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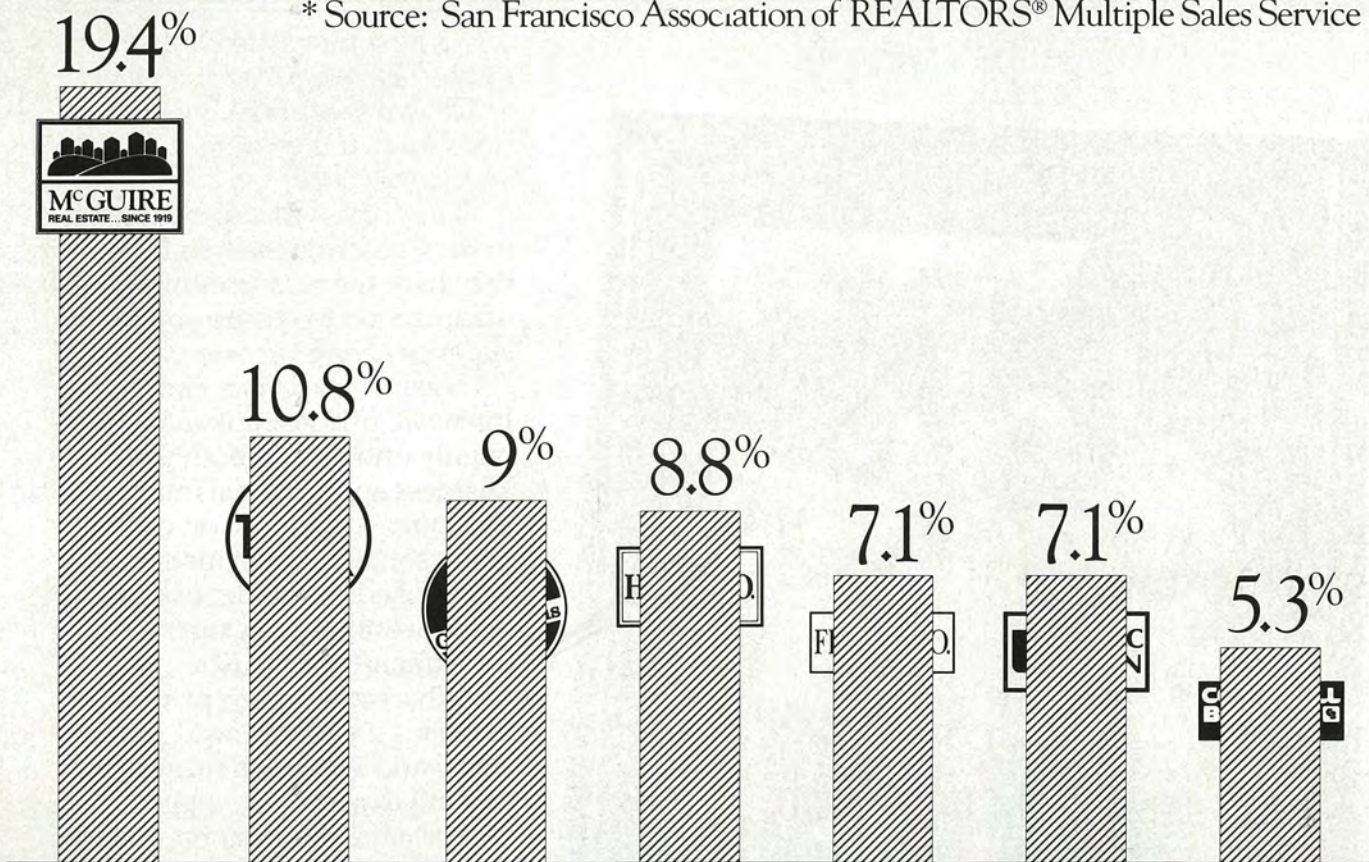
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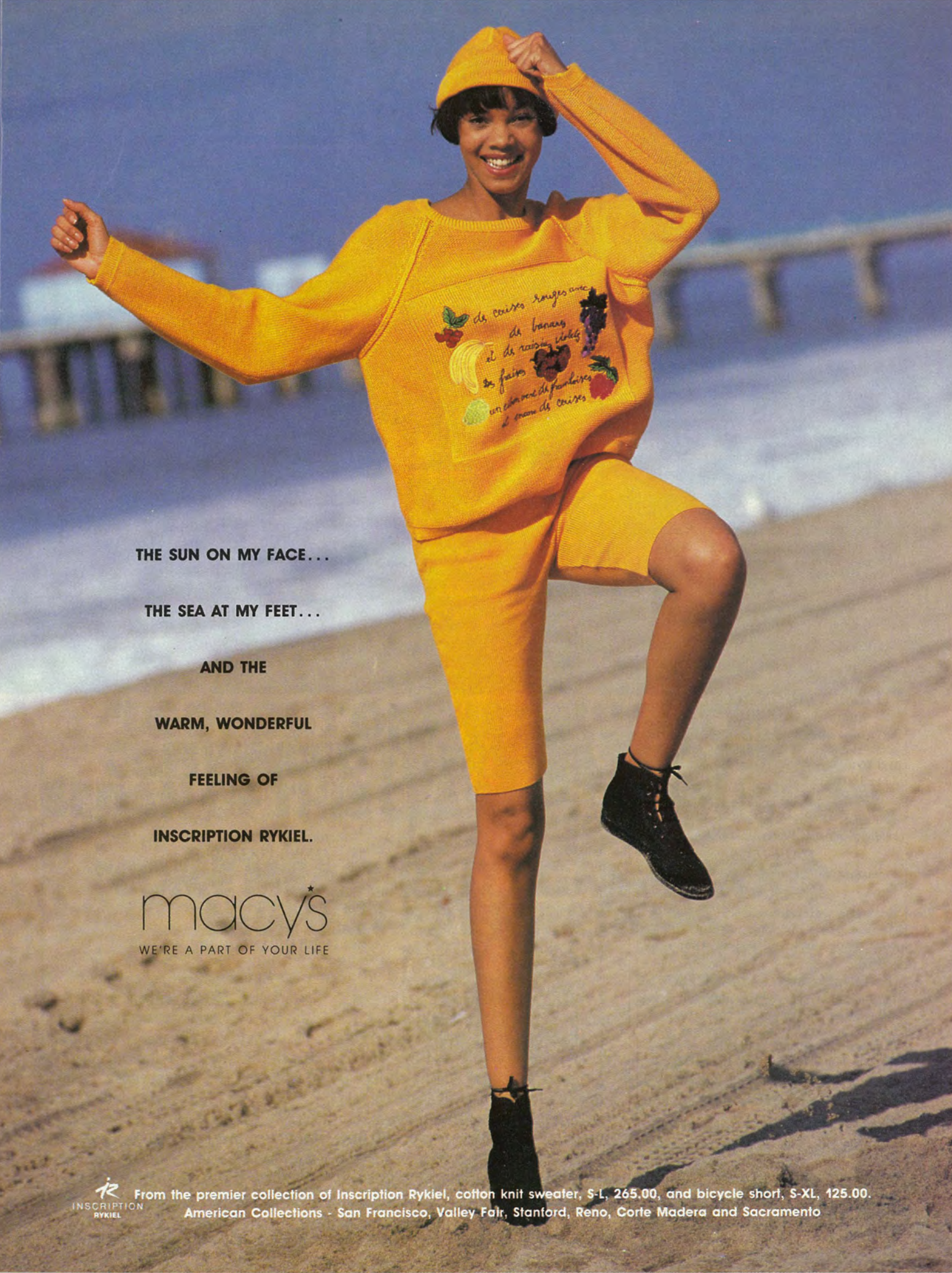
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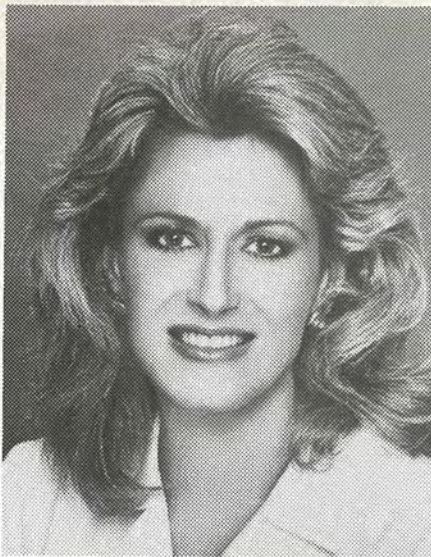
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GREAT EXPECTATIONS

Everything Old is New Again

People and Performances certain to make news in April

With the opening this month of *Hapgood*, 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 Theater, 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 *Hapgood* and Lanford Wilson's *Burn 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 Ferdon, the major lessor 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 momentary 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 outrageous aspects of creating theatrical monologues of his life. Gray returns to the Bay Area



for the first time in nearly four years, presenting his new storytelling feat, *Monster in a Box*, 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 to Gray less traumatic) massacres in Cambodia. Jona-

than Demme's 1987 film version of Gray's *Swimming to 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 grueling experience of a Cambodian photographer during the murderous Khmer Rouge regime. When he met director Roland Joffe, Gray tells us, he was equally frank about both his personal ambitions and his complete ignorance of Cambodia. Joffe was delighted: "That's perfect. We're looking for someone to play the American ambassador's aide."

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-fascination. Nonetheless, his disquisitions on dead pets, the perils of owning a house, and in the new piece, panic-stricken travels to Moscow and Nicaragua, are disarmingly funny, often full of insights and edgily disturbing. He has turned neurotic egoism into a deliberately artistic performance style. *April 8 at Wheeler Auditorium, UC Berkeley. (415) 642-9988.*

FATTY RESURRECTED

Cintra 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 unsavory conditions.

Micheal McShane, the hefty but light-hearted star of many a local production, will play Fatty Arbuckle in what, at press

Above: Spalding Gray will present his new monologue, Monster in a Box, at UC Berkeley in April.

by Kate Regan

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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 lascivious 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.

"Yet it ruined 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 known 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 virulent 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 announced his death." Micheal 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) 776-8999.*

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 gleefully, 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 develops 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 decor together without necessarily forcing an interaction. The result is a highly theatrical and aesthetic mix. *April 27 and 28, Zellerbach Hall, UC Berkeley. (415) 642-9988.*

THYSSEN COLLECTION COMES TO SF

The Baron H.H. Thyssen-Bornemisza, a smiling, ruddy man of average height and unassuming demeanor, owns a collection of art so vast and of such quality that it cannot be compared to any other in private hands. Most of his 550 Old Master paintings are housed in museum galleries attached to the Villa Favorita, 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. *Expres-*

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Left: Ludwig Meidner's *The Corner House* (1913). Right: Johannes Itten's *A Group of Houses in Spring* (1916). These two paintings are among the examples of turn-of-the-century-art that can be seen in the exhibition, *Expressionism and Modern German Painting* from the Thyssen-Bornemisza Collection from April 18 at the California Palace of the Legion of Honor.

Expressionism and Modern German Painting from the Thyssen-Bornemisza Collection includes wonderful examples of the work of Kandinsky, Marc, Nolde and Klee, all created between 1907-1936. Complementing it will be 100 works on paper from the collections of San Francisco's Achenbach Foundation for Graphic Arts.

The mysticism, imperious purity and unfettered passion of experimental German artists of this period seem both heartbreaking and ravishing now. Even the most hedonistically sensuous paintings, such as the light-drenched, dreamy allegories of Franz Marc, have a moral intensity. The symbolic abstractions of Vassily Kandinsky leap with a joy in painting's spontaneous pleasures. Much of the delight in art as a force for goodness died in World War I and its terrible aftermath, to be replaced with darker, harsher visions. The small but potent Thyssen-Bornemisza selection should be a distillation of the radical discoveries made within a brief period of enlightenment. *April 18 through July, California Palace of the Legion of Honor. (415) 750-3659.*

MEET JOANNA BERMAN

Of San Francisco Ballet's principal dancers, Joanna Berman is notable for her eloquent ease with almost any kind of music, and for her convincing presence in roles as different as the tomboy cowgirl of *Rodeo* and the lyrical soloist who weaves

together Helgi Tomasson's new *Con Brio*. She used to be remarkable for an earthier reason: a womanly figure whose pleasant curves, magnified on stage, seems positively voluptuous in comparison to the balletic stringbeans we've been used to seeing for the past two decades. Now that anorexia is no longer quite so fashionable, Berman is not alone in looking like a slender but indubitably healthy adult.

"Well, it's not the body I would have chosen," she admitted in a recent interview, looking down at herself with a small smile, "but it's what I've got. When I went to New York a few years ago to auditions, I was warned that dancers like me won't get certain roles, and won't even get into certain companies. The worst thing is that costume designers don't take having a bosom into account. Helgi's attitude is quite different and wonderful and reasonable; he's concerned about health, and he doesn't have a rigid ideal of a dancer's body."

Berman, who grew up in the Bay Area, trained at Marin Ballet School with Maria Vegh before entering the San Francisco Ballet School, was named a company apprentice in 1984 and in the same year joined as a member of the corps de ballet. She was promoted to soloist in 1987 and became a principal dancer the following year. New York's loss is our gain, for Berman is a dancer whose technical strength never overwhelms her poetry.

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

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 Bintley's new ballet, *Wanderer Fantasy* ("twenty minutes of solid dancing. It does not stop."), William Forsythe's *In the Middle, Somewhat Elevated*, *Rodeo*, the new *Rodin*, as the first sylph in *La Sylphide* and in the Bluebird variation of *Sleep-*

life 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 Ohlsson, Fleezanis, Grabanier Piano Trio*, one of our favorite chamber groups, continues to make music despite the far-flung lives of its members; works of Beethoven, Schumann, Chausson on April 22 in the Chevron Museum Concert Series at Gould Theater, California Palace of the Legion of Honor . . . **Placido Domingo** performs in concert, with San Francisco Opera soprano Ann Panagulias and members of the opera orchestra; April 7 in San Francisco's Civic Auditorium . . . Donald Pipin'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 Hansberry Theater, 620 Sutter Street, San Francisco . . . **Theater:** Berkeley Repertory Theatre's Parallel Season presents the world premiere of Jose Rivera's *Each Day Dies with Sleep*, a surrealistic portrait of a woman escaping to California; March 31 through April 13, 2025 Addison Street, Berkeley . . . Marin Theater Company ends 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 Byers:** *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 18 through June 24, University Art Museum, UC Berkeley . . . The quietly unexpected panoramas of photographer **Geir Jordahl** are clearly related in mood to the unfolding scrolls of Chinese landscapes; through April 22 at the Ansel 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 . . .



LLOYD ENGLISH

Joanna Berman with Timothy Fox in Balanchine's *Symphony in C*.

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-

ing Beauty. She would seem to be a natural Aurora for *Sleeping Beauty*, but will not comment on that possibility for the moment.

Now only in her mid-twenties, Berman has given little thought to life after dance, "except during the periods when I've been injured. Then I realize that I don't have 100 years ahead of me to dance. I would probably go into teaching or coaching — or so I think now. I can't imagine


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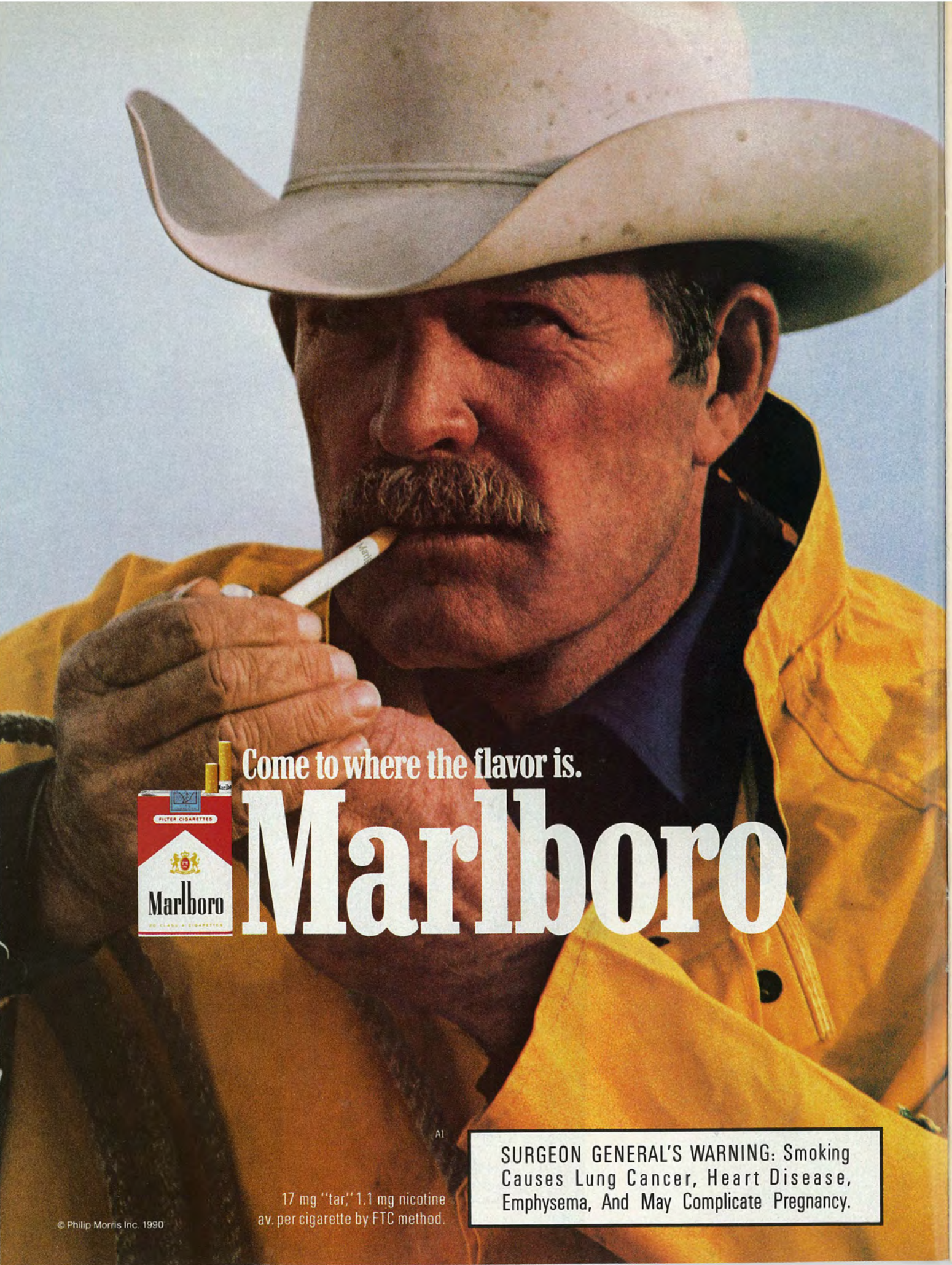
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by Charles Dickens

adapted for the stage by Nagle Jackson

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by Charles Dickens

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The Magic of Alan Jay Lerner

December 27 through January 7
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PG&E Beale Street Theater

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About the Playwright

Tom Stoppard, born Tomáš Straussler in Zlín (now Gottwaldov), Czechoslovakia in 1937, escaped the Nazi invasion in 1939 when Bata Shoes, the company for whom his father served as a doctor, sent the family to Singapore; as one of the great-grandparents had been Jewish, the company thought the Strausslers would be safer there. But within three years the family was split apart by the Japanese occupation of that region; Tom, his mother and brother were evacuated to India, but his father, who remained behind, was killed. In 1946 his widowed mother married an officer in the British army, Kenneth Stoppard. Major Stoppard adopted the boys and took the family to England, where Tom, who had already begun his education in a multi-racial English-speaking school, attended preparatory school and public school.

Stoppard excelled in his studies, but bypassed college for an early career as a journalist, first on the *Western Daily Press* in Bristol, where his family now lived, and then on to the *Bristol Evening World*, where he took increasing interest in theater and film. While serving as drama critic for that paper he wrote his first play, *A Walk on the Water* (1960), which he later retitled *Enter a Free Man*. He left the *World* that year to freelance: working briefly as critic for a short-lived magazine in London, writing fiction (three short stories and a novel, *Lord Malquist and Mr. Moon*), and writing radio dramas and serials for the BBC.

The germ of Stoppard's first significant



play came in 1964 when he was in Berlin writing under a Ford Foundation grant. "What would happen if Rosencrantz and Guildenstern met King Lear?" was the dramatic question. The answer eventually evolved into *Rosencrantz and Guildenstern Are Dead* — his now-classic "Beckettian" play about those two ill-fated Danish courtiers who cleverly blur and re-focus our thinking about life and art. The impact of *Rosencrantz* at the Edinburgh Festival, where it premiered in 1966, and then at Britain's National Theatre at the Old Vic established Stoppard as one of the most promising talents of the day. Not since Osborne and the "angry young men" had there been as much excitement in London. Here was a playwright who was beginning to take theater to a new level — beyond social realism. But if some audience members were applauding the work, there were others booing. Stoppard's sub-

tle approach to dramaturgy left many recalling Winston Churchill's comment on Russia: "I cannot forecast to you the action . . . It is a riddle wrapped in a mystery inside an enigma." In any case the English-speaking stage had undergone a theatrical change that would enrich and enliven it just as Wilde and Shaw and Osborne had done before.

His subsequent plays include *The Real Inspector Hound*, *After Magritte*, *Jumpers*, *Travesties*, *Every Good Boy Deserves Favour* (a play for actor and orchestra written with André Previn), *Night and Day*, and *The Real Thing*. For Ed Berman's company in London he wrote *Dogg's Our Pet*, *Dirty Linen*, and *Dogg's Hamlet*, *Cahoot's Macbeth*. His translations and adaptations include Mrozek's *Tango* for the Royal Shakespeare Company and four plays for the National Theatre of Great Britain: *Undiscovered Country* (Schnitzler), *On the Razzle* (Nestroy), *Rough Crossing* (Molnár), and *Dalliance* (Schnitzler). His London Evening Standard Award-winning plays are *Night and Day*, *Jumpers*, *Rosencrantz and Guildenstern Are Dead*, *Travesties*, and *The Real Thing*; the latter three have also won Tony Awards. In addition, he has written screenplays for *Despair*, *The Human Factor*, *Brazil* (for which he was nominated for an Academy Award), and Steven Spielberg's *Empire of the Sun*. Mr. Stoppard has just completed directing his first film, a revised *Rosencrantz and Guildenstern Are Dead* starring Richard Dreyfuss, Roger Rees, and Robert Lindsay.

Special thanks to Bill Curtin, Timothy Ferris, Gregory Freidin, Barry Kraft, Lance Miller, the Kresge Engineering Library, UC/Berkeley, and the San Francisco Police Department for their help in the preparation of *Hapgood* and this program.

NEWS FROM THE AMERICAN CONSERVATORY THEATER

TELOGY

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 test instrumentation — **Telogy** has become the exclusive underwriter of A.C.T.'s

production of Tom Stoppard's latest work, *Hapgood*.

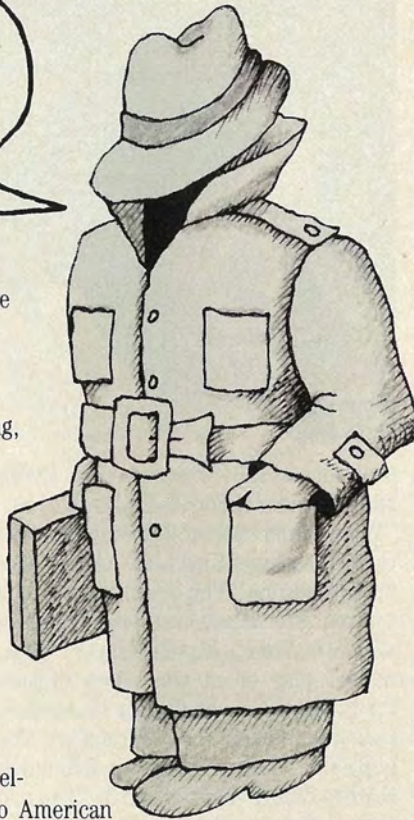
At Telogy the byword is "innovation." So successful has the company become in finding alternative ways to showcase its products to businesses that it is now the industry's leading supplier of state-of-the-art electronics test equipment. As a community leader, Telogy has also consistently excelled in its support of the arts in the Bay Area. Last fall it provided major cor-

porate underwriting for A.C.T.'s production of *Right Mind*.

"Telogy is proud to provide our support to the finest repertory and conservatory theater group in the country," says Anthony Schiavo, Telogy's president. "Our community and our employees are enriched by A.C.T.'s excellence."

A.C.T. hails Telogy as a pace-setter: a leader in responsive community philanthropy.

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*.

Cousins

A way in which British intelligence people often refer to American intelligence agents.

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.

De-crypt

To unscramble a secret code.

Double Agent

A spy working covertly for one country while plausibly appearing to work for its opposition.

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

Komitet Gosudarstvennoy Bezopasnosti: the Soviet Committee for State Security, an organization of vast ramifications covering both espionage and counterespionage, as well as border guards.

Meet

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

MI5

The British intelligence organization in charge of domestic counterespionage. It is now known as DI5.

MI6

The British intelligence organization in charge of foreign counterespionage. It is now known as DI6.

Mole

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

Reflector

A decoy.

Safe House

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

SDI

Strategic Defense Initiative, or "Star Wars."

Sleeper

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

Transponder

A *bugging* device planted on a person and sending a signal (bleep) 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

presents

HAPGOOD

(1988)

by Tom Stoppard

Directed by Joy Carlin

Scenery by Ralph Funicello

Costumes by Terence 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 Maier

The Cast

<i>Elizabeth Hapgood</i>	Michael Learned	
<i>Paul Blair</i>	Ken Ruta	
<i>Joseph Kerner</i>	Barry Kraft	
<i>Ernest Ridley</i>	Ed Hodson	
<i>Ben Wates</i>	Harold Surratt	
<i>Maggs</i>	Patrick Stretch	
<i>Merryweather</i>	Kelvin Han Yee	
<i>Joe</i>	Kit Fox	} <i>Alternating</i>
	Nathan C. Sherk	
<i>Russian</i>	Andrew Dolan	

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 Alice Elliott Smith, Bruce Elsperger, and Eugene Barcone

This production is dedicated to the memory of Paul Shenar.

Understudies

Hapgood — Fredi Olster; *Blair* — David Maier; *Kerner* — Daniel Reichert; *Ridley* — Rick Hamilton;
Wates — Michael McFall; *Maggs* — Sam Fontana; *Merryweather* — Luis Oropeza.

TELOGY is the exclusive corporate underwriter of *Hapgood*.



Flux, Paradox, Uncertainty, and Lies

Variation on Heraclitus*

Even the walls are flowing, even the ceiling,
Nor only in terms of physics; the pictures
Bob on each picture rail like floats on a line
While the books on the shelves keep reeling
Their titles out into space and the carpet
Keeps flying away to Arabia nor can this be where I stood —
Where I shot the rapids I mean — when I signed
On a line that rippled away with a pen that melted
Nor can this now be the chair — the chairplane of a chair —
That I sat in the day that I thought I had made up my mind
And as for that standard lamp it too keeps waltzing away
Down an unbridgeable Ganges where nothing is standard
And lights are but lit to be drowned in honour and spite of some dark
And vanishing goddess. No, whatever you say,
Reappearance presumes disappearance, it may not be nice
Or proper or easily analysed not to be static
But none of your slide snide rules can catch what is sliding so fast
And, all you advisers on this by the time it is that,
I just do not want your advice
Nor need you be troubled to pin me down in my room
Since the room and I will escape for I tell you flat:
One cannot live in the same room twice.

— Louis MacNeice

*Heraclitus (c. 540—c. 480 B.C.), the Greek philosopher, is known for a number of apothegms on mutability, 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 defeats 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 protons would be at some time 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 myriads 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 indeterminacy loomed. 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 the famously confounding "quantum leap," and it is no mere philosophical poser; unless it is taken seriously, the behavior of atoms cannot be predicted accurately. . . . Those who find such considerations nonsensical are in good company; as Niels Bohr remarked, when one of his students at Copenhagen complained that quantum mechanics made him giddy, "If anybody says he can think about quantum problems *without* getting giddy, 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 lumps or units 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.

— 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? Nothin' but a collective hunch.

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

In February (1927), 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 rebounding mote in your apparatus. Of course, such a collision gives the electron you are studying an indeterminate kick, so that you cannot simultaneously measure its velocity with infinite accuracy. . . . This is the famed Heisenberg Uncertainty Principle . . .

(Bohr 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 gem. And the act of measurement is the crucial step. In setting up an experiment, we determine in advance which facet we will observe. 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 heretofore sharp distinction between the subjective and objective realms troubled many a classical physicist — Einstein the most prominent among them — wedded to the notion of an objective, knowable world.

— Michael Riordan, *The Hunting of the Quark*

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.

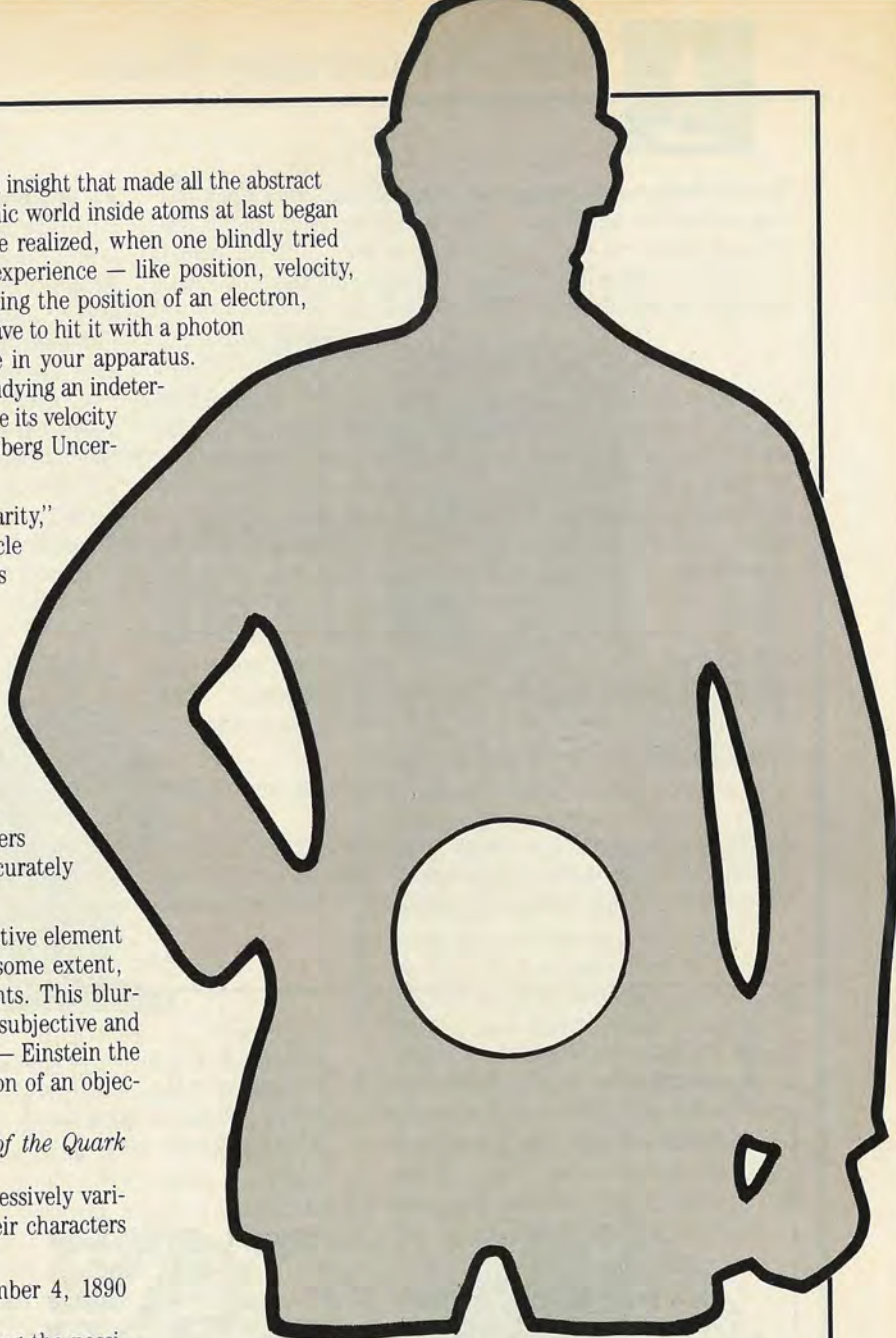
— Thomas Hardy, diary entry for December 4, 1890

“Virtual” particles may be thought of as representing the possibility, delineated by the Heisenberg indeterminacy 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 sees it, every “real” particle is surrounded by a corona of virtual particles and antiparticles that bubble up 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,” mused Richard Feynman.) A free proton, say, is not alone in its travels, but is surrounded by a corona 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 is not the actual thing that people say but rather a current that flows from what people say to us — a current that we understand even though it's invisible.

— Marcel Proust



The truth of a statement is limited by the sources of behavior of the speaker, the control exerted by the current setting, the effects of similar settings in the past, the effects upon the listener leading to precision or to exaggeration or falsification, 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 how often he or she bathes, shaves, puts on deodorant, makeup, or artificial eyelashes, chooses clothes with concealing and flattering effects such as shoulder pads, dons shoes with elevated heels, pops a mint into the mouth, or enters the workplace wearing a polite smile.

— Richard Alexander

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

— Alfred North Whitehead



American Conservatory Theater

There is only *one* world, and that world is false, cruel, contradictory, misleading, senseless. . . . We need lies to vanquish this reality, this 'truth', we need lies *in order to live*. . . . That lying is a 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 outer form of power policy, now as always, must needs adjust itself to the times and circumstances, the ends it pursues always remain the same and hallow any means serviceable to its purposes; 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 Machiavelli reduced to a system was naked, unashamed reasons of state. It was quite clear that brutal power policy was unguided by ethical principles. Therefore he demanded. . . . that men who cannot do without the superfluous luxury of private conscience had better leave politics alone.

— 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 scores — perhaps uncountable thousands — of universes exist-

ing 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 *relative* to us. An entity of variant perception would find something 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 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 nonsense.

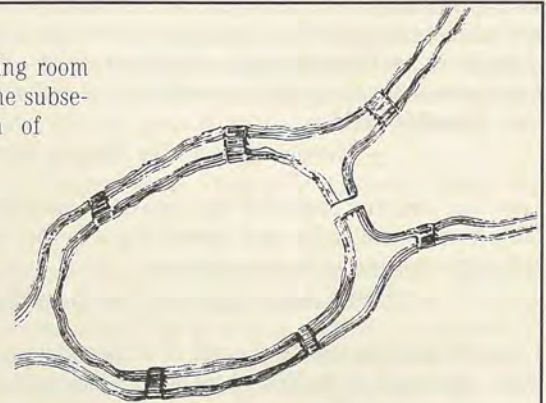
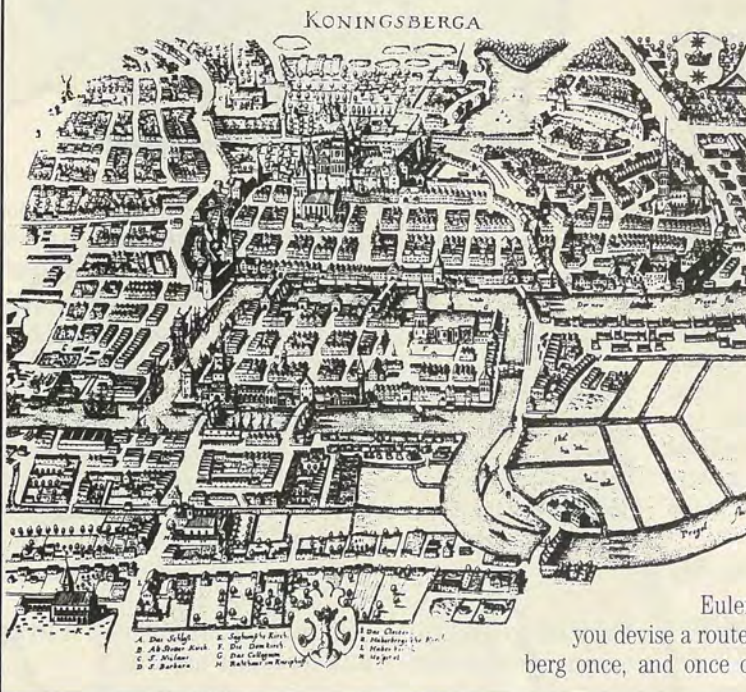
— William C. Davis, "Footnotes" in *History Book Club Magazine*

In *Hapgood*, the idea was to use the dualities 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 it out for yourself as it goes. . . . Paradox and tautology. 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.

— Tom Stoppard in an interview with Stephen Schiff for *Vanity Fair*

In *Hapgood* Stoppard introduces the problem of the Koenigsberg Bridges to enable us to make a connecting bridge between the Keatonesque

activity in the men's changing room that initiates the play and the subsequent actual pinning-down of who-was-where-when:



In Immanuel Kant's Koenigsberg there were seven bridges. The river Pregel, now Pregoylya, divides around an island and then divides again; imagine a pair of pincers with one bridge across each of the handles and one across the hinge and four bridges onto the island, which would be the walnut if you were cracking walnuts. An ancient amusement of the people of Koenigsberg was to try to cross all the seven bridges without crossing any of them twice. It looked possible but nobody had solved it. (*Hapgood*, Act II, sc. 5)

In 1736 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 Koenigsberg once, and once only?

Who's Who



RICHARD BUTTERFIELD, who is now in his fourth season with the company, has appeared as Charley Darnay in *A Tale of Two Cities*, Edgar in *King Lear*, the Soldier in *Sunday in the Park with George*, Tony in *Woman in Mind*, Captain Cummings in *Diamond Lil*, Billy in *The Real Thing*, Young Scrooge in *A Christmas Carol*, Miles Gloriosus in *A Funny Thing Happened on the Way to the Forum*, Bluebeard in *Saint Joan*, and in *Side by Side by Sondheim*, *Feathers*, and *Faustus in Hell*. He has also worked with the San Jose Repertory Company, Berkeley Shakespeare Festival, and Berkeley Jewish Theatre. Last summer he acted in two productions in Connecticut: A.C.T.'s *Saint Joan* at the American Festival Theatre in Stratford and *Woman in Mind* 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.P., teaches in the Young Conservatory, and serves on the Board of Trustees as one of two artist members.



A graduate of Bowdoin College, **ANDREW DOLAN** is in his third year with the Advanced Training Program. His studio roles include Clarence and Richmond in *Richard III*, Ben in *The Little Foxes*, Aus-

tin in *True West*, Sparkish in *The Country Wife*, Robert Chiltern in *An Ideal Husband*, and Tiger Brown in *The Three-penny Opera*. He has played Hal Carter in *Picnic* and Carl in *Getting Out* at City College of San Francisco, and was seen last season at the Geary in *Marco Millions*. Last summer Mr. Dolan appeared in *Coming Attractions* for Encore Theater Company. He recently appeared as Keith Rienzi in A.C.T.'s Plays-in-Progress production of *Pick Up Ax*, and in *A Christmas Carol* at the Orpheum.



PETER DONAT, born in Nova Scotia, attended the Yale School of Drama before beginning his professional career in the United States doing summer stock and several national tours. He was a member of Ellis Rabb's APA Company, spent seven seasons with the Stratford Shakespeare Festival in Canada, appeared extensively on and off-Broadway (winning the Theatre World Award for Best Featured Actor in 1957), and came to A.C.T. in 1968. Here he has played in more than fifty productions, including *King Lear*, *Hadrian VII*, *Cyrano de Bergerac*, *Equus*, *Man and Superman*, *Uncle Vanya*, *The School for Wives*, *Faustus in Hell*, *Our Town*, *A Funny Thing Happened on the Way to the Forum*, *A Tale of Two Cities* and *Twelfth Night*. He has guest-starred on such TV programs as "Hawaii Five-O," "Simon and Simon," "Hill Street Blues," "Dallas," and "Murder She Wrote," and starred in the NBC series "Flamingo Road" for two years. His films include *The Hindenburg*, *The China Syndrome*, *Highpoint*, *A Different Story*, *The Bay Boy* (with Liv Ullman), Francis Ford Coppola's *Godfather II*, *Tucker*, and *War of the Roses*. Mr. Donat recently appeared in *Love Letters* with

Barbara Rush at Theatre on the Square.



A third-year student in the Advanced Training Program, **SAM FONTANA** played Che Guevara in *Evita* and Nachum in *Fiddler on the Roof* at P.C.P.A. in Santa Maria last summer. His studio roles at A.C.T. include Trigorin in *The Seagull*, Robert in *Company*, Simon Bliss in *Hay Fever*, Dorimant in *The Man of Mode*, and the title role in *Pericles*, and he played Mick Paloma in the Plays-in-Progress production of *Pick Up Ax*. He has been seen in A.C.T.'s productions of *A Christmas Carol*, *Marco Millions*, and *Twelfth Night*, and has performed in several A.C.T. Student Cabaret productions in Fred's Columbia Room, at South Coast Repertory Theatre in Costa Mesa, and in numerous productions in Los Angeles. Mr. Fontana toured as Vince Fontaine in *Grease*, and was featured in the film *Quest*, written by Ray Bradbury.



Since his return to A.C.T. in 1986 **RICK HAMILTON** has appeared as Barsad in *A Tale of Two Cities*, the Bailiff in *Nothing Sacred*, Bill in *Woman in Mind* (which he also played last summer at the Westport Playhouse with Sally Kirkland), Oswald in *King Lear*, Paul Cowan and Jim in *End of the World . . .*, Max in *The Real Thing*, and Elyot in *Private Lives*. He was a member of the company from 1973



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through 1976, during which time he appeared in *Desire Under the Elms* (which toured the Soviet Union), *General Gorgous*, *The Threepenny Opera*, and as Tranio in *The Taming of the Shrew*, which was televised for the PBS series "Theatre in America." During his ten seasons with the Oregon Shakespeare Festival he played such roles as Benedick in *Much Ado About Nothing*, Tom in *The Glass Menagerie*, Hotspur in *Henry IV, Part I*, Marc Antony in *Julius Caesar*, and Petruchio in *The Taming of the Shrew*. He has also spent seasons 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 played Jack Harkley in the film *The Principal*. He recently co-directed and appeared in the Plays-in-Progress production *Inside Technocult*.



ED HODSON has appeared with A.C.T. in *Judevine*, *A Tale of Two Cities*, *Nothing Sacred*, *Woman in Mind*, *Golden Boy*, *A Lie of the Mind*, *A Christmas Carol*, and *The Real Thing*. At the Eureka Theatre he has performed in *A Narrow Bed*, *Fen*, and *Landscape of the Body*, and he has worked with Encore Theater Company in *Enemies*, *The Water Engine*, and *Coming Attractions*. He is a member of Improv Theatre, toured nationally in *Amadeus*, and studied in A.C.T.'s Advanced Training Program.

LESLIE ISHII, originally from Seattle, holds a B.A. in music education and a B.F.A. in music performance (clarinet) from the University of Washington. She is a third-year student in the Advanced Training Program and the 1989/90 recipient of the Friends of A.C.T. Fellowship; her studio roles include Yelena Andreyevna in *Uncle Vanya*, Marina in *Pericles*, Lady Fidget in *The Country Wife*, Ismene in



Antigone, and Mrs. Gobineau in Menotti's *The Medium*. This season she has appeared at A.C.T. in *Twelfth Night* and as Belle Cousins in *A Christmas Carol*. She has also performed in Seattle with the Northwest Asian American Theatre and the Pioneer Square Theatre, and in Santa Maria with P.C.P.A. Ms. Ishii trained in dance with the Martha Nishitani Modern Dance Studio and Marion Andersen at the University of Washington.



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*, Haemon in *Antigone*, Astrov in *Uncle Vanya*, and Macduff in *Macbeth*. Last season he acted with Shakespeare/Santa Cruz and in *Marco Millions* at the Geary. He was recently seen as Fred in A.C.T.'s *A Christmas Carol*, and as Valentine in *Twelfth Night*.

RUTH KOBART joined A.C.T. in 1967 for its initial season in San Francisco, and since then has appeared with the company in numerous productions including *The House of Bernarda Alba*, *Hotel Paradiso*, *Sunday in the Park with George*, *When We Are Married*, and *A Funny Thing Happened on the Way to the Forum* (as Domina, the role which had earned her a Tony nomination in the origi-



nal Broadway production). Before coming to A.C.T. her career included productions of contemporary opera with the New York City Opera Company, and the musical *How to Succeed in Business Without Really Trying* — both on Broadway and in the film version. Ms. Kobart has played Nurse Ratched in the Sankowich/Golyn production of *One Flew Over the Cuckoo's Nest*, Madame Girya in the Hughes/Reinis production of *Phantom of the Opera*, and Miss Hannigan in the first national tour of *Annie*.



BARRY KRAFT, a charter member of the company, has been seen in recent seasons in *The Doctor's Dilemma*, *A Christmas Carol*, *King Lear* (alternating in the title role), *End of the World . . .*, *Golden Boy*, as the Inquisitor in *Saint Joan*, as Evrémone in *A Tale of Two Cities*, and in the Plays-in-Progress production *Inside Technocult*. He is a veteran of A.C.T.'s 1965 production of *King Lear* in Pittsburgh, as well as of the 1968 season in San Francisco. Mr. Kraft has spent 23 of the last 29 summers acting in Shakespeare festivals around the country, and has appeared in 34 of Shakespeare's 38 plays. Among the roles he has played at the Oregon Shakespeare Festival are Berowne in *Love's Labor's Lost*, Hotspur in *Henry IV, Part I*, Mark Antony in *Julius Caesar*, Leontes in *The Winter's Tale*, and Bottom in *A Midsummer Night's Dream*. He was seen

recently as Leontes in *The Winter's Tale* and Prospero in *The Tempest* at the Utah Shakespearean Festival. His work has been seen at the Empty Space in Seattle, the Berkeley Shakespeare Festival, Shakespeare/Santa Cruz, the Old Globe, and in the San Jose Repertory Company's productions of *Cyrano de Bergerac* (as Cyrano), Edward Hastings' *007: Crossfire*, and *Passion* under the direction of Joy Carlin. Mr. Kraft is a trainer at the Conservatory, and has taught Shakespeare at the Santa Cruz and Irvine campuses of the University of California and for the National Theatre Conservatory in Denver.



LAUREN LANE is a third-year student in the Conservatory's Advanced Training Program, where she has played Arkadina in *The Seagull*, Audrey and Charles (the wrestler) in *As You Like It*, and Lavinia in *Another Part of the Forest*. This season she appeared in *Judevine* and played Lula in *Dutchman* and the title role in *Clara* in the A.C.T./Lorraine Hansberry co-production *2 Acts of Passion*. Last season she appeared in *Marco Millions* at the Geary. Her regional theater credits include the Dallas Theatre Center and Stage West in Fort Worth, Texas. She has spent two seasons with Encore Theater Company, appearing in *Coming Attractions* and *No End of Blame*. Ms. Lane is a graduate of the University of Texas at Arlington.



MICHAEL LEARNED appeared with

A.C.T. last season as Susan in *Woman in Mind*. Among her previous roles with the company were Portia in *The Merchant of Venice*, Masha in *Three Sisters*, Patsy in *Little Murders*, Claire in *A Delicate Balance*, Cleopatra in *Antony and Cleopatra*, Elmire in *Tartuffe*, and Amanda in Francis Coppola's production of *Private Lives*. Ms. Learned won three Emmy Awards for her portrayal of Olivia Walton in the long-running series "The Waltons," and another for her leading role in "Nurse." Her television work also includes this season's "Living Dolls," seven episodes in last year's "Clinic," and starring roles alongside Robert Young in *Mercy or Murder*, Alan Arkin in *Deadly Business*, James Whitmore and Aidan Quinn in *All My Sons*, Hal Holbrook in *Off the Minnesota Strip*, and James Arness and Richard Kiley in a new two-hour *Gunsmoke* for CBS. She has appeared in the motion pictures *Power* (directed by Sidney Lumet) and *Touched by Love*. Michael Learned served an apprenticeship with the American Shakespeare Festival in Stratford, Connecticut, performed with the York Players and Circle-in-the-Square in New York, and has appeared onstage elsewhere in the classics (such as *Mary Stuart*), in new plays (*Pack of Lies*), and revivals (*Picnic*). Recently Ms. Learned played opposite Fritz Weaver in *Love Letters* at Theatre on the Square.



A third-year student in the A.T.P., MICHAEL McFALL played the title role in *Richard III* in the Conservatory studio, where he also played Leo Whalen in *Days to Come*, Michael in *Impatient Trains*, Medley in *The Man of Mode*, Isham in *Another Part of the Forest*, and Sandy in *Hay Fever*. Mr. McFall played Manchu in *Casualties* and Speed in *The Two Gentlemen of Verona*, among other roles, for TheatreWorks, and appeared last summer with the Utah Shakespearean Festival in

Macbeth, *The Winter's Tale*, and as Sebastian in *The Tempest*. This season Mr. McFall has played the Ghost of Christmas Future in *A Christmas Carol*, Clay in *Dutchman* and Tierney in *Clara* in the A.C.T./Lorraine Hansberry Theatre co-production *2 Acts of Passion*, and Curio in *Twelfth Night*.



DAVID MAIER, a graduate of the Advanced Training Program, has acted in numerous roles throughout the Bay Area. He is a founding member and producer of Encore Theater Company — the A.C.T. alumni production company — and a producer of A.C.T.'s Plays-in-Progress program, where he recently directed Anthony Clarvoe's *Pick Up Ax*. Mr. Maier is in his fourth season with A.C.T.



NADINE MOZON acted with the Berkeley Shakespeare Festival last summer, playing in *Measure for Measure*, *The Taming of the Shrew*, *Romeo and Juliet*, and *Much Ado About Nothing* (Hero). She is a third-year student in the Advanced Training Program, where she has played in studio productions of *As You Like It* (Celia) and *The Cherry Orchard* (Carlotta). She was seen last season in *Marco Millions* at the Geary, and has appeared in this season's *Twelfth Night* and *A Christmas Carol*, in *Talking with . . .* at TheatreWorks, *The River Niger* and *Boogie-Woogie Landscapes* at the Lorraine Hansberry Theatre, and in the solo piece *When the Men*



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on the *Calendar Were Killed*, which she wrote for the Brava Women's Series in San Francisco. Ms. Mozon, who is the 1989/90 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.



FREDI OLSTER was a member of the A.C.T. company from 1973 to 1976, appearing in *The Ruling Class*, *The Merry Wives of Windsor*, *The House of Bernarda Alba*, *Equus*, and as Kate in *The Taming of the Shrew*, which was also broadcast on "Theatre in America" (PBS). Since her return in 1986 she has performed in *The Real Thing*, *Private Lives*, *The Lady's Not for Burning*, *King Lear*, *A Christmas Carol*, *Woman in Mind*, *When We Are Married*, and *Twelfth Night*. At the Oregon Shakespeare Festival, where she spent five seasons, her roles included Beatrice in *Much Ado About Nothing*, Portia in *The Merchant of Venice*, Billie Dawn in *Born Yesterday*, and the title roles in *Miss Julie* and Anouilh's *Antigone*. She has been a member of the companies 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."



LUIS OROPEZA made his debut at A.C.T. in 1987 as the Fool in *King Lear*. Since

then he has played Tokio in *Golden Boy*, the Steward and DeCourcelles in *Saint Joan*, and roles in *Feathers*, *When We Are Married*, *Marco Millions*, *A Christmas Carol*, *Right Mind*, and *Twelfth Night*. He began his career performing Chicano street theater in the barrios of East Los Angeles, and spent five years working with Luis Valdez and El Teatro Campesino. His various Bay Area theater credits — which have earned him four Critics Circle Awards and a Drama-Logue Award — include a five-year-old girl in *Cloud Nine* and 21 different characters in *How I Got That Story* (both for the Eureka Theatre) and appearances with San Jose Repertory Theatre, Berkeley Shakespeare Festival, and Berkeley Repertory Theatre, where he was in *Filumena* and *The Good Person of Szechwan*. Mr. Oropeza has also worked at San Diego Repertory Theatre, New Mexico Repertory Theatre, and the Denver Center Theatre Company. He has appeared in Howard Barker's *No End of Blame* for Encore Theater Company, and has been featured on "Falcon Crest" and "Midnight Caller." He is the Christmas Elf in the Hershey's Kiss commercial.



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



WILLIAM PATERSON is now in his 23rd season with A.C.T., having joined the company in 1967 to play James Tyrone in *Long Day's Journey into Night*. A graduate of Brown University, Mr. Paterson served in the army for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for twenty years at the Cleveland Play House, taking time out for live television, films, and four national tours with his own one-man shows. The list of A.C.T. productions in which he has appeared in major roles includes *You Can't Take It With You*, *Jumpers*, *The Matchmaker* (U.S.S.R. tour), *All the Way Home* (Japan tour), *Buried Child*, *The Gin Game*, *Dial "M" for Murder*, *Painting Churches*, *The Doctor's Dilemma*, *End of the World...*, *King Lear*, *Saint Joan*, and this season's *A Tale of Two Cities*. Mr. Paterson played Scrooge in the original A.C.T. production of *A Christmas Carol*, and this season he was Scrooge again in its fourteenth production. He served for nine years on the San Francisco Arts Commission.



DANIEL REICHERT was last seen as Sebastian in *Twelfth Night*. Previously at A.C.T. he played Sydney Carton in *A Tale of Two Cities*, Marco Polo in *Marco Millions*, Dunois in *Saint Joan*, and Edmund in *King Lear*, and he performed in *A Christmas Carol*, *Diamond Lil*, and *Feathers*. In studio productions in the

Conservatory he has played Lopahin in *The Cherry Orchard*, York in *Henry VI, Part II*, Horner in *The Country Wife*, Sir Mulberry Hawk in *Nicholas Nickleby*, Laertes in *Hamlet*, and Fran in *Gemini*. He has also appeared as Jabe in *Orpheus Descending* with the New York Stage and Film Company, and as Benedick in the San Francisco Shakespeare Festival production of *Much Ado About Nothing*. Last summer at the American Players Theatre in Spring Green, Wisconsin Mr. Reichert played Edmund in *King Lear* (directed by Morris Carnovsky), Theseus in *A Midsummer Night's Dream*, and the Second Messenger in *Oedipus Rex*.



KEN RUTA joined A.C.T. when it first arrived in San Francisco in 1967, and remained with the company as actor/instructor for the next six seasons. He returned in 1982 to direct *Loot*, and was more recently seen with the company in *The Floating Light Bulb*, *The Immigrant* (for both of which he received Bay Area Critics Circle Awards), and this season's *Right Mind* and *A Christmas Carol*. He was selected by Sir Tyrone Guthrie to be an original member of the Guthrie Theatre of Minneapolis, and acted in over thirty productions in thirteen seasons there; he also served as Associate Director of the Guthrie for two years under Michael Langham, directing *A Streetcar Named Desire*, *Doctor Faustus*, and *La Ronde* (which he also adapted and translated). Recently he appeared in the American premiere of *Breaking the Silence* at the Pasadena Playhouse, at San Diego's Old Globe in *Love's Labour's Lost*, *Coriolanus*, and *Romeo and Juliet*, and with the Seattle Repertory Theatre in *The Tempest* and *Nothing Sacred*. Among the other resident theaters in which he has both acted and directed are the Mark Taper Forum in Los Angeles, the Huntington in Boston, and the Arizona Theatre

Company, where he was Associate Artistic Director from 1984 to 1986. In New York he has worked with the Phoenix and Circle-in-the-Square companies, and in the Broadway productions *The Elephant Man*, *The Three Sisters*, *Ross, Separate Tables*, and *Inherit the Wind*. Mr. Ruta has also appeared on radio, recordings, television, and film, and has performed and directed with the Lyric Opera of Chicago, the Dallas Opera, the Sacramento Opera, the Minnesota Opera, and the Minnesota Orchestra.



MICHAEL SCOTT RYAN, now in his third season at A.C.T., has appeared as Sir Andrew Aguecheek in *Twelfth Night*, Marley's Ghost in *A Christmas Carol*, and Pablo Juarez in *Diamond Lil*, and in *Right Mind*, *Golden Boy*, *Feathers*, *Marco Millions*, *When We Are Married*, *Saint Joan*, and *A Funny Thing Happened on the Way to the Forum* (both here and in A.C.T.'s production at the American Festival Theatre in Stratford, Connecticut). A graduate of A.C.T.'s Advanced Training Program, he appeared with Encore Presentations in David Mamet's *The Water Engine*, Howard Barker's *No End of Blame*, and Ted Tally's *Coming Attractions*. He has played Adolph Eichmann in *Good* at the P.C.P.A. Theaterfest and Oberon in John C. Fletcher's production of *A Midsummer's Night Dream* at the Westwood Playhouse in Los Angeles. Mr. Ryan danced as a witch in the San Francisco Opera's *Macbeth*, and played Brian Weiss in the Plays-in-Progress production of *Pick Up Ax*.

SHARI SIMPSON, a native of Chicago, played Viola in *Twelfth Night* at the Chicago Shakespeare Company and Stella in *The Collection* at the Lifeline Theater. A third-year student in the Advanced Training Program, she played Edward and Betty in *Cloud Nine* and Nina in *The*



Seagull. Last summer she appeared at Western Stage in Salinas as Abigail in *The Crucible* and as Alithea in *The Country Wife*. Most recently she was seen in A.C.T.'s *A Tale of Two Cities*, and in the Plays-in-Progress production *Inside Technocult*. Ms. Simpson received a B.F.A. in acting from the University of Illinois at Champaign-Urbana.



PATRICK STRETCH is a third-year student in the A.T.P. He has appeared at the Geary in *Saint Joan*, *A Christmas Carol*, and *Julius Caesar*, and has acted in studio productions of *The Seagull* (Konstantin), *As You Like It* (Touchstone), *Cloud Nine* (Betty/Edward), and *The Little Foxes* (Oscar). Prior to attending A.C.T. Mr. Stretch received a B.A. from U.C.L.A., where he was recipient of both the Hugh O'Brien and the Natalie Wood acting awards. Last summer he played Boyet in *Love's Labour's Lost* at Shakespeare/Santa Cruz.

HAROLD SURRATT, who was seen as Bob Cratchit in this season's *A Christmas Carol* and as Orsino in *Twelfth Night*, first appeared with the company from 1982 to 1984, playing in *Loot*, *A Christmas Carol*, *A Midsummer Night's Dream*, and *The Sleeping Prince*. Since that time he has played on Broadway in *Serious Money* and off-Broadway with the New York Shakespeare Festival in *As You Like It* and *Romeo and Juliet*, directed by Estelle Parsons. His regional theater credits include



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



Since joining A.C.T. in 1986 HOWARD SWAIN has appeared in *The Doctor's Dilemma, A Christmas Carol, The Seagull, A Lie of the Mind, Diamond Lil, Golden Boy, Feathers, Marco Millions, Judevine*, as the Dauphin in *Saint Joan*, Hysterium in *A Funny Thing Happened on the Way to the Forum*, and Gabelle in *A Tale of Two Cities*. Since coming to San Francisco in 1976 from his native Philadelphia — by way of Houston, L.A., Pittsburgh, London, and the University of Idaho — he has acted with the New Shakespeare Company, the Magic, Eureka, One Act, San Francisco Actor's Ensemble, San Francisco Repertory Company, Berkeley Shakespeare Festival, Berkeley Jewish Theatre, San

Jose Rep, Shakespeare/Santa Cruz, and the Oregon Shakespeare Festival. Mr. Swain won a Bay Area Critics Circle Award for the role of Crow in *The Tboth of Crime* at Berkeley Repertory Theatre. He has also appeared on television in "Midnight Caller," "Jesse Hawkes," "Partners in Crime," "Hill Street Blues," and in the movies *Kiss Shot* with Whoopi Goldberg, *Cherry 2000*, and *Miracle Mile*.



CATHY THOMAS-GRANT, a graduate of the Advanced Training Program, is now in her second season at A.C.T., where she has appeared in *A Funny Thing Happened on the Way to the Forum, Saint Joan, Marco Millions, A Christmas Carol, Golden Boy, A Tale of Two Cities, and Judevine*. She has also acted with Encore Theater Company in Edward Bond's *Saved*, and in *Currents* and *D.N.R.* in A.C.T.'s Plays-in-Progress series. This past summer Ms. Thomas-Grant directed the Bay Area premiere of David Beard's *Scorchers* for Howler Productions at the Intersection for the Arts.



SYDNEY WALKER, a forty-five-year veteran of stage, film, and television, has performed in some 231 productions. A native of Philadelphia, he trained with Jasper Deeter at the Hedgerow Theatre in Moylan, Pennsylvania, and from 1963 to 1969 was a leading actor with the APA Repertory Company in New York under the direction of Ellis Rabb. He also appeared

for three seasons with the Lincoln Center Repertory Company under Jules Irving. In 1974 Mr. Walker joined A.C.T., and has since performed in 54 productions including *The Matchmaker* (U.S.S.R. tour), *Peer Gynt, The Circle, Diamond Lil, A Christmas Carol, Loot, Angels Fall, The School for Wives, Translations, When We Are Married, Nothing Sacred*, the remounting of *Saint Joan* at the American Festival Theatre in Stratford, Connecticut, the Lorraine Hansberry/A.C.T. co-production *2 Acts of Passion*, and *Judevine*. He has appeared on television in such serials as "The Guiding Light" and "The Secret Storm", and acted in *Love Story* and the NBC-TV film *Eye on the Sparrow*. Mr. Walker was narrator for the KQED-TV series "New York Master Chefs" and teaches auditioning in A.C.T.'s Conservatory. Last year he made his debut with Berkeley Rep in Craig Lucas's *Prelude to a Kiss*.



For the past two summers PIPPA WINSLOW acted with P.C.P.A. in Santa Maria and Solvang, performing Luisa in *The Fantasticks* and Johanna in *Sweeney Todd*. A graduate of the University of California at Irvine and a third-year student in the Advanced Training Program at A.C.T., she has played Varya in *The Cherry Orchard*, Myra in *Hay Fever*, and Margery Pinchwife in *The Country Wife* in studio productions, Mary in this season's *A Christmas Carol*, and in the Plays-in-Progress production *Inside Technocult*. She has also played at La Marada Civic Theatre, San Gabriel Civic Light Opera, and the Terrace Theatre in Long Beach. She won a Drama-Logue Award for her work in *Quilters* at the Grove Theatre Company in Garden Grove. Miss Winslow is the first recipient of the Wattis Fellowship, which A.C.T.'s Board of Trustees established this year in honor of Mrs. Paul L. Wattis.



MICHAEL WINTERS was a member of the A.C.T. company from 1978 to 1982; he directed *The Admirable Crichton* and acted in numerous productions, including *Pantagleize*, *The Three Sisters*, *Romeo and Juliet*, *The Winter's Tale*, *Hotel Paradiso*, and *The National Health*, and he toured from the Geary to Hawaii with *The Little Foxes* and to Japan with *Ah, Wilderness!* Since rejoining the company last season he has appeared in *Twelfth Night*, *When We Are Married*, and *Nothing Sacred*. He has spent four seasons with the Denver Center Theatre Company, appearing in such productions as *Long Day's Journey into Night*, *Guys and Dolls*, *A Lie of the Mind*, *The Cherry Orchard*, and *Don Juan*. In Seattle he recently acted in *Rosencrantz and Guildenstern Are Dead* for the Intiman and in *Woman in Mind*, *Red Noses*, and the world premiere of *Happenstance* for A Contemporary Theatre. Mr. Winters has also been a company member of the P.C.P.A. Theaterfest and the Oregon Shakespeare Festival, and has directed at P.C.P.A., Western Stage Company in Salinas, and the Vita Shakespeare Festival in Saratoga.



KELVIN HAN YEE played Medvedenko in A.C.T.'s *The Seagull*, several roles in *Marco Millions* and *A Tale of Two Cities*, Brother Martin Ladvenu in *Saint Joan* (as well as Poulengy in last summer's Ameri-

can Festival Theatre production), and in *Twelfth Night*. He originated the role of Bradley Yamashita in *Yankee Dawg You Die* at the Berkeley Repertory Theatre and the Los Angeles Theatre Center, and was seen in the premiere of *Jan Ken Po* at the Bay Area Playwright's Festival, and in *007: Crossfire* at San Jose Rep. A founding member of the National Theater of the Deranged, an award-winning improvisational group, Mr. Yee has been a member of the Asian-American Theatre Company for ten years, appearing in *Paper Angels*, *Golden Lantern*, *Intake-Outtake Take II*, *Webster Street Blues*, and David Henry Hwang's *F.O.B.* His film credits include Paul Fang in *A Great Wall* (the first American feature film shot in the People's Republic of China), and an appearance in *Gideon Oliver* for the "ABC Mystery Movie" last season.

DIRECTORS, DESIGNERS, AND STAFF

EDWARD HASTINGS (Artistic Director), assumed the leadership of A.C.T. early in 1986. A founding member of the company, he directed *Charley's Aunt* and *Our Town* during its first two San Francisco seasons. Since then he has staged many A.C.T. productions, including *The Time of Your Life*, *The House of Blue Leaves*, *Street Scene*, *Fifth of July*, *The Real Thing*, *King Lear*, and *When We Are 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 served as a resident director at the Eugene O'Neill Playwrights' Conference for three summers, and taught acting in 1984 at the Shanghai Drama Institute as part of the Theater Bridge Program between A.C.T. and the Shanghai theater. Last year the program took a major step forward with the residence at A.C.T. of three theater artists from Shanghai for the opening production, *Marco Millions*. He directed a national company of the London and Broadway musical *Oliver!*, staged the American production of *Shakespeare's People* (starring Michael Redgrave), directed the Australian premiere of *The*

Hot 1 Baltimore, and restaged his A.C.T. production of Sam Shepard's *Buried Child* in Serbo-Croatian at the Yugoslav Dramatic Theatre in Belgrade. His A.C.T. productions have also been presented on tour in the United States, including Hawaii, and in Tokyo, and he has been a guest director at major resident theaters throughout the country. A graduate of Yale College and the Royal Academy of Dramatic Art, Mr. Hastings teaches in the A.C.T. Conservatory, and this season directed *Judevine* at the PG&E Beale Street Theater, and the West Coast premiere of Arthur Miller's *Clara* at the Lorraine Hansberry Theatre.

JOHN SULLIVAN (Managing Director) joined A.C.T. as its chief administrative officer in 1986. A former deputy director of the California Arts Council, he is a director of Theatre Bay Area and a member of the Advisory Committee of the Graduate School of Arts Administration at Golden Gate University. A native San Franciscan, Mr. Sullivan has been active in the theater since the mid-1970's, when he directed Harvey Perr's *Afternoon Tea* for the Circle Repertory Company in New York. Later he was associated with the Mark Taper Forum in Los Angeles as a resident director, producer, and head of the Forum Laboratory. More recently he produced *The Detective*, a collaboration between Joseph Chaikin and Vaudeville Nouveau at San Francisco's Magic Theatre, and served on the Advisory Board of the San Francisco New Vaudeville Festival. Mr. Sullivan has directed and produced numerous short films, including three that were featured on the national Emmy Awards broadcast. His writings include *The National Outdoor Leadership School's Wilderness Guide*, a manual for camping and mountaineering published by Simon and Schuster.

The director of *Hapgood*, and a member of the acting company for many years, JOY CARLIN is an Associate Artistic Director of A.C.T. Among the roles she has played are Miss Pross in *A Tale of Two Cities*, Annie Parker in *When We Are Married*, Meg in *A Lie of the Mind*, Enid in *The Floating Light Bulb*, Miss Prism in *The Importance of Being Earnest*, Kitty Duval in *The Time of Your Life*, Bananas in *The House of Blue Leaves*, Asa



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

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

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

Nickleby. For A.C.T.'s mainstage seasons he has directed *A Tale of Two Cities*, *Woman in Mind*, *The Immigrant*, and *Private Lives*. Mr. Epstein has also worked at the Georgia, Oregon, and Utah Shakespeare Festivals, and at San Diego Rep, where he directed *A Christmas Carol* and *Hard Times*. He is co-author, with John Harrop, of *Acting with Style* (published by Prentice-Hall).

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

ANDREW JACK (Dialect Coach) is one of the few dialect coaches in Great Britain who is proficient in all foreign and British regional dialects. He first came to A.C.T. in 1987 when he taught seminars in speech and dialects to the Conservatory faculty. Since that time he has taught in the Advanced Training Program and the Summer Training Congress, and served as dialect coach to last season's production of *Woman in Mind*. Formerly an actor (and a member of the Royal Shakespeare Company), he trained at the Central School of Speech and Drama and began his teaching career at the London Academy of Music and Dramatic Art (LAMDA). He has also taught at the London Studio Centre, the Guildford School of Acting, Syracuse University (London Centre), the British American Drama Academy, Ithaca College, and Yale University. Since 1988

he has been associated with London's Voice and Speech Centre founded by Cicely Berry. His most recent dialect coaching work includes the television films *The Gravy Train*, *A View from the Bridge*, *War and Remembrance*, and *Ginger Tree* (to be aired this spring on PBS); the feature films *A Passage to India* and *Indiana Jones and the Last Crusade*; and the stage productions *Someone Like You* (Cambridge Theatre Company), *Plaza Suite* (Bristol Old Vic), and *Singer* (Royal Shakespeare Company) with Antony Sher.

RALPH FUNICELLO (Scenery) was recently elected to the Board of Trustees and named Director of Design of A.C.T. In his 17 seasons with the company he has designed some 30 productions, including *A Tale of Two Cities*, *Marco Millions*, *Saint Joan*, *A Funny Thing Happened on the Way to the Forum*, *The Floating Light Bulb*, *Another Part of the Forest*, *Peer Gynt*, *Pantagleize*, *Arms and the Man*, and *Translations*. He also recreated his designs for A.C.T.'s *The Taming of the Shrew* for PBS television. Mr. Funicello designed the sets for *A Streetcar Named Desire* and *The Glass Menagerie* for the Stratford Festival in Ontario, and for the New York City Opera's production of *La Rondine*. His work has been seen on and off-Broadway and at many resident theaters, including the Old Globe, Berkeley Repertory Theatre, Denver Center Theatre Company, Guthrie Theatre, Mark Taper Forum, McCarter Theatre, Pacific Conservatory of the Performing Arts, Sherwood Shakespeare Festival, Seattle Repertory Theatre, and the South Coast Repertory Theatre.

TERENCE TAM SOON (Costumes) is making his A.C.T. design debut with *Happgood*, but he has worked extensively in the Los Angeles theater and television industries and in New York, Hawaii, and Taiwan. In two decades of association with the East West Players he has designed more than two dozen productions (often both sets and costumes), and he has designed costumes for more than ten productions at both the Los Angeles Cultural Center and various venues of the Mark Taper Forum. Costumes by Terence Tam Soon appeared on Broadway in *I Have a Dream (The Life of Dr. Martin*

Luther King, Jr.). His television work has included eight stories in Shelley Duvall's "Faerie Tale Theatre," five in KCET's "Visions," plus "American Playhouse" and "How the West Was Won." His most recent work includes *James and the Giant Peach* for the Honolulu Theatre for Youth and *Webster Street* and *The Chairman's Wife* for the East West Players. A native of Honolulu, Mr. Soon earned a B.F.A. from the Chouinard Art Institute.

DEREK DUARTE (Lighting) is now in his fifth season as A.C.T.'s resident lighting designer. Last season he designed eight productions, including *Marco Millions*, *Nothing Sacred*, *Saint Joan*, and *A Funny Thing Happened on the Way to the Forum* (at both the Geary and the American Festival Theatre in Stratford, Connecticut). Past lighting designs for A.C.T. include the award-winning productions of *Sunday in the Park with George* and *Faustus in Hell*. Mr. Duarte's work has been seen in the Berkeley Repertory Theatre production of *Hard Times* as well as at the Los Angeles Theatre Center, Milwaukee Repertory Theatre, San Jose Rep, and Berkeley Shakespeare Festival, and at the Edinburgh Fringe Festival in Scotland and the Kennedy Center in Washington, D.C. In 1986 he was awarded a Theatre Communications Group grant to observe lighting designers in New York City. Mr. Duarte, who holds an M.F.A. in theater technology from U.C.L.A., is on the faculty of Chabot College.

STEPHEN LeGRAND (Music and Sound) is now in his fourth season as a sound designer and composer at A.C.T. He has designed sound for over 20 company productions, and with his partner **ERIC DREW FELDMAN** has composed music for A.C.T. productions of *The Lady's Not for Burning*, *The Seagull*, *Faustus in Hell*, *A Lie of the Mind*, and *Saint Joan*. Their work has also included scores for *Macbeth* and *Lulu* at the La Jolla Playhouse, *Yankee Dawg You Die* at Playwrights Horizons and the Los Angeles Theatre Center, as well as a number of productions at the Berkeley Repertory Theatre, including *Serious Money*, *The Rivals*, and most recently *The Speed of Darkness*. Mr. Feldman is a member of the group Pere Ubu, which just released the

album *Cloudland*.

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

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

EUGENE BARCONE (Stage Manager) is a charter member of A.C.T. He has worked on more than 120 productions for the company, plus the television adaptations of *A Christmas Carol*, *The Taming of the Shrew*, and *Cyrano de Bergerac*, and he has directed for Plays-in-Progress. As an associate director in the company he has been associated with Laird Williamson's

annual production of *A Christmas Carol* for many years. This season marks Mr. Barcone's 25th anniversary with A.C.T.

KAREN VAN ZANDT (Production Stage Manager) has stage-managed company productions of *Saint Joan*, *Sunday in the Park with George*, *End of the World With Symposium to Follow*, *The Immigrant*, *A Christmas Carol*, *Mourning Becomes Electra*, *Another Part of the Forest*, *Twelfth Night*, and *A Tale of Two Cities*. She has also worked at the Marines Memorial Theatre as production stage manager for *The Boys in Autumn* (with Kirk Douglas and Burt Lancaster) and *Top Girls* by Caryl Churchill. Ms. Van Zandt was the production stage manager for *Greater Tuna* for a year.

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

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



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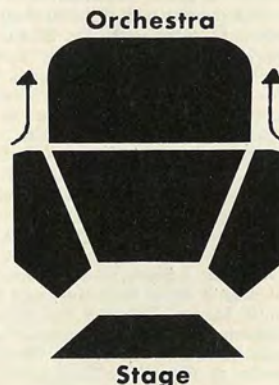
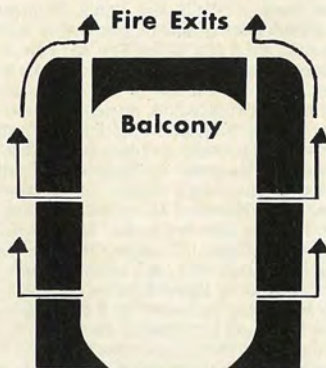
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Sleeping Beauty, the artistic collaboration between composer Peter Ilyich Tchaikovsky and choreographer Marius Petipa, represents the apex of classical ballet — “its grandest, fullest and finest achievement,” as one critic noted. At its premiere one hundred years ago, on January 16, 1890, *Sleeping Beauty* brought together,

Mr. Huck is a music and dance critic in the San Francisco Bay Area. He also lectures on arts related topics.



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 decors of Ivan Vsevolozsky, then director of Russia's Imperial Theatres and originator of this monumental project.

The appearance of *Sleeping Beauty*

Above: Set design for the San Francisco Ballet's new production of *Sleeping Beauty*. Inset: One of Gustav Doré's illustrations to Perrault's *Sleeping Beauty*.

by William Huck



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did more than just amaze its original audiences: it propelled the entire artform into a new dimension. Tchaikovsky's masterpiece made ballet a 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 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 fairytale . . . All my being was in cadence with those rhythms, with the radiant and fresh waves of beautiful melodies . . . That evening, I believe, my vocation was decided."

A similar experience befell a young girl, who was taken to *Sleeping Beauty* as 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 almost fifteen more years before she achieved her ambition, but what had started her off, kept her going. *Sleeping Beauty* had 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 13 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 Tomasson and Jens-Jacob Worsaae, the architects of San Francisco Ballet's highly acclaimed *Swan Lake*, will join forces to insure both a supreme clarity for the dancing and an elegant imagination for the decors. 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 Tomasson and Worsaae feel that the most important consideration — outside of preserving and expanding Petipa's translucent choreog-

raphy — is highlighting the ballet's central myth of the princess saved from the curse of death by a hundred years' sleep. Yet getting at the core meaning of this myth has proved more difficult than might be imagined at first. Tchaikovsky, Petipa and Vsevolozsky 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 drab, self-satisfied, even greedy moral: "What girl would not forgo 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 to this drama than the fashionable idea that "guest lists should be kept up-to-date lest an unseemly 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 benevolent 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 broadly 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 moral 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, Tomasson and Worsaae have had to dig deeper still. In *Swan Lake* designer Jens-Jacob Worsaae proved that looking afresh at the setting of a classic can yield illuminating results. In pursuit of this idea, Worsaae moved 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 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 man. Two of the fundamental aspects of Perrault's story — the uninvited guest, whose bitterness destroys the peace of the forgetful hosts, and the long span of time required to work out the conse-

events leading to war. The Greeks spent ten years in the siege of Troy and the world they returned to was far 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.

The 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



Eighteenth-century painter, Jean-Honoré Fragonard's *The Swing*. Designer Jens-Jacob Worsaae saw the playful eroticism of Fragonard's work as the perfect background for his designs for Prince Siegfried's mythic love-story.

quences of this curse — first appeared in one of the most ancient products of the human literary imagination: Homer's history of the Trojan War and its aftermath in his twin epics, the *Iliad* and *Odyssey*.

Homer's uninvited guest is, of course, the Goddess of Discord, who, resentful at being excluded from one of Zeus's feasts, throws in a golden apple into the gathering and thus begins the chain of

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

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 1990, the great change in French history occurred not within the reign of the Bourbons kings, but between the Ancient Regime and the Revolution of 1789. However, Tchaikovsky had put into his score so many subtle hints about the

this same phenomenon: "The Russian way in the music, besides being strong in Tchaikovsky'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 transformed 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 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 1630s, 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 bazaars of Moscow and Astrakan 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 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 churchmen 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 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



Designer Jens-Jacob Worsaae (left) with San Francisco Ballet's Artistic Director Helgi Tomasson (right).

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 Tomasson and Worsaae agree that when they listen to *Sleeping Beauty*, the thing they feel most is the Russianness of Tchaikovsky's work. Herman Laroche, one of Tchaikovsky's most insightful contemporary critics, noticed

under the pen of the Russian musician and acquire a new nationality."

As the two collaborators researched the history of *Sleeping Beauty*'s original production they saw that several other critics had noticed this characteristic in the music and had wondered why the ballet was set in France, instead of its stylistic home, Russia. It then dawned on Worsaae that Russia provided the perfect vehicle for conveying the myth's essential message of lost time.

The hundred years in Russia, between

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would undoubtedly have developed its European connections and outlook, but more gradually. Peter, by his tempo and methods, made the process into a genuine social revolution — and most important in Russia until Lenin's seizure of power in 1917.

In 1697-8 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 directions, the first Russian book of etiquette was prepared. As 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 Ivanova had established an Imperial Ballet School in the Winter Palace. State patronage continued under the next tsar 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 cause.

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 boiling up in western Europe during the Age of Enlightenment. Catherine herself corresponded with Voltaire



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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 polished, town-oriented country, where people now looked at each other when they spoke and freely attended the opulent 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* fairytale of a young princess cursed by a hundred years' sleep with Russia's real life process of westernization, Helgi Tomasson and Jens-Jacob Worsaae 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 fairytale, 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 élan and

compelling drama of Tomasson's own work. Once again Tomasson will showcase the finest passages from Petipa's original choreography — the dazzling 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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IN FASHION

The Whites of Spring



Cleansing 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 Women's Wear Daily and W, is fashion editor of Performing 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 glisten. 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 Rourke. "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 "Raj" jacket, \$1300, with slim linen pants, \$325. At Saks Fifth Avenue.
Inset: Giorgio Armani layers of white sportswear. The silk vest, \$500, the silk blouse \$675, the linen pant \$625, the raw silk cap, approximately \$180. All at Giorgio Armani.

by Barbara Foley

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Chanel white crepe evening dress, \$2100. At I. Magnin. Chanel pearl earrings, \$670.

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 organza, batiste, chiffon, and gossamer linen, are layered in voluminous skirts and angelic blouses. White sequins, white beading, white *passanterie* — 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 collections, where designers once turned to black as a basic, they're now turning to white," says Neiman Marcus West Coast Fashion Director, David Cardoza. "But

they're adventurous whites. No two designers are interpreting white 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 slinky. 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 curvy lines and details like loops instead of buttons. In London, Turkish-born Rifat



Claude Montana white linen suit, \$1200. At Saks Fifth Avenue.

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.

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, ushers in ballerina-brides in whites, tulle-skirted, strapless linen dresses romantic enough for a stroll around *Swan Lake*. His are enchanting, 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 predominance 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 clears my head and allows me full freedom to create," says California designer, Harriet Selwyn. "I also have colors in my collection, but all my design thoughts emanate from white." □

Make up: Madlyn Gnoffo for Celestine/Cloutier Hair: Katharina Ehrhardt for Celestine/Cloutier

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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 oratorio. "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

Peter Hay is the author of Theatrical Anecdotes and Broadway Anecdotes, both published by Oxford University Press.

Above: The much hectored Hector Berlioz, 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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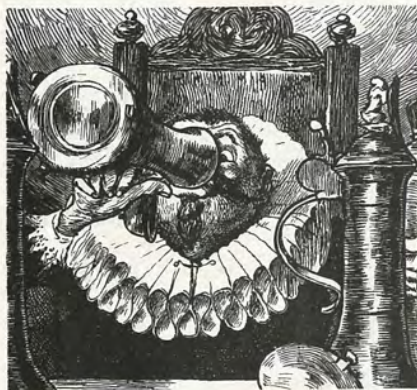
Restaurant Guide

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than that of critics. For one thing, colleagues are keenly aware of the technical challenges and human foibles of their friends and competitors. Claude Debussy had invited Eric Satie to a rehearsal of his *La Mer*. Following the first movement, which has the programmatic title *De l'aube à midi sur la mer* ("From dawn to midday on the sea,") Debussy asked his friend's opinion. "I like it, Claude," Satie replied. "I like it very much." Then, after a thoughtful pause, he added: "Especially the little bit at half past ten."

Satie 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 entire 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 adventurer, and Chopin declared that Berlioz's music alone provided total justification for breaking with him.

It was small wonder that Berlioz chiefly showed scorn towards his fellow-composers. He sat in a box near the stage during the premiere of *Ali Baba* by Cherubini, a man he despised. "I will 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 pardons, but I must give this up — I have just run out of money!"

Those who have achieved prominence are usually deluged with unperformed compositions and plays. Turning down an aspirant 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 auctioneering?"

Sir Herbert Beerbohm-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 then 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 pestered 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 congratulate 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, while placing 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!" □

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