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PERFORMING ARTS.

San Francisco edition • March 1996 / Vol. 8, No. 3

CONTENTS

10 GREAT EXPECTATIONS
18 EVERYTHING OLD IS NEW AGAIN
by Katie Begun

18 THE PROGRAM

21 A UNIQUE VISION OF A GREAT CLASSIC
San Francisco Ballet's new Sleeping Beauty
by William F. Hove

29 IN FOCUS
THE WRITERS OF SPRING
by Barbara H. Raby

33 THE LAST WORD
AMONG COLLEAGUES
by Peter Hig

34 RESTAURANT GUIDE

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Motor Magazine was not alone in acclaiming the new BMW 5-Series. Autocar stated that it “should take motoring into the 21st century.” While AutoWeek wrote that the 535i in particular “recalibrates the performance sedan benchmark.”

After a test drive, we think you'll agree that these accolades are not wild-eyed exaggeration but objective truth. Judicious refinements to an already legendary suspension combine the crisp, precise handling of a BMW with “ride comfort that sets new standards for this class” (Automobile). The stunning new 5-Series body is “subtle and cleverly aerodynamic” (Motor Magazine). It encloses a spacious, five-passenger cabin equipped with leather-upholstered seating and every useful amenity imaginable. Safety features include ellipsoidal...
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by Tate Regan

18 THE PROGRAM

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San Francisco Ballet's new Sleeping Beauty
by William Rush

29 IN PAPER
THE WRITES OF SPRING
by Barbara Riley

33 AMONG COLLEAGUES
34 RESTAURANT GUIDE

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GREAT EXPECTATIONS

Everything Old is New Again

People and Performances certain to make news in April

With the opening this month of Hippodrom, American Conservatory Theatre moves at last into a house that can serve as its home. Since the October 1989 earthquake that severely damaged ACT's Geary Theatre, the company has been forced into a nomadic existence, moving productions from one temporary venue to another. The Stage Door Theater, just around the corner from the Geary, has been taken on a three-year lease, although ACT hopes to complete repairs to the Geary long before that. Both Hippodrom and Landford Wilson's Show This will be produced at the Stage Door, as well as several of next season's shows.

The Stage Door, within the 1911 Native Sons Building, was first built as a concert hall, later became a World War II canteen, then housed a tourist attraction, The San Francisco Experience and most recently served as the Regency III movie house. Contractor William Perdon, the major lesser of the building, is underwriting expenses of remodeling the space; eventually the stained-glass windows and elaborate plaster ornamentation of the original structure will be restored. Even when ACT can return to the Geary, there will be a need in the city for a medium-sized, downtown theater with antique charm and new equipment. Thus the movement loss of the Geary has engendered a permanent new theater for San Francisco.

COLOR ME GRAY

There's nothing much unusual about the life of Spalding Gray except his obsessive interest in going public with it — and the extraordinary skill with which he narrates both the mundane and the outer aspects of creating theatrical monologues of his life. Gray returns to the Bay Area this year, for the first time in nearly four years, presenting his new storytelling film, Monotony in a Bar, one time only at UC Berkeley's Wheeler Auditorium.

Since his first modest (but sold out) appearance here, more than a decade ago at the old Intersection Theater in North Beach, Gray has gone from talking about the deaths of his childhood pets to the more infamous (but perhaps less traumatic) massacres in Cambodia. Joanna Demont's 1987 film version of Gray's Swimmering in Cambodia is a hilarious distillation of the monologist's entirely egotistical reaction to playing a bit role in The Killing Fields, a critically acclaimed movie about the grinding experience of a Cambodian photographer during the murderous Khmer Rouge regime. When he met director Roland Joffé, Gray tells us, he was equally frank about both his personal ambitions and his complete ignorance of Cambodia. Joffé was delighted: "That's perfect. We're looking for someone to play the American ambassador's wife."

Some people were repelled by Gray's admitted detachment from huge international events, by a note of self-congratulation in his innocence and by his compulsive self-inspection. Nonetheless, his discourses on dead pets, the perils of owning a house, and in the new piece, panic-stricken travels to Moscow and Nicaragua, are disarming funny, often full of insights and edgily disturbing. He has turned nomadic egomaniac into a deliberately artistic performance style. April 8 at Wheeler Auditorium, UC Berkeley, (415) 642-9988.

FATTY RESURRECTED

Cynthia Wilson's Roscoe Fatty Arbuckle examines the rise and fall of one of America's most lovable comic artists, ruined by a 1921 accusation of manslaughter under unworthy conditions. Michael McShane, the hefty but light-hearted star of many a local production, will play Fatty Arbuckle in what, at press

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by Kate Regan

Above: Spalding Gray will present his new monologue, Meet Me in a Bar, at UC Berkeley in April.
time, Wilson intends to be a one-man show. The Arbuckle case became infamous in San Francisco, where in the Hotel St. Francis on a September afternoon in 1921, a young actress joined a "drinking party" in Arbuckle's suite, became violently ill and died four days later of a ruptured bladder. She claimed, or her friends claimed, that Arbuckle had hurt her, and even admirers of the corpulent comedian drew luscious conclusions.

Charged with manslaughter, and with the implication of rape, he was put on trial three times within eight months. Two juries were not able to agree on a verdict, yet at the third trial, jurors took only minutes to acquit him and issued a unanimous statement denouncing the "needless torture" of an obviously innocent man.

"It is ruining his career," says Cintra Williams, who intends to restore the balance. "Most people think he was guilty, as I did before I researched it. I'm focusing on how much was lost because of the trial and the scandal. Arbuckle was a superstar of silent pictures, a genius of comedy, and he disappeared. He became a symbol of America's 'moral decline,' although there was nothing against him before this case." Despite the acquittal in 1922, Arbuckle's films were banned by the Hays office, the immensely powerful network of vigilante women's clubs around the nation took a vitriol stand against him and Arbuckle descended into drink and obscure vaudeville engagements. When he died of a heart attack in 1933 at the age of forty-six, a French newspaper commented, "One no longer speaks of him. One has already forgotten his death." Michael McShane, who has been working on this project for several years, and Cintra Wilson hope to bring the exile back into the light. And now, what about a revival of his best comic films? April 25 through May 20, Life on the Water Theater, Building B, Fort Mason Center. (415) 776-8900.

SHADES OF BROWN
The Trisha Brown Company, always a welcome visitor to the local dance scene, returns to UC Berkeley after a two-year absence, this time presenting a work-in-progress commissioned by Cal Performances as well as the West Coast premiere of Brown's 1989 Astral Convertible. Trisha Brown has been a leader in the field of postmodern dance for more than twenty years, always riding the crest of the nouvelle vague and gracefully, easily increasing the demands of her art. Even in the most rigorous ways of minimalist dance, Brown knew how to be entertaining, and her dances have grown in complexity and invention while retaining the sense of spontaneity with which she developed motion. Her collaborators have included the artists Robert Rauschenberg, Nancy Graves, and Donald Judd and the musician/composer Laurie Anderson. Like Merce Cunningham, she places dance, music and décor together without necessarily forcing an interaction. The result is a highly theatrical and aesthetic mix. April 27 and 28, Zellerbach Hall, UC Berkeley. (510) 642-9988.

THYSSEN COLLECTION COMES TO SF
The Baron H.H. Thyssen-Bornemisza, a smiling, ruddy man of average height and unassuming demeanor, own a collection of art so vast and of such quality that it cannot be compared to any other in private hands. Most of his 500 Old Master paintings are housed in museum galleries attached to the Villa Fieschi, his Swiss residence overlooking Lake Lugano; the exhilarating range and beauty of this collection came to the wider public's attention in 1979, when about fifty of the paintings went on tour in museums across the United States. Three years later, the baron again sent a selection, this time of twentieth works, on a two-year tour that included the San Francisco Museum of Modern Art.

The present baron inherited many of his old masters from his late father, but thirty years ago he decided to create a collection of twentieth-century paintings. As the 1983 showing indicated, the baron has a not entirely reliable eye for contemporary art, but among the strongest choices are those that first sparked his interest in building a new collection: the German Expressionists.

More than thirty of these paintings will come to the California Palace of the Legion of Honor next month.
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"Once I was here, it all turned out for the best. The company offers so much: the facility, the tours to good places, the reputation of this great city. I have no regrets to get out. I'm challenged here."

Berman began dancing before her fourth birthday and says, "I don't know life without it." She says dramatic, lyrical roles, although Bodo, a favorite ballet, is a sharp twist away from lyricism, and she hopes to see long to take on one of the nineteenth century full-length clas-

s. "I enjoy working on a new ballet, one that's never been performed before, but tackling a full length ballet is something I should try. I suppose it is the test of both dancing and theatrical powers." As San Francisco Ballet, now presents La Sylphide, Swan Lake and as of 1990, Sleeping Beauty. Berman should have her chance. There is, she says, no formal instruction in the acting required for such dance-dramas. "If it's had enough, some-

one says so. It's more or less passed on through osmosis. And there is (character dancer) Anita Paciotti; you can go to her for anything."

In the 1990 season, Berman has prominent placement in, among others, David B毡ly's new ballet, Rambler Fantasy ("twenty minutes of solid dancing. It does not stop."). William Frew's "in the Middle, Somewhat Elevated, Bodo, the new Bodo, as the first sylph in La Sylphide and in the Bluebird variation of Sleeping Beauty without it. But sometimes I think, the minute I stop dancing, I'll go skiing. It's much too dangerous now, but it's something I want to do."

IN BRIEF:
Music: The Ohlson, Fleewangi, Grobmeier Piano Trio, one of our favor-
ite chamber groups, continues to make music despite the far-flung lives of its
members; works of Beethoven, Schumann, Schuusen on April 22 in the
Cheyenne Museum Concert Series at Guild Theater, California Palace of the
Legion of Honor... Placido Domingo performs in concert, with San Francisco
Opera sopranos Ann Papi and members of the opera orchestra; April 7 in San Francisco's Civic Auditorium... Donald Pippin's Pocket Opera is in full swing at three locations from San Francisco to Villa Montalvo in Santa Cruz; April's offerings include La Sonatera, Rossini's delicious variation on the Cinderella story; April 8 and May 1 at Harborey Thea-
ter, 631 Sutter Street, San Francisco... Theater: Berkeley Repertory Theatre's Parallel Season presents the world pre-
miere of Jose Rivera's Black Dog Dies with Sleep, a surrealistic portrait of a
woman escaping to California; March 31 through April 15, 2025 Addison Street,
Berkeley... Marin Theater Company opens the season on a farcical note with
Room Service, a classic American comedy on the perils of producing a Broadway
play; April 18 through May 20, Mill Valley... Art: James Lee Byars: The
House of Luck, an exhibition of some 40 works, primarily from collections in
Europe, where he is more honored than in his native USA; these are large-scale
paper and fabric works, sculptures of gold, marble and basalt, and at least one
performance "action" by the artist in person, April 25 through June 24, Univer-
sity Art Museum, UC Berkeley... The quietly unexpected panoramas of pho-
tographer Gary Jordan are clearly related in mood to the unfolding scrols of Chi-
inese landscapes; through April 22 at the Ann Adams Center, 250 Fourth Street,
San Francisco... Lectures: City Arts and Lectures presents best-selling author
Margaret Atwood on April 26 at 8:00 p.m. at the Herbst Theatre...
Once I was here, it all turned out for the best. The company offers so much: the facility, the tours to good places, the reputation of this great city. I have no reasons to get out. I'm challenged here."

Berman began dancing before her fourth birthday and says, "I don't know life without it." She is driven, lyrical, although Beder, a favorite ballet, is a sharp twist away from lyrical, and she hopes to go long on to take on one of the nineteenth century full-length clas-sics. "I enjoy working on a new ballet, one that's never been performed before; but tackling a full length ballet is something I should try. I suppose it is the test of both dancing and theatrical powers." As San Francisco Ballet, now presents La Sylphide, Swan Lake and as of 1990, Sleeping Beauty, Berman should have her chance. There is, she says, no formal instruction in the acting required for such dance-dramas. "If it's bad enough, some-one says so. It's more or less passed on through osmosis. And there is (character dancer) Anita Piacenti; you can go to her for anything."

In the 1990 season, Berman has prominent placement in, among others, David Bintley's new ballet, Rambleran Fantasy ("twenty minutes of solid dancing. It does not stop.") William Forsythe's "In the Middle, Somewhat Elevated" Beder, the new Beda, as the first sylph in La Sylphide and in the Bluebird variation of Sleeping Beauty without it. But sometimes I think, the minute I step dancing, I'll go skirling, it's much too dangerous now, but it's something I want to do."

**IN BRIEF**

Music: The Oculusum, Florencia, Granada Piausio Trio, one of our favor-ite chamber groups, continues to make music despite the far-flung lives of its members; works of Beethoven, Schumann, Chausson on April 22 in the Chaney Museum Concert Series at Deuk Theater, California Palace of the Legion of Honor... Placido Domingo performs in concert, with San Francisco Opera soprano Anna Pappagall and members of the opera orchestra; April 7 in San Francisco's Civic Auditorium... Donald Pippin's Pocket Opera is in full swing at three locations from San Francisco to Villa Montalvo in Saratoga; April's offerings include La Cenerentola, Rossini's delicious variation on the Cinderella story; April 8 and May 1 at Hassberry Thea-ter, 680 Sutter Street, San Francisco... Berkeley Repertory Theatre's Parallel Season presents the world premiere of Jose Rivera's Rock Day Dies with Sleep, a surrealistic portrait of a woman escaping to California; March 31 through April 15, 2025 Addison Street, Berkeley... Marin Theater Company ends the season on a furtive note with the House of Luck, an exhibition of some 40 works, primarily from collections in Europe, where he is more honored than in his native USA; these are large-scale paper and fabric works, sculptures of gold, marble and basalt, and at least one performance "action" by the artist in per-son... April 18 through June 24, University Art Museum, UCB Berkeley... The quietly unexpected panoramas of photographer Gisel Jordon are clearly related to the unfolding scenes of Chi-nese landscapes; through April 22 at the Ansel Adams Center, 350 Fourth Street, San Francisco... Lectures: City Arts and Lectures presents best-selling author Margaret Attwood on April 26 at 8:00 p.m. at the Herbst Theatre...
Come to where the flavor is.

Marlboro

17 mg "tar" 1 mg nicotine
by per cigarette by FTC method.

SURGEON GENERAL'S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.
American Conservatory Theater

Edward Hastings
Artistic Director

John Sullivan
Managing Director

1989/90 Repertory Season

RIGHT MIND
by George Cisneros
Performances Works
October 5 through October 17
Curry Theater

Two Acts of Passion:
DUTCHMAN
by Amiri Baraka
and
CLAIRA
by Arthur Miller
(Co-production with the Lorraine Hansberry Theatre)
November 4 through November 26
Lorraine Hansberry Theatre

A TALE OF TWO CITIES
by Charles Dickens
adapted for the stage by Nash Jackson
December 23 through January 5
Herbst Theatre

JUDY
by David Rudkin
January 30 through February 24
Pulitzer Theatre

TWELFTH NIGHT
by William Shakespeare
January 31 through February 10
Palace of Fine Arts Theatre

HAGGARD
by Tom Shinnard
March 6 through April 11
Stage Door Theatre

THE IRONIC INVALID
by Middle
March 14 through April 1
Palace of Fine Arts Theatre

BURN THIS
by Leonard Wilson
May 2 through June 10
Stage Door Theatre

Tickets and Information: (415) 749-2400

Guest Performers

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SUSPENSEFUL WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.
About the Playwright

T. S. Eliot, born T. Sturge Woodhull in 1897, was an English poet, essayist, and critic. He is best known for his poem "The Waste Land," which was published in 1922. Eliot was awarded the Nobel Prize in Literature in 1948 for his "surpassing poetic achievement." He is also known for his significant contributions to the development of modernist literature.

Eliot's works often deal with themes of modernity and disillusionment, and his influence on 20th-century English literature cannot be overstated. His poem "The Waste Land," in particular, has been widely celebrated and studied, and it is considered a cornerstone of modernist poetry.

About the Playwright

Terry Stott, born in Trinidad, studied in London, and later moved to the United States where he began his career as a playwright. He is best known for his play "The War of the Worlds," which premiered at the American Conservatory Theater in 1964.

Special thanks to Bill Curtin, Tim Ayres, Gregory Predergast, Barry Koepp, and Janice Miller, the Kripps Engineering Library, UC Berkeley, and the San Francisco Police Department for their help in the preparation of the program and this production.

NEWS FROM THE AMERICAN CONSERVATORY THEATER

TELELOGY

Seeking imaginative ways to support the creation of artistic work — in much the same way it seeks creativity in the rental, sales, and leasing of electronic and instrumentation — Teleology has become the exclusive underwriter of A.C.T.'s production of the American Conservatory Theater's latest work, "Teleology."
Psst... Spy Lingo

Blown
The phrase used to describe an agent whose cover has been penetrated.

Bugging
All manner of eavesdropping, from telephone tapping to electronic devices.

CIA
Central Intelligence Agency, which coordinates American intelligence activities.

Company
Nickname of the CIA.

Cover
An agent's fake but believable identity, along with a credible set of reasons for his or her being in a certain place at a certain time.

Decoy
A dummy, a fake, or an agent's fake but believable identity.

Double Agent
An agent working covertly for one country while plausibly appearing to work for its opponent.

The Firm
Name sometimes given to the British secret service by its agents.

ICBM
Intercontinental Ballistic Missile.

Joe
An agent who has been turned to work for the other side.

KGB
Komitets Grazhdanskoi Bezopasnosti; the Soviet Committee for State Security, an organization of vast ramifications covering both espionage and counterespionage, as well as border guards.

Loot
A designated place where secret information is delivered, passed, or exchanged.

M15
The British intelligence organization in charge of domestic counterintelligence. It is also known as MI6.

Mole
An agent ordered to infiltrate the services of the enemy in order to send back information.

Mirror
A decoy.

Reflector
A hideout where agents and defectors can be accommodated. Often the term applies to a place where agents and suspects can be interrogated.

Safe House
Strategic Defense Initiative, or “Star Wars.”

SDB
An agent who spends a long time (often years) establishing himself or herself as an indistinguishable citizen, preparing for the moment when he or she will be required to pass on a particularly vital piece of information.

Spymaster
A bugging device planted on a person and sending a signal (blop) which can be electronically tracked.

Turned Agent
An agent of an enemy power who is either captured or goes voluntarily to the other side and is used by that side to feed false information to the enemy and obtain information from them.

American Conservatory Theater

HAPGOOD

by Tom Stoppard

Directed by Jay Eslieff
Scenery by Ralph Funicello
Costumes by Therese Than Soon
Lighting by Derek Duarte
Music composed by Stephen LeGrand and Eric Drew Feldman
Sound by Stephen LeGrand
Dialect Coach Andrew Jack
Associate Director David Maier

The Cast
Elizabeth Haygood — Michael Learned
Paul Stans — Ken Duta
Joseph Kassar — Barry Kratt
Denise Jett — Ed Rider
Ben Blanc — Harold Surratt
Magge — Patrick Stewart
Rexpark — Roy雌
Joe — Eli P. Fox
Alternating

The Scenes
Act One
Scene 1 The Pool, Wednesday morning
Scene 2 The Zoo, Wednesday noon
Scene 3 The Rugby Pitch, Wednesday afternoon
Scene 4 The Office, Thursday morning
Scene 5 The Shooting Range, Thursday afternoon

Act Two
Scene 1 The Office, Thursday evening
Scene 2 The Studio, Friday morning
Scene 3 The Zoo, Friday noon
Scene 4 The Office, Friday afternoon
Scene 5 The Hotel, Friday evening
Scene 6 The Pool, Friday night
Scene 7 The Rugby Pitch, Saturday afternoon

There will be one intermission.

Stage Management: Allen Elliott Smith, Bruce D. Desch, and Eugene Barlowe

This production is dedicated to the memory of Paul Shenar.

Understudies

TELOG

in the exclusive corporate underwrite of Hapgood.
American Conservatory Theater

**HAPPY**

*(1988)*

by Tom Stoppard

Directed by Joy Carroll

Scenery by Ralph Punicello

Costumes by Terrence Tam Soon

Lighting by Derek Duarte

Music composed by Stephen LeGrand and Eric Drew Feldman

Sound by Stephen LeGrand

Dialect Coach Andrew Jack

Associate Director David Maiser

The Cast

Elizabeth Hapgood: Michael Learned
Paul Hapgood: Ken Duta
Joseph Kurz: Barry Kraft
Dramatization: Ed Rosenberg

Theater: Harold S. Calley

Maggie: Patrick Stedman

Merryn: Rhoda Han Yoo

Joe: Kit Ross

Richard: Robert Dederer

Alternating

The Scenes

Act One

Scene 1 The Pool, Wednesday morning
Scene 2 The Zoo, Wednesday noon
Scene 3 The Rugby Pitch, Wednesday afternoon
Scene 4 The Office, Thursday morning
Scene 5 The Shooting Range, Thursday afternoon

Act Two

Scene 1 The Office, Thursday evening
Scene 2 The Studio, Friday morning
Scene 3 The Zoo, Friday noon
Scene 4 The Office, Friday afternoon
Scene 5 The Hotel, Friday night
Scene 6 The Pool, Friday night
Scene 7 The Rugby Pitch, Saturday afternoon

Stage Management: Alice Elliott Smith, Bruce Dispenza, and Eugene Barone

This production is dedicated to the memory of Paul Seman.

Understudies

Hapgood — Peter Olden, Roger — David Maiser, Kurz — Daniel Ruedi, Han — Nick Hamilton

 kostum — Michael McCall, Mugy — Sue Tacanella, Merryn — Lisa Crepea.

TELLOG is the exclusive corporate underwriter of Hapgood.
American Conservatory Theater

Flux, Paradox, Uncertainty, and Lies

Variation on Heracleitus*

Even the walls are flowing, even the ceiling.

Not only in terms of physics, the paintings
Bob on each picture rail like drops on a line
While the lights in the ceiling keep rolling
Their titles cut into space and the carpet

Keeps flying away in Alaska not this be where I stood
Where I stood the right I mean — when I sensed

On a line that ripped away with a pen that melted

Me can this now be here the — the —
That chair is in the day that I thought I made up my mind
And in the right lamp it is too keep walking away
Down an inarticulate canoe where nothing is standard
And lights are fast fit to be thrown in honor and spite of some of that
And so many walls, No, whatever you say.

Resurgence promises disappearance. It may be too late
Or probably you're analyzed.

But now you will have a little time to catch what is sitting so fast
And, if you advance on this by the time it is that
I just do not want your advice
Nor need you be troubled to pay me down in my own
Since the room and I will escape for I tell you fast.

One cannot live in the same time twice.

— Louis MacNeice

*Heracleitus (c. 540–480 B.C.), the Greek philosopher, is known for a number of apophthegms or sayings, three of which are relevant to this poem: "All is flux; nothing stands still; "It is not possible to step twice into the same river; "Nothing endures but change."

The particle world is the dream world of the intelligence officer. An electron can be here or there at the same moment ... It defies surveillance because when you know what it's doing you can't be certain where it is, and when you know where it is you can't be certain what it's doing: Heisenberg's uncertainty principle ... — Hapgood, Act I, sc. 5

In classical atomic physics, it had been assumed that one could, in principle, measure the precise locations and trajectories of billions of particles — protons, say — and from the resulting data make exact predictions about where the proton would be at some point in the future. Heisenberg showed that this assumption was false — that we can never know everything about the behavior of even one particle, much less millions of them, and, therefore, can never make predictions about the future that will be completely accurate in every detail ... The more closely physicists examined the subatomic world, the larger the uncertainty increased.

When a proton strikes an atom, boosting an electron into a higher orbit, the electron moves from the lower to the upper orbit instantaneously, without having traversed the intervening space ... the electron simply ceases to exist at one point, simultaneously appearing at another. This is famously confounding "quantum leap," and it is no more philosophical problem unless it is taken seriously, the behavior of atoms cannot be predicted accurately ... Those who find such considerations nonsensical are in good company; as Nehemiah Bohr remarked, when one of his students at Copenhagen complained that quantum mechanics made him dizzy: "If anybody says he can think about quantum problems without getting dizzy, that only shows he has not understood the first thing about them."

— Timothy Ferris, Coming of Age in the Milky Way

... electrons can behave under some circumstances as waves; and equally, light can come in rays or in circular patterns. The problem is: how can something be both a wave and a particle? We ask: "What is it really?" ... You cannot talk about what is really there; or, rather, you can talk about it, but you cannot make much sense of it, until you specify the context of the experimental arrangement. ... Since you can't perform both experiments simultaneously, it is held to be simply meaningless to talk about the electron really having a position or really having a momentum independently of the experimental context.

Paul Davies, "Time Asymmetry and Quantum Mechanics" in The Nature of Time, edited by Raymond Flood and Michael Lockwood

I refuse to be intimidated by reality anymore. After all, what is reality anyway? Nehim but a collective halluc.

— Jane Wagner, The Search for Signs of Intelligent Life in the Universe

In February (1957), Heisenberg had the crucial physical insight that made all the abstract mathematics somewhat comprehensible. The subatomic world inside atoms at last began to make sense. The apparent contradictions arose, he realized, when one blindly tried to extend classical concepts derived from everyday experience — like position, velocity, energy, and time — into this tiny realm. In ascertaining the position of an electron, for example, you have to make a measurement: you have to hit it with a photon or another electron and detect the defocusing made in your apparatus. Of course, such a collision gives the electron you are studying an undefined minute delay, so that you cannot simultaneously measure its velocity with infinite accuracy ... This is the famous Heisenberg Uncertainty Principle ...

(Behr) then introduced the idea of "complementarity," whereby no single image of reality — wave or particle — can suffice to explain the subatomic world in its entirety. The wave picture and the particle picture, he argued, are two exclusive, complementary aspects of the same fundamental reality, which somehow lies beyond the grasp of any single viewpoint. A specific measurement can show us only one facet of the truth. And the act of measurement drastically alters what we measure, so that we cannot return and accurately measure other complementary properties.

Bohr's Complementary Principle introduced a subjective element into the interpretation of the subatomic world. To some extent, we predetermine the result of our own measurements. This blurring of the horizon sharply distorts the subjective and objective realms troubled many a classical physicist. — Einstein the most prominent among them — worried to the notion of an objective, knowable world.

— Michael Roston, The Hunting of the Snark

I am more than ever convinced that persons are successively various persons, according as each special strand in their characters is brought uppermost by circumstance.

— Thomas Hardy, diary entry for December 4, 1880

"Virtual" particles may be thought of as representing the possibility, delineated by the Heisenberg incompleteness principle, that a real particle will arrive at a given time and place. Like the pop-up silhouettes on a police firing range, they represent not only what is but what might be. As quantum physics views it, every real particle is surrounded by a cloud of virtual particles and antiparticles that bubble out of the vacuum, interact with one another, and then vanish, having lived on borrowed, Heisenberg time. ("Created and annihilated, created and annihilated — what a waste of time," quipped Richard Feynman.) A free proton, say, is not alone in its travels, but is surrounded by a cloud of virtual protons, the existence of which influences its behavior in ways that are not only observable but are, indeed, fundamental to the interactions of the proton as we know it.

— Timothy Ferris, Coming of Age in the Milky Way

The truth of a statement is limited by the sources of behavior of the speaker, the context exercised in the current setting, the effects of similar settings in the past, the effects the listener inevitable to or exasperation or bias, and so on.

— B.F. Skinner, About Behaviorism

The pervasiveness of deception in our everyday lives can be glimpsed by anyone willing to reflect on the deception of others, on self-deception, on the potential for deception. Deception clothes with concealing and flattering effects such as shoulder pads, does shoes with elevated heels, pays a mint into the mouth, or enters the workplace wearing a polite smile.

— Richard Alexander

There are no white truths, all truths are half-truths. It is trying to treat them as whole truths that plays the devil.

— Alfred North Whitehead
Flux, Paradox, Uncertainty, and Lies

The particle world is the dream world of the intelligence officer. An electron can be here or there at the same moment... It defies definition because we know what it's doing you can't be certain where it is, and you know where it is you can't be certain what it's doing: Heisenberg’s uncertainty principle...

— Heisenberg, October 5, 56

In classical atomic physics, it had been assumed that one could, in principle, measure the precise locations and trajectories of billions of particles—protons, say—and from the resulting data make exact predictions about where the proton would be at some time in the future. Heisenberg showed that this assumption was false—that we cannot know everything about the behavior of even one particle, much less a million of them, and, therefore, can never make predictions about the future state of the universe that will be completely accurate in every detail... The more closely physicists examined the subatomic world, the larger the uncertainty became. When a proton strikes an atom, an electron into a higher orbit, the electron moves from the lower to the upper orbit instantaneously, without having traversed the intervening space... The electron simply ceases to exist at one point, simultaneously appearing at another. This is the famously confounding “quantum leap,” and it is no more philosophical nonsense than it is taken seriously: the behavior of atoms cannot be predicted accurately... Those who find such considerations nonsensical are in good company, as Bohr later remarked, when one of his students at Copenhagen complained that quantum mechanics made him dizzy... If anybody says he can think about quantum problems without getting dizzy, that only shows he has not understood the first thing about them...

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... electrons can behave under some circumstances as waves; and equally, light can come in bursts or tiny packets called photons. The problem is how can something be both a wave and a particle? We ask, “What is it really?”... You cannot talk about what is really there, or rather, you can talk about it, but you can’t make much sense of it, until you specify the context of the experimental arrangement... Since you can’t perform both experiments simultaneously, it is held to be simply meaningless to talk about the electron really having a position or really having a momentum independently of the experimental context.

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Bohr’s Complementarity Principle introduced a subjective element into the interpretation of the subatomic world. To some extent, we predetermine the result of our own measurements: this blurring of the horizons sharp distinction between the subjective and objective realms troubled many a classical physicist—Einstein the most prominent among them—wielded to the notion of an objective, knowable world.

— Michael Rostand, The Hunting of the Snark

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The pervasiveness of deception in our everyday lives can be glimpsed by anyone willing to reflect on the clothing we wear, the shoes, pants and underwear; make-up or artificial eyelashes, false clothes with concealing and flattering effects such as shoulder pads, shoes with elevated heels, pipes into a mouth, or enter the workplace wearing a false smile.

— Richard Alexander

There are no whole truths; all truths are half-truths. It is not just to treat them as whole truths that makes the devil.

— Alfred North Whitehead
American Conservatory Theater

There is only one world, and that world is false, cruel, contradic-
tory, misleading, senseless. . . . We need to beikki this real-
ity, this "truth," we need liis be ofic tof. That lying is the
necessity of life is itself a part of the terrifying and problematic
character of existence.

— Friedrich Nietzsche, The Will to Power

As long as the will to power plays a part in the communal life
of men, so long will those means be justified which are best
for the winning and the maintenance of power. While the exter-
ion of power policy, now as always, must needs adjust itself to the
successes and the limits, the ends it purports to aim at remain
the same and follow any means verifiable to its purpose, for power
is inherently among . . . It would then be senseless to assume
that the methods of power are better than the ends they sever.
That Machiavellian reduction to a system was rooted, unreasoned
reason of state. It was quite clear that brutal power policy was
unjustified by ethical principles. Therefore he demanded . . . that
men who cannot do without the superfluous luxury of private
considerations here have less to do with.

— Rudolf Rocker, Nationalism and Culture

A part of quantum theory, and an integral feature of the theory of
relativity, is that there is more than one universe. Indeed, there are
six—we perhaps accountable thousands — of universes exist-
rent within and around us. Physicists have developed tools to dem-
strate the fact that the world which we know is not absolute; it
is only what we perceive, our universe exists only relative to us.
An entity of quantum physics would find something much differ-
ent. Quantum physics, it would seem, has a lesson for
historians. Nothing is absolute, and even while events may be
made to appear as they seem, they do not occur only as we see them.
Of course there can be one and only one solution to why a war came or
a civilization disappeared. Perhaps every theory is right. Perhaps
only those which are wrong do not admit the co-existence of others.
... Of course, the other issue of quantum theory is that nothing
is absolutely true, so we have the humbling possibility that
everything is nonsense.

— William C. Davis, "Footnotes" in
History/Book Club Magazine

In Haywood, the idea was to use the duality in quantum physics as
a metaphor for the duality in people — the duality about the
people they love or the propositions they hold, even which
side they're on in the Cold War. Part of the play's appeal is the
pressure you're under to work out for yourself as you go.

— Paradox and Symbol. They don't have to mean anything, lead
anywhere, be part of anything else I just like them. I've got an
unhealthy love affair for them.

— Toni Stoppard in an interview with Scott Schiff for Usability Fair

In Haywood, Stoppard introduces the problem of the Koenigberg
Bridge to enable us to make a connecting bridge between the
Konigskrige activity in the men's changing room
that initiates the play and the subse-
quent actual splitting down of
who-what-where-when,

— Excerpt from Act II, Scene 3

In 1738 the Swiss-born mathematician Leonhard
Euler finally devised the solution. Try your hand at it. Can
you devise a route which will cross each of the seven bridges of
Köpenick once, and once only?

Who's Who

RICHARD BUTTERFIELD, who now
in his fourth season with the
company, has appeared as Charley Durney in A Play
of Two Cities, Edging in King Lear; the
Solder in Sunday in the Park with George; the
Tories in Winters in Mind; Captain Captains
in Diamond Lil; Billy in The Real
Young, Serious People in A Christmas
Carol; Mike Gillooly in A Funny Thing
Happened on the Way to the Forum, and in Side by
Side by Sondheim, Feathers, and Fusilier in Neil. He has also
worked with the San Jose Repertory Company, Berkeley Shake-
peare Festival, and Berkeley Arena The-
atre. Last summer he acted in two pro-
ductions in Connecticut: A C.T.'s Saint
Johns at the American Festival Theatre in
Stamford and Women in Mind at the
Westport Country Playhouse. Mr. Butter-
feld is a graduate of Stanford Univer-
sity (with honors in international relations)
and A.C.T.'s Advanced Training Program.
He now teaches and directs in the A.T.E.
teaches in the Young Conservatory,
and serves on the Board of Trustees as one of
two artist members.

Peter Donat, born in Nova Scotia,
attended the Yale School of Drama before
beginning his professional career in the
United States, doing summer stock and
several national tours. He was a member of Ellis Bliss's APA Company, spent seven
seasons with the Stratford Shakespeare
Festival in Canada, appeared extensively
on and off Broadway (winning the Thos-
sey World Award for Best Featured Actor
in 1957), and came to A.C.T. in 1966.
Here he has played in more than fifty
productions, including King Lear, Me-
larm VII, Cyrano de Bergerac, Elia
Man and Superman, Uncle Vanya, The
School for Wives, Fieshau
in Bell, Our Town, A Funny Thing
Happened on the Way to the Forum, A
Tale of Two Cities and You Can't
Have Your Cake. He has guest-starred on many TV programs,
as "Hawaii Five-O." "Simon and Simon," 
"The Street Blues," "Dallas," and "Murder She Wrote," and starred in the NBC
series "Flamingo Road" for two years.
His films include The Winds of the
Cuzco Syndrome, Haywood, A Differ-
ent Story, The Bay Boy (with Liv Uller),
Richard III, Ben in The Little Flower, Aus-

tin in True West, Starkkir in The Coun-
try Wife, Robert Chilman in The Ideal
Bluebird, and Peter Brown in The Thom-
perry Opera. He has played Hal Carver in
Picnic and Carl in Getting Out at City
College of San Francisco, and was seen last season at the Geary in More to Million.
Last summer Mr. Donat appeared in Com-
ing Attractions for the Eugene Theater Co-
pany. He recently appeared as Keith Renn in A.C.T.'s Play in Progress production of Pick Up
Az, and in A Christmas Carol at the Orpheum.

A third-year student at the Advanced Train-
ing Program, Sam Fontana played Che
Guerrero in Ains and Natasha in Iphigenia
on the Ruins at Cal S.P.A. in Santa Maria last
summer. His studio roles at A.C.T. include
Triglons in The Seagull, Robert in Com-
pany, Simon Blix in The River, Dottin in
The Man of Mode, and the title role in
Phedre, and he played Mick Palamo in the
Play in Progress production of Pick Up
Az. He has been seen in A.C.T.'s produc-
tions of A Christmas Carol, More to Million, and Threepenny, and has per-
formed in several A.C.T. Student Cabaret
productions for Fred's Columbia Room, at
South Coast Repertory Theatre in Santa
Mesa, and in numerous productions in Los
Angeles. Mr. Fontana served as Vince Foni-
taine's understudy in Grease, and was featured in the
film Quest, written by Ray Bradbury.
American Conservatory Theater

There is only one world, and that world is false, cruel, unnatural, mischievous, senseless. We need lies to sustain that reality, this 'truth'; we need lies in order to live. That lying is necessary is a fact, a part of the lying and problematic character of existence.

Friedrich Nietzsche, The Will to Power

As long as she will power plays a part in the personal life of men, so long will those means be justified which are best for the winning and the maintenance of power. While the outer form of power policy, now as always, must adjust itself to the time and the circumstances, the ends it pursues remain the same and follow any means servicable to its purpose: for power is inherently amoral... It would then be senseless to assume that the methods of power are better than the ends they serve. What Machiaveli reduced to a system was naively, unreasonably, born of an effort to adapt the means to the ends... It was quite clear that brutal power policy was unsound by ethical principle. Therefore he demanded... that men who cannot do without the superfluous luxury of private conscience had better have politics alone.

Rudolf Rocker, Nationalism and Culture

Part of quantum theory, and an integral feature of the theory of relativity, is that there is more than one universe. Indeed, there are universes—perhaps uncountable thousands—of universes existing within and around us. Physicists have developed tests to demonstrate the fact that the world which we know is not absolute; it is only what we perceive, our universe exists only relatively to us. An entity of our universe would find nothing much different.

Quantum physics, it would seem, has a lesson for historians. Nothing is absolute and while events may take place as we see them, they do not occur only as we see them. Obviously there can be no one right solution to why a war came or a civilization disappeared. Perhaps every theory is right. Perhaps only those are wrong which do not admit of the co-existence of others. Of course, the other lesson of quantum theory is that nothing is absolutely true, so we have the humbling possibility that everything is reversible.

- William G. Davis, "Footnotes in History Book Club Magazine"

In Happen, the idea was to use the duality in quantum physics as a metaphor for the duality in people—the duality about the people they love or the propositions they hold, even which side they're on in the Cold War. Part of the play is the way the pressure you're under to work it out for yourself as you go... Parish and Turley. They don't have to mean anything, lead anywhere, be part of anything else but just like them. I've got an unhappy love affair for them.

-Tom Stoppard in an interview with Stephen Schiff for USA Today

In Immersed Kant's Königsberg there were seven bridges. The river Pregel, now Pregolya, divides the island and then divides again: imagine a part puzzle with one bridge across each of the handles and one across the hinge and four bridges across the island, which would be the wheat if you were making walnuts. An ancient arrangement of the people of Königsberg was to try to cross all the seven bridges without crossing any of them twice. It looked possible but nobody had solved it. (Happening, Act II, p. 50)

In 1736 the Swede-born mathematician Leonhard Euler finally devised the solution. Try your hand at it. Can you devise a route which will cross each of the seven bridges of Königsberg once, and once only?

Who's Who

RICHARD BUTTERFIELD, who is now in his fourth season with the company, has appeared as Charlie Durning in A Tale of Two Cities, Edge in King Lear, the Soldier in Standing in the Park with George, Temp in Winter at Windham, Captain Cameron in Diamond Lil, Billy in The Real Thing, Young Scorsese in A Christmas Carol, Mike O′Leary in A Funny Thing Happened on the Way to the Forum, Bluebird in Saint Joan, and in Side by Side by Sowden, Playwright, and Governor in Hell. He has also worked with the San Jose Repertory Company, Berkeley Shakespeare Festival, and Berkeley Artistic Theatre. Last summer he acted in two productions in Connecticut: A C.T.S Saint Joan at the American Festival Theatre in Stamford and Woman at the Well at the Westport Country Playhouse. Mr. Butterfield is a graduate of Stanford University (with honors in international relations) and A.C.T.'s Advanced Training Program. He now teaches and directs in the A.T.T. teaches in the Young Conservatory, and serves on the Board of Trustees as one of two artist members.

PETER DONAT, born in Nova Scotia, attended the Yale School of Drama before beginning his professional career in the United States during summer stock and several national tours. He was a member of Ellis Rapp's APA Company, spent seven seasons with the Stratford Shakespeare Festival in Canada, appeared extensively on and off Broadway (winning the Thorton Wilder Award for Best Featured Actor in 1957), and came to A.C.T. in 1968. Here he has played in more than fifty productions, including King Lear, Measure for Measure, A Midsummer Night's Dream, As You Like It, Macbeth, The School for Scandal, Measure for Measure, Fiddler on the Roof, Our Town, A Funny Thing Happened on the Way to the Forum, A Tale of Two Cities, and You're a Good Man, Charlie Brown. He has guest-starred on several TV programs as "Hawaii Five-O," "Simon & Simon," "The Big Valley," "Dallas," and "Murder She Wrote," and starred in the NBC series "Flamingo Road" for two years. His films include The Winds of Winter, The China Syndrome, Happenning, A Different Story, The Boy King with Liv Ullmann, Francis Ford Coppola's Godfather, and Star of the Rosie. Mr. Donat recently appeared in Love Letters with Barbara Rush at the Theatre on the Square.

A third-year student in the Advanced Training Program, SAM FONOTIIA played Othello in A Midsummer Night's Dream at the Beinecke in New Haven and in the San Francisco Arts Festival in Santa Clara last summer. His role studies at A.C.T. include Titian in The Seagull, Robert in Comedians, Simon in A Day in the Death of Joe Egg in Moscow, and the title role in A Midsummer Night's Dream. He has played Nick Palomba in The Shadow Box and has performed in several A.C.T. student productions of A Christmas Carol, Much Ado About Nothing, and Macbeth. Sam was featured in the film Quest, written by Ray Bradbury.

Since his A.C.T. in 1986 RICK HAMILTON has appeared as Robert in A Tale of Two Cities, the Rabbi in Nachingwea, Bobi in Women of the Wall in which he also played last summer at the Westport Playhouse with Sally Kirkland, Osvaldo in King Lear, Paul Conway and Jim in End of the World... Men in the Black Thing, and Epsy in Private Lives. He was a member of the company from 1973.
American Conservatory Theater

through 1976, during which time he appeared in Centre Under the Elms (which toured the Soviet Union), General Manager, The Tempest, and as Trainman in The Tragedy of the Shrew, which was televised for the PBS series "Theater in America." During his six seasons with the Oregon Shakespeare Festival he played such roles as Benedick in Much Ado About Nothing, Tisbe in The Glass Menagerie, Hotspur in Henry IV, Part I, Mark Antony in Julius Caesar and Pericles in The Tragedy of the Shrew. He has also spent seasons with the Alley Theatre, Milwaukee Repertory Theatre, Dallas Shakespeare Festival, and the Los Angeles Center Theatre. Mr. Hamilton is a member of the original cast of Ammatus, and the original cast of At the Elephant Whistle in The Principals. He recently co-directed and appeared in the Playhouse production of A Doll's House.

ED BODON has appeared with A.C.T. in Othello, A Tale of Two Cities, Native Sacred, Woman in Mind, Golden Boy, A Lie of the Mind, A Christmas Carol, and The Best Thing. At the Berkeley Theatre he has performed in A Midsummer Night's Dream and The Woman of Willmore. He has also appeared in Stanford University's production of A Midsummer Night's Dream and in the Playhouse production of The Tempest. Mr. Bodon is currently appearing in the Playhouse production of The Two Gentlemen of Verona, directed by Michael Learned.

LORRAINE BARTH, a graduate of the A.T.P. at the University of California at Berkeley, has appeared in All My Sons, The Geography Club, A Chorus Line, and in the Playhouse production of A Doll's House. She is a member of the original cast of At the Elephant Whistle in The Principals. He recently co-directed and appeared in the Playhouse production of A Doll's House.

RICHARD JOHNSTON, who earned a B.A. at North Carolina State University, is a third-year student at the Advanced Training Program. He has been a member of the company for three seasons, appearing in The Tempest, Othello, A Christmas Carol, King Lear, and in the Playhouse production of A Christmas Carol. He was recently seen as Othello in the Playhouse production of A Christmas Carol.

BARRY KRAFT, a charter member of the company, has appeared in numerous productions, including The Tempest, Much Ado About Nothing, and As You Like It. He was also a member of the company for three seasons, and has appeared in the Playhouse production of A Christmas Carol. He is currently appearing in the Playhouse production of A Christmas Carol, directed by Michael Learned.

MICHAEL LEARNED was last seen in As You Like It at the Arizona Shakespeare Festival. She has also appeared in The Tempest, The Merchant of Venice, and in the Playhouse production of A Christmas Carol. She was recently seen in the Playhouse production of A Christmas Carol, directed by Michael Learned.

LAUREN LANE is a third-year student in the Conservatory's Advanced Training Program, where she has played Ammatus, Othello, The Tempest, and The Two Gentlemen of Verona. She is currently appearing in the Playhouse production of A Christmas Carol, directed by Michael Learned.

RICHARD JOHNSTON, who earned a B.A. at North Carolina State University, is a third-year student at the Advanced Training Program. He has been a member of the company for three seasons, appearing in The Tempest, Othello, A Christmas Carol, King Lear, and in the Playhouse production of A Christmas Carol. He was recently seen as Othello in the Playhouse production of A Christmas Carol. He is currently appearing in the Playhouse production of A Christmas Carol, directed by Michael Learned.

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through 1976, during which time he appeared in "Tasso Under the Moon" (which toured the Soviet Union), General Governor, The Threepenny Opera, and Thamos in "The Taming of the Shrew," which was televised for the PBS series "Theater of America." During his last seasons with the Oregon Shakespeare Festival he played such roles as Benedick in "Much Ado About Nothing," Teiresias in "The Trojan Women," Horace in "Henry IV, Part I," Marc Antony in "Julius Caesar," and Puck in "A Midsummer Night's Dream." He has also spent summers with the Alley Theatre, Milwaukee Repertory Theatre, Dallas Shakespeare Festival, and the Los Angeles Theatre Center. Mr. Hamilton was a member of the original cast of "Amadeus," and appeared in "The Pope's Compromise." He recently co-directed and appeared in the Playgoers Production "Rowan Woodhouse." 


RICHARD JOHNSTON, who earned a B.A. at North Carolina State University, is a third-year student in the Advanced Training Program, where he has played Oscar in "Another Part of the Forest," Hamlet in "Antigone," Acton in "Othello," and Modest in "Macbeth." Last season he acted with Shakespeare/Santa Cruz and in "Murder at the Geary." He was recently seen as Fred in "A.C.T.'s Christmas Carol," and as Valentine in "The Caucasian Chalk Circle." 

BARRY KNAPP, a charter member of the company, has been seen in recent seasons in "The Regent's Daughter," "A Christmas Carol," and "King Lear." He has appeared in "The Bad Penny," "Macbeth," "The Importance of Being Earnest," "The Caucasian Chalk Circle," and "The Lady's Not for Burning." He is a veteran of A.C.T.'s 1975 production of "King Lear" in Pittsburgh, as well as the 1976 season in San Francisco. Mr. Knapp has spent 33 of the last 29 summers acting in Shakespeare festivals across the country. Among his most notable roles in 54 of Shakespeare's 38 plays. Among the roles he has played at the Oregon Shakespeare Festival are Benedick in "Much Ado About Nothing," Horace in "Henry IV, Part I," Mark Antony in "Julius Caesar," Leonato in "The Winter's Tale," and Bastian in "A Midsummer Night's Dream." He was seen recently as Leonato in "The Winter's Tale" and Prospero in "The Tempest." His work has been seen at the Brooklyn Shakespeare Festival, Shakespeare/Santa Cruz, the Old Globe, and in San Jose Repertory Company's production of "Cyrano de Bergerac" (as Cyrano), "Edward the Great" (000 Creagon), and in "The Inspector General." He has also acted in the following productions: "The Adventures of Huckleberry Finn," "A Midsummer Night's Dream," "The Importance of Being Earnest," "The Importance of Being Earnest," and "The Importance of Being Earnest." His recent credits include "The Taming of the Shrew," "The Tempest," and "The Importance of Being Earnest."
American Conservatory Theater

on the Calamard Were Killed, which she wrote for the Brain Women's Series in San Francisco. Ms. Muise, who was the 1990-91 recipient of the Peninsula Children's Theatre Association Fellowship Award, is a native of Washington, D.C., and earned a B.A. in English from the University of Hartford in Connecticut.

FRANK OLSTEY was a member of the A.C.T. company from 1973 to 1976, appearing in The Ballad of Sexual Influences, The Merry Wives of Windsor, The House of Bernarda Alba, Europa, and as Kate in The Thieving Magpie, which was also broadcast in 'Theatre in America' (PBS). Since her return in 1985 she has performed in 9,10.9, 12.9, 11.9, 10.9, 9.9, 8.9, 7.9, 6.9, 5.9, 4.9, and 3.9. Her roles included Beatrice in Much Ado About Nothing, Petruchio in The Taming of the Shrew, and Billie Blane in Born Yesterday, and the title role in Miss Julie and Anouilh's Antigone. She has been a member of the company of the Milwaukee Repertory Theatre, Long Wharf Theatre, Hartman Theatre, and Alley Theatre. Her television credits include guest appearances on "Cagney and Lacey," "Lou Grant," and "A Year in the Life."

LUB ORPENZ made his debut at A.C.T. in 1987 as the Fool in King Lear. Since then he has played Iago in Othello, Will in The Winter's Tale, and more recently as a teacher in "The Magic Flute." His portrayal was widely praised by theater critics.

WILLIAM PATTERSON is now in his 23rd season with A.C.T., having joined the company in 1989. He recently appeared in a production of The Winter's Tale directed by Peter Sellars. Patterson has also worked extensively in film and television, appearing in such productions as "The West Wing," "The X-Files," and "ER."

KEN BURK joined A.C.T. in 1989 and has since appeared in numerous productions, including "The Importance of Being Earnest," "A Midsummer Night's Dream," and "The Importance of Being Earnest." He was nominated for a Drama Desk Award for his role in "The Importance of Being Earnest."

MICHAEL SCOTT BYAN, now in his third season at A.C.T., has appeared as various characters, including Will in "The Importance of Being Earnest," and has received critical acclaim for his performances. He is currently playing the title role in "Othello." His recent roles include "The Importance of Being Earnest," "The Importance of Being Earnest," and "The Importance of Being Earnest."
CATHY THOMAS-GRAF, a graduate of the Advanced Training Program, is now in her second season at A.C.T., where she has appeared in a number of productions, including "The Servant of Two Masters," "The Cherry Orchard," and "The Life of Jones." She has also appeared in the San Francisco Playhouse's production of "The Servant of Two Masters." 

For the past two summers, PIPPA WINSLOW has worked at the Oregon Shakespeare Festival in Ashland, Oregon, and at the Shakespeare Theatre in Washington, D.C. She has appeared in productions of "Hamlet," "Macbeth," and "Richard III," and she has received critical acclaim for her portrayal of "Juliet." 

WILLIAM WINCHESTER, a graduate of the Advanced Training Program, is currently appearing in the world premiere of "The Last of the Mohicans," directed by Michael Chaves. He has also appeared in productions of "The Crucible," "The Pickwick Papers," and "The Importance of Being Earnest." 

KELVIN J. YEE, a graduate of the Advanced Training Program, is currently appearing in the world premiere of "The Last of the Mohicans." He has also appeared in productions of "The Crucible," "The Pickwick Papers," and "The Importance of Being Earnest."
CATHY THOMAS-GRANT, a graduate of A.C.T.'s Advanced Training Program, is now in her second season at A.C.T., where she has appeared in A Fairy Thing Happened on the Way to the Forum, Side Show, Marlo Millions, A Christmas Carol, Golden Boy, A Tale of Two Cities, and Judith. She has also directed with Equity Theater Company in Edward Bond's Saved, and in Currents and E.N.R. at A.C.T.'s Hays-in-Progress series. This past summer Ms. Thomas-Grant directed the Bay Area premiere of David Mamet's Storefront Door Production at the Intersection for the Arts.

SOUTHWEST ALUMNA, a forty-five-year veteran of stage, film, and television, has performed in some 350 productions. A native of Philadelphia, she trained with Roger Deaville at the Hedgerow Theatre in Media, Pennsylvania, and from 1965 to 1969 was a leading actress in the A.P.N. Repertory Company. At the A.C.T., she also directed The Second City's "Second Avenue," and with the explosion of "The Second City" to Broadway, she also directed the show there as well. She is currently the Artistic Director of the San Francisco Shakespeare Festival, Berkeley Repertory Theatre, and the Oregon Shakespeare Festival.

JANE BROWN, a former member of the Oregon Shakespeare Festival, has been a member of A.C.T. since 1981, and has performed in many productions, including The Man in the Moon, The Arabian Nights, and The Tempest. She is currently working on a new production of A Christmas Carol, which will be presented at A.C.T. in November.

For the past two summers PIPPA WINSLOW acted with P.C.F.A. in Santa Maria and Solvang, performing Lula in The Florest, and Athena in Sophocles' Oedipus in Berkeley. She is currently appearing in A Christmas Carol, and in the plays-in-progress program at the Intersection for the Arts. She has also appeared in La Mendez Civic Civic Theatre, San Gabriel Civic Civic Light Opera, and the Moreno Theatre in Long Beach. She won a Drama-Logue Award for her work in Glendale at the Green Theatre Company in Garden Grove, Miss Window in the first recipient of the Watkin Fellowship, which A.C.T.'s Board of Trustees established this year in honor of Mrs. Paul W. Wartin.

KEVIN JIN YEE played Medvedevska in A.C.T.'s Snagol, several roles in Marcus Millions and Two of Two Cities, Teacher Martin Ladaiv in San Joaquin (as well as Polonius in last summer's American Festival Theatre production), and in Twelfth Night. He originated the role of Bradley Sanders in Agnes DeMille at the Berkeley Repertory Theatre and the Los Angeles Shakespeare Festival, and was in the premier of San Kim, Ph. Li at the Bay Area Playwrights Festival, and in 1973's Spoon! at San Jose. A founding member of the San Francisco American Theatre Company for ten years, appearing in Paper Angels, Golden Leather, Nijinsky-Outer Circle II, Webster Street Blues, and David Henry Hwang's F.O.C. He has film credits include Paul Tag in A Great Wall (the first American feature film shot in the People's Republic of China), and in an appearance in Goodwin Cline for the "ABC Mystery Movie" last season.

MICHAEL WINTERS was a member of the A.C.T. company from 1969 to 1980; he directed The Admiring Orson and acted in numerous productions, including Penelope's, The Three Stooges, Romeo and Juliet, The Winter's Tale, Dead End, and The National Health, and he toured from the Georgian to Hawaii with The Little Flam and to Japan with Al. Winters' new novel, Anything Goes, is now being previewed by the company this season. He has also been a member of the Moscow American Theatre Company for ten years, appearing in Paper Angels, Golden Leather, Nijinsky-Outer Circle II, Webster Street Blues, and David Henry Hwang's F.O.C. His film credits include Paul Tag in A Great Wall (the first American feature film shot in the People's Republic of China), and in an appearance in Goodwin Cline for the "ABC Mystery Movie" last season.

EDWARD HASTINGS (Artistic Director), assumed the leadership of A.C.T. in early 1986. A founding member of the company, he directed Othello and Two Sons during its first two San Francisco seasons. Since then he has staged many A.C.T. productions, including The Time of Your Life, The House of Blue Leaves, Street Scene, Fifth of July, The Best Thing, King Lear and When We Were Married. 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 serves 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 Eugene O'Neill Playwrights Conference. He is 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 Eugene O'Neill Playwrights Conference. He is 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 Eugene O'Neill Playwrights Conference. He is 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 Eugene O'Neill Playwrights Conference.
American Conservatory Theater

In Peter Gent, Aunt Sally in All the Way Home; and The Yearning, The Freud Project and The Good One in Out There. She has been a resident director of the Berkeley Repertory Theater and an Artistic Director among her directing credits are The House of Bernarda Alba, The Odd Ball and The Burden. The Doctor's Story, and Serenade at ACT, and productions at the Oregon Shakespeare Festival, 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 ACT in 1987 as Press Representative. He subsequently served as Dramaturg and Artistic and Repertory Director, working with General Director William Ball on new adaptations of translations of Osipova起, Cervantes del Jurgena The House of Bernarda Alba, and The Burden. With William Ball, he adapted A Christmas Carol for the stage, the production having been presented at ACT and in other theaters as well. His dramaturgial involvement was commended and presented at the National Conservatory of the Performing Arts in 1970. In 1970, he and William Ball wrote Cervantes del Jurgena, which had its premiere at the Denver Center Theatre Company. Both Cervantes del Jurgena and William Ball, have also written for television shows and for the BBC. During the past two years, he has been involved in the creation of a new musical, Michael's Son, on the repertory productions of Diamonds, Lil and Saint Joan.

KAREN VANDERBILT (Executive Director) has been a member of ACT's theater faculty since 1973, and has been a guest instructor at the University of California at Davis, and UC, San Diego, where he directed Guys and Dolls. He presently serves as Associate Artistic Director at the University of Washington, Washington Institute of the Arts, and SACT. For the past three years, he has been Artistic Director for ACT's Advanced Training Program having included The Learned Ladies, Richard III, Crime and Punishment, A Midsummer Night's Dream, and much more. Over the years, he has been associated with the Annual of American Theater and has been a contributor to the New York Times. He has also written and directed a number of plays for the American Conservatory Theater, the Berkeley Repertory Theatre, and the San Jose Repertory Company, A Contemporary Theatre of Seattle, and the Shanghai Youth Drama Troupe of China, where he directed You Can't Take It With You.

SARAH EHRMANN (Co-Artistic Director) has directed a number of productions at ACT, including The House of Bernarda Alba, The Odd Ball and The Burden. The Doctor's Story, and Serenade at ACT, and productions at the Oregon Shakespeare Festival, 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.

RICH EMMONS (General Manager) has been with ACT since 1972, and has served as the company's General Manager since 1981. He has also served as the company's Business Manager and as the company's Production Manager. He has been responsible for all aspects of the company's operations, including the development of its annual budget, the management of its labor agreements, and the coordination of its marketing and public relations efforts. He has also been a member of the board of directors of the Theatre Bay Area organization, and has served as the company's spokesperson on a number of issues affecting the theater community.

JEAN HAYES (Executive Director) has been with ACT since 1972, and has served as the company's Executive Director since 1981. She has been responsible for all aspects of the company's operations, including the development of its annual budget, the management of its labor agreements, and the coordination of its marketing and public relations efforts. She has also been a member of the board of directors of the Theatre Bay Area organization, and has served as the company's spokesperson on a number of issues affecting the theater community.

BRUCE ESPERGER (Stage Manager) has been with ACT since 1972, and has served as the company's Stage Manager since 1981. He has been responsible for all aspects of the company's operations, including the development of its annual budget, the management of its labor agreements, and the coordination of its marketing and public relations efforts. He has also been a member of the board of directors of the Theatre Bay Area organization, and has served as the company's spokesperson on a number of issues affecting the theater community.
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A Unique Version of a Great Classic
San Francisco Ballet’s new Sleeping Beauty

Sleeping Beauty, the artistic collaboration between composer Peter Ilyitch Tchaikovsky and choreographer Marius Petipa, represents the apex of classical ballet — “its grandest, fullest and finest achievement,” as one critic noted. At its premiere one hundred years ago, on January 16, 1890, Sleeping Beauty brought together Mr. Buck is a music and dance critic to the San Francisco Bay Area. He also lectures on arts related topics.

by William Huck
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for perhaps the first time, all the various elements that make up great ballet. A symphonic score by one of the legendary composers of all time supported the crystalline movement of the most distinguished choreographer in the history of ballet. Together they were illuminated by the sumptuous costumes and design of Ivan Vysochansky, then director of Russia's Imperial Theatres and originator of this monumental project.

The appearance of Sleeping Beauty
did more than just amuse its original audiences; it propelled the entire art form into a new dimension. Tchaikovsky's masterpiece made ballet a legitimate tool for the finest composers. Within twenty-five years, Sergei Diaghilev was presenting scores written especially for ballet by Claude Debussy, Maurice Ravel, Richard Strauss, and Igor Stravinsky. The painter Leon Bakst, when planning Diaghilev's 1911 staging of Sleeping Beauty, remembered the original's impact on his sense of his own art: "I lived in a magic dream for three hours, intoxicated by fairies and princesses, by splendid palaces flowing with gold, by the enchantment of the fairies... All my being was in cadence with those rhythms, with the radiant and faultless waves of beautiful melodies... This evening, I believe, my vacation was decided."

A similar experience befell a young girl, who was taken to Sleeping Beauty at her first ballet in 1890. Though weak and frail, the child conceived a burning passion to dance like the ballerinas she had seen. It would take her two years of continuous application before she was accepted into the school of the Maryinsky Theatre and after almost fifteen more years before she achieved her ambition, but what had started her off, kept her going. Sleeping Beauty, in so kindled her spirit that nothing could stand in her way. Her name was Anna Pavlova.

San Francisco Ballet's first-ever production of Tchaikovsky's masterpiece, premiering March 18 and running for thirteen performances during the 1990 Spring repertory season, aims to recreate the sublime magic of this greatest of all classical ballets. Helgi Thomasson and Jensi-Jacob Worsaae, the architects of San Francisco Ballet's highly acclaimed Swan Lake, will join forces to ensure both a supreme clarity for the dancing and an elegant imagination for the décor. As with Swan Lake, one of today's finest Tchaikovsky conductors, San Francisco Ballet's Music Director Denis de Coteau, will be in charge of the music. In creating their new production of Sleeping Beauty, both Worsaae and Pavlova believe that the most important consideration — outside of preserving and expanding Petipa's transcendent choreography — is highlighting the ballet's central myth of the prince saved from the curse of death by a hundred years' sleep. Yet getting at the heart of this myth has proved more difficult than might be imagined at first. Tchaikovsky, Petipa and Vronsky took their story from a collection of fairytales, Mother Goose, by the French writer Charles Perrault. Perrault summarized La Belle au bois dormant with a dash, self-satisfied, even greedy moral: "What girl would not forget her marriage vows, at least for a while, to gain a husband who is handsome, rich, courteous and kind?" Clearly Perrault's artistic imagination went deeper than his moralizing one.

New Yorker critic Andrew Porter once insisted that there had to be a deeper meaning in this drama than the facile idea that "guest lists should be kept up-to-date lest an unworthy awkwardness arises." In his search for the answer Porter looked to the music. As Tchaikovsky imagined it, Sleeping Beauty is a struggle between good and evil, between forces of light and darkness, represented by contrasting music of the benelovent Lilac Fairy and the wicked fairy Carabosse. The music states this opposition immediately by juxtaposing the anxious, almost hysterical, staccato chords of Carabosse's theme with the boldly flowing melody of the Lilac Fairy. These two forces, and the music associated with them, shape the heroine's destiny throughout the ballet. Tchaikovsky's music is certainly one of the fundamental underpinnings of Sleeping Beauty. The struggle between the malignant Carabosse and the life-giving Lilac Fairy commands not only the music but the action of the ballet's plot as well. However, does this struggle define the uniqueness of Sleeping Beauty? Aren't all fairytales about the opposition of good and evil?

To catch the essential quality of this great classic, Worsaae and Pavlova have had to dig deeper still. In Swan Lake, designer Jens-Jacob Worsaae proved that looking ahead at the setting of a classic can yield illuminating results. In pursuit of this idea, the designers have appended to Tchaikovsky's first ballet from the Middle Ages to the serious world of the French Enlightenment. Worsaae felt that the late Eighteenth Century aura of coquettish eroticism, as seen in the paintings of Jean-Honoré Fragonard, set the psychologically right background for Prince Siegfried's mythic love-story. For Sleeping Beauty they might have looked at one of the oldest myths of all: Two of the fundamental aspects of Perrault's story — the unwilled guest, whose bitterness destroys the peace of the forgetful hosts, and the long span of time required to work out the consequences leading to war. The Greeks spent ten years in the siege of Troy and the world they created was to fade different from the one they left. This part of the story is drawn out even further in the Odyssey, where it takes the wily Odysseus ten more years to reach home. To primary element of the old story that Perrault avoided was the tragedy of the war itself. However, the absence of this martial theme in both story and ballet only underscores the element of lost time, which is expanded from a score of years to a century. In his designs Worsaae intends to focus attention on this crucial aspect of the myth.

It was thus the importance of highlighting the theme of lost time that compelled Worsaae to rethink the traditional setting of Sleeping Beauty for San Francisco Ballet. As Worsaae has said, "Several ideas converged on this point. I wanted to emphasize the passage of a hundred years..."
did more than just amaze its original audiences; it propelled the entire artform into a new dimension. Tchaikovsky's masterpiece provided the legitimate tool for the finest composers. Within twenty-five years, Serge Diaghilev was presenting scores written especially for ballet by Claude Debussy, Maurice Ravel, Richard Strauss, and Igor Stravinsky. The painter Leon Bakst, when planning Diaghilev's 1921 staging of Sleeping Beauty, remembered the original's impact on his score of his own art: "I lived in a magic dream for three hours, intoxicated by fairies and princesses, by splendid palaces flowing with gold, by the enchantment of the fairytale... All my being was in cadence with those rhythms, with the radiant and fresh waves of beautiful melodies.... That evening, I believe, my vacation was decided."

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In creating their new production of Sleeping Beauty, both Tomasson and Worsaae, led by the most important consideration—outside of preserving and expanding Petipa's translucent choreography—is highlighting the ballet's central myth of the princess saved from the curse of death by a hundred years' sleep. Yet getting the myth right is the challenge. For this myth has proved much more difficult than might be imagined at first. Tchaikovsky, Petipa and Vsevolozhsky took their story from a collection of fairytales, Mother Goose, by the French writer Charles Perrault. Perrault summarized La Belle au bois dormant with a dash, self-satisfied, even gory, moral: "What girl would not forget her marriage vows, at least for a while, to gain a husband who is handsome, rich, courteous and kind?" Clearly Perrault's artistic imagination went deeper than his moralizing one.

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To catch the essential quality of this great classic, Tomasson and Worsaae have had to dig deeply. Still, it seems that designer Jess-Jacob Worsaae proved that looking afresh at the setting of a classic can yield illuminating results. In pursuit of this idea, Worsaae chose the time frame of Tchaikovsky's first ballet from the Middle Ages to the sensuous world of the French Enlightenment. Worsaae felt that the late Eighteenth Century's aura of courtly eroticism, as seen in the paintings of Jean-Honore Fragonard, set the mythologically right background for Prince Siegfried's mythic love-story.

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between Aurora's falling asleep and her awakening, but in the history of European fashion, there really isn't that much difference between the world of Louis XIV and the early years of Louis XVI."

"Worsaae is, of course, correct. Looking at European history from the perspective of 1860, the great change in French history occurred not within the reign of the Bourbons kings, but between the Ancien Régime and the Revolution of 1789. However, Tchaikovsky had put into his score so many subtle hints about the seventeenth and eighteenth centuries, marked a decided change in the manners, morals and fashions of life. Before Peter the Great's forced westernization, Russia faced eastward toward the vast heartland of central Asia. The Baltic shore, and with it the warm-water ports that opened to Europe, was still held by Sweden. So the Moscovite pioneers headed east. In the 1860s, when the English were founding Boston and the Dutch, New York, the Russians were establishing towns in the vast Asiatic reaches of Siberia. Their trade routes were almost entirely Asian. To the great banners of Moscow and Astrakhan came Persians, Afghans, Indians and Chinese, but few Europeans. Though Russia was not totally shut out from the West, its culture and its habits were still untouched by the great Renaissance of Europe in the fifteenth and sixteenth centuries.

Everything about Russia in the 1600s reflected its long estrangement from Europe and its long association with some of the more barbarous peoples of Asia. Women of the upper classes were sedated and often wore veils. Men wore beards and skirted garments. Clothing was crude in comparison with the cultivation of Europe: wild drunkenness and revelry frequently alternated with spasms of repentance and religious prostration. Dwarfs and fools, no longer the fashion in the West, still amused the tsar and his retainers.

The great universities that had risen in Europe in the late Middle Ages were still unknown in Russia. Orthodox churches feared the development of learning. "Abhorred of God," declared one Russian bishop, "is the man who loves geometry." Even simple arithmetic was hardly understood in Russia. Arabic numerals were not used, forcing a merchant to compute his sums on an abacus. The calendar was dated from the creation, and the ability to predict an eclipse seemed a dangerous form of magic. Clocks brought in by the Europeans were as wondrous to the Russians as they were to the Chinese.

When Peter the Great became tsar in 1682, Russia's most fundamental European characteristic was the feudal system, but even this trait was three hundred years out of date. Without Peter, Russia..."
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Worsaae is, of course, correct. Looking at European history from the perspective of 1800, the great change in French history occurred not within the reign of the Bourbons kings, but between the Ancien Regime and the Revolution of 1789. However, Thibaulsky had put his ideas into practice so many subtle hints about the musical change from the Baroque era of Bach, Lully and Rameau to the classical one of Mozart, that it seemed unwise to shift the time period as the collaborators had done with Swan Lake. So another guiding principle was necessary. Once again the music provided the primary clue. Both Tersason and Worsaae agree that when they listen to Sleeping Beauty, the thing they feel most is the Russianess of Thibaulsky's work. Herman Lancoche, one of Thibaulsky's most influential contemporary critics, noticed this same phenomenon: "The Russian way in the music, besides being strong in Thibaulsky's work in recent years, is the issue at hand. The point is not in the local color, which is French, but in an element deeper and more general than color, the structure of the music itself, and above all the foundation of the melodies. This basic element is undoubtedly Russian... The fairy-tale figures of the ancient Indo-European epic, which were transferred into French figures by Perrault, once again undergo transformation. The seventeenth and eighteenth centuries marked a decided change in the manners, morals and fashions of life. Before Peter the Great's forcible westernization, Russia faced eastward toward the vast heartland of central Asia. The Baltic shore, and with it the warm-water ports that opened to Europe, was still held by Sweden. So the Moscovite pioneers headed east. In the 1680s, when the English were founding Boston and the Dutch, New York, the Russians were establishing towns in the vast Asiatic stretches of Siberia. Their trade routes were almost entirely Asian. To the great barons of Moscow and Astrakhan came Persians, Afghans, Indians and Chinese, but few Europeans. Though Russia was not totally shut out from the West, its culture and its habits were still untouched by the great Renaissance of Europe in the fifteenth and sixteenth centuries. Everything about Russia in the 1600s reflected its long estrangement from Europe and its long association with some of the more barbarous peoples of Asia. Women of the upper classes were secluded and often wore veils. Men wore beards and skirted garments. Customs were crude in comparison with the cultivation of Europe: wild drunkenness and revelry frequently alternated with spurns of repentance and religious prostration. Dwarfs and fools, no longer the fashion in the West, still amused the tsar and his retainers.

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When Peter the Great became tsar in 1682, Russia's most fundamental European characteristic was the feudal system, but even this trait was three hundred years out of date. Without Peter, Russia...
would undoubtedly have developed its European connections and outlook, but more gradually. Peter, by his temperament and methods, made the process into a genuine social revolution — and most important in Russia until Lenin’s seizure of power in 1917.

In 1657-8 Peter spent a year travelling in Europe, where he became obsessed with the idea of Russia’s backwardness. While there he saw many sides of the European economy. He labored with his own hands as a ship’s carpenter in Amsterdam, and talked with political and business leaders in Holland and England of means of introducing western organization and technology into Russia. He visited workshops, mines, commercial offices, art galleries, hospitals and forts. And he concluded that the only way Russia could withstand the military might of her Swedish and Polish neighbors was to westernize.

Upon returning to Russia, with almost a thousand experts bound to his service, Peter reformed the army and the society that supported it. Even before he had fully captured the Baltic coast, Peter laid the foundation for his most lasting monument, the city of St. Petersburg. Though Peter cared nothing for western civilization, except as a means to the end of assuring Tsarist power, he hated everything reminiscent of the old Russia. He required all gentry to put their sons in school. He simplified the Russian alphabet. He edited the first newspaper to appear in Russia. Under his direction, the first Russian book of etiquette was prepared. At the crowning symbol, he forbade beards and himself shaved a number of men at his court. He even compelled the landowners to build town houses in St. Petersburg and attend evening parties, where they learned the manners and fashions of Europe.

Though Peter expressed indifference to European culture, the arts and the fashions of Europe came to mean a great deal to his successors. An important part of this new cultural awakening was the importation of ballet. When Peter died in 1725, his country knew nothing of this exquisite art, but by 1738 his daughter the Empress Anna Ivanovna had established an Imperial Ballet School in the Winter Palace. State patronage continued under the next two: Elizabeth Petrovna, who had herself studied dance. For her coronation, Elizabeth ordered her former dancing master to produce a lavish spectacle with a stirring patriotic message. This extravaganza cemented the union of ballet and the Russian Imperial crown.

The final domestication of European culture in Russia came with the reign of Catherine the Great. Though a German by birth, Catherine became a symbol for the Russian people of what a cultivated Russian might be. In the years since Peter the Great, the French-dominated culture of Europe’s upper classes spread through the upper classes of Russia. The Russian court and aristocracy took over French as their common conversational language. With French (and German, and sometimes English, for the Russian aristocrats were remarkable linguists), came all the arts and ideas hailing up in western Europe during the Age of Enlightenment. Catherine herself corresponded with Voltaire and invited the French encyclopedist Diderot to St. Petersburg.

Catherine’s Russia, though no more democratic than the one before Peter, had an entirely different feel. A tumultuous social revolution had changed Russia from an introverted society, centered in individual manors scattered throughout the kingdom, to a polisized, town-oriented country, where people now looked at each other when they spoke and freely attended the elegant theaters of St. Petersburg. This was the society that gave birth to Russian ballet, which reached its classical peak with Tchaikovsky’s and Petipa’s Sleeping Beauty.

By matching Sleeping Beauty’s fairy-tale of a young princess cursed by a hundred years’ deep with Russia’s real life process of westernization, Helgi Tomasson and John-Aaron Kimura have not only clarified the visual splendor of this great ballet, they have strengthened its internal meaning as well. The loss of a hundred years for Aurora and her court has cost them an understanding of this great change. They wake up and see that the world has been made over in a new image, but they do not know how it has come about.

As Helgi Tomasson explains, “We wanted to unify this fairy-tale, and thereby make its meaning stronger and its enchantment greater. The Russianness of the music is now backed by a Russian setting, while the French aspects that decorate the surface of Tchaikovsky’s score now become part of the story of the westernization of Russia. Petipa himself was a Frenchman who became Russianized by his long stay in St. Petersburg, so in a sense he is a symbol of the openness of Russian art to western culture, just as (you might say) Karl Marx, a German who lived his mature life in England, is a symbol of the openness of Russian politics to western ideas.”

But ballet is not only myth, it is also, and primarily about dancing. Helgi Tomasson’s choreography in Swan Lake was universally praised for its ingenious intertwining of the classic moments from Petipa and Ivanov’s 1895 St. Petersburg production with the propulsive danse and compelling drama of Tomasson’s own work. Once again Tomasson will showcase the finest passages from Petipa’s original choreography — the dancing balances of the “Rose Adagio,” the fluttering delight of the “Bluebird Pas De Deux,” and the mounting excitement of the “Grand Pas De Deux.” But in addition, the Artistic Director of San Francisco Ballet is creating his own choreography, with its light, delicate insights and virtuoso exhilaration. Among his other innovations, Tomasson promises greater opportunities for the male dancers, whose work at San Francisco Ballet has been so strong in recent years.

Tomasson concludes, “By setting Sleeping Beauty in Russia between the seventeenth and eighteenth centuries, and by amplifying Petipa’s classic choreography with my own, San Francisco Ballet is creating a unique version of this great classic. As we did when we presented Swan Lake in the time of Watteau and Fragonard, we are compelling audiences to take a fresh look at Sleeping Beauty by rendering its central myth in a new, and hopefully thought provoking light.”
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THE NEW VISION
PHOTOGRAPHY BETWEEN THE WORLD WARS
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MUSEUM OF MODERN ART

The power, immediacy, and startling perspectives of photographs made between the world wars revolutionized the way our century saw itself.

This extraordinary exhibition of 125 photographs is more than a portrait of an era. It is a challenge to match the insights and the daring creativity of the early modern age.

Ford Motor Company invites you to an eye-opening experience: THE NEW VISION of The San Francisco Museum of Modern Art, now through April 22.

by Barbara Foley

IN FASHION

The Whites of Spring

Cleaning the palate is as valuable in fashion as it is in gastronomy. This spring, the collections offer an explosion of rich, soft, spicy colors, but they are all made to look better by Barbara Foley, former assistant fashion editor of Women's Wear Daily and "a fashion editor of far-reaching arts magazine."
The cool, clear, rich interruption of white. White is a classic, yet it's never boring. It allows the purity of design to be emphasized, and makes the skin tones glister. Nothing highlights a tan like it. It is the essence of elegant understatement. "White is the color that most represents luxury," says Los Angeles Times Fashion Editor, Mary Brushie. "Where you go, however it's worn, it always connotes elegance. Whether they're crinkled cottons or fine silks, anything white requires such care, that when someone wears it, the message is 'I'm being taken care of, meticulously!' That's a very attractive feeling." Continued on next page.

Above: Donna Karan white embroidered linen "Blair" jacket, $1900, with silk linen pants, $895. At Saks Fifth Avenue.

Text: Giorgio Armani layers of white sportswear. The silk coat, $5900, the silk blouse $875, the linen pant $885, the raw silk cap, approximately $180. At all Giorgio Armani.

by Barbara Foley

PHOTOGRAPHY BY ARCHIE FEINDEN

MARCH 1990
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Cleaning the palate is as valuable in fashion as it is in gastronomy: This spring, the collections offer an explosion of rich, soft, spicy colors, but they are all made to look better by Barbara Foley, former West Coast fashion editor of Woman’s Wear Daily and W, the fashion editor of Vanity Fair magazine.

The Whites of Spring

The Whites of Spring — the cool, clear, rich interruption of white. White is a classic, yet it’s never boring. It allows the purity of design to be emphasized, and makes the skin tones lighter. Nothing highlights a tan like it. It is the essence of elegant understatement. “White is the color that most represents luxury,” says Los Angeles Times Fashion Editor, Mary Roach. “Where you go, however it’s worn, it always connotes elegance. Whether they’re crinkled cottons or fine silks, anything white requires such care, that when someone wears it, the message is I’m being taken care of, meticulously! That’s a very attractive feeling.”

Above: Donna Karan white embroidered linen, “Bali” jacket, $1900, with silver linen pants, $695, at Studio Fifth Avenue.

Text: Giorgio Armani layers of white sportswear: The silk coat, $595, the silk blouse $295, the linen pant $695, the pure silk cap, approximately $19. All at Giorgio Armani.

by Barbara Foley

PHOTOGRAPHS BY ANNA FREIDAN

MARCH 1990
As dependably refined as it is, white is also full of surprises. This season, it does not come in just one tone, or one fabric, or one finish. Embroidery, eyelet, and lace are three predominant embellishments that offer texture and depth. Many designers have taken traditionally feminine treatments and used them in softly tailored shapes. Sheer whites, such as organdy, batiste, chiffon, and georgette linens, are layered in voluminous skirts and angelic blouses. White sequins, white beading, white passamenterie — all of them suggest that designers feel white cannot be destroyed, only improved, changed, and expanded.

"As I look at the total picture of the collection, where designers once turned to black as a basic, they're now turning to white," says Neiman Marcus West Coast Fashion Director, David Gardona. "But they're adventurous whites. No two designers are interpreting white in the same way."

At Chanel, Karl Lagerfeld's white is sleek and more contoured to the body with references to the 1920s. Fabrics are fluid and silky. Gold buttons are often used to accent the pieces. Chanel's signature jacket is white this season, encrusted with pearls and used over everything from pants and skirts to evening dresses.

At Giorgio Armani, the look is a modern interpretation of East-Indian exotic styles created in the same shades of white that are used to shield the natives against harsh sunlight.

Modernist Claude Montana is softening his approach to white this season with curve lines and details like loops instead of buttons. In London, Turkish-born Betul Ozkubel’s entire collection is in white with graphic, embrodiered references to the Zen quality of the "cleartone color." He highlights the spiritual effect with crystal jewelry. Both Valentino and Yves Saint Laurent are showing about one-third of their couture collections in white, as well.

American designer Donna Karan is also in a "Raj" state of mind with her long, lean jackets extravagantly covered with white-on-white embroidery and detailed with knotted and silk cord buttons. Isaac Mizrahi, ushered in ballerina-brides in whites, tulle-skirted, strapless linen dresses in smart enough for a stroll around Swan Lake. His are charming, young interpretations of post-War Dior when the Paris designer introduced full-skirted dresses to celebrate renewed prosperity and a sense of freedom. Both Ralph Lauren and Calvin Klein are showing sporty whites for spring — Lauren lifts his inspiration from the golf course and Klein appears to be in an equestrian mood.

Fashion, as we know, is a reflection of what's going on in the world. The pre-eminence of white suggests that designers feel a need for a clean break from the chaos. The simplicity of white, as well as the implications of purity it holds seem a welcome image for the 1990s.

"A large part of my collection is white for spring. As a color to design with, it cleans my head and allows me full freedom to create," says California designer, Harriet Selwyn. "I also have colors in my collection, but all my designs emanate from white."
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Claude Montana, the look is a modern interpretation of East-Indian exotica styles created in the same shades of white that are used to shield the natives against harsh sunlight. Modernist Claude Montana is softening his approach to white this season with curvy lines and details like loops instead of buttons. In London, Turkish-born Rita Ozbek’s entire collection is in white with graphic, embroidered references to the Zen quality of the “clearlight color.” He heightens the spiritual effect with crystal jewelry. Both Valentino and Yves Saint Laurent are showing about one-third of their couture collections in white, as well.

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Fashion, as we know, is a reflection of what’s going on in the world. The preponderance of white suggests that designers feel a need for a clean break from the chaos. The simplicity of white, as well as the implications of purity, holds an even more profound meaning in a world that is in need of rejuvenation. A certain sense of beauty that seems to have come from the 1960s. A large part of my collection is white for spring. As a color to design with, it cleans my head and allows me full freedom to create,” says California designer, Harley Sevyn. “I also have colors in my collection, but all my design thoughts emanate from white.”

Valerie A. Madison Griffl for Celebrities/Clubber
Hair: Katharina Eminger for Celebrities/Clubber

Claude Montana white linen suit, $425.00. At Sixth Street Avenue.
Among Colleagues

Sir Michael Costa, a well known English conductor and composer in the nineteenth century, was a great admirer of Rossini. After finding out that the Italian maestro had a weakness for Stilton, Costa would send him a wheel of the famous cheese every year. On one occasion, the Englishman enclosed, along with the Stilton and his usual compliments, the score of his latest operetta. "A thousand thanks, my friend," Rossini wrote back: "I like the cheese very much."

Artists tend to be even more sensitive to the praise and criticism of their peers.

Above: The much-hated Victor Barkas, caricatured here as the rather foppish conductor of his own music, tried his best to give as good as he got.

by Peter Hay
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Above: The much-hated Hector Berlioz, caricatured here as the rather foppish conductor of his own music, tried his best to give as good as he got.

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than that of critics. For one thing, colleagues are keenly aware of the technical challenges and human frailties of their friends and competitors. Debbie Byrnes had invited Eric Satie to a rehearsal of his Le Mâle. Following the first movement, which has the programmatic title "D'où viens tu de la mer? (From dawn to midday on the sea." Debussy asked his friend's opinion. "I like it, Claude," Satie replied. "Like it very much." Then, after a thoughtful pause, he added: "Especially the little bit at half past ten," a phrase could be a good deal more cutting.

On hearing that his colleague Maurice Ravel had been offered France's highest honor, but had refused it, Satie laughed: "Ravel refused the Legion d'Honneur, but his music accepts it!"

Hector Berlioz was almost universally abused by his peers. Mendelssohn considered him a freak without a vestige of talent, advising anybody handling his scores immediately to wash his hands. Schumann called him a musical outlaw; and Chopin declared that Berlioz's music alone provided total justification for breaking with him.

It was small wonder that Berlioz chafed when his fellow-composers. He sat in a box near the stage during the première of Ali Baba by Cherbini, a man he despised. "I'll give fifty francs for an idea!" Berlioz shouted to the audience during the first act. By the second act he had upped his offer to a hundred, and soon after the beginning of the third he had raised it to two hundred. Before the opera was over, Berlioz made a great show of putting on his cloak as he excused himself to the spectators: "I beg your pardon, but I must give this up — I have just run out of money!"

Those who have achieved prominence are usually deluged with unmerited compositions and plays. Turning down an agent is difficult and some artists have found that being tactful or indirect does not always work. Cherubini was once listening to a young singer belting out some notes. "You have a very big voice, my friend..." he finally remarked. "Oh, thank you, maestro," said the young man eagerly, "thank you very much!" "Yes, with such a voice," Cherubini continued, "why don't you try auctioning it?"

Sir Herbert Boelholtz-Tree, the great English actor-manager at the turn of the century, was rehearsing with an untalented young man. "Take a step back," Tree told him. The actor obeyed, but then was given the same instruction again, and again, and again. "But, sir," the bad actor finally protested, "if I do that, I will be offstage." "That's right," said Sir Herbert calmly.

Tree is also famous for one of the most fabled rejections of a script. "My dear Sir," he wrote to the aspiring dramatist: "I have read your play. Oh, my dear Sir! Yours faithfully, etc."

When David Belasco was the king of Broadway in the early part of the century, playwrights constantly pressed him with scripts. No matter what criticism he gave, one of these writers kept coming back with revisions, which he claimed had followed exactly Belasco's advice. Finally, after the seventh rewrite, the producer told him that all the great playwrights whom he knew couldn't doctor the script sufficiently to make it producible. Still the man would not leave. "Isn't there some way you could put it on stage?" he asked. "Yes," Belasco said, his patience drained. He summoned an assistant and tossed the manuscript into his hands. "Here," he ordered, "chop this up and use it as the snowstorm tonight."

One of the professional hazards of having performing artists as friends is the obligation to go backstage and cajole them, even if their performance was less than perfect. Hume Cronyn once told an interviewer that through his long career he had perfected a technique of dealing with this ticklish problem. He would walk into the colleague's dressing room, look him straight in the eye, place a hand on his or her shoulder. Then with a broad, friendly smile, Cronyn would say: "How about you?" — which put an end to any further discussion.

A hundred years ago W. S. Gilbert was already a master of such ambiguity. After witnessing the opening of Herbert Tree's dreadful Hamlet, W. S. Gilbert said to him: "My dear fellow, I never saw anything so funny in my life, and yet it was not in the least vulgar." And on another occasion, the lyricist rushed backstage. "My dear chap," Gilbert gushed to an actor, "good isn't the word!"
Restaurant Guide


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