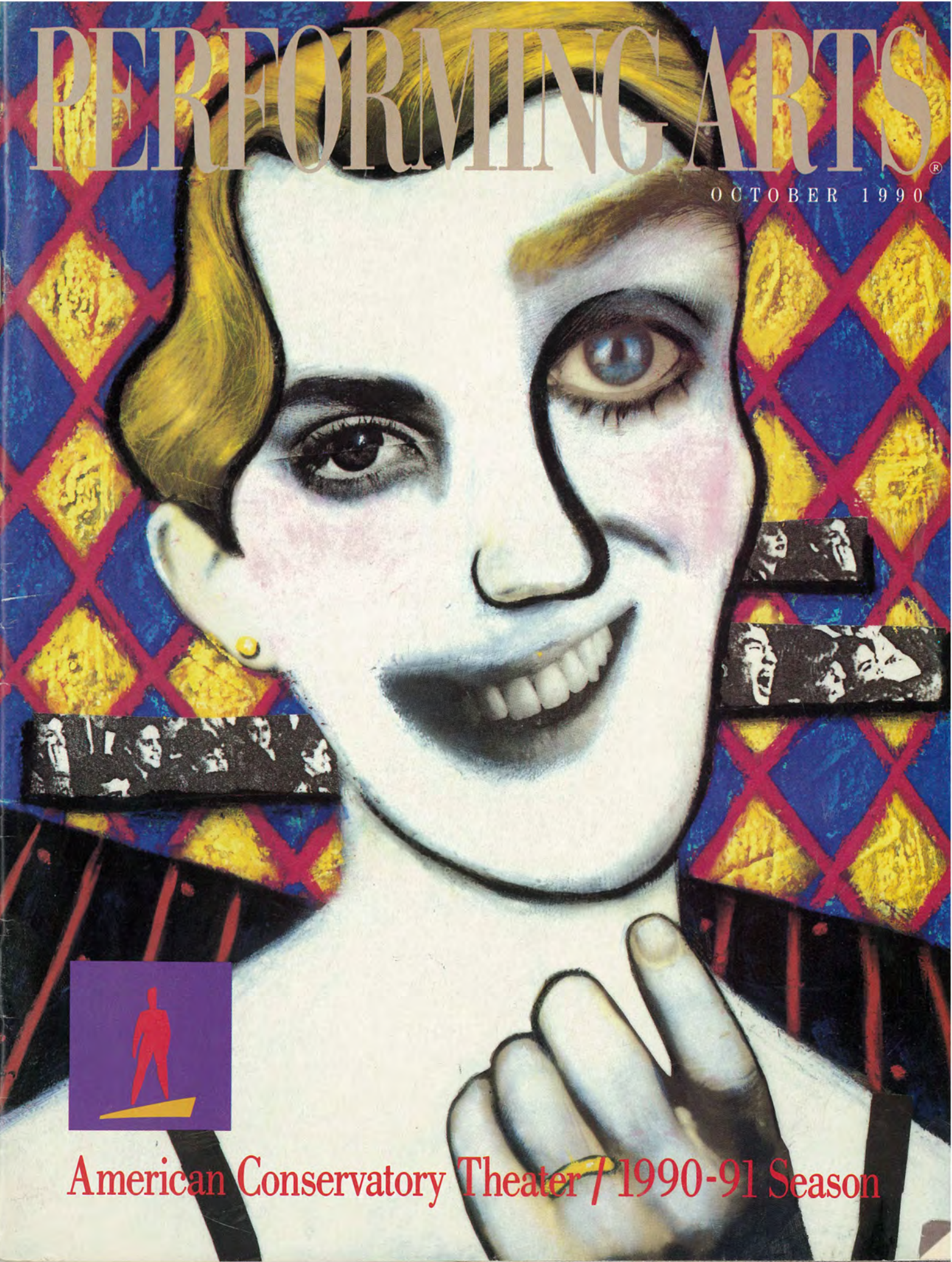


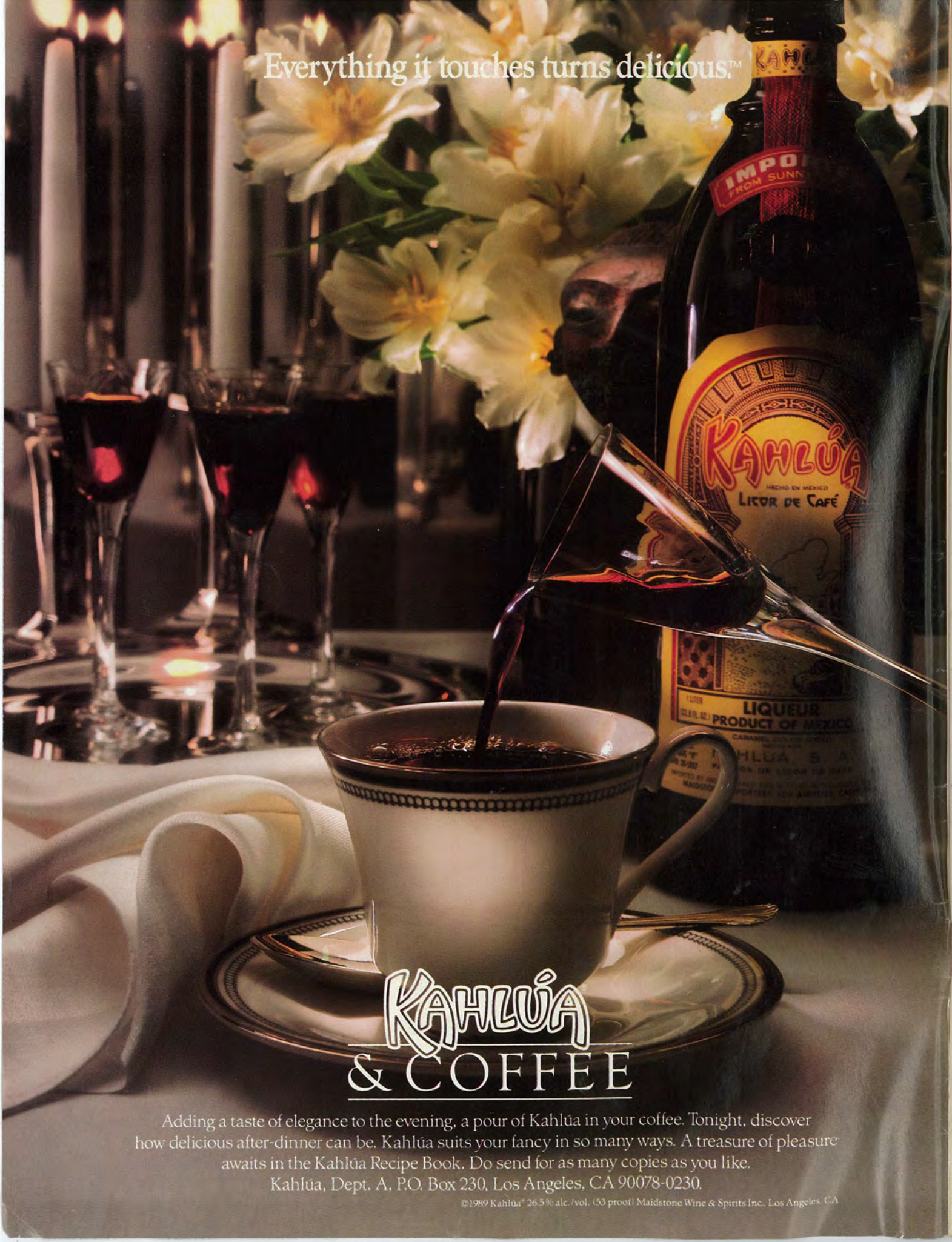
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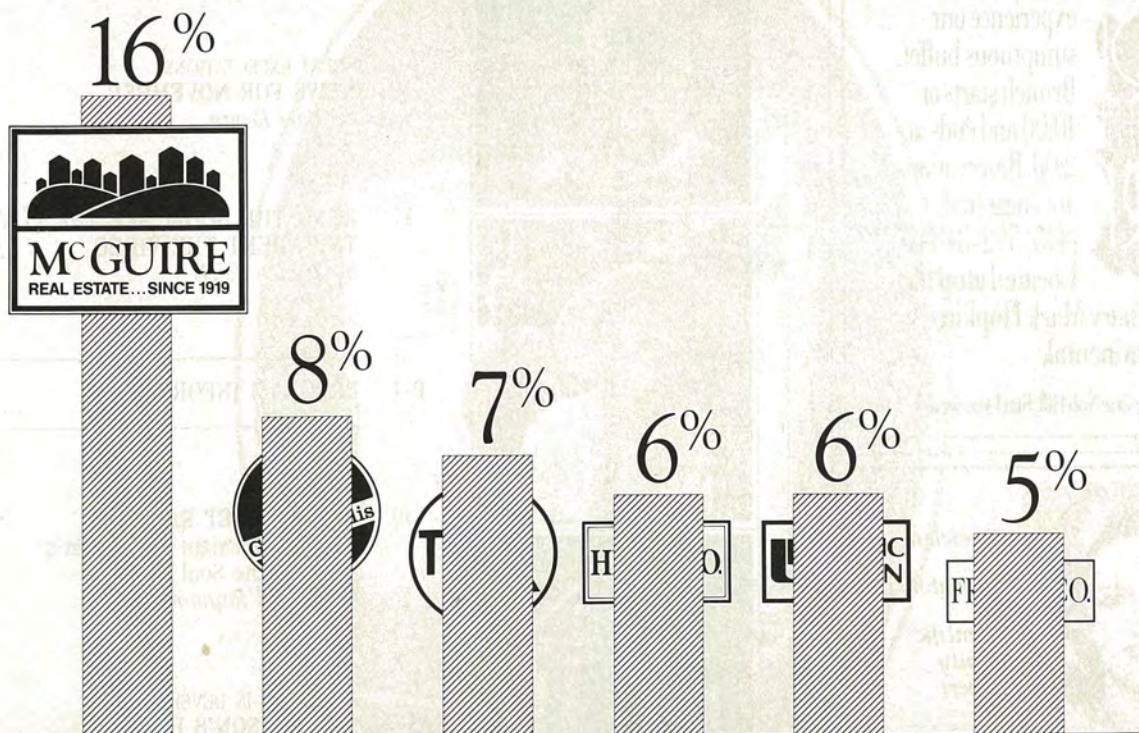
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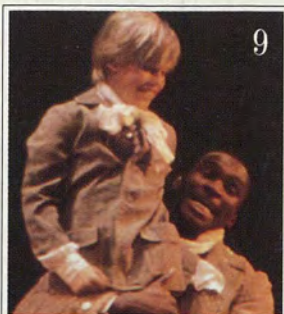
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PERFORMING ARTS

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CONTRIBUTING EDITORS:

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Barbara Foley, Herbert Glass, Peter Hay,
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GREAT EXPECTATIONS

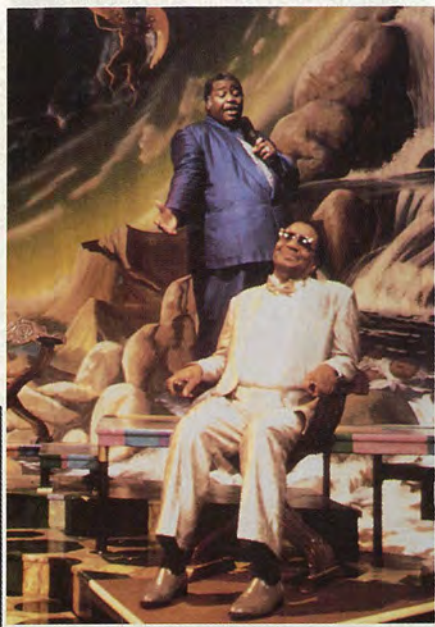
News for November

Next month's must-sees

The atmosphere of *Juan Darien*, a musical fable about a jaguar cub transformed into a boy, has been described by the *New York Post* as "a beautiful and cruel jungle." Written by Julie Taymor and Elliot Goldenthal, this surrealist drama employs actors, dancers, puppets, musicians and vivid masks to tell the story of a wild thing made human and then unmade again. Juan Darien is the little jaguar, portrayed in five different ways: as three

kinds of puppets, as a doll and as a real boy. Through the compassion of a bereaved mother, he is reborn as a boy but driven back to his animal origins through the bigotry of villagers when they discover the secret of his birth.

First presented in New York City by the Music-Theater Group in 1988, *Juan Darien* tellingly brings civilization and savagery into a collision course that forces one to question the reality of those con-



Above: American Conservatory Theater presents its fifteenth annual production of Dickens's *A Christmas Carol* beginning November 30. In the meantime A.C.T. is presenting *The Gospel at Colonus* (inset) at the Orpheum Theatre.

by Kate Regan

cepts. It is Goldenthal's evocative music and Taymor's dizzying variety of puppets that make of this morality play a lesson in mysticism. And this "new" form of theater, in which music and visual images heighten emotional effect, marks a return to the sort of ritual pageantry that gave ancient theater its spiritual force.

Juan Darien marks one of the most ambitious uses of puppet art to be seen in November, but there are others coming to delight those who have fallen under the beguiling and slightly sinister spell of these crafted apparitions. Be they marvelously articulated marionettes, Japanese bunraku, Balinese shadow puppets or elegant French poupées, all are fantastic reflections of their human makers. *November 10-December 16. Marines' Memorial Theatre, 690 Sutter Street. (415) 474-3800.*

PUPPETS EVERYWHERE

Festival Fantocchio II, the second annual Festival of Puppetry, is the only such celebration of modern puppetry in the United States, with more than twenty artists and companies scheduled to perform. For those who find puppets in any form an irresistible attraction, Festival Fantocchio is a month-long feast.

"There is a profound loneliness to be found behind the innocence of a doll's eyes . . . I believe in their immortality," wrote Carl Fox in his extraordinary book *The Doll*, which encompasses not only playthings but ritual dolls such as voodoo figures and Hopi kachinas, as well as expensive French fashion models, twentieth century plastic spacemen and Kewpies. Puppets, in their eerie liveliness even when still, convey a darker eloquence — and one is never too sure about their innocence. Part of their fascination is one's uncertainty at who is really making them move: does the puppeteer command or respond to the wishes of his creatures?

In San Francisco's Festival of Puppetry, we will see Jill Rosenberg's *Double Dutch*, based on John Barth's surreal tale of two fratricidal Siamese twins: Janie Geiser's Jottay Theatre from New York City; a Puppet Salad featuring the best of Bay Area puppeteers; Joegh Bullock and Chrystene Ells in an update of last year's



Dee Russell performs The Church of James Brown during Footwork's Edge Festival thru November 17.

cult hit *Bitzy La Fever's Kingdom of Passion*; Billie Grace Lynn with larger-than-life puppet sculptures from Oakland and San Francisco's Chico McMurtrie with his robot puppet piece *Rope Climber*. More to be announced, all of it provocative and some of it distinctly adult in nature. *November 1-December 2 at Life on the Water Theater, Fort Mason Center and Climate Theatre, 252 Ninth Street. (415) 776-8999.*

THE WAR'S ON

There are no magical marionettes, carved masks or other such devices in *Keith Reddin's Life During Wartime*, a scathing comedy on Berkeley Repertory's stage for November and December. Reddin's idea of light relief is the occasional appearance of John Calvin, the sixteenth century theologian who emphasized the theory of predestination and, in this play, assures us that "All human works are

nothing but filth and defilement," complains about the inherent infamy of theatrical productions but also admonishes, "Enjoy the show."

Wartime is *our* time, and who can doubt it watching a play that revolves around the certainty of crime, violence, betrayal and guilt? Yet with Reddin's ear for the hilarious banalities of modern men and women, it's a very funny kind of war — until the moment the laughter stops. And in the romance between Tommy, a young salesman of home security systems, and Gale, an older divorcee, Reddin has a talent for tenderness as believable as it is fragile. Gale and Tommy will be victims of the ongoing war between tenderness and greed, goodness and evil, blind hatred and particularizing love. As one peripheral character puts it bluntly, "The world is a terrible place filled with terrible people and I am one of those people." Gale and Tommy are not "one of those people," but their innocence suffers terribly.

What's bearable about it all? Reddin's sense of how people misunderstand, blunder and yet somehow, sometimes connect. "Maybe we sinned, but we chose to sin. And I'd do it again, and there was nothing unpure about that," recalls Gale of her love for Tommy. Most of all, it's the interest we have in watching these characters collide and meet and mix in a war zone too murky for any large view but full of incidental, tiny miracles. *November 2-December 21, Berkeley Repertory Theater, 2025 Addison Street, Berkeley. (415) 845-4700.*

WHAT'S OPERA?

The starting point of modern opera is generally accepted to be around 1600, conveniently marked by the publication in 1602 of Giulio Caccini's *Le Nuove Musiche*, (*The New Music*). This document outlining the theory of a new sort of musical drama marks the attempt of a group of Florentine composers to emulate classical Greece's fusion of theatrical and musical elements, although practically nothing was known about those ancient performances.

It took the genius of Claudio Monteverdi to go beyond theory and create a body of work wherein music became the



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expression of drama, not its mere accompaniment. **San Francisco Opera**, as its final presentation of the 1990 season, presents its first production of Monteverdi's 1641 *Il Ritorno d'Ulisse in Patria* (*The Homecoming of Ulysses*), one of the relatively few Monteverdi operas to survive. It is a work less familiar and more challenging to contemporary audiences than S.F. Opera's other November offerings — *Die Fledermaus* and *Khovanshchina* — but it promises some rare rewards. Not least among them should be the performances of coloratura Frederica von Stade as Penelope and Thomas Hampson, a lyric baritone making his San Francisco debut as Ulysses.

The dramatic situation is simple and gripping: Penelope awaits her husband's return from the Trojan War, withstanding the siege of suitors who have invaded her palace. Ulysses can safely return only in disguise and only with a plan to rout the murderous and greedy men who have tried to supplant him. Penelope's lament in the opening scene moves from poignancy to a magnificent sorrow. It is met by the lament of Ulysses in scene two, as he ponders the fates who have kept him from his native soil.

The action develops fairly swiftly, in episodes of both humor and fury, to the

triumphant dénouement in which Ulysses dispatches his rivals in brisk and bloody fashion and reclaims his faithful wife. Monteverdi brings to this Greek myth, so powerful and enduring, a musical exposition that enriches its source. *November 23–December 9. San Francisco Opera House. (415) 864-3330.*

JEROME WITKIN

The wonderful paintings of **Jerome Witkin** are less well known than the photographic concoctions of his brother, Joel-Peter Witkin, whose images include such grotesqueries as the two sides of a neatly halved skull turned to kiss each other. The horrors that Jerome Witkin

paints may be profound, but they are realer than nightmares out of Bosch and less easily forgotten.

The focus of Witkin's first local gallery show a few years ago was his large painting of *The Confession of J. Robert Oppenheimer*, in which the demented atomic scientist screams his sins to a priest who is either dead or a mere apparition. We can see what Oppenheimer cannot, that the slumping priest's confession booth is a junk-filled storage room and that his sleeve is spilling straw — or old bones.

Whether it is his triptych of a man's graphic dream that his wife is murdering their children, his neurologic dissection of Van Gogh's madness or his somber contemplations of AIDS, Witkin's subject matter is frequently grim. (He has also painted, and will include in his November show, a number of touching portraits of friends.) He seduces the viewer by his sensuous use of paint, by colors and surfaces so sumptuous and expressive of love for the act of painting that one is simultaneously enthralled and horrified. Witkin's work calls up complicated reactions, both sanctifying and making explicit the secret terrors of humanity.

He is concerned to show "the available vulnerability" of his subjects, and "I just paint what I think is necessary to make



Auschwitz Wall, 1989, and Study for 'Free', 1989, are among the works of Jerome Witkin at the K. Kimpton Gallery.

l.magnin

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a picture a human concern," he said in a recent telephone conversation from his home in Syracuse. "I think that modern art for me doesn't exist any more; the moral dilemma is more important now. Most people's idea of modern painting is that they can't enter it, they don't know the lingo. I think art can welcome you into a field of dialogue."

His next show will include several dark reflections on Auschwitz, where he traveled this summer. He describes his huge triptych, *Three Men in a Room*, as "essentially about how society has failed, but there is ambiguity, room for interpretation." *The Lady in the Dark*, a diptych, is "my attempt to make a picture of memory." *The Beating Station . . . and After*, is another brutally beautiful examination, in four parts, of past and present cruelties contained within the walls of Auschwitz.

The magnificence of Witkin's painting and the largeness of his vision deserve a museum's walls. For now, however, we are fortunate to see, intimately and up close, his humane and troubling art. November 10–December 31, K. Kimpton Gallery, 228 Grant Avenue. 956-6661.

IN BRIEF

Music: The London Classical Players, founded and directed by Roger Norrington, makes its first Bay Area appearance entitled *Unetsu*. November 29–December 1, Zellerbach Hall, UC Berkeley. (415)

642-9988 . . . The Edge Festival, a forum for new performance works, presents the sardonically playful Tim Miller in *Stretch Marks*. November 14–17 at Footwork, 3221 22nd Street. (415) 824-5044 . . . Asian American Dance Collective's repertory features choreography by butoh masters Koichi Tamano and Hiroko in Beethoven's Symphony No. 4 and *Prometheus Overture* and Mendelssohn's Symphony No. 4. November 2, Zellerbach Hall, UC Berkeley. (415) 642-9988 . . . The San Francisco Contemporary Music Players premieres Henri Lazarof's *Prayers*, commissioned for this ensemble, also works by Mel Powell, Stephen Mosko, Wendy Reid and Giacinto Scelsi; Susan Narucki is soprano soloist. November 5 in the Green Room of the War Memorial Building, 401 Van Ness Avenue. (415) 558-0447 . . . The San Francisco Symphony's New and Unusual Music Series offers the American premiere of Huber's *Demi jour*, with Heinz Holliger as solo oboist and pianist, three compositions by Holliger himself and Berio's Sequenza #7. November 18, Herbst Theatre. (415) 431-5400 . . . San Francisco Performances presents Walter Klien, celebrated interpreter of Mozart's solo piano pieces, in an all-Mozart program. November 13 at Herbst Theatre. (415) 398-6449 . . .

Dance: Sankai Juki, the enigmatic Japanese modern dance troupe, returns to the Bay Area in a seven-scene performance Tamano, guest artist Young-Ae Park of Los

Angeles and resident Jill Togawa. November 8–11 and 16–17, Asian American Theatre Center, 405 Arguello Boulevard. (415) 552-8980 . . . **Theater:** Magic Theatre opens *Maria Irene Fornes's Mud*, a drama about two men and a woman playing a deadly game of sexual politics. November 6–December 9, Magic Theatre, Building D, Fort Mason Center. (415) 441-8822 . . . **Art:** Coinciding with the San Francisco meeting of the International Oriental Rug Society are several important rug shows: *Turkish Pile Rugs from the Chris Alexander Collection*, very early Turkish carpets and fragments from the thirteenth through seventeenth centuries, November 3–February 27; and *The Art of Anatolian Kilims*, more than sixty pre-nineteenth century slit-tapestry woven textiles, November 10–January 27; both at the M.H. de Young Memorial Museum, Golden Gate Park. (415) 863-3330 . . . A small but sumptuous *East Asian Carpet Exhibition* appears November 1–December 3 at the Asian Art Museum, the institution's first ever Oriental rug show. (415) 668-8921 . . . The first North American retrospective of Sigmar Polke, fifty paintings and selected watercolors and drawings by the German artist who has used many styles and media to deal with a wide range of issues, covers nearly thirty years of his career. November 15–January 13, San Francisco Museum of Modern Art, 401 Van Ness Avenue. (415) 863-8800. □



Sigmar Polke's *Paganini*, 1982, one of fifty works in the retrospective of the German artist at the Museum of Modern Art.



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Certain things, in my opinion, were never meant to be. Call-waiting is one. It's bad enough that we put each other, indeed whole lives, on hold, without having to make instant and damning decisions about each successive caller and his claim to our attention. Pizza toppings are another. I believe duck sausage, shrimp pesto and thai chicken belong anywhere *but* on the top of a pizza. Every ingre-



dient has integrity, and we insult the true nature of things by making them instantly and indiscriminately transferable.

So it is with plays. Call me old-fashioned, but I don't believe every novel requires a hearing in the theater, nor every play an audition onscreen. By forcing ideas to take on life in another medium, we risk their diminution; we invite the corruption of intention, the dissuasion of things from their original



Above: Kenneth Branagh in the title role of Henry V (center) leads his brothers, Gloucester and Bedford, into battle against France. Inset: Jessica Tandy and Morgan Freeman in the Academy award-winning *Driving Miss Daisy*.

by Jessica Teich

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source. Now all this may sound dire; more often, it's simply disappointing. Anyone who grew up in the 1960s, when Archie Andrews and his cohorts sprang to larger-than-life status on the little screen, remembers with horror the first time these comic book characters *spoke*. They, too, belonged to a unique and obstinate reality — did we ever think Jughead would lay claim to his own “reality”? — and that reality has its own laws; laws even time, tide, and other sponsors could not ignore.

Now it may seem stingy — or worse, elitist — to insist on the “thingness” of things. No one would argue that every work of art has an essence that should never be tampered with or “improved.” Indeed, there are adaptations that bring into greater relief the glories of the original, like the Royal Shakespeare Company's 1980 version of *Nicholas Nickleby*. The production captured the grit and

exuberance of Charles Dickens's prose, finding theatrical equivalences for the work of a writer who borrowed scenes and characters from the theater of his day. The more recent film *Little Dorrit* was a less robust, and little-seen, treatment of Dickens's work.

Occasionally the transfer from page to stage may benefit the original, if only by making it available to a wider audience.

Indeed, writers like Robert Greene and Ralph Holinshed would be unknown to us, were it not for the ingenuity of the literary scavenger William Shakespeare. Shakespeare borrowed liberally from the chronicles of history; he transformed the reviled Richard III into a consummate lover and master of disguise, then had him defeated in the play's final moments by a worthy but wooden successor, who just happened to be the grandfather of the reigning monarch, Elizabeth I. Shakespeare also drew on literary sources, and some of his most resolutely theatrical works, from *As You Like It* to *Othello*, lifted elements of plot and character from the romances of his day. But there was always method to his mad dash through the quarries of contemporary writing, and a study of his sources reveals his superiority to anyone from whom he stole.

In Shakespeare's hands, the mediocre plot device — what, another set of identical twins separated at birth? — was infused with wit at the least, psychological complexity at best. Hermione, the wronged wife in *The Winter's Tale* (the



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Jessica Teich is a member of the Directing Workshop for Women at the American Film Institute. She will direct her first film this fall.



John Lynch and Michael Siberry in the Royal Shakespeare Company's production of Nicholas Nickleby. Inset: Elaine Welton Hill and Frank Langella in the production of Les Liaisons Dangereuses at the Ahmanson Theatre.



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plot borrowed from Robert Greene) comes back from the dead in a rather hackneyed dénouement, but the playwright breathes new life into the notion as surely as the woman herself respires again. To us, it seems that her husband's insistence — and not the playwright's — has beckoned her from the beyond. What's more, Shakespeare demonstrates the human cost of such "miracles": the couple has lost a son in the chaotic proceedings, and the play's conclusion is tinged with grief for a child sacrificed to adult obsession.

One is tempted, in studying Shakespeare's use of sources, to say that the sixteenth century chronicle of the Thane of Cawdor cried out to become *Macbeth*, just as the same tale of lust for power compelled demon filmmaker Roman Polanski to bring it to life onscreen.

But the contemporary landscape is littered with the remains of bankrupt adaptations and translations; witness the late Sir Laurence Olivier's inert film versions of *Richard III* and *Othello*.

More promising is the young actor/director Kenneth Branagh's recent screen version of *Henry V*, perhaps in part because the twenty-nine-year-old impresario is simply less well-known to us. Olivier was already a star, someone whose capacity for self-transformation had become his calling card. Branagh's Henry is an altogether smaller man, though no less daring a creation. The young actor makes the British king our contemporary, a dark and tortured man, whereas Olivier's Henry paid tribute to the stoicism of an England under siege. "Audiences in the 1940s were more interested in a resolved, heroic leader," Branagh has observed of Olivier's portrayal. "They wanted a national symbol for English bravery." Branagh's Henry is less a star turn than a study of power shared, just as the film itself seems a cooperative venture, enlisting many of Britain's finest actors (including Derek Jacobi and Paul Scofield) in the simple service of the text.

Branagh's film will jostle for position with other recent adaptations; Shakespeare no more a stranger to the marquee than Carlos Fuentes (*The Old Gringo*), James Joyce (*The Dead*) or Malcolm Lowry (*Under the Volcano*). Even at their most vivid, these projects can

have a musty odor, a "literary" feel that betrays their debt to other origins. Yet the masterworks of the cinema — films by Sergei Eisenstein, Orson Welles and others — include some highly celebrated adaptations for the screen.

One recent achievement is the 1989 *Dangerous Liaisons*, far superior to other current plays-cum-films like *Steel Magnolias* and *Driving Miss Daisy*. Its success owes largely to the casting of Americans Glenn Close, John Malkovich

scooped fellow director Milos Forman and created a film of surprising tension and economy. No one was more surprised than he at the film's reception — from audiences and, perhaps especially, from the Motion Picture Academy.

But critics of the film insist it did subtle damage to Laclos's intentions; his epistolary novel is far more disturbing than Hampton's adaptation would suggest. John Gross, writing in *The New York Times*, said the play suffered because of



Michael Maloney as the Dauphin and Paul Scofield as the King of France in *Henry V* which "enlisted many of Britain's finest actors in the simple service of the text."

and Michelle Pfeiffer, who helped invigorate the dry, even self-congratulatory elegance of the script. The film, which began life as a play, was adapted by Christopher Hampton from a work by eighteenth century Frenchman, Choderlos de Laclos. The play's run was fairly impressive, but industry wags were downright floored by the race to bring the story to the screen. Stephen Frears, working from Hampton's screenplay,

the very constraints of the medium: the story has full impact only "if it is allowed to unfold slowly, insidiously, with an effect of gradual erosion and attrition." The stage, of course, must compress action, telescope time, whereas a novel can control the painful, luxuriant revelation of events. Here again, the principle of "thingness" enters: Laclos's work required the effect of incremental disclosure. It's another instance of a story

done full justice only in the medium where it began.

The process of translation deserves some mention here, even if its challenges and triumphs are of another order entirely. Much of the work we know is, of course, translated, although we rarely stop to inquire the provenance of a text "by" Chekhov or Proust. In the theater, works are continually being refined, rethought or "updated," and many writers return to literature's wellspring to hone their skills and replenish their spirit. At any given moment, England's foremost dramatists, including David Edgar (of *Nickleby* fame), Michael Frayn and Tom Stoppard, can be found hammering out a new version of a much-loved or little-known play. "It feeds into my own work in a quite nourishing way," Christopher Hampton explained when asked why he regularly works on a translation. "It never does any harm to work on a masterpiece." But — and this is crucial — Hampton is speaking of creating new *translations*, reinterpreting and even reimagining works already extant in that medium. These writers, for the most part, are not *reinventing* texts; they're simply giving them renewed life. They're not compelling them to take on form in



a medium to which they are foreigners, distant from the time, place and original intention that gave them birth.

Americans tend, in this as in many respects, to be bolder. So it is that Frank Galati would attempt his much-praised *The Grapes of Wrath* (produced in Chicago, La Jolla and London) which was both a book and a movie before its stage debut, or Marsha Norman her eagerly-awaited version of *The Secret Garden*, with a score by Lucy Simon. Jujamcyn Theatres, which commissioned *The Secret Garden*, is currently producing *Grand Hotel*, the Tommy Tune extravaganza that was formerly a book, a movie and a straight play. "Commercial audiences

seem comforted by the fact that a show has come from somewhere else," says Jujamcyn's Creative Director Jack Viertel. "They like to feel feelings they've already felt." Yet often those feelings seem second-hand, reheated: pizza may taste better the next morning, but warmed-over emotion can leave a bad taste. Things "based on" or "adapted from" generate a kind of post-radioactive glow; their true warmth comes from elsewhere, often from a source far away. Such works have been cut off from the primacy or spontaneity of inspiration, and the only thing truly "inspired" about them is the box-office business they do.

But adaptations are never a sure thing. Jujamcyn was in fact the producer of the musical *Carrie*, which was killed by critics with a dePalma-like fury. Yet audiences have also embraced shows like *Cats*, adapted from perhaps the unlikely source for a musical, T.S. Eliot's *Old Possum's Book of Practical Cats*. And every season, theatergoers take to their hearts a dusty old stage visitation of Dickens's *A Christmas Carol*, most often in a highly adulterated form. Maybe I *am* an old Scrooge, but it's surprising these audiences don't top their chestnuts with anything but good cheer. □



The "longest-running" musical *A Chorus Line* (above) continues to run on video as does the spectacular *Cats* (top).

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NEWS FROM THE AMERICAN CONSERVATORY THEATER

A.C.T.'s Plays in Progress Season

Since 1971 A.C.T. has presented Plays in Progress in the intimate black box Playroom at 450 Geary Street. Last year, PIP aficionados saw Jane Anderson's *Food and Shelter* and helped to vault the show onto our mainstage where thousands will view it this season. More gems will be mined in the Playroom, so don't miss out. Subscribers have first choice for these coveted seats.

"PIP was initially created to encourage talented playwrights," says Associate Artistic Director Joy Carlin, who oversees the program. "This emphasis has not changed since. The intimacy of the 49-seat theater creates a high level of involvement and reactions are remarkably honest and spontaneous." Performances are followed by a discussion of the play with the playwright, cast and director.

The season boasts a varied line-up, which Carlin attributes to the fact that she and her staff sort through over 700 plays yearly to unearth the five presented in each PIP series. Included in the new works this year is a tribute to San Francisco *Chronicle* columnist Herb Caen from the pen of Irene Mecchi, currently entitled *Dot, Dot, Dot*, and adapted from over 50 years of Caen's columns. Playwright Ellen Moore was inspired to write

Available Light about another great San Franciscan — photographer Imogen Cunningham. Other plays in this year's PIP series are an off-beat feminist comedy by Anna Cascio set atop Teddy Roosevelt's forehead entitled *Rushmore*; and a new work by Tim Mason, *Babylon Gardens*, offers a stark and startling examination of the deterioration of America's great cities.

One more play will be chosen to round out the season.

"Our company actors and directors hope to see you up close this year at the PIP," Carlin beckons. "Only 10 performances of each play." Subscribers can see all five plays for \$35; individual tickets are \$10. For more information and tickets contact the A.C.T. Box Office at (415) 749-2228.



Cathy Thomas-Grant and Jennifer Lorch in last year's PIP world premiere of *Food and Shelter* by Jane Anderson.

Catellus Development Corporation Rings in the Holiday Season with a Very Merry Contribution

Catellus, the developer of Mission Bay, San Francisco, will be the exclusive corporate sponsor of A.C.T.'s 1990 production of Charles Dickens's cherished holiday treat, *A Christmas Carol*.

A.C.T.'s association with Catellus found its genesis in the wake of the October 17, 1989 Loma Prieta earthquake which left the company's home, the Geary Theater, untenable. Catellus President and CEO Vernon B. Schwartz sprang to A.C.T.'s rescue with the donation of convenient, appropriate space to house our costume shop. The arrangement has worked out so well that A.C.T. now rents the same space for the 1990/91 season garment factory and costume storage. Our relationship continues

to expand with these good neighbors as Catellus professionals offer their expertise to evaluate our facility needs and options as we establish long-term plans for performance and Conservatory space.

Catellus was organized in 1984 and is a major developer, owner and manager of property in the western United States. Its holdings total approximately two million acres of developed and undeveloped land in 13 states, primarily California, Illinois, Arizona, and Texas. Formerly Santa Fe Pacific Realty, the corporation became Catellus in June 1990, reflecting significant changes projected by the company. In addition to its plans to become publicly traded, Catellus is implementing strategy

to create maximum value from its properties through strategic development, skilled management and long-term ownership.

Entering our fourteenth annual presentation of *A Christmas Carol* we find that over 480,000 theatergoers have enjoyed this tradition. Thanks to Catellus insuring its continuation, a few thousand more will ring in the holidays at the Orpheum Theatre with a Dickensian Christmas.

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present

Lee Breuer and Bob Telson's
THE GOSPEL AT COLONUS

adapted and directed by Lee Breuer
music composed and directed by Bob Telson

Production and Set Design by Alison Yerxa
Lighting Design by Derek Duarte
Costume Design by Ghretta Hynd
Sound Design by Rob Milburn
Assistant to the Director Frier McCollister

Cast of Characters

*Messenger: a visiting pastor who narrates the role of
Oedipus and performs the role of Messenger as a sermon*
*Oedipus: a soloist and gospel quintet who sing portions of
the role of Oedipus*

Roscoe Lee Browne

Antigone: an evangelist who performs the role of Antigone
*Theseus: a deacon of the church who preaches portions of
the role of Theseus*

Clarence Fountain and the Five Blind Boys of Alabama —
Caleb Butler, Jimmy Carter, J.T. Clinkscales,
Johnny Fields, Curtis Foster

Ismene: a choir soloist who performs the role of Ismene
*Creon: a deacon of the church who performs
the role of Creon*

Melba Scott-James
Charles Branklyn

*Polyneices: a member of the congregation who performs
the role of Polyneices*

Shari A. Seals
"Pops" Staples

Choragos

Harold Surratt

Balladeer
Guest Choir Soloist
Choir Director (through Oct. 20th)
Choir Director (after Oct. 20th)
Assistant Choir Director
Choirs

The Soul Stirrers — Jackie Banks,
Martin Jacox, Ben Odom, Willie Rogers
Sam Butler, Jr.
Carolyn Johnson-White
J.D. Steele
James Mitchell
Donnell Thomas

The Elements of Praise (performing members to include):
Joe Alberty, Rhonda Benin, Valoria Brown, Verlyn Carter,
Janell Evans, Sean Evans, Sonya Gibson, Robin Hodges,
Marcella Holms, Evelyn Jones, Donna Lothlen,
Vanessa McDaniels, James Mitchell, Nadyne Mitchell,
Sidney Newton, Larry Noble, Venus Noble, Marge Riley,
Yvonne Stinson, Ron Williams;
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Ruth Elaine Hunter-Brown, Dr. Ben Brooks, Stacey Capers,
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Gilbert, Dorothea Harris, Mya Hodges, Carol Hughes,
Rev. Gregory Hunter, Tajah Hunter, Albert Johnson,
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Rev. Ignacio Miller, LaTanya Miller, Crystal Pettis,
Marcy Robinson, Ronnie Spivey, Lisa Strong, Venice Tamplin,
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Continued



American Conservatory Theater

Creon's Usher
The Captains
Acolytes
Musicians

LaMont Blount
Gregory Hunter, Sidney Newton, Donnell Thomas
Josie Johnson, Yvonne Stinson
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(guitar); Leroy Clouden (drums); Ben Odom (bass); Dan
Reagan (trombone); Chris Royal (trumpet); Ron Stallings
(alto saxophone); Nancy Wright (baritone saxophone)

There will be one fifteen-minute intermission.

This production is made possible in part by contributions from
the Simpson Fund and the L.J. Skaggs and Mary C. Skaggs Foundation.

Stage Management Staff Karen Van Zandt and Alice Elliott Smith

The Gospel at Colonus is produced through special arrangement with Dodger Productions, Liza Lorwin, Louis Busch Hager, Playhouse Square Center and Fifth Avenue Productions.

Understudies:

Messenger, Creon — Charles Branklyn; *Singer Oedipus* — Jimmy Carter; *Antigone, Ismene, Guest Choir Soloist* — Michelle E. Jordan;
Polyneices, Theseus — Clifford A. Reed; *Balladeer, Captain* — Jackie Banks

The Gospel at Colonus is based on an adaptation of *Oedipus at Colonus* in the version translated by Robert Fitzgerald and incorporating passages from both Sophocles' *Oedipus Rex* and *Antigone* in the version translated by Dudley Fitts and Robert Fitzgerald which are published as *The Oedipus Cycle of Sophocles*, a Harvard/HBJ Book, Harcourt Brace Jovanovich, Inc.

Original lyrics by Lee Breuer. Adapted lyrics by Lee Breuer and Bob Telson. Original music and lyrics for "Come Home" by "Pops" Staples.

Originally produced by the Brooklyn Academy of Music, Inc. in association with Liza Lorwin and the Walker Art Center, as part of the 1983 Next Wave Festival. Early development was sponsored by Re Cher Chez Studio.

Original cast recording available on Nonesuch records; compact discs and cassettes available in the lobby.

SPECIAL THANKS: The Goodman Theatre of Chicago.



(l-r): Melpomene, the muse of Tragedy; Kalliope, the muse of Heroic Poems; Euterpe, the muse of the art of Music; and Terpsichore, the muse of Dancing.

Musical Numbers and Settings

Act I

The Welcome and Quotations	<i>Messenger</i>
The Invocation ("Live Where You Can")	<i>Ismene and the Choir</i>
Recapitulation from <i>Oedipus the King</i>	<i>Antigone and Theseus</i>
Oedipus and Antigone enter Colonus	<i>Antigone and Messenger</i>
Ode to Colonus ("Fair Colonus")	<i>Soloist (Willy Rogers)</i>
"Stop, Do Not Go On"	<i>Balladeer and Oedipus</i>
Choral Dialogue ("Who Is This Man?")	<i>Soloist (Martin Jacox) and Messenger</i>
Ismene Comes to Colonus ("How Shall I See You Through My Tears?")	<i>Ismene and Choragos</i>
Narrative of Ismene	<i>Antigone</i>
Dialogue: Chorus Questions Oedipus	<i>Soloist and Messenger</i>
The Prayer ("A Voice Foretold")	<i>Oedipus and Balladeer</i>
Oedipus Is Welcomed in Colonus	
Peroration	<i>Theseus</i>
Jubilee ("No Never")	<i>Choragos, Oedipus and Choir</i>
Creon Comes to Colonus ("Come Home")	<i>Creon</i>
Seizure of the Daughters	<i>Creon and the Ushers</i>
Oedipus Curses Creon (Suite, "All My Heart's Desire")	<i>Oedipus, Choir, Creon and Messenger</i>
Choral Ode ("Numberless Are the World's Wonders")	<i>Soloists and Choir</i>

Intermission

Act II

Oedipus Laments ("Lift Me Up")	<i>Oedipus</i>
Polyneices' Testimony and Supplication	
Oedipus' Curse	<i>Polyneices, Messenger and Oedipus</i>
"You Break My Heart"	<i>Balladeer and The Captains</i>
Poem ("Love Unconquerable")	<i>Antigone</i>
Preaching with Tuned Response	<i>Messenger and Oedipus</i>
Special Effect ("Ah, Heaven's Height Has Cracked!")	
The Teachings	<i>Messenger and Theseus</i>
The Descent of Oedipus	
"Oh Sunlight of No Light"	<i>Balladeer</i>
"Eternal Sleep"	<i>Soloist and Choragos</i>
Mourning	<i>Antigone, Theseus, Ismene</i>
Doxology, the Paen ("Lift Him Up")	<i>Choir and Guest Choir Soloist (Carolyn Johnson-White)</i>
The Sermon	<i>Messenger</i>
Closing Hymn ("Now Let the Weeping Cease")	<i>Choragos and Choir</i>
Benediction	<i>Messenger</i>



Lyrics

original lyrics by Lee Breuer
Adapted lyrics by Lee Breuer and Bob Telson



A tragic scene.

LIVE WHERE YOU CAN

*Don't go away
Oh Father . . .
Won't you stay*

Let every man consider his last day
When youthful pleasures have faded away
Can he look at his life without pain

Let every child remember how to pray
For the lost of the earth to find the way
And the kingdom of heaven reign

Live where you can
Be happy as you can
Happier than God has made your father
Live where you can
Be happy as you can
For he may not be here tomorrow

Oh Father let the singer sing for thee
Let word and song and harmony
Be mightier than the sword

Oh vision holy vision come to me
Let word and song and harmony
Be a sound like the voice of the Lord

Live where you can
Be happy as you can
Happier than God has made your father
Live where you can
For he may not be here tomorrow

*Don't go away
Oh Father . . .
Won't you stay*

ODE TO COLONUS

Fair Colonus
Land of running horses
Where leaves and berries throng
And wine dark ivy climbs the bough
The sweet sojourning nightingale
Murmurs all night long.
Here with drops of heaven's dew
At daybreak all the year
The clusters of narcissus bloom
Time hallowed garlands for the brows
Of those great ladies whom we fear
Fair Colonus
Land of running horses

STOP, DO NOT GO ON

Stop do not go on
This place is holy
Stop do not go on
You cannot walk this ground
Stop do not go on
Daughters of darkness bar the way
Saying stop . . .
Do not go on
Stop do not go on
This place is holy
Stop do not go on
First you must kneel down and pray
Stop do not go on
Till the gods answer yes you may
Saying stop . . .
Do not go on

Here I stand, a wanderer
On life's journey
At the close of the day
Hungry and tired
Beaten by the rain
Won't you give me shelter
All I need's a resting place
Promised so long ago
Stop do not go on
This place is holy
Stop do not go on
You cannot walk this ground
Stop do not go on
Daughters of darkness bar the way
Saying stop . . .
Do not go on

Don't go on . . . stop

HOW SHALL I SEE YOU THROUGH MY TEARS?

Father . . . Sister

Father, sister — dearest voices
I have found you and I don't know how
Father, sister — I hear your voices
But am I dreaming or are you here right now

How shall I see you through my tears
How shall I see you through my tears
How shall I see you through my tears
Father, sister — the gods have spoken
I bring a promise, a holy vow
A world that cast you down forgives you
And those who blamed you sing your praises now

How shall I see you through my tears
How shall I see you through my tears
How shall I see you through my tears

Destiny brings you back to me

Child I'm so glad you're here
It was meant to be, it's a prophecy

Destiny brings you back to me

All your suffering and pain
Has not been borne in vain

Destiny brings you back to me

I've been waiting for a sign
To ease my troubled mind
How shall I see you through my tears
How shall I see you through my tears
How shall I see you through my tears

A VOICE FORETOLD (Prayer)

A voice foretold
Where I shall die
Where my soul shall rest

And my body lie
Where pain unending
Ends for me
Where I shall find
Sanctuary
A voice foretold
That at my grave
Down my God shall come
My soul to save
There I'll be
Endowed with grace
And I shall find
My resting place

*Hear my prayer
Oh Lord won't you
Hear my prayer*

NEVER DRIVE YOU AWAY (Jubilee)

We will never
No no never
Drive you away
We will never drive you away
From peace in this land
I stood a wanderer
On life's journey
At the close of the day
Hungry and tired
Beaten by the rain
Lord here is my shelter
A sacred resting place
promised so long ago

We will never
No no never
Drive you away
We will never drive you away
From peace in this land

No never, no no never

COME HOME

I can hear people calling
Saying why don't you come on home
They'll be no more crying
Nevermore to roam
Oh, they are waiting
Waiting for you to come on in
You're going to meet your loved ones
And a whole lot of friends
If you've done something against the
master's will
The good book tells us the Lord will forgive
That's what you oughta do
And then what a joy to behold
We'll all walk and talk together
Oh, the half they never been told
Somebody treat you wrong
You ought to be willing to forgive
Can't you see what I'm trying to say
You've had your ups and you've had your
downs
It's time to stop
Make your turn around

What a time
Oh, what a time
When we all join the big band
We're all going to sing "Hallelujah"
Shake a hand
Shake a hand.

NUMBERLESS ARE THE WORLD'S WONDERS

Numberless are the world's wonders
But none more wonderful than man
The storm gray sea yields to his prow
Huge crests bear him high
Earth, holy and inexhaustible
is graven where his plows have gone
Numberless are the world's wonders
But none more wonderful than man
The lightboned birds clinging to cover
Lithe fish darting away
All are taken, tamed in the net of his mind
The wild horse resigns to him
Numberless are the world's wonders
But none more wonderful than man
Words and thought rapid as air
He fashions for his use
And his the skill that deflects the arrows
of snow
The spears of winter rain
From every wind he has made himself secure
From every wind he has made himself secure
From all but one . . . all but one
In the late wind of death he cannot stand

Intermission

LIFT ME UP (LIKE A DOVE)

I wish the wind would lift me
Wish the wind would lift me
Like a dove — like a dove
I wish the wind would lift me
So I could look with the eyes of the angels
For the child that I love
I wish the Lord would hide me
Wish the Lord would hide me
In a cloud — in a cloud
I wish the Lord would hide me
I'd fall like a rain of fire
And I'd lie like a shroud

Lift me up . . . Lift me up

SUNLIGHT OF NO LIGHT

Oh sunlight of no light
Once you were mine
This is the last my flesh will feel of you
For now I go
To shade my ending days
In the dark underworld
Oh sunlight of no light
Once you were mine
Now in the shadow of the vale I pray

You warmed my flesh above
Now bless my soul
In the cold underworld

*Oh sunlight of no light
Once you were mine*

ETERNAL SLEEP

Let not our friend go down
In grief and weariness
Let some just god spare him
From any more distress
Oh eternal sleep
Child of earth and Hell
Oh eternal sleep
Let him sleep well
We pray to you almighty ones
Let his descent be clear
On those dim fields of underground
That all men living fear
Oh eternal sleep
Child of earth and Hell
Oh eternal sleep
Let him sleep well
Down down down below
To a house that has no light
Down down down he goes
Spirits plunged in the night
Down down down below
He goes among the ghosts
Down down down he goes
Eternal sleep . . .

LIFT HIM UP

I'm crying hallelujah
Yes I'm crying hallelujah
Lift him up in a blaze of glory
In a choir of voice
. . . Heavenly
*Lift him high
Lift him high
. . . Higher*
Crying hallelujah
Crying hallelujah
Set him free, set him free
Crying hallelujah
Lift him up in a blaze of glory
In a choir of voices
. . . Heavenly
*Lift him up! Lift him up! Oh
Lift him up! Lift him up!*
*Lift him high high high
high high high
. . . Higher*

NOW LET THE WEEPING CEASE (Hymn)

Now let the weeping cease
Let no one mourn again
The love of God will bring you peace
There is no end
No . . . End . . .



Synopsis



Oedipus questioning the Sphinx.

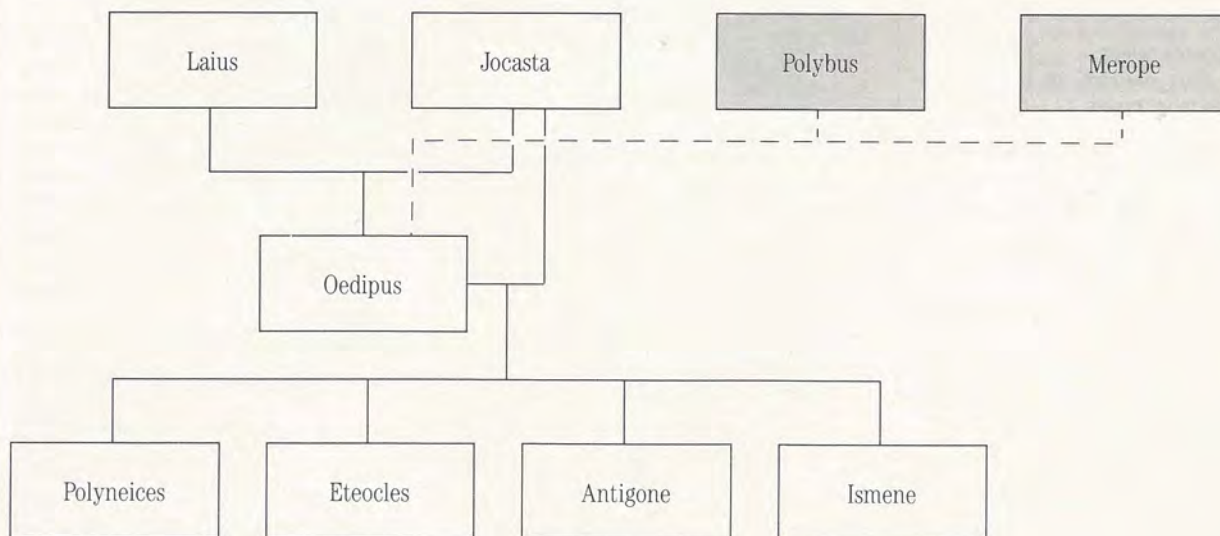
The Gospel at Colonus reconceives Sophocles' *Oedipus at Colonus* as parablelike sermons on the ways of fate and particularly on a happy death. It is set in a black Pentecostal church. The congregation performs the invocation and, as the pastors narrate, portions of the story come to life.

After years of wandering with his daughter Antigone, repentant and suffering for the sins he committed in innocence, Oedipus comes to Colonus, the holy resting place he has been promised for his death. His second daughter, Ismene, finds him there. She has come to bring Oedipus the prophecy that he shall now be blessed and that those he blesses shall also be so.

Antigone tells Oedipus to pray to the gods he once offended. Theseus, King of Athens, hears his prayer and is touched by his story, and they are welcomed to Colonus. Hearing of this, Creon, King of Thebes, comes to bring Oedipus back to that city to obtain the blessing. Oedipus refuses to go and Creon has the daughters seized, but Theseus returns them. Polyneices, eldest son of Oedipus, comes for the blessing before going into battle, but Oedipus curses him for his previous disloyalty and sends him away to die.

At his death, Oedipus passes on to Theseus alone his knowledge of life and his blessing. The final sermon is delivered, reminding the congregation to mourn no more, for Oedipus has found redemption. "Indeed, his end was wonderful, if mortal's ever was."

The Family Tree of Oedipus



From Greek to Gospel

Zora Neale Hurston made the connection between Greek tragedy and the sanctified church many years ago. *The Gospel at Colonus*, in fact, could be said to attempt a proof of her hypothesis.

As was the classic Greek performance, the Pentecostal service is a communal catharsis which forges religious, cultural and political bonds. Should not the living experience teach us something of the historical one?

Brooklyn's Institutional Radio Choir says: "Music is our ministry." The living heritage of Africa's oral culture, informing Christianity, *is* the power of the Pentecostal service. "Music" means preaching and responding and moving and testifying as well as the playing of instruments and the singing of songs. Would not the oral culture of the Homeric age have similarly informed the theatre of Sophocles?

The writer wishes to acknowledge his debt to the composer. Bob Telson's score is a great gift. May it long be sung, played and remembered. And both writer and composer wish to acknowledge, with an appreciation akin to awe, the creative contributions of the heirs of oral culture — the singers, actors and musicians of *The Gospel at Colonus*. The writing down of words and music creates only a body. Performance brings to life a soul.

— Lee Breuer

"For the writing in Oedipus, I conceive something lifting up, lifting up to great and easy grandeur of cadence. I conceive a swell; the phrases or sentences or forms gradually letting out and opening to a great roll and then folding softly back."

— Robert Fitzgerald, 1939

When my husband wrote the above words in his notebook in the late 1930s he was contemplating his own translation of the *Oedipus at Colonus*, and could not, of course, possibly have imagined *The Gospel at Colonus*, which would not come into being for over forty



Sophocles, around ninety years of age, just under the number of tragedies he wrote.



The Fisk Jubilee Singers, students at the newly established Fisk University in Nashville, performed widely throughout the 1870s. Their repertoire included folk and gospel songs.



The Hall-Johnson Choir began performing in the 1920s. By the time this photo was taken thirty years later, the choir's mission of preserving black spirituals had met with great success.

more years. Yet, as I read his words now, they have a reverberating significance. It is interesting enough that when Robert imagined his translation he imagined it first in musical terms. But it is even more intriguing that his first imagination of it was eventually fulfilled, not only in the poetic music of his own words, but also in the actual music of *The Gospel's* recreation.

A great work is great for all time and accommodates itself to a changing world. When Robert and Dudley Fitts began translating Greek plays, they hoped to make those ancient dramas come alive for modern audiences. They wished to conceive translations that were close to the originals, but closeness to them implied

more than word-for-word translation — it also implied the need to reimagine the action of a play, and to translate the spirit of the original into the spirit of a different language.

The Gospel at Colonus uses the idea of reimagining in a striking and original way. The play is not meant to be Sophocles' *Oedipus*, but to be a new play, derived from the original, different from it and yet true to its essential spirit. I remember when Robert went — perhaps with a bit of trepidation — to the Brooklyn Academy to see *The Gospel*. But I remember even more clearly his return. He was exhilarated, as many others have been, filled with admiration for authors who had the imagination, energy and enterprise to see

the links between two disparate cultures, vastly separated by time, and to realize their vision in dramatic art. He felt, as I do, that *The Gospel at Colonus* fulfilled Ezra Pound's dictum to "Make It New": it builds on the genius of the past to create something wonderful for the present.

— Penelope Laurans

Penelope Laurans is Associate Dean of Yale College, where she also teaches English.

From the very beginning black preaching was different from white preaching. It broke all the rules of form and organization. One of the main characteristics of black preaching is storytelling. The black preacher must be a master storyteller. In the past there was a script that even those who were illiterate knew. The script was made up from the Bible stories, scriptures and songs that had been passed on. The black preacher not only had to know the script. He had to be able to make the story come alive and at the same time stick with the story because the folk he was preaching to knew the story.

In black preaching the preacher has to get outside of himself, or in church language, let the spirit take control. In order for the people to judge the preacher's call to the ministry authentic, at some point in the sermon he has to lose his cool because he isn't supposed to be in charge anyway.

Black preaching is body and soul. Black preaching like black religion is holistic. It engages the whole person. One of the clear things we can say is that the black religious experience is not just a meeting of the minds. It is an encounter with the living God. When we first started serving God, we didn't serve him with our words, we didn't serve him with our ideas, we danced him. We praised him with our whole being.

What implications does this have for drama? Well, in reality, what I do every Sunday is drama, but I am performing for the Lord.

— Earl F. Miller

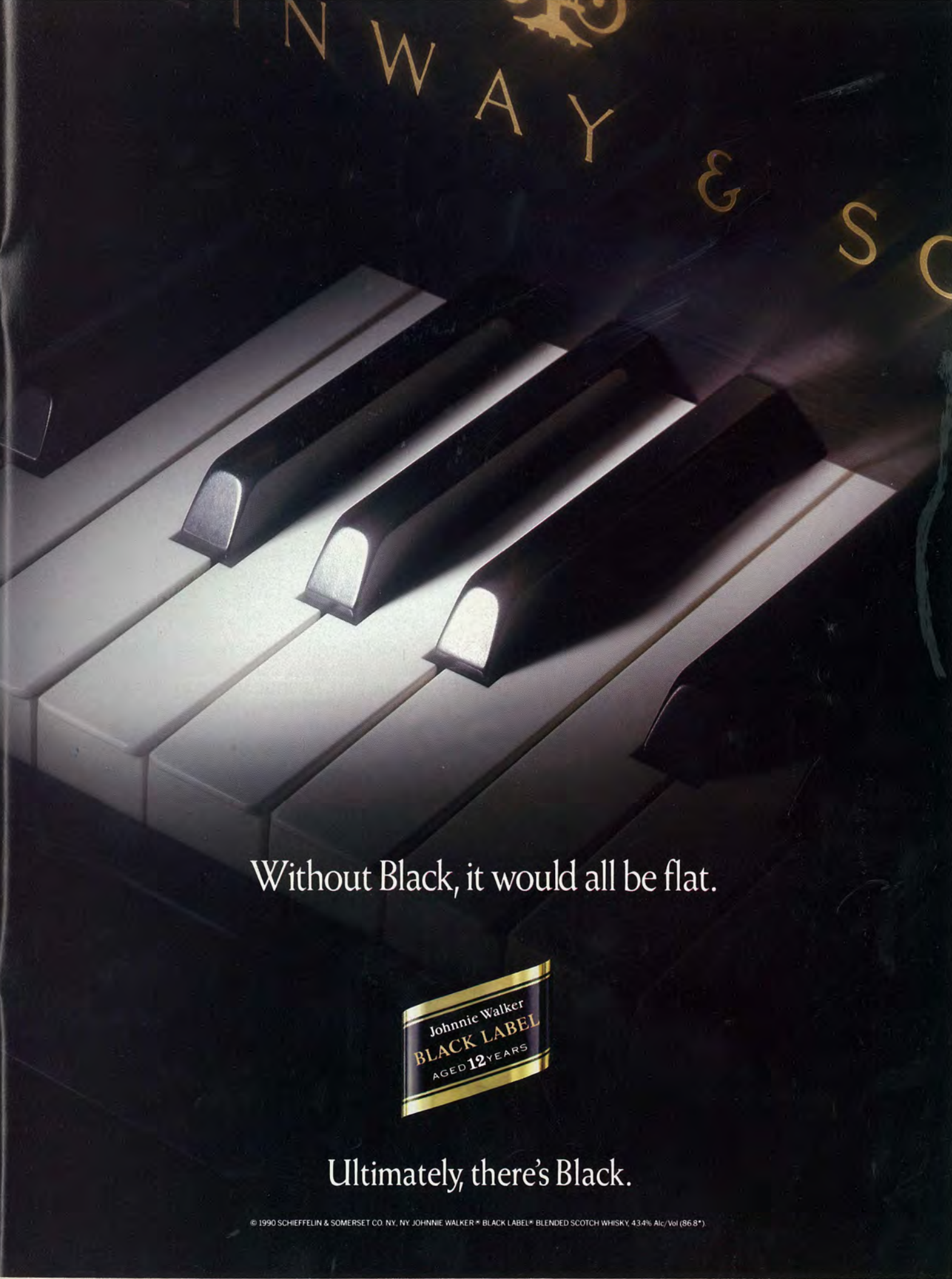
*The Rev. Earl F. Miller performed the role of Pastor Theseus in the Broadway production of *The Gospel at Colonus*.*

*All above notes from the Foreword to *The Gospel at Colonus*. Reprinted with permission of the Theatre Communications Group.*



The Clara Ward Singers (Clara Ward, center) broke numerous unspoken barriers in the '50s and '60s singing "pop" gospel at jazz festivals, night clubs, and in films.

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Who's Who

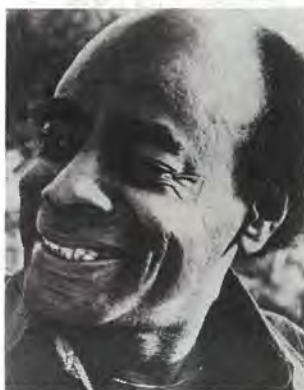


LaMONT BLOUNT, a native of Albany, Georgia, is a singer, songwriter, producer and pastor of God's House in Luthersville, Georgia. He is a graduate of Christian Heritage Theological Seminary in Texarkana, Texas, where he earned a bachelor of divinity degree, and Carver Bible Institute in Atlanta, Georgia. A member of Prison Fellowship Ministry, he is also a national gospel concert promoter, a member of the board for the National Talent Agency for Gospel Singers, and a member of the Discovery Board for Atlanta International Records. He is co-owner of Toni's Gospel World Artist Promotions, through which he has booked such talent as James Brown, Otis Redding, Joe Tex, and currently such gospel greats as Rev. James Cleveland, Evangelist Shirley Caesar, Sister Lucile Pope and the Pearly Gates, the Mighty Clouds of Joy, Reverend Al Green, the Gospel Keynotes, Angelic Gospel Singers, William Brothers, Slim and the Supreme Angels, Troy Ramey and the Soul Searchers, The Soul Stirrers, and Rev. Alan Jackson and the Heavenly Jewels. He is currently manager of the Gospel Achievers of Newman, Georgia and assistant to Clarence Fountain and the Five Blind Boys of Alabama.

CHARLES BRANKLYN, has performed numerous roles for the Lorraine Hansberry Theatre, including Peter in *Les Blancs*, Old Mack in *Moon on a Rainbow*, Asagai in *A Raisin in the Sun*, Makak in *Dream on Monkey Mountain*, and Johnnie in *The River Niger*, for which he received a Drama-Logue Award. Among his other stage work: *The Sty of the Blind Pig* (Blind Jordan) and *The Past is the Past*



(George) for the Oakland Theatre Ensemble, *Soldier Victims* (an American) and *Ghost* (title role) for the Bay Area Playwrights' Festival, *The Merry Wives of Windsor* (Master Page) and *The Marriage of Figaro* (Bridle Goose) for the San Francisco Shakespeare Festival, *Macbeth* (title role) for the Nevada State Parks, and *The Merchant of Venice* (Shylock) for Lone Mountain Theatre. Mr. Branklyn, who trained at the Lee Strasberg Institute in Hollywood, has also appeared in television and film.



ROSCOE LEE BROWNE, who played Bynum in A.C.T.'s production of *Joe Turner's Come and Gone* (L.A. Drama Critics' Circle Award), has acted on and off Broadway, in regional theaters throughout the country, in festivals from Bermuda to Berlin, on television and in films. He has won theater awards for creating the role of Babu in Robert Lowell's *Benito Cereno* and for Derek Walcott's *Dream on Monkey Mountain*, an Emmy for "The Cosby Show," and three Emmy nominations — one for Rosemont

on "Falcon Crest." Mr. Browne began his career in the inaugural season of the New York Shakespeare Festival, where he later created *A Hand Is on the Gate*, which earned two Tony nominations when it moved to Broadway. Among his many roles: the Narrator in the original New York production of Albee's *The Ballad of the Sad Cafe*, Archibald in the American premiere of Genet's *The Blacks*, Sheridan Whiteside in *The Man Who Came to Dinner* (Long Wharf), and the Street-singer in *The Three Penny Opera* (Arena). His Shakespearean roles, which he has played in festivals in New York, Canada, and Los Angeles, include Aaron the Moor in *Titus Andronicus*, Jacques in *As You Like It*, Prospero in *The Tempest*, and the title roles in *Macbeth* and *Othello*. He has starred on many network TV series, notably as Frederick Douglass in Steve Allen's "Meeting of the Minds"; Saunders in "Soap"; and in "The Streets of San Francisco" and "Barney Miller." His film credits include Wyler's last film *The Liberation of Lord Byron Jones* (title role), Glenville's *The Comedians*, Hitchcock's *Tbpaz*, and Rydell's *The Cowboys*, for which he was inducted into the Cowboy Hall of Fame in Oklahoma City. He narrated the Oscar nominee Heyerdahl's *The Ra Expedition*, and he is the voice of Francis in the Disney animated film *Oliver & Company*. Mr. Browne has toured the States with Anthony Zerbe in their *Behind the Broken Word*, and is a two-time recipient of the N.A.A.C.P. Image Award for Best Actor.



SAM BUTLER, JR. began playing guitar at the age of four with the encouragement



of his father Bishop Samuel Butler. During his 30 years as a musician he has played with the Staple Singers, the Gospel Keynotes, the Dixie Hummingbirds and recently with Joe Cocker, Donald Fagen and Laurie Anderson. For several years he was music director and composer for the Blind Boys; it was Sam Butler who brought them to the attention of Lee Breuer and Bob Telson for *The Gospel at Colonus*.

CLARENCE FOUNTAIN AND THE FIVE BLIND BOYS OF ALABAMA appeared in the Broadway production of *The Gospel at Colonus* as well as off-Broadway at the Brooklyn Academy of Music, The Goodman Theatre, and the national and international tours. The group was formed in the early 1940s at Alabama's Talladega Institute for the Deaf and Blind, when band founder Clarence Fountain started singing with the Happyland Singers, who were later renamed The Five Blind Boys. By 1949 they had scored their first hit record, "I Can See Everybody's Mother

But Mine," and in 1953 Fountain and his band were signed by Specialty Records. The Los Angeles based label urged Fountain to switch over to rock 'n' roll but, remaining true to his gospel roots, he adamantly refused. The group continues to draw large audiences at theaters, churches, festivals and nightclubs around the country.



JOSIE JOHNSON is a native of Cleveland, Ohio where she began her career as a singer in local groups and bands and made

her first theater appearance at the Karamu House in their production of *Don't Bother Me I Can't Cope*, directed by Mike Malone. She joined *The Gospel at Colonus* in 1985 as a chorus member and Acolyte. Ms. Johnson currently works as a songwriter and is currently recording an album.



CAROLYN JOHNSON-WHITE made her Broadway debut at the Lunt Fontanne Theater in *The Gospel at Colonus*, directed by Lee Breuer, and appeared in other productions of the show, including off-Broadway at the Brooklyn Academy of Music, at The Goodman Theatre in Chicago, as well as national and international tours. She has recorded with such diverse artists as Max Roach, Rodney Franklin, Yanni, Tremaine Hawkins, Ricky Grundy Chorale and for fifteen years appeared with the Institutional Radio Choir. A veteran concert performer, she has appeared with such artists as Michael Jackson, Patti LaBelle, Boy George, and gospel greats Edwin Hawkins, Andrea Crouch, James Cleveland, The Winans and Take 6. Ms. Johnson-White's television work includes appearances on "The Arsenio Hall Show," "The Today Show," and the PBS production of *The Gospel at Colonus*.

MICHELLE E. JORDAN joins A.C.T. for *The Gospel at Colonus*. She has performed Effie in *Dreamgirls* for both San Jose Civic Opera and Theatre Works, and was seen in the Oakland Ensemble Theatre's production of *Ain't Misbehavin'*. Her other stage credits are *A . . . My Name Is Alice* for Theatre on the Square, *Stompin' at the Savoy* for the On Broadway Theatre, *Wet Carpets* for Upstart Stage Co., and *Marcus Garvey* for Theatre Works. Ms. Jordan has performed solo in "A Cabaret of One," "The Best of



Clarence Fountain and the Five Blind Boys of Alabama



Everything," "An Evening with Michelle," and "Moments with Michelle," and has appeared on numerous recordings.



man directed by John Doyle, *Laugh a Little, Cry a Little* directed by Gerald Wright, and *The Plum Tree* directed by Marilyn Evans — all for the Egypt Theatre. Ms. Scott-James, who makes her A.C.T. debut with *The Gospel at Colonus*, has performed with such notables as Billy Davis, Marilyn McCoo, and Gester Hairston, and has toured in the musical *Dunbar*. She appeared in *Look Up and See the Rainbow* at the Las Vegas Hilton, *A Song for Christmas* and *Fatha* (a tribute to Earl "Fatha" Hines) at the Oakland Auditorium, all directed by Jackie Hairston, and at the Paramount Theater in Oakland for the Black Filmmakers Hall of Fame Awards. Ms. Scott-James is affiliated with the Church of God In Christ.



Calvary M.B. Church Inspirational Choir for the past 18 years, she was recently featured as a lead vocalist on two selections of their album "Each Time I Praise Him . . . I Get A Blessing." She was a cast member of the Chicago Community Choir which provided background vocals for Tremaine Hawkins and Albertina Walker in the Chicago presentation of *The Gospel Truth* at the Arie Crown Theatre. In addition, Ms. Seals is an actress/lead singer with Mary Matthews Productions, a repertory theater company that tours nationwide and performs in Chicago in the First National Bank Plaza Theatre. The company's production of *Footsteps by Galilee* is a series of five plays that depict the life of Jesus. Ms. Seals has been an employee of WTTW/Channel 11 in Chicago for the past five years.



CLIFFORD A. REED, who joins A.C.T. for *The Gospel at Colonus*, has played Sam in *Master Harold and the Boys* at the California Conservatory Theatre, John in *The Island*, Harold P. Hainsworth in *All Over Town*, and the Ghost in *Hamlet* at the Hilberry Repertory Theatre, and Sweets in *No Place to be Somebody* at the Bonstelle Theatre. His other stage credits include: *Back in the World* (Attic Theatre, Detroit), *The Operation* (Edinburgh Festival), *Slow Dance on the Killing Ground* (Spectrum Theatre, Grand Rapids), *My Sweet Charlie* (Kalamazoo Civic Theatre), *Ceremonies in Dark Old Men* (Shaw Theatre, Kalamazoo), and *Desire Under the Elms* (Little Theatre, Hampton, Virginia). Mr. Clifford, who has appeared on "Midnight Caller" and in the recent film *Strawberry Road*, holds both an M.F.A. and a Ph.D. in directing from Wayne State University.

MELBA SCOTT-JAMES, a native of Oakland and mother of six, has appeared in numerous musicals, including: *Tintypes* directed by A.J. Esta for Theatre Arts of Marin; *The Legend of John Henry Super-*

SHARI A. SEALS has been performing since the age of three. A member of the



THE SOUL STIRRERS appeared in *The Gospel at Colonus* on Broadway, off-Broadway at the Brooklyn Academy of

Music and in national and international tours, performing in such cities as Houston, Washington D.C., Paris, Barcelona



and Spoleto, Italy. The group has been performing for 56 years and has played for three United States Presidents — Franklin D. Roosevelt, Harry S. Truman, and Jimmy Carter. Leading singers who have appeared with the group include Paul Foster, Jimmy Outlaw, Johnny Taylor and Sam Cooke. The current members of The Soul Stirrers were inducted into the Rock'n Roll Hall of Fame in 1989.



"POPS" STAPLES began singing gospel music over sixty years ago. Since that time he has performed with the Staple Singers and established a solo career touring nationally and internationally. He has appeared on such television shows as "The Tonight Show with Johnny Carson," "The Mike Douglas Show," "The David Sanborn Show," "American Bandstand," "Soul Train" and "Late Night With David Letterman." He has also been seen in the films: *True Stories* directed by David Byrne; *God Bless the Children*; *The Last Waltz* with Muddy Waters and The Band; *The Landlord*; *Let's Do It Again* with Bill Cosby and Sidney Poitier; *Soul to Soul* concert film with Ike and Tina Turner in Ghana, Africa; and *Wattsax* with Johnny Taylor, Roberta Flack and Les McCann. He has written numerous gospel songs including *Why Am I Treated So Bad*, *Help Me Jesus*, *Southern Style*, *Wish I Had Answered*, *I Had A Dream*, *Freedom Highway* and *Pray On*. He received Chicago's Medal of Merit in 1986 from Mayor Harold Washington as well as the Key to the City of Los Angeles in 1987 from Mayor Bradley. Pops was recently honored with the dedication of the "Pops Staples Park" in his hometown of Drew, Mississippi.

HAROLD SURRATT, who was seen in last



season's *A Christmas Carol*, *Twelfth Night*, and *Hapgood*, first appeared with the company from 1982 to 1984, playing 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.

THE BERKELEY INSPIRATIONAL VOICES (BIV) was founded ten years ago by its director, Donnell Thomas. Over the years, the choir has performed on numerous television and radio programs, and with the James Cleveland Gospel Music Workshop of America. They recently concluded a tour of southern California, and are in preparation for a tour of the southern United States. BIV was nominated as "Most Promising Choir" in 1989 and "Best Community Choir" in 1990 at the Gospel Academy Awards, which are held each year in Oakland. The choir will record their first album in December of this year.

JAMES MITCHELL AND THE ELEMENTS OF PRAISE, under the direction of composer, musician, and singer James Mitchell, combines an outstanding group of vocalists from the Bay Area. They have performed as the opening act for such gospel greats as the Winans, Shirley Caesar, and James Cleveland, among others, and before such notables as the Rev. Sun Yung Moon and the Rev. Louis Farrakhan. The choir has also provided music for the outreach program for the homeless spearheaded by Mary Ann Wright. James Mitchell produced the album *Gospel Explosion*, and has recorded several of his songs with the Edwin Hawkins Music and Arts Seminar, the Washington State Mass Choir, and the Church of God in Christ U.N.A.C. International Choir in San Francisco. Mr. Mitchell recently performed with the traveling ensemble Sing Out Sweet Gospel from Los Angeles, and has been featured in *Essence Magazine* and *Totally Gospel Magazine*. The goal of The Elements of Praise is to bring the wondrous elements of melody, song, and verse together in the giving of praise and honor and glory to God.

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. 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 Com-

mittee of the Institute of International Education. He directed a national company of the London and Broadway musical *Oliver!*, staged the American production of *Shakespeare's People* (starring Michael Redgrave), directed the Australian premiere of *The Hot l Baltimore*, and restaged his A.C.T. production of Sam Shepard's *Buried Child* in Serbo-Croatian at the Yugoslav Dramatic Theatre in Belgrade. His A.C.T. productions have also been presented on tour in the United States, including Hawaii, and in Tokyo, and he has been a guest director at major resident theaters throughout the country. A graduate of Yale College and the Royal Academy of Dramatic Art, Mr. Hastings teaches in the A.C.T. Conservatory, and this season will direct Timothy Mason's *Babylon Gardens* for Plays in Progress and the West Coast premiere of Lisette Lecat Ross's South African drama *Dark Sun*.

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

is *The National Outdoor Leadership School's Wilderness Guide*, a manual for camping and mountaineering published by Simon and Schuster, and numerous articles for magazines and newspapers.

BENNY SATO AMBUSH (Associate Artistic Director) is a veteran theater professional with national and international experience as a director, educator, producer, and arts administrator. Before joining A.C.T. this season, he was the Artistic/Producing Director of the Oakland Ensemble Theatre (OET) for eight years, where his directing credits included *Division Street*, *Letters from a New England Negro*, *MLK: We Are the Dream*, *Tamer of Horses*, and *Alterations*. He also directed *Master Harold . . . and the Boys* for the California Conservatory Theatre. Before joining OET, he served as a National Endowment for the Arts (NEA) Arts Management Fellow in its Special Projects Program, as an Assistant Director-in-Residence at Washington, D.C.'s Arena Stage, as an NEA Directing Fellow at the Pittsburgh Public Theatre, and as a United States Information Agency sponsored lecturer to Kenyatta University, Nairobi, Kenya. He has served on the Board of Theatre Bay Area and chaired its 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 (Associate Artistic Director), who has been a member of the acting company for many years, directs this season's world premiere *Food and Shelter*. Among the roles she has played are Miss Pross in *A Tale of Two Cities*, Annie Parker in *When We Are Married*, Meg in *A Lie of the Mind*, Enid in *The Floating Light Bulb*, Miss Prism in *The Importance of Being Earnest*, Kitty Duval in *The Time of Your Life*, Bananas in *The House of Blue Leaves*, Asa in *Peer Gynt*, Aunt Sally in *All the Way Home*, Birdie in *The Little Foxes*, and Odile in *Opéra Comique*.

She has been Resident Director of the Berkeley Repertory Theatre, and served as its Acting Artistic Director. Among her directing credits are *The House of Bernarda Alba*, *The Lady's Not for Burning*, *The Doctor's Dilemma*, *Marco Millions*, *Golden Boy*, and *Hapgood* at A.C.T., and productions at the Oregon Shakespeare Festival, the San Jose Repertory Company, A Contemporary Theatre of Seattle, and the Shanghai Youth Drama Troupe of China, where she directed *You Can't Take It With You*.

DENNIS POWERS (Associate Artistic Director) joined A.C.T. in 1967 as Press Representative. He subsequently served as Dramaturge and Artists and Repertory Director, working with General Director William Ball on new adaptations or translations of *Oedipus Rex*, *Cyrano de Bergerac*, *The Cherry Orchard*, and *The Bourgeois Gentleman*. With Laird Williamson he adapted *A Christmas Carol* for the stage; the production has been presented annually since 1976 at A.C.T. and seen at other theaters as well. His dramatization of *Dracula* was commissioned and presented by the Pacific Conservatory of the Performing Arts in 1975. In 1985 he and Williamson wrote *Christmas Miracles*, which had its premiere at the Denver Center Theatre Company. Both *Cyrano* and *A Christmas Carol* were produced for television and seen throughout the country. During the past two seasons he worked with directors Paul Blake and Michael Smuin on the repertory productions of *Diamond Lil* and *Saint Joan*.

SABIN EPSTEIN (Conservatory Co-director) has been a member of A.C.T.'s training faculty since 1973, and has been a guest instructor at the New Zealand Drama School, Temple University, the University of California at Davis, and U.C. San Diego, where he directed *Guys and Dolls*. He has also directed productions as a guest artist at the University of Washington, California Institute of the Arts, and S.U.N.Y. Purchase; his recent studio productions for A.C.T.'s Advanced Training Program have included *Hay Fever*, *The Learned Ladies*, *Richard III*, *Cloud 9*, *The AIDS Show*, *Tartuffe*, *Heartbreak House*, and *Nicholas Nickleby*. For A.C.T.'s mainstage seasons he has directed *A Tale of Two*



Cities, *Woman in Mind*, *The Immigrant*, and *Private Lives*. Mr. Epstein is an Artistic Associate at the Georgia Shakespeare Festival, and has also worked at the Oregon and Utah Shakespearean Festivals, and at San Diego Rep, where he directed *A Christmas Carol* and *Hard Times*. He is co-author, with John Harrop, of *Acting with Style* (published by Prentice-Hall).

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

LEE BREUER (*Adaptor/Director*) is a founding member of Mabou Mines theater company where he works as a director, author, adaptor, producer and performer. His adaptations and directions of Beckett works for Mabou Mines received wide critical acclaim including three OBIE Awards. He is author/director of the trilogy *Animations*, published in 1979 by Performing Arts Journal Publications, of which Part III, *The Shaggy Dog Animation*, was awarded the OBIE for both direction and script in 1978. He recently revived Part II, *The B. Beaver Animation*, at the Public Theatre to celebrate the 20th anniversary of Mabou Mines. In 1980, his production *A Prelude to Death in Venice* won OBIEs for both direction and

script. Theater Communications Group has published this and other pieces of his performance poetry in *Sister Suzie Cinema*. This season his adaptation and direction of Shakespeare's *Lear*, which won four acting OBIEs for Mabou Mines, premiered at the Triplex Theater. Mr. Breuer's theater work outside Mabou Mines includes an adaptation of Wedekind's *Lulu* plays for American Repertory Theatre; *The Tempest* for the New York Shakespeare Festival; and *The Double Life of the Amphibians* with Martin Slobotnik for the Olympics International Theater Festival; *The Warrior Ant*, his most recent collaboration with Bob Telson, presented at the 1988 Next Wave Festival at the Brooklyn Academy of Music; and this season's adaptation and direction of Shakespeare's *Lear* at the Public Theater. Lee Breuer and Bob Telson's *The Gospel at Colonus* was nominated for Pulitzer and Tony Awards and Mr. Breuer received the ASCAP Popular Music Award for the lyrics, the Los Angeles Drama Desk Award for Best Concept, and the National Institute of Music Theater's 1985 Award for the Advancement of Music Theater.

BOB TELSON (*Composer/Pianist*) studied with Nadia Boulanger and received his B.A. in music from Harvard University. From 1972-74 he played organ with Philip Glass. From 1975-79 he played and wrote salsa and gospel music, working with Tito Puente, Machito, and Clarence Fountain and the Five Blind Boys of Alabama. Since 1979 he has collaborated with Lee Breuer, winning many musical theater and gospel awards for the productions *Sister Suzie Cinema*, *The Gospel at Colonus* and *The Warrior Ant*. His score for *Bagdad Cafe* won an Oscar nomination. Other film scores include *Rosalie Goes Shopping* and *La Fete Des Peres*. Television themes and scores include *Bagdad Cafe*, *Wish You Were Here*, and *Random Acts of Variety*.

ALISON YERXA (*Production Designer and Scenery*) designed the setting, lighting, and costumes for the original production of *The Gospel at Colonus* in 1983 and has designed the settings for subsequent adaptations in the United States and Europe. She is a painter, who has also worked in special effects for motion pictures, including *Star Trek*, *The Motion*

Picture, and was effects supervisor on *Brainstorm*. Other recent theatrical designs, also directed by Lee Breuer, include *Lear* and *The Warrior Ant*, for which she was given an American Theatre Wing Design Award in 1989. Ms. Yerxa recently served as Design Coordinator for a theme park to be built in Tokyo.

GHRETTA HYND (*Costume Designer*) has been with *The Gospel at Colonus* since the production at the Brooklyn Academy of Music. She has worked with Lee Breuer on *Sister Suzie Cinema*, *Hajj*, *The Warrior Ant*, and *Lear*. She works as a costume designer on films, television, and video.

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

ROBERT MILBURN (*Sound Designer*) is a composer and the resident sound designer for the Goodman Theatre in Chicago, where he recently designed sound for *The Gospel at Colonus*. Other Chicago work includes music and sound design for Remains Theatre Ensemble; Wisdom Bridge Theatre; and Steppenwolf Theatre, including sound design for their production of *The Grapes of Wrath* in Chicago, California's La Jolla Playhouse, Great Britain's National Theater and the Cort Theatre on Broadway. His work has traveled to the Seattle Repertory Theatre, Milwaukee's P.A.C., the Guthrie Theatre, and festivals in Sydney and Perth, Australia. He is the recipient of five of Chicago's Joseph Jefferson Awards, two for original music and three for sound design. Mr. Milburn is currently adapting his

music and sound for Hartford Stage's production of *Marvin's Room*.

STEPHEN LeGRAND (Sound) is now in his fifth season as sound designer and composer for A.C.T. His work with the company has included musical compositions for *The Seagull* and *Faustus in Hell*, and he wrote the music for *A Lie of the Mind*, *Saint Joan*, and *Hapgood* with his collaborator Eric Drew Feldman. They have won awards for their scores for *The Lady's Not for Burning* at A.C.T., *The Tooth of Crime* and *The Rivals* at Berkeley Rep, and *Fen* at the Eureka Theatre. Mr. LeGrand's recent work has included scores for *Yankee Dawg You Die* at Berkeley Rep and the Los Angeles Theatre Center, *Lulu*, and *Macbeth* at the La Jolla Playhouse, and *Fuente Ovejuna* for Berkeley Rep.

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

JAMES HAIRE (Production Director) began his career on Broadway with Eva Le Gallienne's National Repertory Theater. Among the productions he stage-managed were *The Madwoman of Chaillot* with Miss Le Gallienne, Sylvia Sydney, and Leora Dana, *The Rivals*, *John Brown's Body*, *She Stoops to Conquer*, and *The Comedy of Errors*. Mr. Haire also stage-managed the Broadway productions of *Georgy* (a musical by Carole

Bayer Sager), *And Miss Reardon Drinks a Little*, and the national tour of Woody Allen's *Don't Drink the Water*. Mr. Haire joined A.C.T. in 1971 as Production Stage Manager, and in this capacity has managed more than a hundred productions; he has also taken the company on numerous regional, national, and international tours, including those to the Soviet Union in 1976 and Japan in 1978.

EUGENE BARCONE (Stage Manager) is a charter member of A.C.T. He has worked on more than 125 productions for the company, plus the television adaptations of *A Christmas Carol*, *The Taming of the Shrew*, and *Cyrano de Bergerac*, and he has directed for Plays in Progress. As an associate director in the company he has been associated with Laird Williamson's annual production of *A Christmas Carol* for many years. This season marks Mr. Barcone's 26th year with A.C.T.

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*, and *Burn This*. 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. Most recently she stage managed *Love Letters* at the Stage Door Theater.

ALICE ELLIOTT SMITH (Stage Manager) is in her 12th season at A.C.T., where she has been the company's master scheduler, production coordinator of Plays in Progress, director of staged readings, associate director of the Troubadour program, director of the studio production *Ah, Wilderness!*, and co-director of *Morning's at Seven*, *Picnic*, and the Plays in Progress production *Rio Seco*. In recent seasons she stage-managed *Private Lives*, *The Lady's Not for Burning*, *The Floating Light Bulb*, *Faustus in Hell*, *A Lie of the Mind*, *Diamond Lil*, *Golden Boy*, *Feathers*, *Woman in Mind*, *Joe Turner's Come and Gone*, *A Tale of Two Cities*, *Judevine*, *Hapgood*, and *Burn This*.

BRUCE ELSPERGER (Stage Manager), who is now in his fourth 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. Elspurger, who studied in London and graduated from Drake University, has also worked as an art therapist in the Des Moines schools.

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



Polyhymnia, the muse of Song and Oratory.



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

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

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

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

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

Ticket Prices:

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Previews:		
Orchestra/Loge	\$21	\$20
Balcony	\$15	\$14
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Tuesday/Wednesday/Thursday

Orchestra/Loge	\$25	\$24
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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.

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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.

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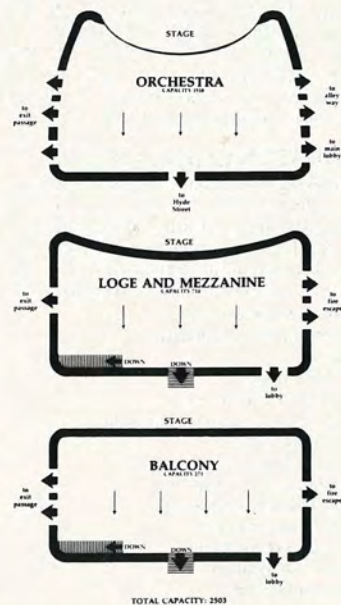
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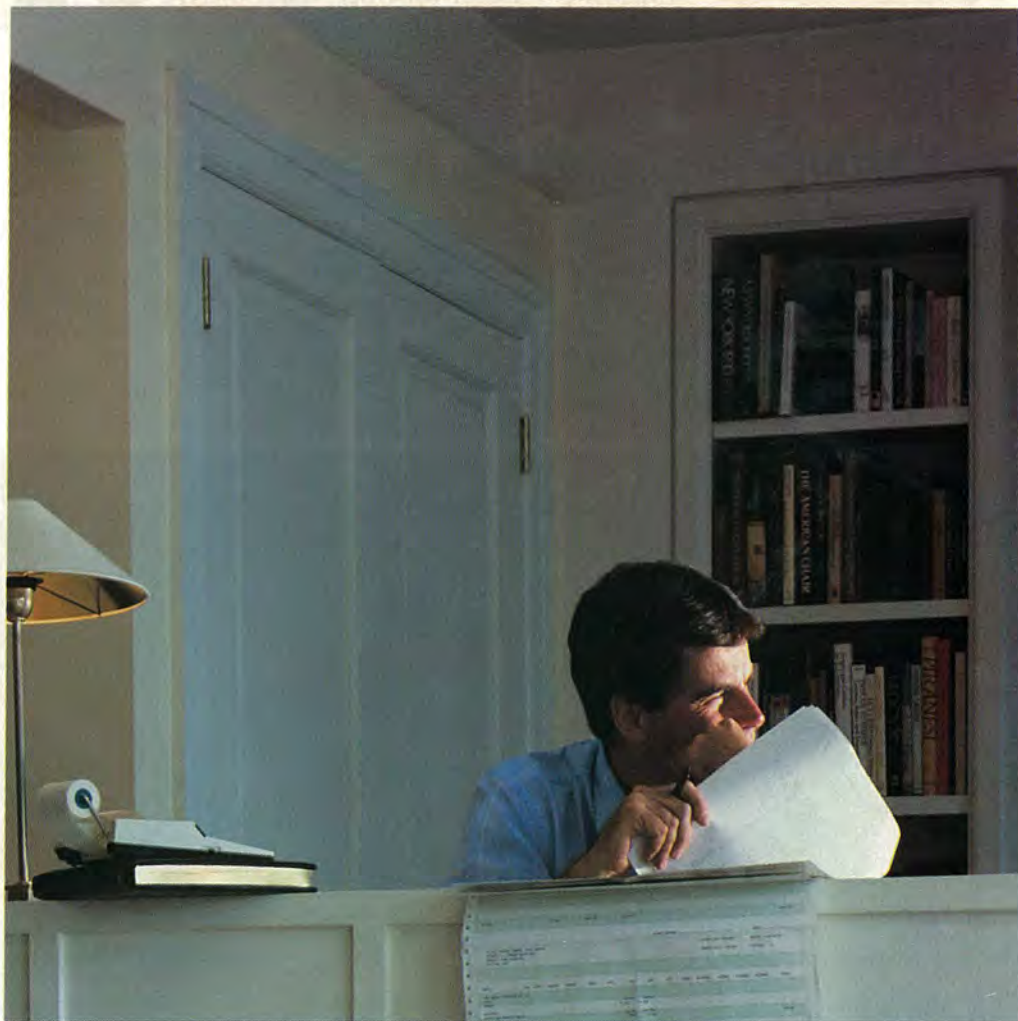


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"The Secret Rapture"

British playwright David Hare's X-Ray of the Soul

"David Hare's great gift as a dramatist," critic Michael Billington wrote recently, "is for relating private despair to the public world." One of England's most stimulating and unpredictable playwrights, Hare unflinchingly explores large social and political themes alongside a wide range of human emotion with clarity, sensitivity and, invariably, elegance and wit. *The Secret Rapture*, which opened at the Ethel Barrymore theater in New York on October 26, 1989, is a landmark in the 42 year-old playwright's twenty year career. It consolidates themes from his previous work and introduces what may be some of his future concerns.

In *The Secret Rapture*, two sisters, Isobel and Marion (played in New York by Blair Brown and Frances Conroy respectively) face a crisis on the death of their father. The deceased man's considerably younger second wife, Katherine, is an emotionally unstable alcoholic with no means of supporting herself. The sisters are diametrically opposed in their political beliefs and innate sensibilities. Isobel is an idealist, and her sister, Marion, is a Junior Minister in the Conservative government. Isobel takes on the responsibility of look-

ing after her stepmother, eventually paying a price for her kindness. Her decision, which triggers off a series of reactions from the other characters in the play, becomes the means by which Hare

country, Hare ambitiously attempted to create what Robert Brustein described as "a comprehensive X-ray of England's soul following World War II." The moral collapse of post-war England is captured through the nervous collapse of the heroine, Susan Traherne. "A sense of politics has nothing to do with preaching, polemics, or ideology," Hare points out, "it is about the effect that dominant beliefs of the day have on us." In *The Secret Rapture* the governing principle, overriding all moral values, is the "sanctification of greed" and Hare explores its results.

Hare notes that there has been a "considerable body of plays and films about the economic results of Thatcherism" but almost nothing of consequence has been written about the "characteristics and personalities" of the leaders of the Conservative Party which, led by Margaret Thatcher, has been in power since 1979. While Hare attacks the values and actions of right-wing conservatives, he also tries to understand where they are coming from. In his play *A Map of the World* (London 1983, New York 1985), which is essentially a debate on the insidious effects of post-colonial aid to developing nations, he took the controversial step of focussing on an intelligent and charming right-wing character. In *The Secret Rapture* Hare presents Marion, the Conservative Junior minis-



defines the moral climate of contemporary England.

"I am a writer who can only write about people in terms of their whole historical situation," says Hare, who, in the seventies, belonged to a group of left-wing playwrights which included Howard Brenton, Snoo Wilson, and Christopher Hampton. In *Plenty* (London 1978, New York 1982), his best-known play in this

Gerard Raymond is a New York based freelance writer.

Above: Playwright David Hare directing his *Paris by Night*, 1988.

by Gerard Raymond

‘If you do not live through a war, or are not overwhelmed by the loss of someone through some terrible accident, it is likely that romantic love will be the most profound thing that happens to you in your life.’



Jill Baker as Isobel in the London premiere of *The Secret Rapture*, 1989.

that his purpose in the film was to “disorient the audience and sweep away the usual concept of how people judge complex moral issues.”

It is no coincidence that Hare chooses to look at the human side of the Conservative Party through the Tory women. His interest in writing about women has been evident since his first full length play, *Slag* (gals spelled backwards), which was produced in 1969. Reversing the plot of Shakespeare’s *Love’s Labor Lost*, *Slag* features three school-mistresses who take a vow of celibacy. Writing about women “is just a temperamental preference,” for Hare. “Writing involves an act of imagination. For me to begin to get my juices flowing I like having to guess and there is nothing harder than guessing what it is like to be the opposite sex.”

In the 1970s, Canadian actress Kate Nelligan exemplified the quintessential David Hare heroine. Her first Hare play was *Knuckle* (1974), which assailed capitalism within the format of a Mickey Spillane-type thriller. She also played the lead in Hare’s television drama *Licking Hitler*, which dealt with an anti-Nazi propaganda unit based in England during the war. One of the highlights of Nelligan’s career to date, the part of Susan Traherne in *Plenty*, prompted Jack Kroll to write “this must be the most extensive woman’s role in contemporary English language theater.”

The American actress Blair Brown typifies the new David Hare heroine. He acknowledges that his current romantic friendship with Brown, whom he first met in 1980 in a production of *Plenty* in Washington, D.C., has encouraged him to write “more ambitiously.” For the first time he has started writing with someone specific in mind, and Brown, he feels, “undoubtedly brought out in me a positive way of looking at the world.” In addition to a pair of one-act plays, Hare wrote his latest film *Strapless*, and the part of Isobel in *The Secret Rapture* for Brown.

“The traditional complaint against my

ter, with compassion.

“I think what haunts those of us who have lived under Thatcherism is the question: Is there a human being in that suit, under that hairstyle and under that unblinking cruelty?” Hare feels that one way to be convinced of a politician’s humanity is by “thinking of mortality. The thing that you notice about somebody who has been a complete nightmare in office is when they are out of office, and disease, old age or whatever has taken over, they suddenly become sympathetic, they seem to become human.

In the play, Marion’s husband cannot understand his wife’s constant belligerence. “She’s got everything she wants. Her party’s in power. Forever. I just don’t see why she’s angry all the time.” Hare pokes fun at the predictability of Marion’s typically Conservative attitudes to each situation, but he also elicits our pity for her when she admits, “It frightens me what people want. I don’t have the right equipment. I can’t interpret what people feel. It’s made me angry. I’ve been angry all my life.”

At the close of *The Secret Rapture*, a death brings about a revelation for Marion. She appreciates for the first time “the human stuff” for which she previously had no time. Hare acknowledges that some of his friends told him that “the Marions of this world don’t change, and that to suggest that they can be thawed by grief is a very sentimental ending to the play. But I believe there is a person inside Margaret Thatcher, and I believe she has an immortal soul like other people — although there is so little evidence of it.”

David Hare is clearly drawn to the new breed of Tory woman that has sprung up in the wake of the Iron Lady. When he wrote *The Secret Rapture* he was working simultaneously on the screenplay for his film *Paris By Night*. The central character in the film, Clara Paige (played by Charlotte Rampling), is a Conservative Member of the European Parliament. She shares with Marion an arrogant belief that her party is beyond the law. But like Marion, she is portrayed as a well-rounded human being. Hare has stated

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work was that it was cold, chilly or forbidding," Hare concedes. (Some critics found Susan Traherne irritatingly willful on a path to self-destruction.) "To now work with an actress who has all the depth and seriousness of the other leading ladies I have worked with, but who also brings a sense of practicality, of everyday life and warmth to things, is fantastically invaluable to me."

Isobel, with her inherent goodness in *The Secret Rapture*, is certainly different from previous Hare characters. He has actually taken a great risk placing a near-saint in the center of his play. Hare once explained that Susan, in *Plenty*, is driven mad because "society doesn't offer any good way to live." In *The Secret Rapture* Isobel has found a good way to live but her sister, stepmother, and lover cannot seem to appreciate it.

With *The Secret Rapture*, Hare intended to write a contemporary play about the 1980s without resorting to "malign energy," which he describes as "the force that is sweeping through the decade." Plays like Caryl Churchill's *Serious Money* and his own 1985 hit *Pravda* (co-written with Howard Brenton) celebrate this destructive energy. Although the works satirize the values of the protagonists (the money hungry denizens of Wall Street and the City of London in the former and a Rupert Murdoch-like newspaper baron in the latter), audiences loved these villains for their vitality and the excitement they generated.

There was a danger of this very same phenomenon affecting the London production of *The Secret Rapture*. Both Blair Brown and Hare were busy elsewhere when the play opened last October at the National, where it ran successfully for a year in repertory. So precise was Hare's characterization of Marion — with her sharp attacks on the Green Party and her brisk efficiency — that English audiences found her hilarious the minute she walked on stage. "People are shocked" by Marion's cruelty, in New York, Hare notes, whereas "in London they take the cruelty for granted and they find it funny."

The New York production, directed by Hare, is less comic than the London production, but it is closer to the author's

vision of the play. No longer is the "malign energy" dominant. Hare strengthened Brown's role for this production giving the two sisters, Isobel and Marion, equal weight. "I have done more to stop Isobel's passivity." As originally written, the part was "very reactive."

In the London production, Isobel was played as a completely blameless 35 year-old woman. But Hare didn't find that portrayal very convincing. "Very few people are innocent at thirty-five," he comments drily. Brown has been able to suggest that Isobel's actions in the first act spring from a positive kindness, not martyrdom. In the second act, rather than being "put upon," as in the original version, she plays "very strongly, as a woman who is sorting out her life." Hare hopes that in the second act "Isobel is as strong a heroine as Susan Traherne is in *Plenty*. A real heroic part."

Hare may be able to write wonderful parts for women, but he has not always been as successful writing for men. One of the least effective features of *The Secret Rapture* is the portrait of Irwin, Isobel's lover and co-worker. "It has become a sort of cliché in my work that there is a strong woman and a weak man," he admits. "I find I tend to get one or the other sex right," he adds. "In *Pravda*, the men are great but the women are hopeless." But he is very pleased that in his new film, *Strapless*, he has succeeded in achieving a balance with the character called Raymond (played by Bruno Ganz).

Like *The Secret Rapture*, *Strapless* features a pair of siblings (played by Blair Brown and Bridget Fonda). Brown, a doctor, is the elder sister and supposedly the more responsible of the two. But when she meets Raymond and falls passionately in love with him, she learns that "if you have feelings you've got to pick up the bill afterwards." Raymond is by no means perfect. Very much a Don Juan, he is in fact, as Hare describes, a "romantic love/junkie." Nevertheless he is charming and extremely likeable. "This is the first time that I have portrayed a man who has many virtues and he is a real hero in spite of his shortcomings."

The film's theme of romantic love is something new to Hare's body of work. "If you don't live through a war, are not

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in a famine or are not overwhelmed by the loss of somebody through some terrible accident, it is likely that romantic love is going to be the most profound thing that happens to you in your life." This theme is apparent in *The Secret Rapture*. Irwin is desperately in love with Isobel but she ultimately rejects him when she realizes that he has become overly dependent on her. Irwin's reaction is calamitous for both of them.

In his latest play, *Racing Demon*, Hare breaks new ground by concentrating solely on a group of Church of England vicars. "I was drawn to write about them because, it seems to me, there is something heroically touching about an organization which could not be further from the spirit of the age. I don't believe in their god but I think they do genuinely judge their work by the quality of the help they give people." Richard Eyre of the National Theater will direct this play because Hare feels that directing in the theater is "not as fulfilling" as it once was for him.

Part of his disillusionment can be

attributed to two inauspicious experiences which followed each other in rapid succession. He directed Anthony Hopkins in a production of *King Lear* at the National in 1986 and in the following year directed *The Knife*, a musical for which he also wrote the book, in New York.

"*King Lear* was a quicksilver production which could either be great theater, as it was on certain nights, or so horrible on other nights that I found it unbelievably painful to even look at the stage." He says that this play, the first Shakespeare that he had ever directed, "forced me up against the problems of the nature of theater performance itself. To put it very crudely, Tony, as Lear, could give a great performance if he gave it from within his own emotional life. He did not have a technical performance for those nights on which he had to perform without what he called the 'juice' of his own suffering."

A unanimous chorus of disapproval greeted *The Knife*, which starred Mandy Patinkin and Mary Elizabeth Mastrantonio. The reception in New York for this

opera about transsexuality was so devastating that it precluded all possibilities of a London production.

It is easy to see how a writer like Hare, with his great curiosity about women, would be interested in exploring the psyche of a man who actually *becomes* one. Everyone involved in *The Knife* had a different theory as to what went wrong but Hare mentions that Blair Brown came up with the most practical explanation: "She said a musical about a man who chops his cock off is never going to go in New York and I was a fool to pretend it ever will." Hare recently heard the score again and says he was reminded it was "the most breathtakingly beautiful music I know," and concludes "the only place the trouble could have come from is me."

Hare finds himself completely exhausted after directing a play. He explains that his impression in the theater is one of "giving energy out on to the stage so that people may one day be able to perform the play without the director being necessary to it." He finds the process of filmmaking, on the other hand, far more

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rewarding. "With film you are drawing in energy. The impression on a film is of being given gifts all day. People offer you light, design, performance — bits and pieces. You gather them in and store them away in the editing room. At the end of a film I am completely exhilarated."

But Hare professes that he still loves writing for the theater. Indeed writing is integral to his personality. As the character Victor Mehta in his play *A Map of the World* says, "the act of writing," for Hare, "is the act of discovering what you believe." In his intrepid quest to understand the psyche of our times this "detective of the soul" (as Kathleen Tynan succinctly put it) can be cerebral, even cynical. But in his best work there is a passion and a generous humanity that fuses with his intellectual ideals, making it profoundly unpredictable. *The Secret Rapture* also reveals a mystical, visionary element, that cannot be communicated logically.

The title, *The Secret Rapture*, Hare once explained, refers to "that moment at which a nun expects to be united with

Christ. In other words, it's death." Indeed, Hare frames the play, both at the beginning and the end, with death. And the climax of the play brings about a kind of redemption for Marion who learns to deal with passion and the inexplicable things in life. She better understands the fact that she doesn't need to "take some simple point of view, just in the hope of getting things done" nor does she have to "try to understand everything" which, incidentally, is what destroyed Susan Traherne in *Plenty*.

Marion realizes that her sister Isobel might have found a way to cope with life. Isobel returns from a trip overseas with as Hare describes, "a lucidity about her own situation which is close to a mystical state." She has made a decision and "it has no rational justification." But when it comes to elaborating on the exact nature of Isobel's secret rapture, the remarkably articulate playwright becomes reticent. "These are very difficult things and I am not comfortable talking about them. The reason I write plays is so as not to have conversations about

the soul. A sense of the soul is obviously what I aim for in writing. I don't want to say anything about it because it surely is in the work." □

A David Hare Chronology

- 1969 *Slag* Directed by Max Stafford Clark
- 1972 *The Great Exhibition* Directed by Richard Eyre
- Brassneck* (co-authored with Howard Brenton) Directed by Hare
- 1974 *Knuckle* Directed by Michael Blakemore
- 1975 *Fanshen* Directed by William Gaskill & Max Stafford Clark
- 1975 *Teeth n' Smiles* Directed by Hare
- 1978 *Licking Hitler* (BBC) Directed by Hare
- 1978 *Plenty* Directed by Hare
- 1980 *Dreams of Leaving* (BBC) Directed by Hare
- 1983 *Saigon, Year of the Cat* (Thames Television) Directed by Stephen Frears
- 1983 *A Map of the World* Directed by Hare
- 1984 *Wetherby* (Film) Directed by Hare
- 1985 *Pravda* (co-authored with Howard Brenton) Directed by Hare
- 1986 *The Bay at Nice and Wrecked Eggs* Directed by Hare
- 1987 *The Knife* Directed by Hare
- 1988 *Paris by Night* (Film) Directed by Hare
- 1989 *Strapless* (Film) Directed by Hare
- The Secret Rapture* Directed by Howard Davies (London)



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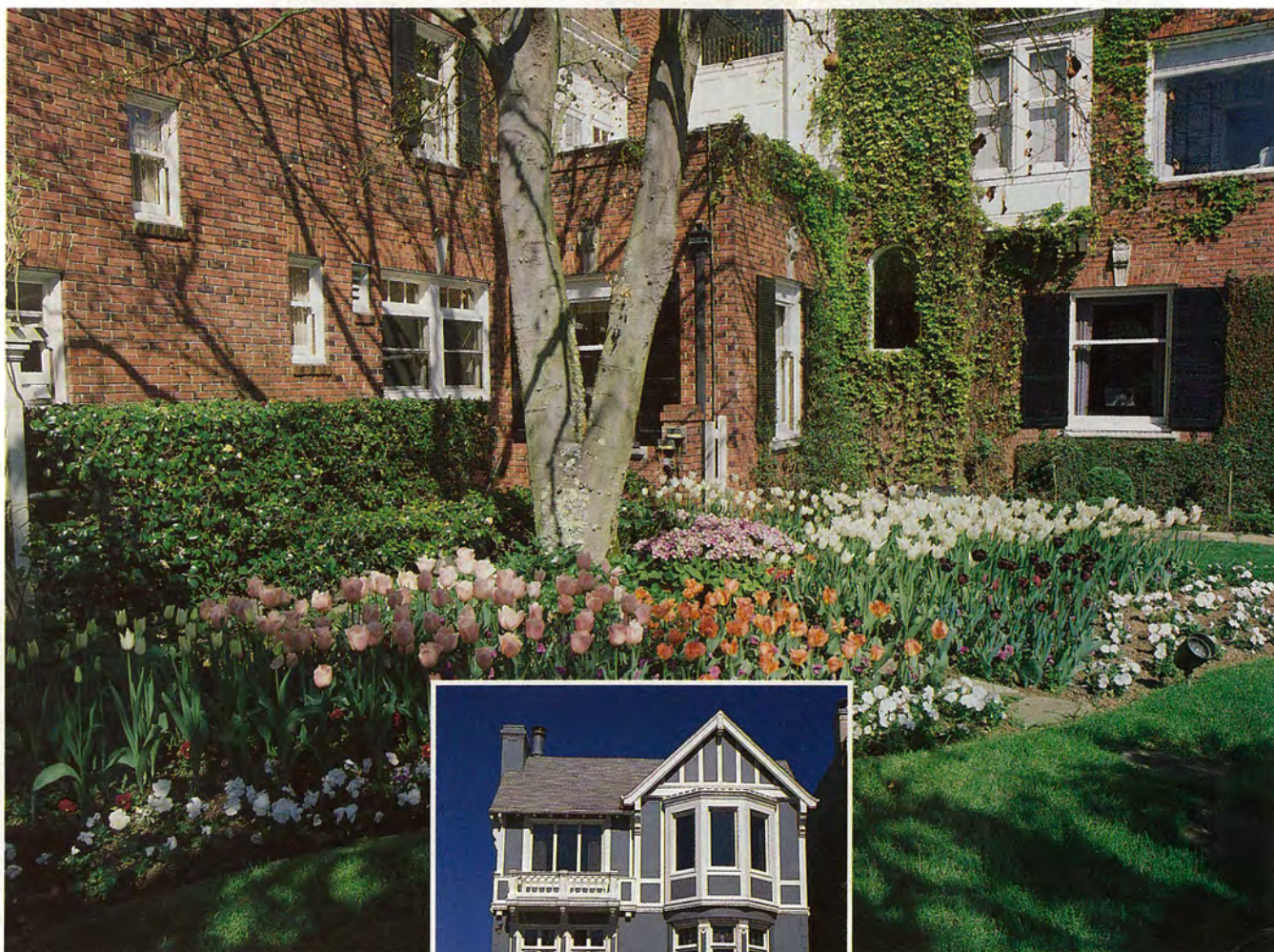
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To everything, there is a season . . . even real estate. And this is the season that the real estate market is usually at its most robust.

There are two seasons to real estate, according to Raymond Brown, a columnist for the *San Francisco Examiner* and vice

Barbara Miller writes frequently about real estate for Performing Arts magazine.

president with McGuire Real Estate. The first season usually starts Superbowl Sunday and continues through Memorial Day.

"A valley occurs during the summer months when market activity typically slows down while buyers, sellers and agents take vacations and three-day weekends," says Brown.

The second season picks up after Labor Day, as families settle in for the school

Above: The beauty and convenience of city living is apparent in two offerings by Hill & Co. — a Georgian brick home at 3799 Washington (top), and Victorian splendor at 2650 Divisadero (inset) in Pacific Heights.

by Barbara Miller

year, and hits another lull around Thanksgiving, remaining slow throughout the holidays.

Besides the season being right, there's lots of talk that it's a buyer's market for homes. Translation: there are more homes for sale than there are qualified buyers.

So if views of San Francisco and its bay are something you've been looking for, now's the time to negotiate.

With Museum Parc, a two hundred thirty-three unit building that also houses more than 27,000 square feet of commercial space, buyers can get those views and more.

Nearly eighty percent of the homes are sold at Museum Parc, which is located at Third and Folsom, the Yerba Buena Gardens portion of the South of Market area. Museum Parc offers studios and one to two bedrooms with one to two bath units ranging in price from \$187,000 to \$520,000. Amenities include large walk-in closets, washer-dryer hookups, and patios, balconies and terraces in most units, as well as 24-hour security and a concierge service.

The first for-sale residential project generated by the San Francisco Redevlop-

ment Agency since it made a commitment to encourage the production of quality housing in the City's fastest growing neighborhood, Museum Parc consists of twelve stories of residences situated on top of three levels of underground parking and commercial space. Included in the structure will be two new restaurants and an 11,000 square-foot health spa. Museum Parc is also within walking distance to the Financial District and Union Square.

"South of Market is the frontier; it's an untried market," says Tim Murray, sales manager at McGuire Real Estate and a specialist in downtown condominiums. "I don't consider south of Market downtown, but it's a burgeoning area where

all the new development will occur."

Downtown, atop Nob Hill, Taldan Investment's 1150 Sacramento project is about sixty-five percent sold, with nine units remaining. Located on the site of the old Sproule Mansion, 1150 Sacramento offers views of Huntington Park, Grace Cathedral, Coit Tower and San Francisco Bay.

The spaces range in size from 2,000 to 3,300 square feet and are priced from \$875,000 to \$2.5 million.

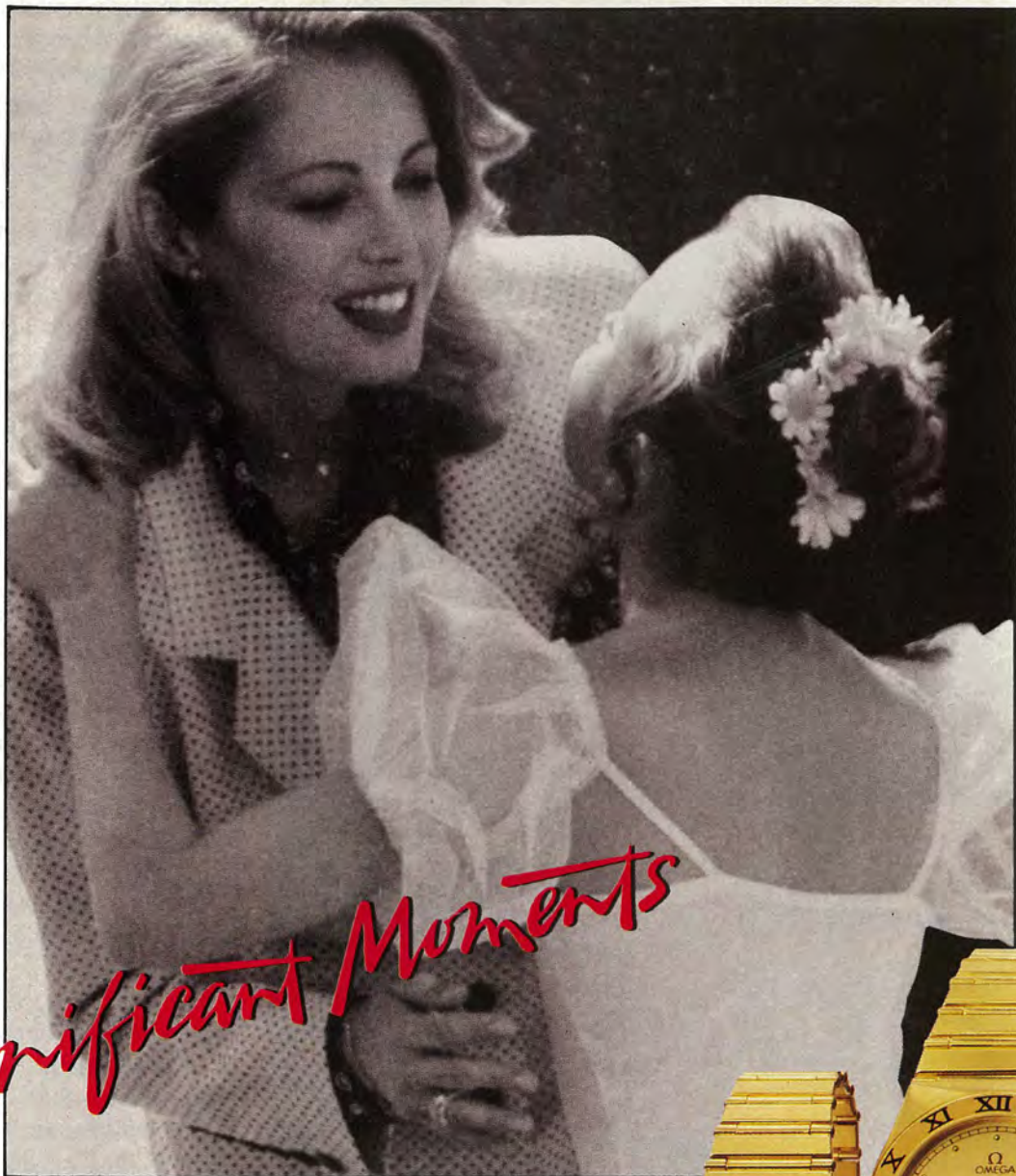
"There aren't many new buildings with this kind of square footage," says Julia Schiller, marketing director for Taldan. The eight-story structure offers four models, including penthouses with rooftop terraces and courtyard units with private terraces. Also featured are amenities such as a concierge on site, private elevator entrances into the foyer of each unit, 24-hour security, air conditioning, marble bathrooms and fireplaces.

Purchasers at 1150 Sacramento have been encouraged to create their own floor plans with the help of Bay Area designers chosen by Taldan. Quite a few buyers have taken two units and combined them, according to representatives of Taldan.



The townhomes of Prudential California Realty's Hillside Village in the Santa Rosa area are of particular interest to first-time buyers and retired couples. Inset: Lucas Valley Estates are located just north of the Golden Gate in Marin County.

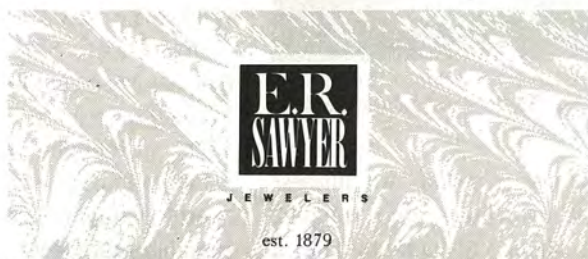
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1150 Sacramento is the first condominium project to be built on Nob Hill in thirty years.

It may be another thirty years before finding a home along San Francisco's waterfront, so One Hills Plaza, one of the

Ranging in size from 780 to 1,560 square feet and priced from \$330,000 to \$900,000, the condominiums feature 24-hour security, balconies with most models, views of the City and one parking space per unit.

residential condominium tower (with units available for viewing this February), and the second consisting of the renovation of the Landmark Building into seven stories of retail shops and offices. The Landmark Building is the original Hills Brothers Coffee roasting and processing facility.

A bit removed from the city of San Francisco, Prudential California Realty's townhomes in the Santa Rosa area of Hillside Village are gathering interest from first-time buyers and retired couples and individuals.

The 1,023 to 1,107 square-foot residences with two bedrooms and one and one half baths, are minutes away from Bennett Valley Golf Course and Annadel State Park.

"Many San Francisco residents who can't afford to buy in or near the city are instead buying small weekend homes in outlying areas," says Martin Levy, a Prudential agent. "This helps them build equity and also provides them with a place to escape from the city."

Prices at Hillside Village range from \$128,500 to \$142,500.

Prudential California Realty/Northern California also is involved in the sale of two other properties in the East Bay town of Montclair.

The two homes, which range in size from 3,800 to 4,000 square feet, include three bedrooms, three and two half baths, floors covered with European marble, three fireplaces, security intercoms and views of the East Bay and Bay Bridge.

Prices range from \$725,000 to \$740,000.

Also in the \$700,000 price range are Lucas Valley Estates' custom homes, located just north of the Golden Gate Bridge in Marin County.

Lucas Valley features two types of residences. Parkside Homes, a Connecticut farmhouse design by Fisher-Friedman, are priced from \$365,000 to \$525,000. Also, five custom homes designed by Ian MacLeod, who was the lead architect for George Lucas's Skywalker Ranch, have recently been completed. Prices start at \$710,000.

The surrounding area of Lucas Valley Estates offers bike paths, hiking trails, nearby shopping and a natural habitat complete with deer in the hillsides.



Contrasts in life-styles are evident in Museum Parc, a 230-unit condominium project (top) in the Yerba Buena Gardens area South of Market, and the rustic setting of Smith Ranch (above), a 382-unit condominium development in San Rafael.

most recent, and possibly last opportunities for a residence there may generate interest.

The project consists of two phases, with the first involving an office complex with retail shops, restaurants and a

Also set in the rustic setting of Marin County on thirty-seven acres in San Rafael, is Smith Ranch, a 382-unit condominium home development geared toward people sixty-two years of age or older.

Phase One of the development consists of two hundred twenty-six condominiums ranging in size from 800 to 2,200 square feet, with up to two bedrooms. Prices begin at \$238,500.

Among the amenities offered to Smith Ranch residents are concierge and shuttle services, housekeeping, valet and 24-hour security, as well as a fitness center, beauty salon, spa, medical clinic, post office, general store, Olympic-sized pool, steam rooms and a wellness pool, the first to be built and installed on the West Coast.

Adjacent to a 40,000 square-foot resort-style clubhouse, the wellness pool provides a combination of isometric exercises with jogging, providing less stress on the body in the process.

Smith Ranch is a prototype development of Mediq, Inc. and Tishman Speyer Properties, which is planning to build this model in five other markets.

Hill & Co. differs a bit from other realty agencies in that it specializes in the marketing and sale of individual fine residential properties, including single family houses, condominiums and cooperative apartments.

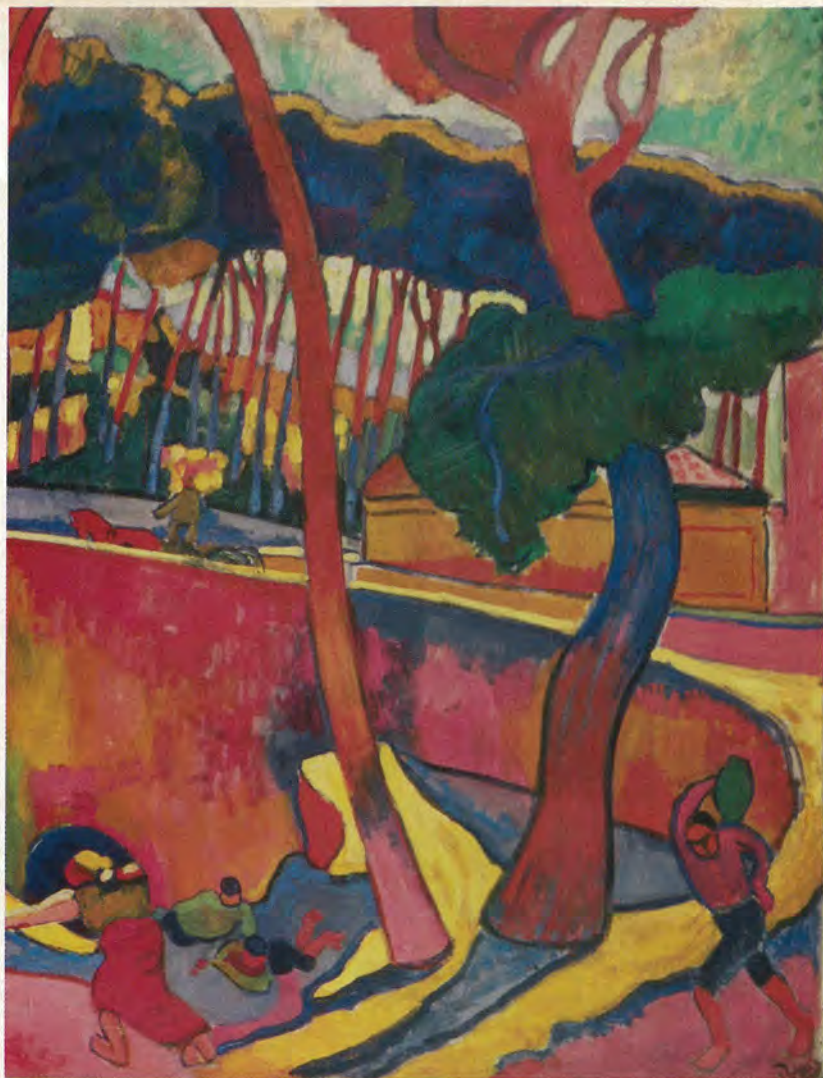
Among the homes Hill & Co. currently lists are: a Georgian brick home at 3799 Washington Street in Presidio Heights. The L-shaped home wraps around a garden, fish pond, fountain and brick patio. Its interior includes six bedrooms, four and one half baths, three maid's rooms and baths, six fireplaces, a wine cellar and a three-car garage.

The Washington Street residence is priced in the high \$4 million range.

At 2650 Divisadero, in Pacific Heights, a three bedroom, three and one half bath with fireplace, breakfast room, wine storage area, three-car garage, garden and guest apartment is being offered for almost \$2 million.

The home features hardwood floors and views of the Golden Gate Bridge and San Francisco Bay.

There's a chill in the air . . . the season is right. But you better hurry, Thanksgiving is just around the corner. □



Andre Derain, detail *L'Estaque, route tournante* (Turning Road, L'Estaque), 1906, The Museum of Fine Arts, Houston, the John A. and Audrey Jones Beck Collection, 1974.

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Understanding Asia means understanding its culture. For instance, if you're in Japan, and a lot of the little kids seem overdressed, chances are it's the Shichi-Go-San (Seven-Five-Three) Festival. On November 15, girls ages seven and three and boys ages five and three don their finest outfits and assemble at local Shinto shrines for promenading, photographing, and copious parental cooing. It's one of the many social events of Shintoism, "the way of the gods," once the official state religion of Japan. Instead of dealing with metaphysical questions or issues of life and death, Shinto is what Japanese turn to for guidance in everyday matters. Visiting businessmen sometimes experience Shinto firsthand: new business ventures are often blessed by a visit to a Shinto shrine or priest.

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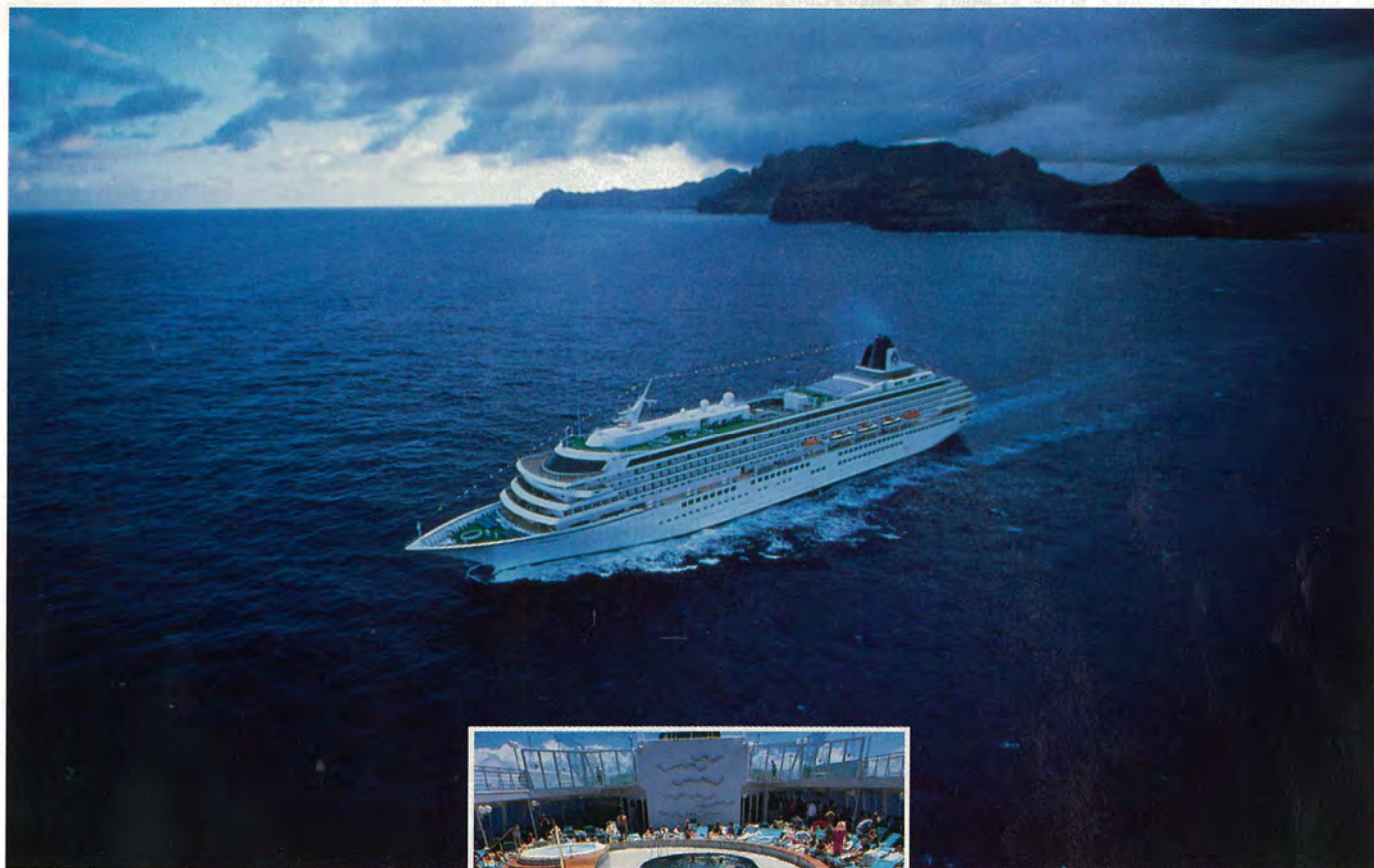
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No matter where you turn these days, the talk seems to be of recession. The conventional wisdom, endorsed by economists and politicians alike, holds that our economy is slipping and may even plummet into free fall. Along with this anticipated downward spiral, some dismal scientists have told us to expect inflation. Vacations, which appeared quite expensive a year ago, may soon be out of reach. And let's not even start talking about the poor exchange rate

Donna Joseph is a Los Angeles-based travel writer.

our greenbacks have experienced in Asia and Europe.

Opposing these dark scenarios stands a great chance for a truly sybaritic travel experience aboard ship. On a cruise you

are wined, dined, and pampered in a way that few who have not been deckside could imagine all this for one predictable price. And the destinations and vessels have never been so varied as they are today. You can choose from short, three- or four-day cruises, longer two-week stints, or even whole-year sails round the globe. There are speciality cruises for singles, seniors, and families, as well as programs aimed at jazz lovers or sports fans. The ships range in size from intimate yachts to vast ocean liners and seem to have every amenity. So, now

Above: The newest ship on the water is the spectacular Crystal Harmony of Los Angeles-based Crystal Cruise Lines. Inset: One of two swimming pools compete with three restaurants for the attention of the passengers.

by Donna Joseph

the problem seems where to begin, how to make a choice? The obvious goal is comfort and luxury at a reasonable price.

As any travel agent will tell you, cruising has gone through an extraordinary renaissance in the last twenty years. Once an elite means of getting from one destination to another, shipboard travel has now become by far the fastest growing segment of the travel industry. Overshadowed by the expediency of airplanes, cruise vessels have now shifted into a niche of leisure activity sought after both by older travellers and by baby boomers searching for a true escape from the rat race.

About four million people a year are discovering that a sea voyage can be both a relaxing and rewarding way to visit foreign countries and places closer to home. The total travel experience is what makes each cruise company and ship unique. The special aspects of the ports — the ships, the staff, the “extras.” These are

the things that keep vacationers coming back for more.

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The newest ship on the waters this season is the spectacular *Crystal Harmony*. Built as part of the NYK Line in Nagasaki, Japan for the Los Angeles-based Crystal Cruise Lines, this beauty can carry up to 960 passengers and cost a reported \$200 million to complete.

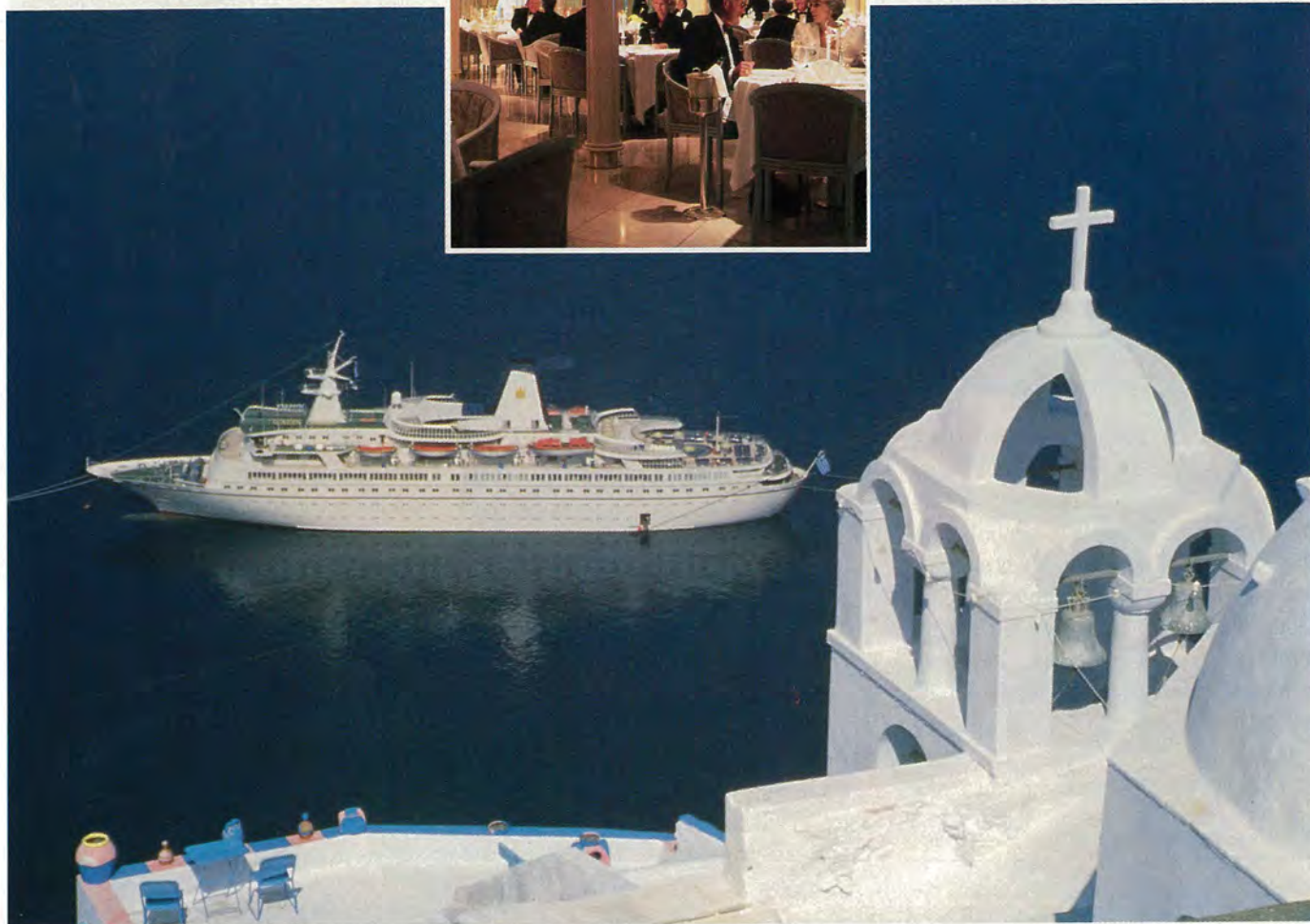
Crystal made its first voyages this summer and fall with twelve-day excursions through Alaskan waters. These round-trip cruises from San Francisco travelled along the Inside Passage, with calls at Victoria

and Vancouver in British Columbia and Juneau, Ketchikan, Sitka, Skagway, and Wragell in Alaska.

The most sumptuous accommodations that the *Crystal Harmony* offers are the 948-square-foot Crystal Penthouse suites. All are equipped with private verandahs, whirlpool tubs, wet bars, separate living and sleeping areas, and guest bathrooms. Some of the Deluxe outside staterooms also have verandahs.

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And to work off all this scrumptious indulgence, the *Crystal Harmony*’s spa offers aerobics and Jazzercise classes, as well as massage and beauty facilities. You’ll also find two swimming pools, a computerized golf simulator, paddle tennis, skeet shooting, and specialized



The Royal Cruise Line's Crown Odyssey offers a spectacular 12-day cruise from Venice, through the Adriatic to Dubrovnik, Rome, Nice and Monte Carlo, Spain, Portugal and London. Inset: Sophisticated dining aboard Seabourn Pride while it plys the mysterious Amazon.



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programs on the fitness machines. And if slot machines are more your style, this ship contains a branch of the Caesar's Palace casino direct from Las Vegas.

A perfect holiday/winter cruise can be found aboard the *Crystal Harmony* as she plies the waters down south off the Mexican Riviera and ventures through the romantic and exciting Panama Canal. Ten- eleven- and fourteen-day jaunts are offered from September through March. Along the various routes there are stops in Puerto Vallarta, Zihuatanejo, Acapulco, Caldera, the Panama Canal, Curacao, and St. Maarten.

Starting April 1, 1991, the *Crystal Harmony* makes her first Atlantic crossing. The ship departs from Fort Lauderdale and docks in Lisbon. The Harmony will then spend the late spring and summer cruising in Mediterranean, Black Sea, and Northern European waters. These trips include visits to such glorious locations as Ville-Franche, Tangier, Barcelona, and Venice, to name but a few.

For more information on the Crystal Cruise Experience, contact your travel agent or Crystal Cruises' toll-free reservation and information number 800-446-6645.

Moving Southward from the Mexican Riviera, a wonderfully exotic experience is offered by Seabourn Cruises starting on February 27. You'll board the ship in Manaus, Brazil and cruise on the Amazon River, stopping in Obidos, Brazil, Devil's Island in French Guiana, St. Lucia, St. Croix, and ending in Fort Lauderdale.

The *Seabourn Spirit* and *Seabourn Pride* both sail this route (*The Seabourn Pride* also sails from Fort Lauderdale to Manaus). You'll experience the mysterious culture and geography of the Amazon, including the wedding of the dark waters of the Rio Negro with the coffee-colored Solimoes as they flow side by side for nearly fifty miles. At Seabourn the emphasis is again on luxury. Your surroundings, juxtaposed with the Amazon jungle, will prove fascinating, while still maintaining a comfort factor well above a standard four-star vacation.

These 440-foot vessels each carry 212 passengers and offer only outside suites. There is a casino, a spa, swimming pools,

and one special perk: an underwater observatory for viewing the ocean below.

For more information on Seabourn Cruises, contact your travel agent or Seabourn Cruise Line, 55 Francisco Street, San Francisco, CA 94133.

As the year progresses, travellers may wish to go further afield.

What better way to see Europe than by sea? Royal Cruise Line's *Crown Odyssey* offers a spectacular twelve-day cruise offered in May. After flying to Europe, you'll board the *Crown Odyssey* in romantic, historic Venice. From there, the ship makes its way through the Adriatic Sea, to Dubrovnik and later docks in Rome. Then its off to Nice and Monte Carlo, Barcelona, Lisbon, Portugal, Le Havre, and finally London. A nautical version of the old fashioned grand tour!

The *Crown Odyssey* is resplendent with marble and wood furnishings throughout, swimming pools indoors and out, a stunning spa, and ample public space. The ship also boasts a casino and gala shows. Able to hold 1057 passengers, this ship has eighteen suites on its Penthouse level. These rooms have whirlpool tubs, private decks, separate sitting rooms, and butler service.

Royal Cruise Lines also offers trips to Hawaii, the Mexican Riviera, the Panama Canal, Scandanavian countries, and the Greek Isles. For more information contact your travel agent or call 415-956-7200.

An alternative means of getting to Europe is on the *Queen Elizabeth 2*, operated by Cunard. The most well-known large cruising vessel, the QE2 weighs nearly sixty-eight-thousand tons, stands thirteen stories tall, and is longer than three football fields. It has such onboard amenities as a casino, eight bars, four restaurants, a spa, two indoor pools and two outdoor pools, and a 491-seat theater. A branch of the famous Golden Door Spa can also be found on the QE2 for those who linger too long at the dining room. Since the recent \$130-million refurbishment, the ship is considered by many the most luxurious form of travel, and it is certainly the fastest on the seas since the steam turbines have been replaced by a diesel propulsion system. No wonder

this ship is often referred to as a "city at sea."

After navigating the canal, the QE2 does what it has become famous for — it crosses the Atlantic. There are three classes available for transatlantic travel: Grill-Class, First-Class, and Trans-Atlantic-Class. Grill-Class accommodations include the suites and luxurious

The QE2, Cunard's magnificent Queen Elizabeth 2, is the most well-known cruise ship afloat — and with reason: truly "a city at sea."



Princess Cruise's elegant Star Princess offers seven-day cruises to Alaska in total comfort.

outside cabins, with dining in one of the two Grill rooms. Formerly featuring a solely British staff, the QE2 now boasts attentive, multi-national personnel, but still provides English "nannies."

The QE2 sails from New York to Southampton (London) starting on June 10. The ship makes this five-day journey ten times a year and offers eleven transatlantic crossings departing from the

United Kingdom. Cunard operates six other cruise ships with varied schedules and amenities.

For more information contact a travel agent or call 1-800-352-3800.

For relief from the summer heat try a cruise to Alaska; Princess Cruise's newest vessel, the *Star Princess*, can take you there in total comfort. Seven day cruises departing every Saturday from May 26 until September 15 leave from and return to the port in Vancouver.

This cruise dubbed "The Inside Passage" makes stops in Juneau, Skagway, Glacier Bay, Ketchikan. Thought by many to be the most scenic cruise experience available, Alaska will not disappoint, and nor will the *Star Princess*. Triking and elegant. The most elegant suites are located on the Aloha Deck and all have private verandahs. Able to hold 1470 passengers, this ship has a casino, two restaurants, a 202-seat theater, three outdoor pools, and a spa.

For more information on Princess cruises in Alaska, the Caribbean, Mexico, the Mediterranean, the South Pacific, or the Orient, call your travel agent or Princess Cruises at 1-213- 553-1770.

We end our cruise wrap-up with a special August cruise from San Francisco to Hong Kong. This twenty-one-day extravaganza takes place aboard Royal Viking's *Royal Viking Sky*. Stopping in Honolulu, Oahu, Lahaina, Maui, Kobe, and Kagoshima in Japan, and finally docking in Hong Kong, you'll cross the International Dateline and sail the waters of the Inland Sea of Japan and the East China Sea. The *Royal Viking Sky* was recently refurbished and has a new health facility and casino. The European staff is extremely courteous and the food is delectable. This ship carries the 700 passengers in luxury and comfort — a truly first-class cruise experience.

For more information about Royal Viking's cruises or a brochure, call your travel agent or 800-872-8386.

A shipboard vacation may not be for everyone, but for those who believe the journey is as important as the destination, the possibilities are endless. □

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Restaurant Guide

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

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

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

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

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



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

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

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

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

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THE LAST WORD

The Sound of Money



In a story that even Oscar Levant called apocryphal, (though this did not stop him from repeating it), George Gershwin once asked Maurice Ravel for composition lessons. "How much money did you make last year?" the French composer inquired. "About two hundred thousand," Gershwin said. "Then you teach me," Ravel replied.

Many of the world's eminent musicians have found gold in America's hills which came alive with the sound of their music. A few endured neglect or hardship, such as Béla Bartók, who practically starved to death in New York City during the Second World War.

Adelina Patti, the great diva of the nineteenth century, was famous not only for her voice, but also for her fees. She traveled the length and breadth of the continent in her private railroad car, which was filled with rare paintings and tapestries. When she arrived in a town, the local impresario personally had to

deliver her entire fee by two o'clock, or there would be no performance that evening. Once she asked \$100,000 for a month's tour.

"But even the president of the United States does not make that in a year!" her American manager wrung his hands in despair.

"So," Madame Patti replied sweetly, "why don't you engage him?"

European artists were both attracted and repelled by the crassness of America's money culture. Manuel de Falla once turned down an offer to tour the United States, having been offered what he considered an obscene amount of money. "I could never accept it," he told an unbelieving concert manager.

Giacomo Puccini came to New York in 1910 to attend rehearsals of his *Girl of the Golden West* at the Metropolitan Opera. It was the event of the season, and the management arranged for a tea party where the benefactors of the Met could meet the great composer. Puccini was working the crowd of admiring Vanderbilts and Astors, when he heard his

Peter Hay's seventh book, Movie Anecdotes, has just been published by Oxford University Press.

Above: Composer Maurice Ravel at the piano.

by Peter Hay

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agent and publisher, Tito Ricordi, make an announcement:

"Ladies and gentlemen, we have not come to New York to drink tea, but to work and rehearse. Thank you very much, and come along, Giacomo!" Then he dragged Puccini from the room.

"For heaven's sake, Tito, why did you do that?" the composer asked him outside.

"To restrain myself," Ricordi shouted. "I was getting a burning itch to smack a billion dollars right in the face!"

In one of the most famous stories told about Fritz Kreisler, a Chicago heiress invited the violin virtuoso for an intimate musical soiree at her house.

"And what is your fee, Mr. Kreisler?" she asked him.

"Three thousand dollars," the musician replied.

"That will be perfectly all right," the hostess continued, "as long as it is understood that you will refrain from mixing with my guests."

"In that case, madame," Kreisler rejoined, "my fee will be only two thousand dollars."

Radio, the movies, and recording progressively replaced arduous touring as the new gushers for composers and performers alike. Arthur Rubinstein became as famous in Hollywood for the outrageous fees he charged as for his skill at the keyboard. He demanded and got \$85,000 for three days of recording bits and pieces of Rachmaninoff's Second Piano Concerto for the 1946 picture *I've Always Loved You*. Rubinstein understood the psychology of film producers who became convinced that he was the world's greatest pianist, precisely because they were paying him such stupendous fees.

Igor Stravinsky spent many years in Los Angeles and was somewhat more modest in his demands. However, he turned down \$4,000 when he was asked to take over the scoring of a movie. "But this is what we paid the previous guy," the producer insisted.

"Ah, but my predecessor had talent," Stravinsky retorted with irony that might well have been lost, "and I have not, which makes the work for me all the more difficult."

More often the argument raged not over money, but content or schedules. Com-

poser Miklós Rózsa liked to tell a story about visiting a Hollywood colleague who had been given a week to compose a full score. "How terrible," Rózsa sympathized. "It will take so much out of you."

"Not out of me," the man replied cheerfully. "But certainly out of Brahms, Tchaikovsky and Dvorák!"

Producer Jerry Wald asked Oscar Levant whether he could cut six minutes out of a Brahms concerto to fit the editing of a scene in *Humoresque*. "Sure I can do it," the incorrigible Levant complied, "but you'll be hearing from Brahms in the morning!"

Sometimes problems arose from creative differences between the artists and those wielding control. While scoring one of his pictures on a recording stage, Josef von Sternberg decided to take over the conducting of the orchestra. "Stop!" he



Stravinsky with Picasso, who didn't do too badly either. Drawing by Cocteau.

shouted after a few moments, "where are the saxophones?"

"We have 'tactic' here," the first saxophonist explained to him that the score indicated silence.

"Well," yelled the impatient director, "I want to hear it."

David O. Selznick was disappointed with the score Dmitri Tiomkin had turned in for the love scene in *Duel in the Sun* (1946).

"This isn't love music," the producer declared.

"Sorry," said Tiomkin, "but that's the way I make love." Nevertheless he went home and rewrote the score. After Selznick heard it, he congratulated Tiomkin:

"This is so much better! Where did you get all that fire and passion?"

"Vitamin pills," said the composer. □

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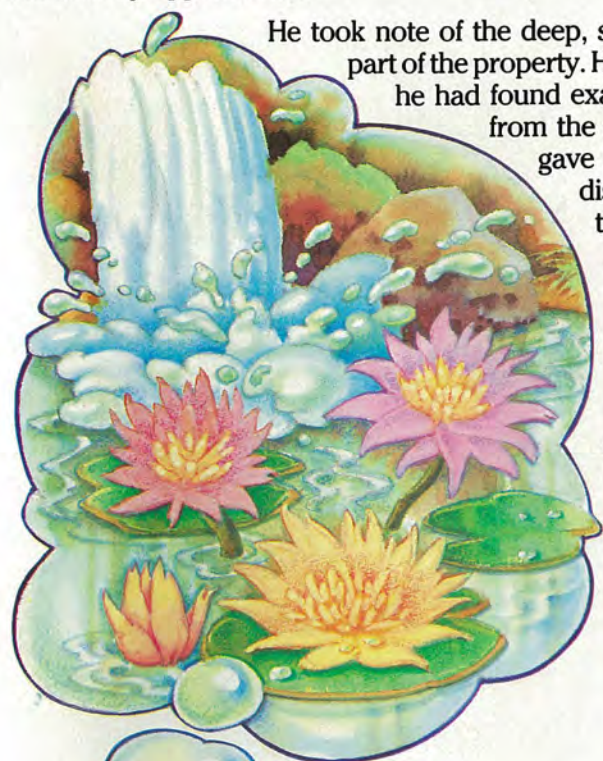
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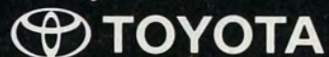
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