

#### 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 awed his admirers. For he was among those indefatigable artist-explorers of the mid-century — Frederic Church and Thomas Moran among them — whose glamorous 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 plains.

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 hushed as churches. One friend, the geologist Clarence King, remarked that "his mountains are too high and too slim, they'd blow over in one of our fall 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



Albert Bierstadt's Cho-tooke, The Yosemite Fall, 1864. Part of the exhibit at M.H. de Young Memorial Museum from June 8 through September 1.

William Wilson Corcoran's new art gallery in Washington.

Relentlessly self-promoting, Bierstadt irritated a number of people by his maneuvering. When the railroads began to traverse the rugged, barren landscapes along the roadbeds, more and more Americans were disillusioned by the difference between painterly promises and the austere realities. And the styles in art had changed: more poetic and intimate artists such as Innes and Whistler attracted the imagination.

Bierstadt has been out of fashion and out of mind so long that his vast visionary canvases, so wonderfully well painted and so unapologetically grandiose, may

seem 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 8-September 1 at the M.H. de Young Memorial Museum, San Francisco. (415) 863-3330.

#### IN BRIEF

**Theater:** **California Shakespeare Festival**, the new incarnation of Berkeley Shakespeare Festival, opens its first season at the Lt. G.H. Bruns III Memorial Amphitheater, an outdoor, 550-seat site in the Siesta Valley near Orinda. The performance space, designed by theater architect Gene Angell, has the dimensions of Shakespeare's Globe Theatre, with Elizabethan-inspired arches surrounding 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 Richard Seyd. June 26-September 14 in rotating repertory. (415) 525-8844 . . . **Z Collective**, the lively young theater group presenting site-specific theater, continues its third year with the U.S. premiere of the Canadian comedy *Goodnight Desdemona (Good Morning Juliet)*, by Ann-Marie MacDonald, a burlesque 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) 666-2317 . . . **Dance:** The 13th annual **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, Russia, Bali, Brazil, Scotland and Turkey; June 14-15, 21-22, 28-29 at the Palace of Fine Arts Theater in San Francisco. (415) 474-3914 . . . **Art:** **Chicano Art, Resistance and Affirmation, 1965-1985**, features more than one hundred thirty works of art by approximately ninety artists from across the United States; June 27-August 25 at the San Francisco Museum of Modern Art. (415) 863-8800. □



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

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THE LAST WORD

# 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 1682 to play Pegasus in Corneille's *Andromeda* 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 sensational debut in *Mazeppa* or *The Wild Horse of Tartary*, a popular play in which the hero was tied, supposedly naked, 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 changes. The nervous animal ran up a specially constructed, spiralling runway, 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 Menken, 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 Worshippers*, 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."

On a lighter note, Jimmy Durante was starring in *Jumbo*, a 1936 extravaganza at the New York Hippodrome, when one night his co-star, Tuffy the elephant, forgot that he had been housebroken. The Schnozzola 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

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

by Peter Hay

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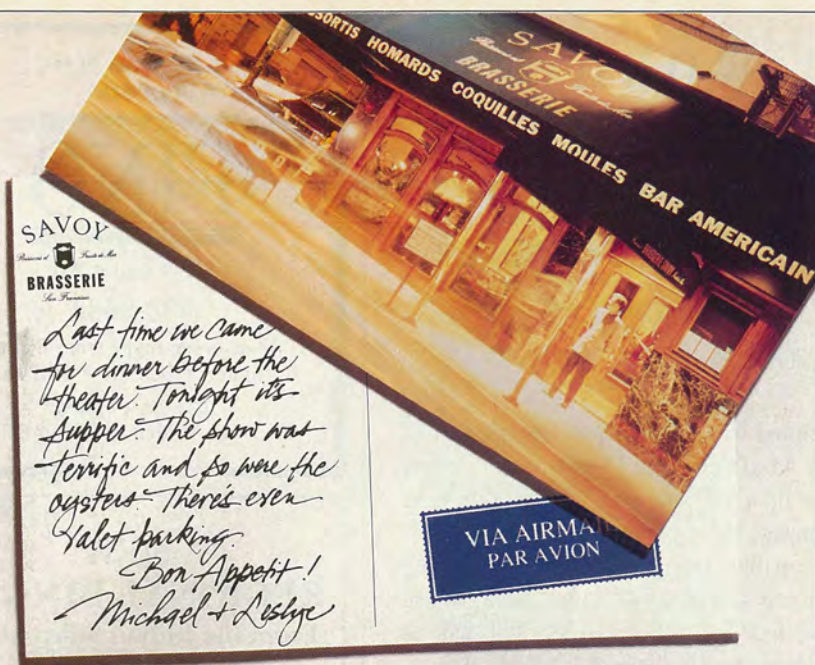
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seen, mister. Don't your dogs do any tricks?" Benny pocketed the cash and said: "Not at these prices."

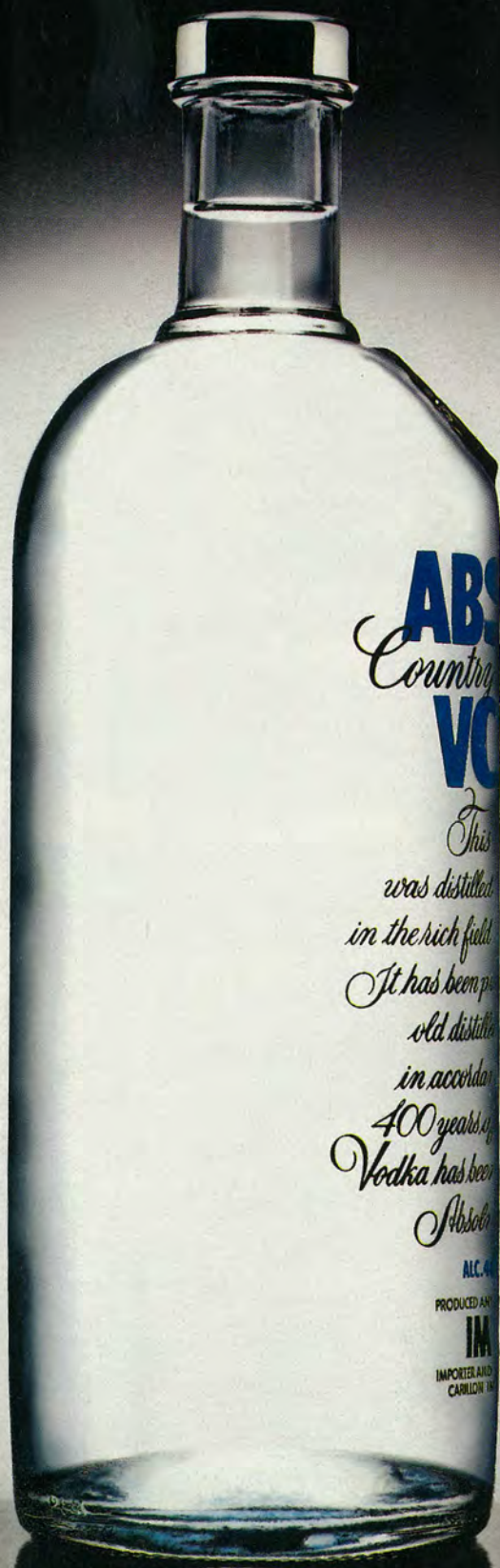
London was gripped briefly by a veritable dog-mania in the late eighteenth century, when a man named Costello brought to Sadler's Wells a troupe of fourteen performing dogs he collected at various German fairs. They were costumed like human actors and trained to storm a castle in a play called *The Deserter*. The star of the pack was Moustache. "I see him now," wrote a contemporary play-goer, "in his little uniform, military boots, with smart musket and helmet, cheering and inspiring his fellow-soldiers to follow him up scaling ladders and storm the fort. The roars, the barking, and confusion which resulted from this attack may be better imagined than described."

By Victorian times, "Dog-men" roamed the provinces and performed with canine stars in roles specially written in for them. Frederick Warde, later a famous actor on both sides of the Atlantic, recalled his early days with a stock theater, where a Dog-man appeared with his two trained animals in a melodrama *The Forest of Bondy, or the Dog of Montargis*. It failed to please, and the manager decided to substitute with old reliable *Hamlet* instead.

The Dog-man seemed delighted with the suggestion. "A good idea. Use the dogs — Hamlet's dog, let him seize the King in the last act." Warde inquired politely if he had ever played the melancholy Dane. "No, but that's all right, I'll wing the beggar," the Dog-man responded with a theatrical expression for reading up the lines in the wings before going on.

"Our Dog-man came with a book of the play he had bought on his way to rehearsal," Frederick Warde wrote later. "He separated the uncut leaves with a letter opener and began to read the part. Its length surprised him, and turning to me he remarked in a strong Cockney dialect, 'The bloomin' Dane cackles, don't he, Cully?' He floundered through the first scene until he reached Hamlet's soliloquy beginning, 'Oh, that this too too solid flesh would melt,' etc. That was too much for him. He admitted defeat and departed abruptly, taking his dogs with him." □





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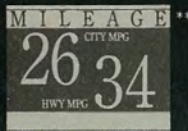
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