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APRIL 1990



American Conservatory Theater / 1989-90 Season

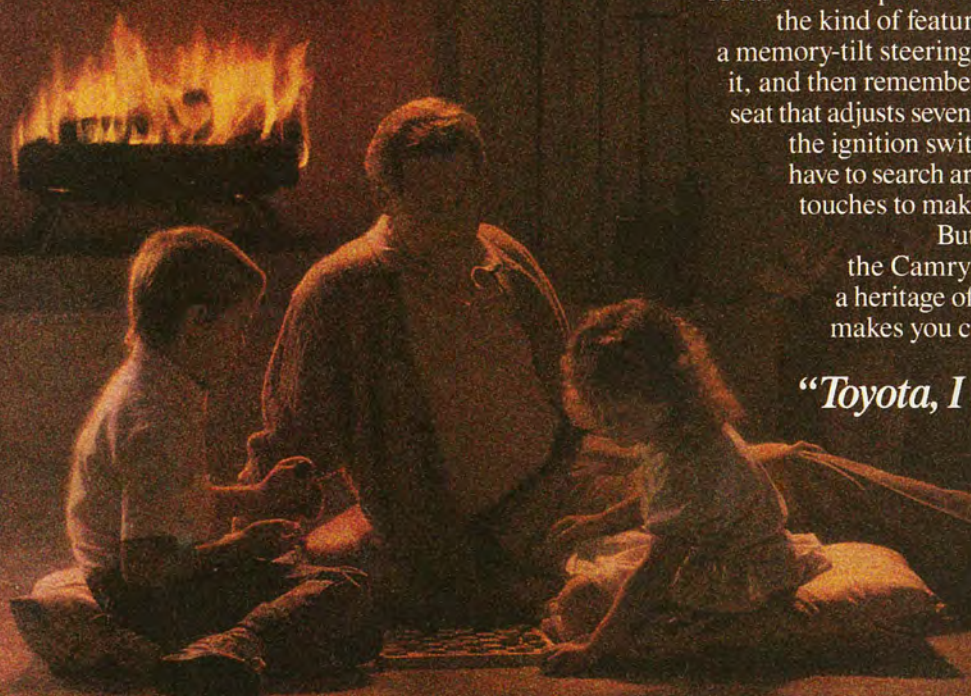
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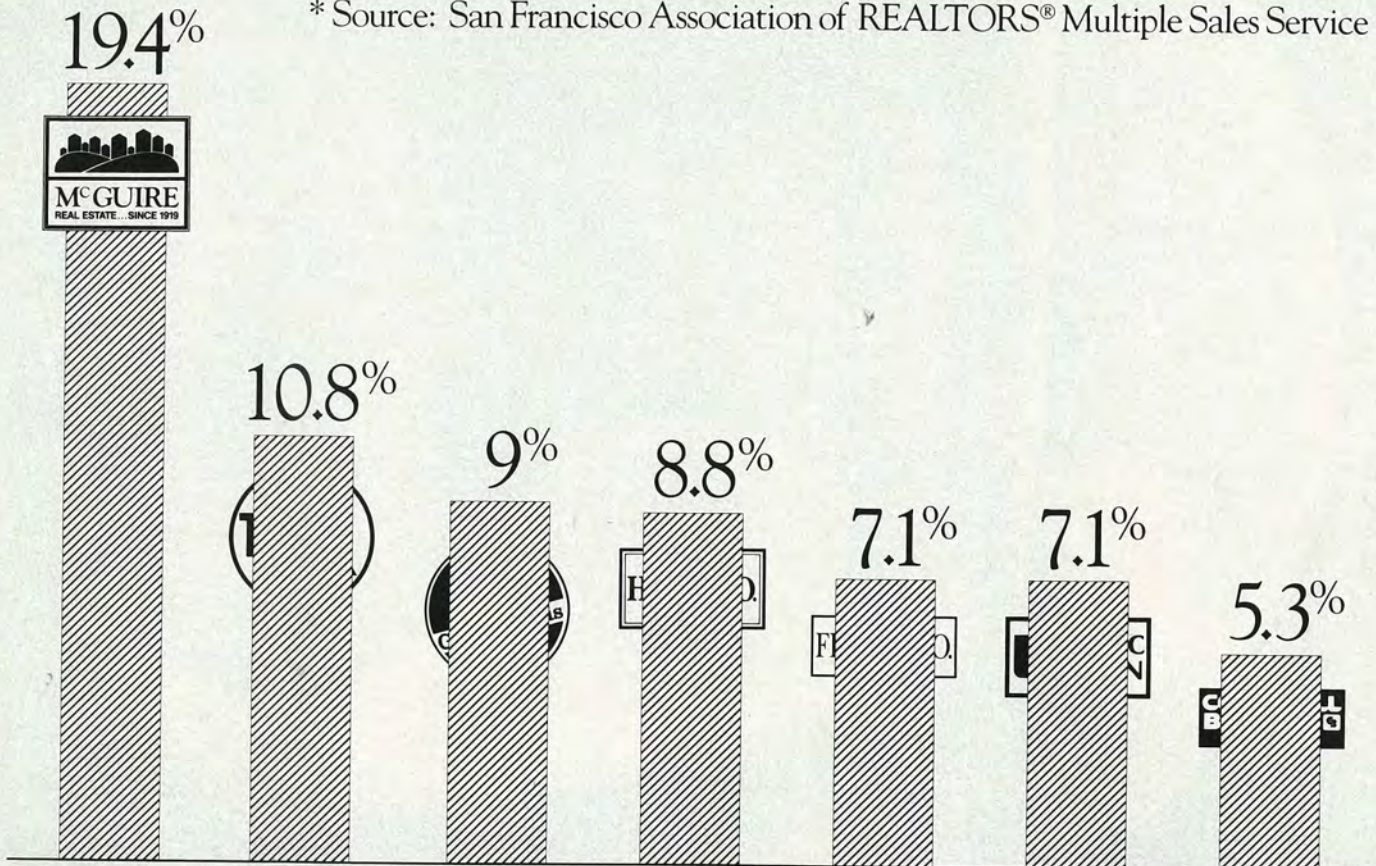
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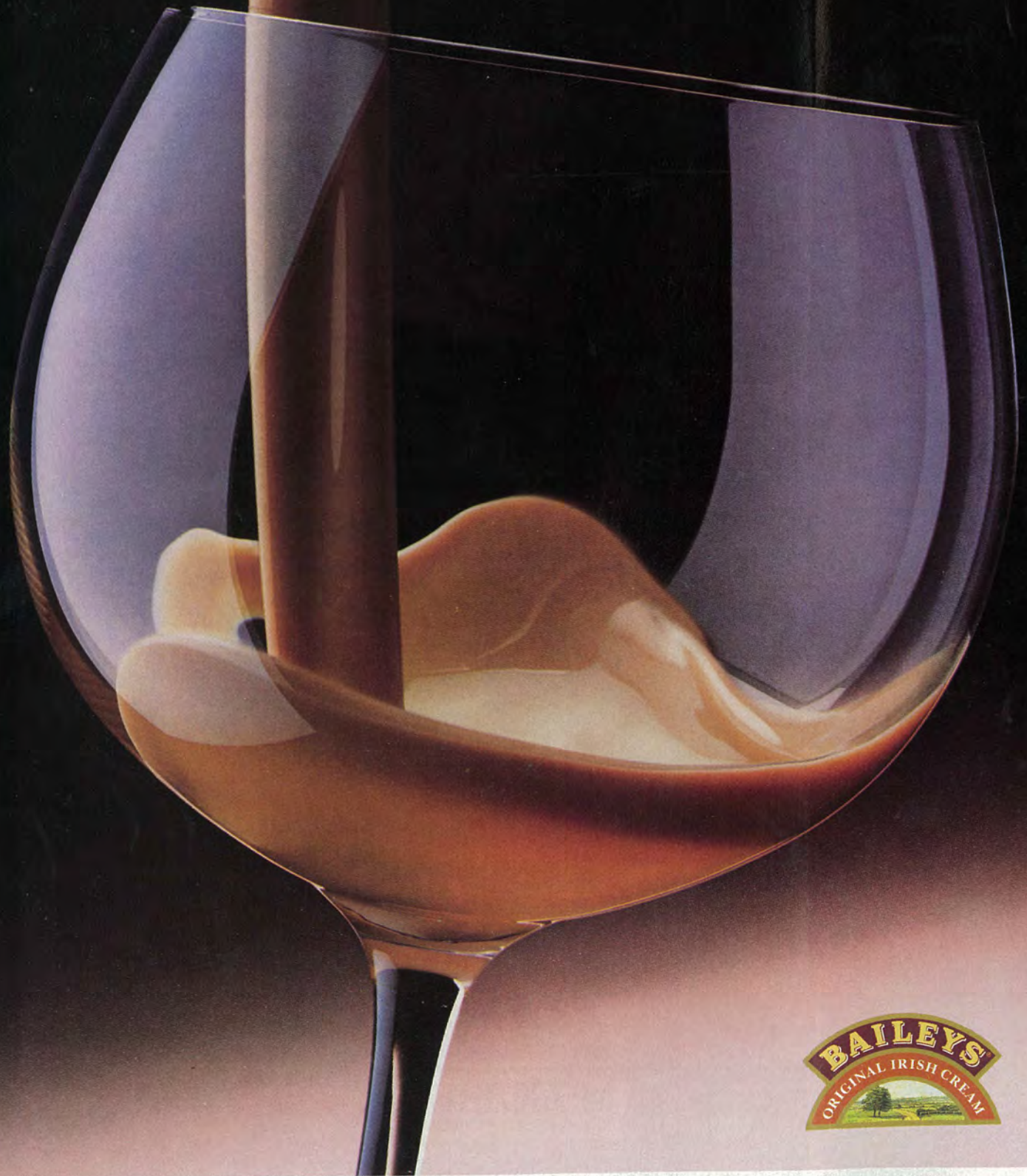
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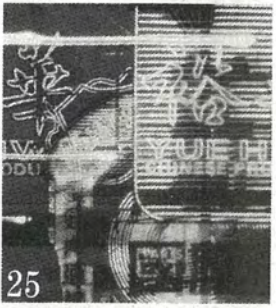


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Be Seated for Take-Off

People and Performances Flying Your Way in May

It is unlikely that the same audiences will flock to the musical *Peter Pan*, to Keith Reddin's laconic military tragicomedy, *Nebraska*, to Lanford Wilson's ferociously romantic *Burn This*, all opening next month. Yet to one examining them together, these plays have a peculiar resonance. All in one way or another reveal male protagonists who can't, won't or simply don't grow up. The females, ranging from the sweetly common sensical Wendy in *Peter Pan* to the wounded wives in *Nebraska*, are firmly (sometimes bleakly) on the way to adulthood. Working in different ways and with no doubt quite disparate purposes, the three male playwrights see and sometimes celebrate the price of eternal boyishness.

UP, UP AND AWAY

Peter Pan, of course, is the eternal boy, who loves to crow "I won't grow up!" — and he never does. Even the merry musical concocted from J.M. Barrie's turn-of-the-century tale has a certain poignancy, as Peter eventually finds himself abandoned by all those Lost Boys and, finally, Wendy. There's a hint that Peter's endless youth is a kind of doom, shutting him away forever from a mundane human world of care, age, death — and love. (Mary Martin, the unforgettable star of the frequently televised 1954 Jerome Robbins production), implied all this delicate melancholy solely through a slight crack in her voice during her last conversation with the grown-up Wendy.)

The production coming to the Golden Gate Theater stars former gymnast Cathy Rigby as Peter Pan in a new adaptation that promises to stay closer to the origi-

nal Barrie story. The charming musical score by Moose Charlap and Carolyn Leigh will remain untouched, but the



HARRY WADE

script draws more deeply from Barrie's sense of Peter's dramatic dilemma. Don't expect Stephen Sondheim, however; this fairy tale ends happily, even if the magic is tinged with Barrie's essential ambiguity.

Rigby is no novice in the role; she played Peter in a lavishly praised 1986

Southern California revival. Her director is Fran Soeder, who has also directed Rigby in *The Wizard of Oz* and is now working on a new musical about Charlie Chaplin. As always, the aerial effects, so necessary to Peter Pan's spell, are designed by Flying by Foy, a company that has been flying Peter across the stage since the Jean Arthur/Boris Karloff production in 1950. *May 9 through June 3, Golden Gate Theatre. (415) 474-3800.*

LIFE ON THE BASE

Magic Theatre's *Nebraska* is an altogether darker look at human affairs, leavened only by the author's deadpan irony. The characters are few, the setting is austere: a remote Strategic Air Command missile outside Omaha, where there is little to do but remain in a state of constant readiness for a happening no one wants to imagine. Dean Swift is a young Air Force lieutenant who's just arrived after a tour of duty in Germany. His wife, Julie, is embittered and bored by her surroundings, his boss is a well-meaning fool married to a sharp tongued and unfaithful alcoholic. Swift's supposed ally, the irreverent Lt. Fielding, betrays their friendship even as Swift is betraying himself, his wife and all that he once thought important.

Through a series of terse and sometimes savagely funny vignettes, Keith Reddin draws us into the deadly tedium of life on those lonely missile bases and makes a shambles of Swift's best (and worst) intentions. For Swift is the son of a genuine World War II hero and that past glory has kept him from reaching an authentic manhood of his own. Living in an illu-

Top: Cathy Rigby will play the impish Peter Pan at the Golden Gate beginning May 9. Above: Daniel Reichardt and Andrea Marcovicci in A.C.T.'s production of Lanford Wilson's *Burn This* at the Stage Door Theatre, May 2.

by Kate Regan



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sion of honor and service, he escapes the dreary meanness of his life through drinking and sex, as does Fielding, albeit with more cold-hearted panache. Swift is a blundering boy while Fielding is the quintessential good-time con, a more menacing sort of adolescent who thinks he knows it all.

Only the two women, his lover and his wife, seem to have a grasp of reality, and they, refusing to play military games, are nonetheless trapped by the meager pampoly. They have the wit, humor and anger to survive, but not the will to break cleanly free.

Reddin has the gift of making banal conversations lively, of engrossing us in routines that in real time would be deadening. And he gives these wounded people a wobbly dignity that makes us want to know more about their fates. *May 1 through June 10, Magic Theatre Northside, Building D, Fort Mason Center. (415) 441-8001.*

SEE THIS!

Pale is the spooky nickname of Lanford Wilson's hero in *Burn This*, American Conservatory Theater's final play of the season. The scariest, most explosive protagonist of them all, he's also the most beguiling; for his boyishness takes the form of a go-for-broke romantic conquest that finally brings the moth to the flame. A disturbing, angry comedy about love and intolerance, death and distrustful

tenderness, *Burn This* requires a small cast of enormous power.

An offstage death brings about a hazardous, hopeful love between a Manhattan dancer and a working class wild man (called Pale after his predilection for VSOP brandy). Anna, the dancer, mourns not only the death of her gay roommate and artistic colleague, but also the fact that his family denied both his art and his homosexuality. Andrea Marcovicci, memorable in last year's *Saint Joan*, seems to have the fire and intelligent, high-strung presence for the role.

Pale is the dead Robbie's oldest brother, and he's furious, eloquent, hard-drinking, not entirely honest, uncontrollable and sexy as hell. The young Marlon Brando would make this preposterous and oddly attractive character believable; John Malkovich actually originated the role in the play's 1987 premiere at the Mark Taper Forum in Los Angeles. In the A.C.T. production, we can look forward to Daniel Reichardt, whose portrayal of Sidney Carton in A.C.T.'s *Tale of Two Cities* was a superbly subtle blend of insouciance and passion. He now has a role any actor would kill for. *May 2 through June 16, Stage Door Theater, 420 Mason Street. (415) 749-2228.*

BIG TOP, AUSSIE STYLE

Moving from hot-blooded angst to giddy entertainment, Circus Oz returns to the Bay Area, three years after its debut per-

NOTE FROM THE EDITOR



Interior of the Geary Theater, home of American Conservatory Theatre, showing extensive earthquake damage

This month's issue of *Performing Arts* contains an envelope inviting you to help the Arts Earthquake Recovery Fund. This first-of-its-kind drive by the California Arts Council is being held to raise money for San Francisco area arts organizations and artists who lost so much in last October's major earthquake. The envelope's dramatic photo of the Geary Theater, home of the American Conservatory Theater, shows the kind of damage that affected both large and small groups.

This unique drive goes straight to arts patrons; you show by being here that you value the arts and appreciate what they mean to communities and in people's lives. Though many appeals for help took place right after the earthquake, none but this is aiding the stricken artists and arts organizations.

If each of you reading this appeal will use the envelope to send in at least \$5.00, we will quickly reach our goals. If the envelope is missing from this issue, you can charge a donation by calling 1-800-6789-CAL (Visa or MasterCard only), or contact the Arts Recovery Fund, c/o San Francisco Foundation, 685 Market Street, Suite 910, San Francisco, CA 94105; (415) 342-0813.

Performing spaces and museums across the state are joining in this effort to help out the arts in need. This is your opportunity to make a meaningful contribution that sets a pattern for mutual assistance in the California performing and visual arts community.

We urge you to use this envelope to help. Thank you for your kindness.



Australia's Circus Oz returns to Berkeley's Zellerbach Hall, May 9-12.

formances here. The Australian ensemble, proclaimed itself last time as "the totally non-nuclear, non-sexist, anti-Contra Circus Oz," and now that the Contras are melting away, they will no doubt find another political jibe to fit the moment. The self-styled *larrikins*, an Australian idiom for boisterous, rowdy or disorderly folks, are nonetheless seriously gifted acrobats and clowns, throwing off their feats with an almost casual ease.

For nearly thirteen years now, Australia's "biggest little circus" has traveled around throughout its home continent, to Europe and North America with its unlikely mixture of comedy, music, acrobatics, balancing, juggling and satirical send-ups of circus schtick. The music includes both aboriginal tunes and punk rock rhapsodies. Run as a collective of 11 performers and a technical crew of five, Oz is resolutely nonsexist, not only in its unisex costumes, but more importantly in the equality of derring-do. In every stunt, the women are as impressively strong, active and effortless as the men.

And while many of the acrobatics are dangerous enough to be thrilling, Ozites don't hype them. They aim to delight and stimulate their audiences, not stun them. The result is a weird and wonderfully likeable mix of skill and playfulness. *May 9-12, Zellerbach Hall, UC Berkeley. (415) 642-9988.*

IN BRIEF:

Theater: Most local companies are winding down their seasons next month, but Pacific Jewish Theater opens its ambi-

tious, large-scale production of Shem Bit-
 terman's *Beijing Legends*, set during the Chinese Cultural Revolution and of particular topical interest just now. *May 26 through June 24, Spice Box Cultural Center, 820 Heinz Street, Berkeley . . . Music: The Grace Cathedral Choir of Men and Boys*, directed by choirmaster John Fenstermaker, ventures outside the Cathedral walls for a program of English choral works including Ralph Vaughn Williams's a capella *Mass in G minor*. *May 6 in the Florence Gould Theater, California Palace of the Legion of Honor, Lincoln Park . . . Chanticleer*, another exemplary male vocal ensemble, presents the world premiere of Christopher Fulkerson's *The Celestial Sixties* and other 20th century pieces. *May 13 in Sacramento's Cathedral of the Blessed Sacrament; May 14 at the First Congregational Church, Berkeley; May 18 in Stanford University's Memorial Church; May 19 at Herbst Theater in San Francisco . . . Music director Herbert Blomstedt leads the San Francisco Symphony in a forceful conclusion to the*



CHRISTIAN STEINER



JACK MITCHELL

The Lar Lubovitch Dance Company in Cavalcade, at Stanford's Memorial Auditorium on May 1. Inset: Violinist Asako Urushihara at Hertz Hall, Berkeley on May 11.

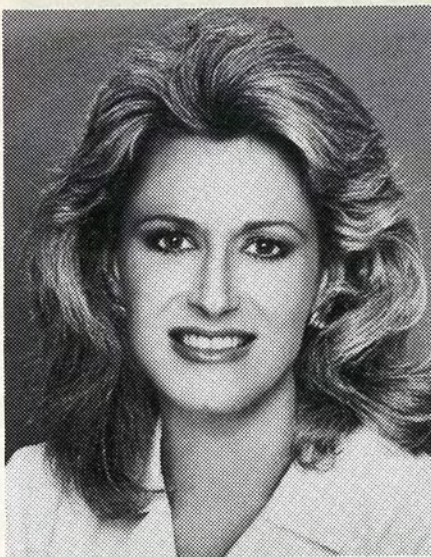


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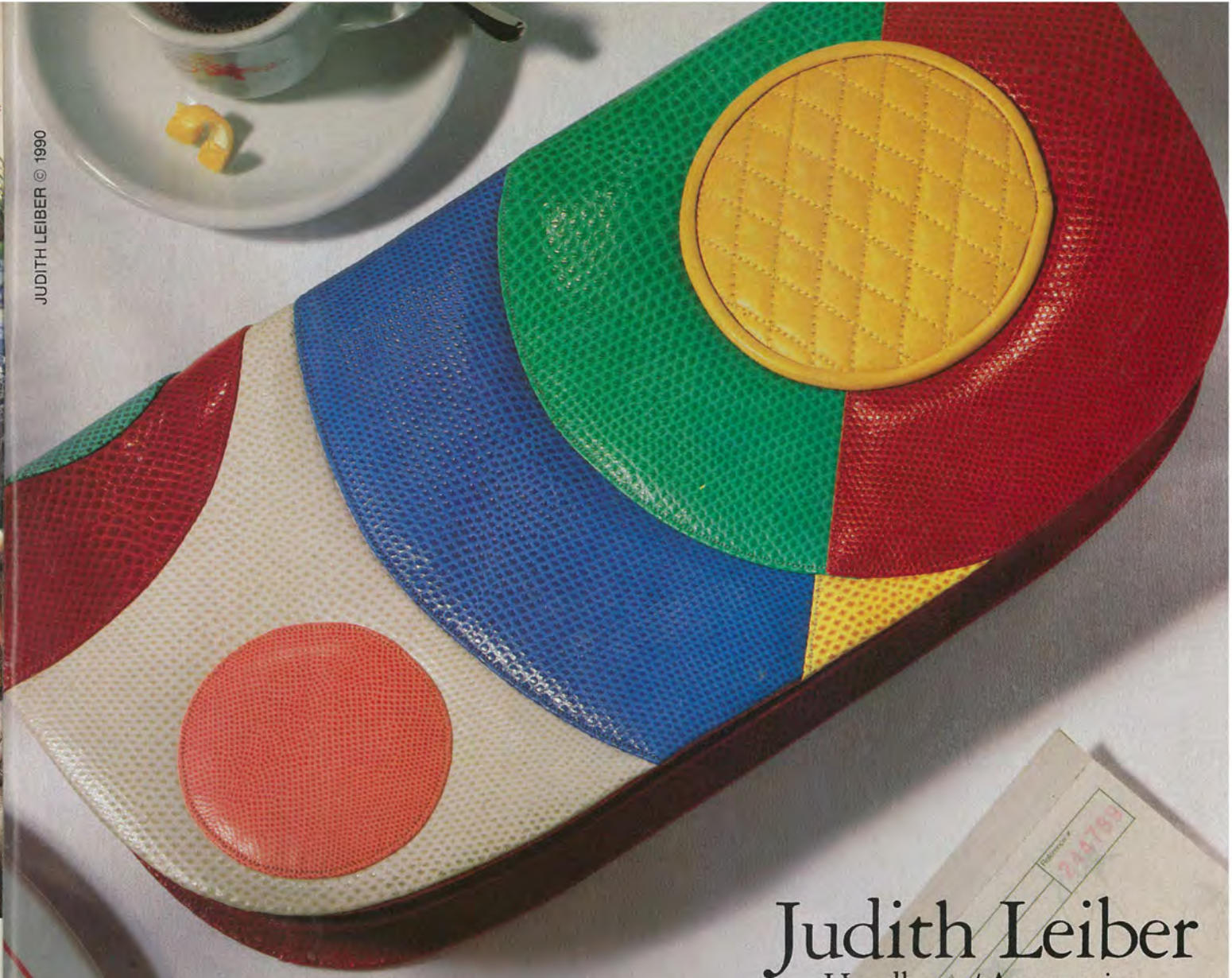
1989-90 season with Bruckner's Symphony No. 5. May 23-26 in Davies Symphony Hall . . . *Dance*: While many Bay Area companies are concluding their seasons, on tour, or taking a breather, the Lar Lubovitch Dance Company comes from New York to Stanford for a one-night stand. Lubovitch sometimes slips into predictable patterns, but his dancers are terrific. May 1, Memorial Auditorium, Stanford University . . . *Art*: First seen in a video show in late 1988, Doug Hall's *The Terrible Uncertainty of the Thing Described*, an awesome multi-media installation, returns to the Museum of Modern Art as a recent addition to the permanent collection. May 17 through July 8, San Francisco Museum of Modern Art . . . 14 new works by the Chilean-born artist Alfredo Jaar open in San Jose. His installations incorporate

photographic transparencies, architectural elements and theatrical settings to examine human exploitation and the remnants of dignity retained by victims of social barbarisms. May 6 through July, San Jose Museum of Art . . . *Claude Lorrain, a Study in Connoisseurship*, compares the Fine Arts Museums' *View of Tivoli*, by Claude, with another version of the painting belonging to the New Orleans Museum of Art; the intent is to verify or disprove the authenticity of San Francisco's painting and to indicate the methods used to establish a painting's assessment. May 2 through June 24 at the M.H. De Young Museum, Golden Gate Park . . . *Related Events*: The Eleventh Annual Carnival San Francisco will take place from May 25-27 in the city's Mission District. Call (415) 826-1401 for further information.



The always colorful, eleventh annual Carnival San Francisco, takes place in the city's Mission District from May 25 to 27.

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An Ally in the Arts World

Who is Anne Murphy? And why is she so important to all of us?

No one ever accused Anne Murphy of being a wallflower. Not this Irish, working-class lady who wears reds and oranges together without a second thought; who in no uncertain terms tells her boss she won't accept 7 a.m. phone calls at home; who wrangles her way into exclusive Parisian restaurants where she has no reservation.

"She has absolutely no fear," says former boss William P. Blair III, an Ohio lawyer. "She is not barred by convention." Now more than ever, Anne Murphy's moxie is in demand.

As one of Washington's premier art lobbyists, Murphy directs the American Arts Alliance, an advocacy organization for 350 nonprofit institutions ranging from the New York City Ballet to the Tampa Players. The Alliance — which Murphy has guided since 1979 — was relatively unknown by many in the art world. Until last year, that is.

1989, of course, was the year free artistic expression took a direct hit from Senator Jesse Helms, and the Christian fundamentalist, Rev. Don Wildman. Provoked by two photography exhibitions which received partial funding from the National Endowment for the Arts, Helms and Wildman led a holy crusade to ensure the public would never have to contribute another dime to fund art they considered indecent.

Because Murphy was an old congress-

sional hand, working in and around Capitol Hill for almost a quarter century, she quickly mustered the troops. She assumed a central role in defending the NEA's over-



all integrity and in thwarting Helms's attempt to censor controversial art.

"Very quietly on her own she had a great effect on congressional leaders," says Roger Mandel, deputy director of the National Gallery of Art.

Murphy's accomplishments last year amounted to plugging holes in the dike.

This year, she says, she'll be working to change attitudes.

"Why should the government support the arts in this country?" she asks. "Because without creativity, we're going to self-destruct. It's a very simple answer. I think what happens when the government gives money to the National Endowment for the Arts, it speaks in very loud ways with a very small amount of money about the importance of keeping in touch with our past, being aware of our present, and creating our future.

"That's what the law requires the arts to do. That's what society demands the arts to do. And when the government invests in its culture, it says we are investing in the creative energy of our people."

Today, those controversial photos by Robert Mapplethorpe and Andres Serrano are far more famous — and valuable — than they were a year ago, thanks to Senator Helms. And the public has been awakened to the First Amendment principles involved in creating art.

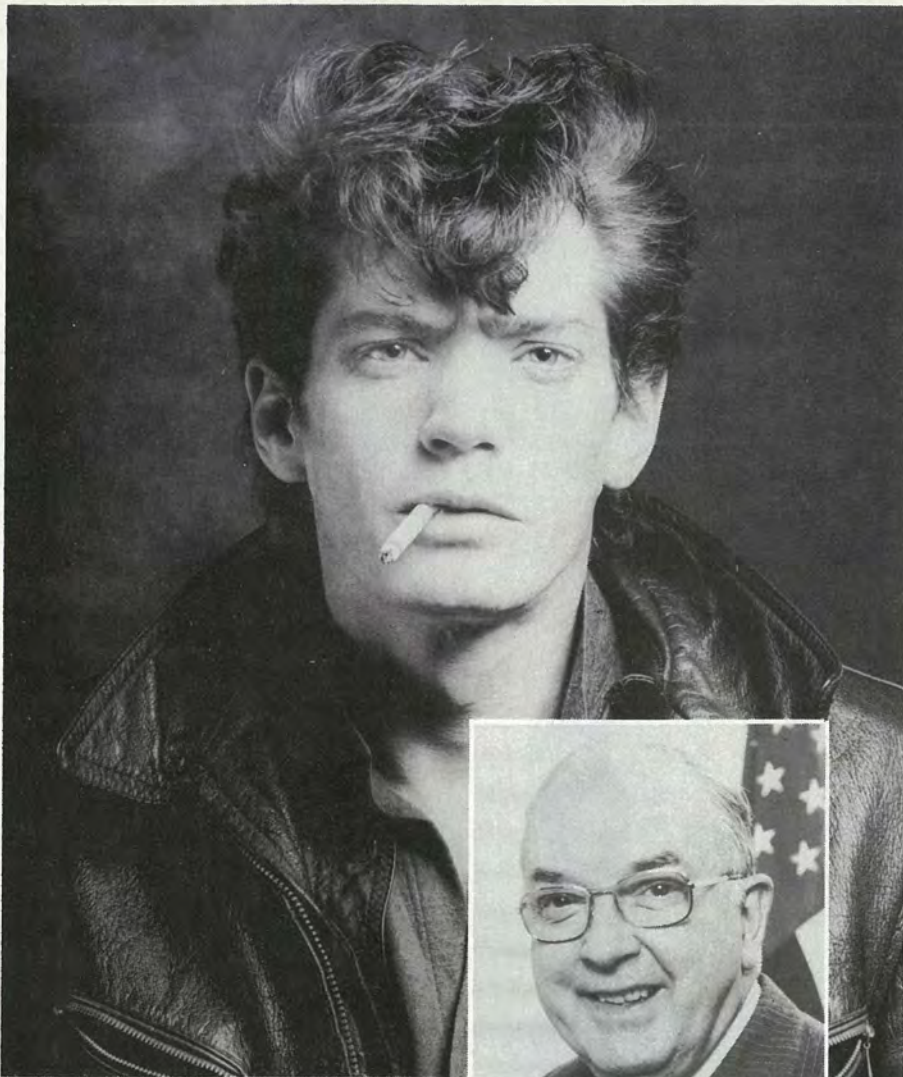
But government funding for the arts is more tenuous while government interference with free expression is more probable. And in this rocky environment, the once tranquil National Endowment is struggling, as never before in its twenty-four-year history, to prevent further erosion.

While the coming year may not be as tumultuous as the last one, it surely will be as difficult. And Murphy's work is cut out for her: The National Endowment faces its every-five-year congressional reauthorization — the perfect opportunity for opponents to raise objections once

Leslie Phillips is a congressional reporter for USA Today.

Above: Art lobbyist, Anne Murphy, director of the American Arts Alliance, prepares for a tough fight in 1990.

by Leslie Phillips



Above: *At the Center of the NEA controversy are homoerotic photographs by Robert Mapplethorpe. Seen here in a self portrait. Inset: Republican Senator Jesse Helms, who has questioned government funding for "indecent" art.*

again to public subsidies for the arts. In addition, a twelve-member commission will undertake a review of the NEA's peer panel review process to determine if it's the best way to select grants. Also, the NEA's annual budget will be debated, and with it Helms's amendment barring funds for "obscene" art.

"Art is currently a lightning rod in society," Murphy says, "and arts legislation is going to become equally explosive."

With her trademark, oversized patent leather satchel slung across her shoulder, Murphy will make her usual rounds on Capitol Hill to bolster support for the NEA's authority to determine which artists get what grants. But she'll also collar members of Congress wherever she sees them — at the theater, at church,

at the grocery store, and at a never-ending whirl of political receptions, and art openings.

Beyond the beltway, she'll carry the same message, making speeches to state arts agencies and lending encouragement to local arts advocacy groups in an effort to influence those who the politicians really listen to: the voters.

"She's passionate about the arts, she's persuasive, and she's very persistent," says Adrienne Hirsch, who was director of the Illinois Arts Council when she first met Murphy. "Hers is one of the most articulate, vocal, and knowledgeable voices to be heard."

Dressed in turquoise and orange, Murphy sprawls on a sectional in the eggplant-painted study of her home in tranquil

northwest Washington. She looks far younger than her fifty-one years. Books on meditation and spiritual growth are stacked haphazardly near the telephone. Back issues of *Gourmet* magazine line her shelves. The art on her walls is not valuable, certainly not provocative — some are her own creations, others are by artists whose names she has forgotten.

Mornings are not her best time of day. A former boss once called at 6:45 a.m. on a Saturday with a brilliant idea. Murphy told her, "Before we talk about whatever you want to talk about, we have to talk about us." She extracted this promise: Murphy would never call her boss after 11 p.m., if her boss never called her before 7 a.m. on weekdays, 9 a.m. on Saturdays.

"I like the mornings to come slowly and quietly," she says. "I like to think, meditate, look out the window, wonder, pray, ease into the day."

It seems an odd confession from a woman who acts as if she's never experienced a moment's hesitation in her life. But it's clear, rehashing the nitty-gritty of last year's maelstrom doesn't interest her as much as holding forth on the higher principles involved.

"I just think of this whole thing on a deeper philosophical level," she says. "I'm not just a pragmatist going from step A to step B. I'm so damned committed to my concepts."

So, here, for example, is Murphy on the concept of freedom: "This country is founded on free speech. And the courts, one after another, say you don't lose that right when you take federal dollars. Freedom is important. We have it. We accept it's always going to be there. But it's not always going to be there unless we pay more attention to it."

And here's Murphy on the concept of art: "Art isn't about showing the most beautiful part of today. It's about showing all of today. And all of today is not beautiful . . . And in many cases, art that is created to stimulate action in its time may or may not be lasting art. But it's performing a function in the society for which it was created. Picasso's *Guernica* is not the most pleasant thing to look at. It's about war, it's about destruction, it's about cruelty. Art can't be judged in it's

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own time. It takes distance.

"We must continue to educate ourselves or we'll become so mired in our past that we become discontent as people. And so the idea of adults going to museums, going to the theater, going to the opera, going to the symphony to me is an extraordinarily important part of retouching the parts of humanity that make us great."

Murphy came relatively late to the arts. In fact, she came by way of politics, which perhaps explains her lobbying skills. A native of Providence, R.I., she's the second of five children born to a shipyard worker. Her father died when she was nine. Her mother returned to work as a court administrator.

"My mother was very capable," she recalls. "We never questioned our ability to do anything, to take charge, to get something done. She brought us up that way."

There wasn't much art in her childhood — no *Nutcracker*, no Gilbert and Sullivan. She went to the museum and the symphony a couple of times with the neighbors. She didn't see an opera until she was 25.

After graduating from Rhode Island College with a degree in child psychology, she taught school to help put her next youngest sibling through college.

But Washington was the place to be in the early 1960s, when Kennedy was electrifying an entire generation. As soon as she could, Murphy migrated south, another youth yearning to contribute to the world.

She taught second grade for a few years, and college math. But it only made sense, in a company town, to work for the company. So she hired on with her congressman, Representative John Fogarty, who taught her about power and influence and how to get things done in Washington.

"He won very easily and there just were not a lot of questions," she recalls. "I learned how those who are meant to be powerful wear the responsibility of leadership."

In 1975, she joined the National Endowment for the Arts. There, as congressional liaison, she worked with the influential chairman Nancy Hanks who had nurtured the endowment from a struggling federal grant program to an agency of real polit-

ical muscle. Hanks became Murphy's mentor. And Murphy began to learn about art.

She did her paperwork by day and by night she attended panel meetings.

"That's where I began to learn the decision-making process — why they would fund this over that, how the process works," she says. "I've been to panels in all the disciplines and they all work extraordinarily hard. They have to make very difficult decisions because there's never enough money to do everything they want to do. Never."

And those were the golden days when the Endowment led a charmed existence. It's integrity was assured, the panels went about their business, and Congress didn't meddle much. Now the process has become politicized. More politicians — and more members of the arts community — will want a hand in the NEA's business.

"We became a great country because of citizen involvement," Murphy says. "But in the last fifteen to twenty years, people have been divesting themselves from that collective . . . The arts world specifically has begun to not be involved. If these controversies re-energize people to realize the country depends on their involvement, then all this will have been worth it."

One element of the arts community spurred to action were artists and advocates of alternative galleries. That group, in fact, felt Murphy — who works for more established institutions — didn't represent their interests very well during last year's crisis.

They disagreed with the strategy to label the Mapplethorpe and Serrano grants mistakes — two in a handful of mistakes out of 85,000 grants in twenty-four years.

They worried that Murphy wasn't sufficiently alarmed at a proposed \$400,000 cut in the NEA's visual arts program — the source of most of their grants.

They wanted to dig their heels in, rather than compromise on the Helms's proposal to ban public funding of "indecent" art. While the compromise succeeded in changing "indecent" to "obscene," they are angered that the language singles out "homo-erotic" art — and therefore homo-

sexual art — as ineligible for grants.

Also unacceptable to this group: language requiring the NEA to submit for special congressional review any future grants awarded to the Southeastern Center for Contemporary Art, which gave Serrano \$15,000, and the Institute of Contemporary Art, which organized the Mapplethorpe exhibit.

"For artists who work in a way that challenges people's viewpoints and for organizations whose mission is to support and present that work, [the compromise] has a chilling effect," says Joy Silverman, director of the Los Angeles artist-run gallery L.A.C.E. "I don't think the opera is going to be affected. What is threatened here is the voice of diversity and pluralism. Look at what's being attacked. It's the voice of homosexuals, it's the voice of artists of different ethnic backgrounds.

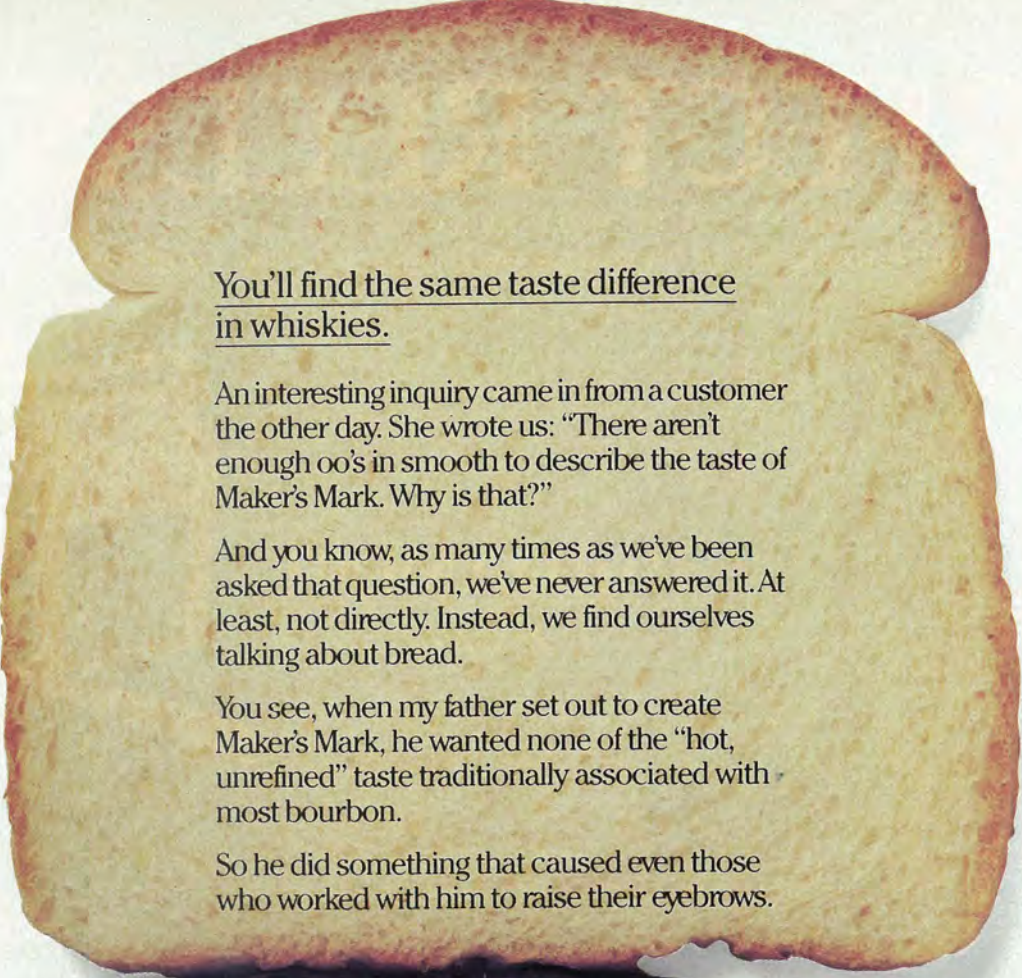
"Anne Murphy has done a good job and serves her constituency. But I don't think she represents everyone."

Murphy insists the compromise adheres to the Supreme Court definition of obscenity and therefore doesn't change current law. "It was the best political compromise that could have been reached," she says. The homo-erotic language is harmful because it leads people to equate homo-erotic art with obscene art, she agrees, "but there are a lot of artists spinning around, being upset, trying to figure out what [the language] means. It doesn't mean anything . . . There's no need for the language. It doesn't have any affect . . . A lot of people are more cautious than the law itself demands.

"Now, do I support it? No. Do I think we should put forth every effort to get rid of it? Yes. Do I think the government has any business dealing with the content of art? No."

It might be reasonable to assume after ten years at the Alliance that Murphy might be ready for a change. But instead, she's been rejuvenated by the recent controversies. The cause of free speech is far too important for her to drop it now, she says. And besides, last year's crisis was just the prologue to the opera. There are still three acts left.

"I can't possibly be burned out," she says. "I've been getting ready my whole work life for this." □



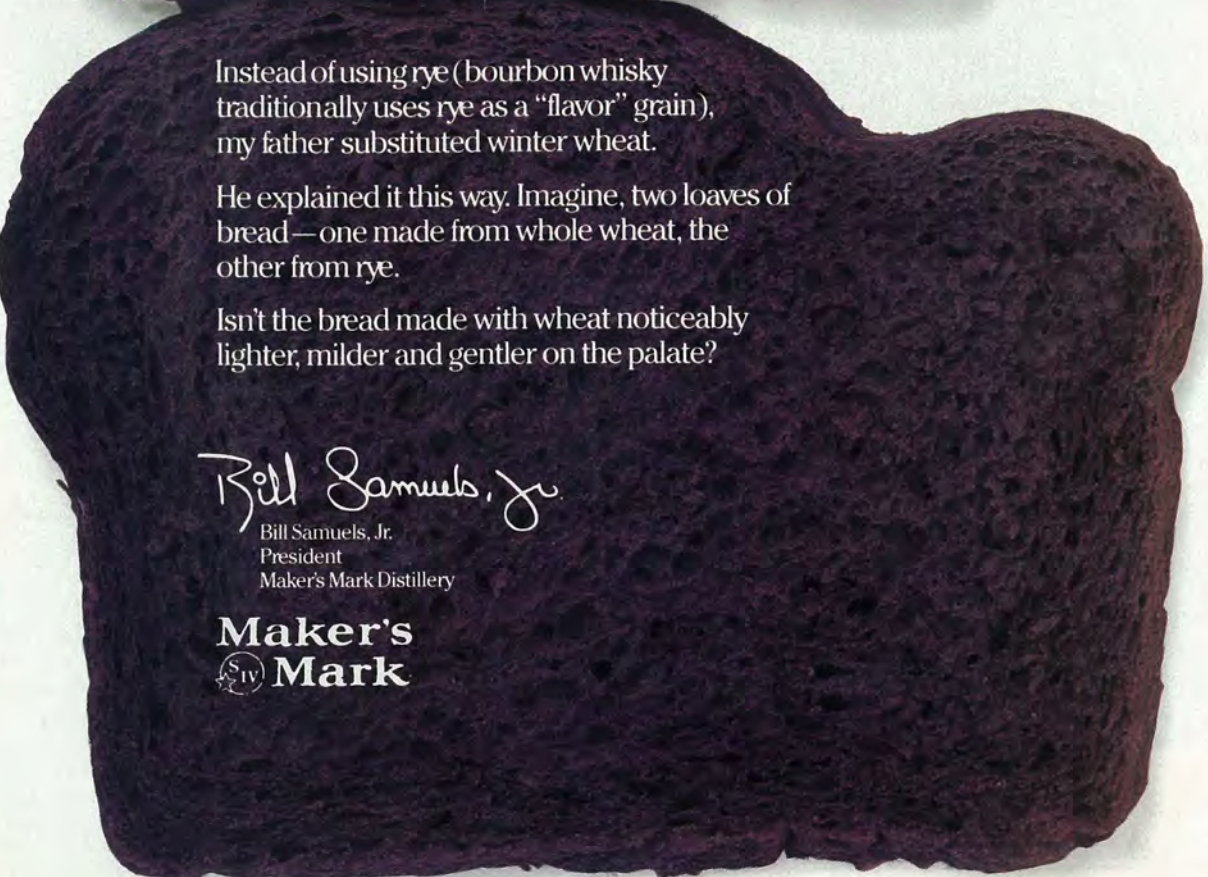
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NEWS FROM THE AMERICAN CONSERVATORY THEATER



Students of the Young Conservatory perform *Dreamers of the Day*, a project created and written by the group under Craig Slaight's direction.

New Playwriting for Young Actors

A long-awaited goal of A.C.T.'s Young Conservatory will become a reality this summer when an exciting program to develop new plays written by professional playwrights for young people is initiated.

During a five-week period in July and August, noted playwright Timothy Mason will be in residence writing an original script for eight to ten actors in their teens — all of whom will be selected from A.C.T.'s Young Conservatory. Mr. Mason is currently working with Young Conservatory Director Craig Slaight on exploring a number of themes that concern young people.

"There is a real lack of quality age-appropriate material that deals with the human dilemmas of young people," says Slaight. "A number of companies around the country encourage and support young people writing their own plays, but what we're interested in is developing a program that encourages seasoned dramatists to see the world through the eyes of the young, which in turn allows the young to see that

the theater is a place where their life experiences can be mirrored and enriched."

When Mason arrives at A.C.T. he will bring a draft of his new script with him. Then for five weeks he, Slaight, and the student actors will rehearse: defining and redefining, shaping and reshaping the material into a play. As the young actors work with Mason and Slaight, the focus will be placed upon the creative process, and will culminate in a studio presentation of the play on the last day of the workshop. "Ultimately," says Slaight, "we hope that our process will result in a significant work about young people that can be produced by other groups around the country and around the world."

Timothy Mason is a former resident playwright at the renowned Children's Theatre Company of Minneapolis and has had two of his plays produced at Circle Repertory Theatre in New York (*Levitation* and *Only You*). The Actors Theatre of Louisville produced his *In a Northern Landscape* as part of their *Humana Festival*, and his version of *Tom Sawyer* ran for over a year in the Soviet Union.

Businesses Support a Classic

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Bank of San Francisco and Chevron U.S.A. Incorporated have provided lead corporate support for A.C.T.'s production of Molière's classic comedy *The Imaginary Invalid*.

Delta Dental Plan, which is headquartered in South San Francisco, and Union Pacific Foundation of Pennsylvania, are both sponsoring a week's performances of this play.

Through their support, these businesses help A.C.T. contribute to the artistic, educational, and economic health of the Bay Area.

Chevron has been a corporate sponsor of A.C.T. since 1972, and Bank of San Francisco and Union Pacific Foundation since 1984. A.C.T. welcomes Delta Dental Plan as a new member of A.C.T.'s growing Corporate Council.



Molière's Grand Finale

by Jonathan Marks

The fourth performance of *The Imaginary Invalid* (*Le Malade imaginaire*) — on February 17, 1673 — was one of the most extraordinary, astonishing, electrifying moments in the entire history of the theater, mixing low buffoonery with high tragedy, biting comedy with bitter reality, song-and-dance with blood and anguish.

It was the capstone of the career of one of the greatest men of the theater of all time: Jean-Baptiste Poquelin — stage name: Molière — actor, director, producer, playwright — tragedian, comedian, farceur, man of letters.

On that night Molière staged his own apotheosis, and paid for it — willingly, even willfully — with his life's blood.

He had been sick for a long time, with an awful, rasping cough. His friend and admirer, the critic Nicolas Boileau, had been urging him to quit the stage, both for reasons of health and for the sake of his literary reputation; without the stigmas of greasepaint and slapstick he could present himself as a candidate for the *Académie française*, to become one of the "Immortals" of French letters. "You don't understand," he had told Boileau; "it is an honor for me not to quit."

And quit he would not. The troupe that had followed him for three decades — now, with royal patronage, as the King's Troupe — relied upon him as their leading actor and their leading playwright. He would not let them down while there was still breath in him. He fashioned the central role of Argan in *The Imaginary Invalid* around his own infirmity; he could use the cough that wracked him to comic effect; he could use his own illness — which all Paris knew about — in ironic counterpoint to his character's.

The play had been a tremendous success at its premiere — during Carnival, the season of license and merrymaking, and the high season for comedy in Paris — and the house was full and rollicking at its fourth performance a week later. In the final scene, in the midst of the comic hubbub of the third interlude — Argan's apotheosis — Molière was seized with a paroxysm and began spitting blood. With the laughter that had sustained him all his life still ringing in his ears, consciousness slipped away. The play continued to the final curtain, and Molière was carried home, where he died three hours later. He was buried at night in unconsecrated ground; because he was an actor he was excommunicate.

Clown though he was, Molière had known his full share of tragedy and strife. One of the mainstays of his comedy — indeed, of comedy throughout history — had been puncturing the balloons of frauds and impostors; and, since he was one of the most prominent public figures in Paris, and an accomplished courtier who had enjoyed particular favor in the eyes of Louis XIV, he aroused a ferocious cabal of powerful enemies when

he dared to attack religious imposture in *Tartuffe* and *Don Juan*. The battles surrounding these plays had eroded his standing with the King and sapped his energy for years.

His final year brought him a number of especially bitter blows. On February 17, 1672 — a year to the day before his own death — the actress Madeleine Béjart died: his companion from the very beginnings of his own career, and his former mistress. In September he and his wife

Armande Béjart — Madeleine's younger sister (or, as the scandalmongers had it, her daughter) —

Continued on page ACT-6



Molière at his work table; by Charles Coypel after the portrait of Nicolas Mignard.





American Conservatory Theater

presents

THE IMAGINARY INVALID

(1673)

by Molière

A comedy in prose with music, created for the celebration of the pre-Lenten Carnival, 1673. Since no invitation was forthcoming from the King to present the play at Court, the play was presented for the first time on February 10, 1673 at the Theatre of the Palais Royal. The dying playwright, who also played the title role, collapsed during the final scene of the fourth performance and expired a short time later.

Directed by Laird Williamson
Scenery and Costumes by Gerard Howland
Lighting by Derek Duarte
Music composed by Larry Delinger
Sound by Stephen LeGrand
Wigs and Hair by Rick Echols
Translated by Laird Williamson and M. Xantrailles

The Eclogue — Place: A sylvan glade

Molière Peter Donat
Flora Cathy Thomas-Grant *Pan* Michael Scott Ryan
Climène Pippa Winslow *Tircis* Richard Butterfield
Daphné Lauren Lane *Dorilas* Sam Fontana
Shepherdesses Leslie Ishii, Nadine Mozon
Fauns and Zephyrs Shari Simpson, Luis Oropeza,
Richard Johnston, Michael McFall

The Comedy — Place: A room in Argan's house and a garden just outside

Argan, the imaginary invalid Peter Donat
Toinette, a servant Ruth Kobart
Angélique, Argan's daughter Pippa Winslow
Béline, Argan's second wife Cathy Thomas-Grant
Monsieur Bonnefoy, a lawyer Luis Oropeza
Punchinello Sydney Walker
Cléante, in love with Angélique Richard Butterfield
Doctor Diafoirus William Paterson
Thomas Diafoirus, his son Howard Swain
Louison, Argan's younger daughter Alexis Grausz
Béralde, Argan's brother Michael Winters
Monsieur Fleurant, an apothecary Michael Scott Ryan
Doctor Purgon, Argan's doctor Sydney Walker

Doctors and Revelers

Sam Fontana, Alexis Grausz, Leslie Ishii, Richard Johnston, Lauren Lane, Michael McFall, Nadine Mozon, Luis Oropeza, William Paterson, Michael Scott Ryan, Shari Simpson, Howard Swain, Cathy Thomas-Grant, Sydney Walker, Pippa Winslow

There will be one intermission.

Understudies

Molière/Argan — Michael Scott Ryan; *Flora, Béline* — Nadine Mozon; *Climène, Angélique* — Leslie Ishii;
Daphné — Shari Simpson; *Tircis, Cléante, Zephyr* — Daniel Reichert; *Dorilas* — Luis Oropeza;
Pan, Fleurant — Howard Swain; *Toinette* — Lauren Lane; *Bonnefoy* — Sam Fontana, *Punchinello, Dr. Purgon* — Michael McFall;
Dr. Diafoirus, Béralde — David Maier; *Thomas Diafoirus* — Richard Johnston; *Louison* — Lily Oglesby.

Alexis Grausz is a student in A.C.T.'s Young Conservatory.

Stage Manager: Karen Van Zandt

Associate Director: Christina Yao

Major corporate sponsorship of *The Imaginary Invalid* is provided by the Bank of San Francisco and Chevron U.S.A., Inc., with additional support from SuperShuttle and the Four Seasons Clift Hotel. The first week of performances is sponsored by Delta Dental Plan of California; the second week by Union Pacific Foundation.





Performance of *The Imaginary Invalid* in the gardens of Versailles a year after Molière's death. Designed by Le Pautre, engraved by F. Chauveau.

MOLIÈRE continued from page ACT-4

had a son, Pierre, who died a month later.

He also had a falling-out with one of his longtime collaborators, the composer Jean-Baptiste Lully. Fully a third of Molière's plays fell into the category of *comédie-ballets* — a form he had developed that mixed comedy with interludes of music and dance; these were typically created for the King's amusement at one or another of his palaces, and then transferred to Molière's theater. Lully provided the music, and occasionally acted and sang in them. Ambitious and scheming, Lully made a successful grab for artistic power in 1672 and edged Molière out; he obtained a license to create the Royal Academy of Music (now the Paris Opera), and used it to assert monopoly powers over all musical productions in the capital, severely limiting the musical capabilities of all rival troupes — notably Molière's.

In the face of tragedy, Molière always had the same response: comedy. A month after Madeleine's death he opened *The Learned Ladies*, a verse comedy that contains a number of touching evocations of first love, perhaps in her honor. As his lungs gave out, as he felt the approach of death, he readied *Le Malade imaginaire* for the stage: a *comédie-ballet* in which forces of life — forces of love and laughter, music and dance, comedy and the power of imagination — vie with the forces of death: mystification, imposture, delusion and decay, and rigidity of thought as well as of body. He was stage-managing his

own death scene — for laughs.

It was intended, like all the *comédie-ballets*, for a premiere at court, but — no doubt due to Lully's intrigues — no royal invitation was issued. Marc-Antoine Charpentier, his new composer and musical supervisor, had created a number of lively and sumptuous musical interludes, including an opening eclogue that celebrated the King's recent victories in the Low Countries — victories that were already being reversed. The troupe managed to circumvent Lully's strictures, but the play had to open at Molière's home theater, the Palais-Royal, where his non-musical pieces customarily premiered. It was not until

July of 1674 — more than a year after Molière's death — that it was presented in the setting for which it had been created: before the King at Versailles.

The extraordinary circumstances of Molière's final performance created a wave of pamphlets and broadside poems written around a central theme: the revenge of the physicians. He had satirized the medical profession in a number of plays throughout his career, but *The Imaginary Invalid* was the last straw. He had mocked their procedures, their cures, their rites and their mysteries; he had even mocked death itself, playing dead in one scene, showing all Paris what he could look like in repose. He had had to pay for his gall.

Indeed, though, this wave had started well before his death, and Molière had willfully ridden it in creating his last play. In 1670 one of his enemies, Le Boulanger de Chalussay, wrote a play entitled *Elo-mire the Hypochondriac*, or *The Physicians Avenged*. ('Elo-mire' is an anagram of 'Molière.') Hypochondria is only one of many faults ascribed to Molière in this scurrilous play, but its use in the title surely contributed to the popular perception that he was unhealthily obsessed with medicine and its practitioners. *The Imaginary Invalid* can be seen, in part, as a reply to Le Boulanger de Chalussay.

In fact medicine was not Molière's *bête noire*; the recurrent butt of his satirical comedy was one of the mainstays of comic writing from the time of the Greeks: *alazoneia*, or imposture. The Italian *com-*



Detail of the title page of a 1673 edition of the play. Engraving by Maurice Leloir.

media dell'arte troupes — which had a great influence on him — always included an actor who played the *dottore*: the doctor. It didn't matter whether he was a doctor of medicine or philosophy or law or religion, he was always pompous, rigid, authoritarian, and wordy, resorting to Greek, Latin, gibble-gabble, or some other jargon to lord his 'learning' over everybody else, and to disguise the fact that he didn't have an idea in his head. He pretended to be the intellectual master, but in fact he was a fraud. Thick-skulled men of the learned profession are peppered throughout the works of Molière, preaching empty dogmas, pretending to know what they don't, or to believe when they don't; *Tartuffe* is subtitled *The Impostor*.

It must be said, though, that the medical establishment of Paris in the seventeenth century was especially susceptible to charges of imposture. Controlled by the Faculty of Medicine of the University of Paris, it did not see itself as a healing art (physicians never touched their patients) — nor as an empirical science; in their lexicon empiricism was synonymous with charlatanism. It was, rather, a branch of classical studies. No cure was acceptable unless it was authorized in the works of Galen or Hippocrates. Antiquity, not efficacy, was the yardstick. Experimentation was forbidden; and, as the Faculty had quasi-religious authority backing it up, it could pronounce anathema upon any new medical thought. Half a century after the circulation of the blood was accepted as scientific fact in England, it was still heretical in France.

Molière took full advantage of the comic possibilities of this profession throughout his career. In one of his earliest farces, *The Flying Doctor*, a mock physician tells a mock patient that she "must not amuse herself by dying without a doctor's prescription." In *L'Amour médecin* the physician Bahys says, "It is better to die according to the rules than to recover contrary to the rules," and the Apothecary in *Monsieur de Pourceaugnac* praises a physician who would be ashamed to cure anyone "by any remedies but those permitted by the Faculty," preferring that they "die methodically."

It was not the profession but its abuses that he opposed. "Medicine is a profitable art," he wrote, "and everyone reveres it as as one of the most excellent things we



Calendar for the year 1680: "The imaginary invalid playing dead to test his wife's love."

have; and yet there have been times when it has made itself odious, and often it has been made an art for poisoning men."

Nor did he hate all physicians; he numbered one of them, Jean-Armand de Mauvillain, among his friends. But Mauvillain was not an ordinary physician; he was a renegade who repeatedly got into squabbles with the Faculty. He was in fact suspended several times — the first, when he was still a student, for vouching for the remedies of a charlatan.



The armchair on which Molière sat during the last scene of *The Imaginary Invalid*.

The man he had defended was in fact a charlatan: that is, an unauthorized healer who hawked his wares in the public marketplace, attracting crowds by performing with his own troupe of comedians, and selling his wares between acts. His drugs, in fact, cured people, but neither he nor they were approved by the Faculty, so he was a charlatan.

Throughout his career Mauvillain championed new ideas in medicine; this was the sort of physician Molière could befriend. Still, he could be satirical even about his friend; "We have nice conversations," he once said. "He gives me remedies when I'm sick, I don't take them, and I get better."

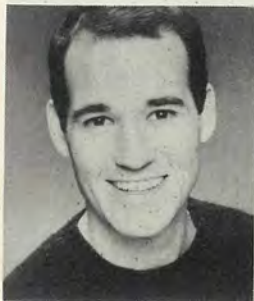
It was said that it was Mauvillain who provided Molière with details of the physicians' initiation rites that served as the basis for the burlesque ceremony at the end of *The Imaginary Invalid*.

A month after Molière's death Mauvillain published a version of this fateful final interlude, and on the title page he called his departed friend "JOANNIS BAPTISTAE MOLIERE, DOCTORIS COMICI" — Doctor of Comedy.

Unlike Argan — who is so enamored of the hocus-pocus of the physicians and their cures that he dreams of becoming one — Molière would have been gratified by this honor. It is the only degree that he ever wanted.



New Faces of 1990



ANDREW DOLAN



SAM FONTANA



LESLIE ISHII



RICHARD JOHNSTON



LAUREN LANE



MICHAEL McFALL



NADINE MOZON



SHARI SIMPSON



PATRICK STRETCH



PIPPA WINSLOW

A.C.T. theater patrons may already recognize these ten talented actors and actresses. They are the 1990 graduating class of the Advanced Training Program of A.C.T.'s Conservatory, and their performances have been seen on our mainstage, in our Plays-in-Progress productions, and in co-productions with other theaters this season.

On April 26th the Friends of A.C.T. will feature these third-year students at a black-tie fundraiser at the Westin St. Francis Hotel, and we salute them as they graduate from A.C.T. and begin their professional acting careers. The Bay Area community is invited to see the showcase presentation which these students have prepared for casting directors and agents in Los Angeles and New York. This year's presentation will include scenes from well-known motion pictures, novels, and stage productions.

Chairman Harriet Barbanell notes that "Not many people know about the fabulous training programs A.C.T. has . . . but after April 26th, *they will!* I think this community is going to be bowled over and tremendously proud that such awesome talent is being cultivated in their own

backyard."

The evening will include a cocktail reception, dinner, and the Conservatory showcase, and will conclude with dancing. We are delighted to have the sponsorship of the Bank of San Francisco and Handlery Hotels, Inc. for this event. Also stepping forward with their generous support are our friends at Simpson Paper

Company, Clos Pegase, Merlion Winery, Piper Sonoma Cellars, Nice Beverage Corporation, Tiffany & Co., and Copy Copia ABC.

Tickets are \$125 per person. If you would like to reserve seats, please call 749-2285. All proceeds benefit the Friends of A.C.T. Scholarship Fund and other Conservatory training programs.

Facts About the A.C.T. Training Programs . . .

- A.C.T. has four training programs to meet the diversified needs of students of all different ages and levels: the Advanced Training Program, the Academy Program, the Young Conservatory Program, and the Summer Training Congress.
- A.C.T. is the only independent repertory theater company in the United States accredited to award a Master of Fine Arts degree in acting.
- An average of 400 students apply for

the Advanced Training Program each year, of which only 32 are accepted.

- The third year of the three-year Advanced Training Program is by invitation only.
- The student body includes students from as far away as West Germany and Zimbabwe.
- Some Conservatory alumni include Annette Bening, Jennifer Grey, Harry Hamlin, Amy Irving, Don Johnson, Winona Ryder, and Denzel Washington.

— 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 Glorious 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*, Austin in *True West*, Sparkish in *The Country Wife*, Robert Chiltern in *An Ideal Husband*, and Tiger Brown in *The Threepenny 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 Rieni 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 through 1976, during which time he appeared in *Desire Under the Elms* (which toured the Soviet Union), *General Gor-*



American Conservatory Theater

geous, *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*.

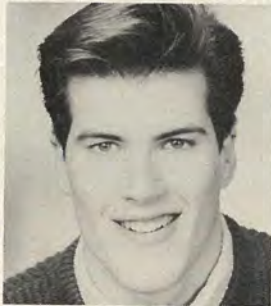


ED HODSON has appeared with A.C.T. in *Judevine*, *A Tale of Two Cities*, *Nothing Sacred*, *Woman in Mind*, *Golden Boy*, *A Lie of the Mind*, *A Christmas Carol*, and *The Real Thing*. At the Eureka Theatre he has performed in *A Narrow Bed*, *Fen*, and *Landscape of the Body*, and he has worked with 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.

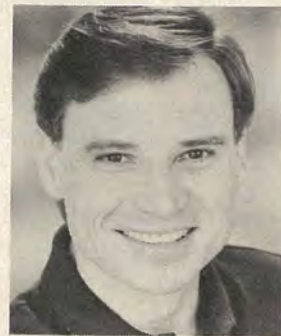


RICHARD JOHNSTON, who earned a B.A. at North Carolina State University, is a third-year student in the Advanced Training Program, where he has played Oscar in *Another Part of the Forest*, Haemon in *Antigone*, Astrov in *Uncle Vanya*, and Macduff in *Macbeth*. Last season he acted with Shakespeare/Santa 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 original 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 Giry 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 Evrémonde 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 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



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



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 Tooth 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 American 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*



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Guide, a manual for camping and mountaineering published by Simon and Schuster.

JOY CARLIN (Associate Artistic Director), who has been a member of the acting company for many years, directed *Hapgood*, which is currently playing at the new Stage Door Theater. Among the roles she has played are Miss Pross in *A Tale of Two Cities*, Annie Parker in *When We Are Married*, Meg in *A Lie of the Mind*, Enid in *The Floating Light Bulb*, Miss Prism in *The Importance of Being Earnest*, Kitty Duval in *The Time of Your Life*, Bananas in *The House of Blue Leaves*, Asa in *Peer Gynt*, Aunt Sally in *All the Way Home*, Birdie in *The Little Foxes*, and Odile in *Opéra Comique*. She has been Resident Director of the Berkeley Repertory Theatre, and served as its Acting Artistic Director. Among her directing credits are *The House of Bernarda Alba*, *The Lady's Not for Burning*, *The Doctor's Dilemma*, *Marco Millions*, 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 *Guys and Dolls*. He has also directed productions as a guest artist at the University of Washington, California Institute of the Arts, and S.U.N.Y./Purchase; his recent studio productions for A.C.T.'s Advanced Training Program have included *The Learned Ladies*, *Richard III*, *Cloud 9*, *The AIDS Show*, *Tartuffe*, *Heartbreak House*, and *Nicholas Nickleby*. For A.C.T.'s mainstage seasons he has directed *A Tale of Two Cities*, *Woman in Mind*, *The Immigrant*, and *Private Lives*. Mr. Epstein 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.

LAIRD WILLIAMSON, the director of *The Imaginary Invalid*, staged A.C.T.'s productions of *The Matchmaker* (which toured the U.S.S.R.), *Sunday in the Park with George*, *End of the World With Symposium to Follow*, *A Month in the Country*,

The Visit, and *Pantagleize*. He has directed and performed extensively at the Oregon Shakespeare Festival, the Denver Center Theatre Company, and the P.C.P.A. Theaterfest, where he played the title role in *Enrico IV* and Pilate in the world premiere of Robert Patrick's *Judas*, and directed award-winning productions of *The Physicists*, *Blood Wedding*, and *Indians*. He directed *Don Pasquale* and *The Portuguese Inn* for Western Opera and *The Taming of the Shrew* for San Diego's Old Globe. Mr. Williamson was a guest director at the Brooklyn Academy of Music Theater Company. Most recently he directed Hofmannsthal's *Elektra* for the Intiman in Seattle and *Saint Joan* for the Denver Center Theatre Company, where he also played Captain Hook in *Peter Pan* last season.

GERARD HOWLAND (Scenery and Costumes) trained at the English National Opera Design School, and has served as Associate Designer of the Royal Academy and Head of Design of the State Theaters Dortmund; currently he is Associate Designer to the Royal Shakespeare Company. In Germany Mr. Howland has designed numerous productions (both freelance and resident), including the operas *L'Elisir d'Amore*, *Madame Butterfly*, *La Bohème*, *Gianni Schicchi*, *La Traviata*, *The Makropoulos Case*, *Jenufa*, *Mahagonny*, *Wozzek*, *Cardillac*, and *The Magic Flute*, and such plays as *Andorra*, *The Father*, and *Uncle Vanya*. He has designed *Cavalleria Rusticana* and *Pagliacci* for the English National Opera, *Ruddigore* and *The Gondoliers* for Sadler's Wells Opera, *Tosca* for Opera North, and *Ariadane* for the Buxton Festival. Among his designs for plays in England are *Tom Jones* and *The Way of the World* for the Royal Academy, *Henry IV (Parts 1 & 2)*, *The Winter's Tale*, *Hyde Park*, *Divine Gossip*, and *Scenes from a Marriage* for the Royal Shakespeare Company, *Major Barbara* for the Chichester Festival, and numerous West End musicals and plays. Mr. Howland also designs for film and television throughout Europe.

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.

LARRY DELINGER (Composer) has composed the music for numerous productions at A.C.T., including Allen Fletcher's productions of *Peer Gynt* and *Mourning Becomes Electra* and Laird Williamson's productions of *The Visit* and *Pantagleize*. His music has been heard at the Mark Taper Forum in Los Angeles, the Old Globe in San Diego, the McCarter Theatre in Princeton, New Jersey, and the Denver Center Theatre Company, among others. He has also composed two operas, orchestral and choral works, and various chamber pieces that have been performed throughout the United States and Europe. Mr. Delinger has received seven Drama-Logue awards for outstanding achievement in theater music.

STEPHEN LeGRAND (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*, *Saint Joan*, and *Happgood*. 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*.

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 Chailiot* 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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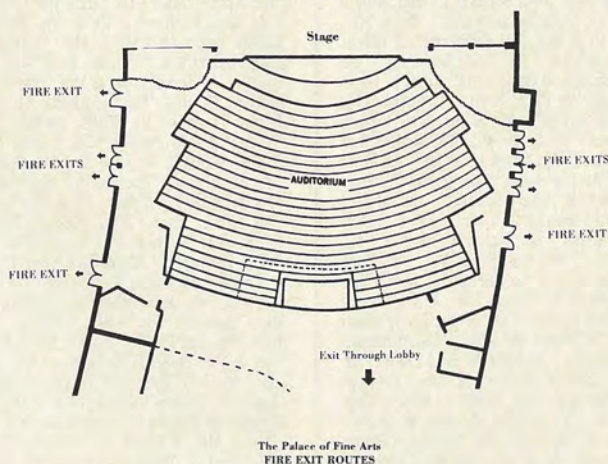
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Hong Kong's sparkling lights spill a rainbow of color into the harbor.

celebrated book and movie, the people of Hong Kong live and love and die in an incredibly tight proximity.

At midnight on June 30th, 1997, the British Crown Colony of Hong Kong will be formally turned over to the People's Republic of China. It's rumored that Donald Trump and many other millionaire yachtsmen have reserved berths in the harbor to celebrate the occasion, and hotel rooms are already at a premium. However, the 5.7 million inhabitants of this sultry jet-powered metropolis just above the Tropic of Cancer are disturbed and confused about the transfer. Although the mainland Chinese government has promised to maintain the special status of Hong Kong's free-wheeling economy and lifestyle, there's great trepidation that life will not be the same. With its Communist landlord waiting for the lease to run out, most residents feel the city will be damned, doomed and unworkable as of '97. The Thatcher government has added to the muddle by refusing to allow the 3.2 million British passport holders in Hong Kong routine entry into England. They've set aside only 150,000 slots for potential immigrants, mostly senior civil servants and police officers. So the majority of affluent Chinese residents are making plans to move on, with a predominance of them going to Australia, Canada and the United States. Already some 50,000 residents a year have been

fleeing the potentially barren climate inspired by the Tiananmen Square massacre in Beijing.

The British acquired this small city on the South China coast in 1841, when Sir J.J. Gordon Bremer planted the flag on Hong Kong Island's twenty-nine square miles of rocky soil. It served as a reward for the gunboat diplomacy of the British who won the first Opium War to foist their Indian-grown drug upon the Chinese and their unwilling Manchu emperor in return for tea, silk and porcelains. Kowloon, on the adjacent mainland, was booty from the second Opium War in 1860, and the neighboring strip of land known as the New Territories was leased for ninety-nine years in 1898. After much negotiation, the British agreed to return the territory to the Chinese government at the end of the lease period.

The one constant about Hong Kong is that it's always been ruled by change. The sanitized version we get from many travel writers doesn't really exist. Like any world-class conclave, it's a mad manic-depressive mixture of the sweet and the sour.

Hong Kong's name translates into Cantonese as "Fragrant Harbor," probably because of the incense factories that were clustered on the shore of the Island in the mid-nineteenth century, although some think it was because of the opium odor from the laden ships at dock.

The city consists of three interrelated entities: Hong Kong Island itself, a mainstay of today's big business-and-banking center, gleaming new skyscrapers like those of Wall Street intermingled with steep "ladder streets" of intense Chinese derivation, Kowloon, a seven-minute ride across Victoria Harbor on the Star Ferry, is the mainland companion, with its breathtaking luxurious hotels and myriad shopping malls amidst the savage splendor of teeming streets. Two and a half million inhabitants of Kowloon are crowded into 4.5 square miles, probably an intensity unrivaled anywhere on earth. Kowloon means 'nine dragons,' although there are only eight dragon-like hills surrounding it; legend has it that an emperor took it upon himself to be the ninth dragon. The third component, the New Territories is a mainly rural farming area adjacent to the border of China proper; it offers several interesting tourist attractions, including a temple with over 10,000 images of Buddha. One notable side trip there is to the village of Sham Tseng, roast goose capital of the world, where on one dusty street are two dozen tiny restaurants devoted to serving up a succulent, roasted goose for less than \$10. Drizzled with its own juices, hacked up and served on a large platter with sautéed greens, this culinary experience has its own peculiar charm.

Hong Kong has been described as a great bazaar for the rich, and it certainly fits that description, although the legendary bargains of the 50's and 60's are no longer available. (And no longer do tailors boast of making fine men's suits overnight; now it takes two or three fittings and a week to get a custom-made suit, although the tailoring is among the best in the world.) The city is virtually one huge shopping mall, and everywhere you turn — even the lobby of new office buildings — reveals another center packed with stores offering goods ranging from fine clothes to electronics, antique furniture, and expensive jewelry, furs, luggage, carpets, ivory, jade, optical goods, and enough watches to encircle the wrists of every man, woman and child on earth. *Caveat emptor* — stick to the shops recommended by the Hong Kong Tourist Bureau or those in the finer hotels.

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The seventeen-story Regent Hotel has stunning views of the harbor.

As for hotels, the city offers a plethora of rooms to fit every budget. Top of the list is the famed trio of five-star palaces, The Regent, The Peninsula, and the Mandarin Oriental. The first two are on Kowloon and the latter on Hong Kong Island. The seventeen-story Regent, opened in 1984, boasting 602 rooms, many with stunning views of the harbor. It offers such unique amenities as two butlers on each floor attending to guest needs (starting with tea and chocolates at check-in time). The Regent's marbled lobby lounge, a popular rendezvous for social and business meetings, features a three-story-high picture window affording a breathtaking view of Victoria Harbor, with its tiny junks and huge ocean liners slipping past you in the distance. The last remaining three-sail junk of romance is a tourist vessel. At night, riding the top deck of the Star Ferry from Kowloon, a seventy cent ride worth every penny, the lights of Hong Kong Island shine in the distance like a gleaming necklace of diamonds atop a dowager princess. The world's largest neon sign — a 328 foot-long advertisement for Citizen watch — is atop Elizabeth House in Causeway Bay, not far from the world's longest escalator ride, a 700 foot-long moving staircase in the Ocean Park amusement center. McDonald's reputedly has the most successful fast-food store on earth in a three-story building in Wan-

chai, and I.M. Pei's imposing Bank of China building (the tallest outside of New York and Chicago) has just joined the high-tech steel-banded Bank of Hong Kong as one of this city's most impressive monoliths dedicated to capitalism.

Chinese don't greet you by asking how you are, rather they inquire: "*Chi fan le mei you?*" Which roughly translates to, "Have you eaten yet?" Food, as you can imagine, plays a major role in the social and business life of the Chinese, and the 200,000 'gweilos' (or "foreign devils," as Caucasians are known). There are some twenty thousand restaurants here, from the tiny street stalls of the Temple Street open-air market to the elegant Lai Ching Heen Restaurant in The Regent, certainly one of the world's best Cantonese eateries. Not to be missed is a visit to Lei Yue Mun, a cliffside shantytown fishing village once a pirate stronghold, at the eastern Kowloon entrance to Hong Kong near Kai Tai Airport. Once accessible only by sampan, it can now be reached by taxi or bus. This could well be the ultimate fresh seafood eating experience of one's life, for the half-mile long fish market is ringed by numerous neon-lighted restaurants. You walk among the glass fish tanks checking out what's available here, then — once having purchased a 'garouper' (grouper), or spiny lobster, clams, rare double-shell crabs, oysters, abalone in the shell, sea scallops

with roe, mussels, whatever, you carry — or can have sent — your purchases, alive and flapping in plastic bags filled with sea water, to the restaurant of your choice. There, the smiling manager prepares it to your order for a small fee, usually 15% of the purchase price. Fresher fish no man has ever eaten! If snake is in season, in the winter months, you may try a steaming bowl of snake soup, for the Cantonese believe regular infusions of the reptile provide a special 'inner warmth' that protects one from winter illnesses. Over 200,000 live snakes are imported annually from China to the snake street, Kweilin.

Long a cultural desert, Hong Kong now boasts one of the most modern artistic centers in the world, the recently-opened (by Prince Charles and Princess Di) Hong Kong Cultural Center, situated on a picturesque harborside site just across from The Peninsula Hotel. The \$77 million arts center was designed by a committee of government architects, with no windows to see the incredible view and seats too narrow for comfort. The executive director of the pink-tiled, angular low structure admits that 90% of the local population is unhappy with it, but hopes that eventually it will be accepted by them.

Hong Kong is a city ablaze with temptations appealing to every taste and desire, a hustler's haven and heaven where everyone talks incessantly of money, deals, trading; its official religion is not Buddhism but the big buck, whether it be dollar, yen or deutschmark. It seems every Chinese businessman is walking around with a portable cellular phone, and it's not uncommon to see dozens of men strolling down the street or in a busy restaurant conversing on his Motorola or Panasonic. (Indigent citizens even have model phones with no works and pretend to use them.) A city of unimaginable wealth and incredible poverty, Hong Kong consists not only of its three main areas but also of 235 outer islands, including one — Lantau — twice the size of Hong Kong Island itself.

You can take a bus past the frenetic Happy Valley Racetrack, where the inveterate Chinese gamblers bet huge fortunes on the ponies, to Stanley Village, on the beach-dotted southern side of the



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After dark, thousands of neon lights turn Hong Kong into an illuminated wonderland.

island, where hordes of eager tourists each day invade this seaside shopping paradise in search of inexpensive jogging suits, imitation famous-brand handbags, and gaudy linens and *gewgaws* to remind them of their stay here. The famed 'Golden Mile' of Nathan Street in Kowloon, running perpendicular to the harbor in the TsimShaTsui district, neon-nightmare of a thousand stores all carrying more or less the same merchandise at prices comparable to those at home, leads one to seek refreshments in the gilded lobby of the staid Peninsula Hotel, where once high-class prostitutes occupied one spot if available and another if engaged; now, the inevitable Japanese tourists are taking their tea after a hard day of shopping at the lobby-side Vuitton and Prada shops. Late in the afternoon, one still sees here the beautiful tai tai women, wives or girlfriends of the rich Chinese merchants who control this economy.

Here the television channels are called Pearl and Jade, two Chinese and two English channels living side by side amidst old American reruns and current news. There are more Rolls Royces per square mile here than any place on earth, and you have to be careful in a restaurant when the menu says "fresh fish priced according to the market," for the price goes up the more affluent one looks. Yet tourists remark that they feel safer than on the streets of New York, and aside from an occasional pickpocket there seems to be little street crime, a tribute to the tough Hong Kong Constabulary.

Getting about Hong Kong is easy, due in large part to the convenience of being able to walk to many locations. In this city, smaller than the incorporated city of Los Angeles, taxis are plentiful and inexpensive, and there are buses and jitneys roaming all over the city, but the real revelation is the MTR, the mass-transit railroad or subway, a blessing for locals and tourists alike. A marvel of efficiency, ease of use, speed and economy, with stations every few blocks, directions and station identifications in English and Cantonese, easy to follow, it enables the visitor to travel to the far corners of the island and Kowloon in a matter of minutes. Macau, a Portuguese enclave just forty minutes away by hydrofoil, offers a completely different culture, and the African pepper chicken eaten on the terrace at The Balevista is worth the trip. With the Hong Kong dollar valued at 7.8 to the U.S. dollar, you'll find your money goes a long way if you're prudent with purchases, and make certain you hold back \$100 for the airport exit tax. Americans only need a passport for a month-long vist, tap water is drinkable at hotels and restaurants, the Beverly Hills Deli in the hippie street of Lan Kwai Fong offers passable corned beef and pastrami, but don't look for a lot of Italian restaurants 'cause the Chinese don't like cheese!

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High atop a misty mountain peak here in this troubled British Crown Colony, a celebrated American chef has just opened a newly-renovated restaurant which appears to be on the very cutting edge of the forthcoming decade's food sensibilities. Jeremiah Tower, the movie-star handsome, autocratic forty-five-year old chef/owner of two of San Francisco's most successful eateries, STARS and 690, has unveiled his revised version of one of Hong Kong's legendary

Jay Weston is a motion picture producer and publisher of Jay Weston's Restaurant Newsletter.

eating places, The Peak Cafe. Set at the very top of Victoria Peak, the mountain overlooking Hong Kong Island and the mainland city of Kowloon across the harbor, it offers one of Asia's most breath-taking views for both local residents and the thousands of tourists who each week visit the promontory.

Reached by a winding road from Hong Kong's Central business district or a stomach-churning hundred year old forty-five degree funicular tram ride which is one of the city's premiere tourist attractions, The Peak Cafe had been a feature of the aerie promenade for forty-one years

Above: Jeremiah Tower's The Peak Cafe which sits at the very top of Victoria Peak "offers one of Asia's most breath-taking views."

by Jay Weston

The Forgotten Woman.

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when The City Council decided to cancel the lease of its former operators and put it open to new bids.

"I had first seen the restaurant in 1985, when I visited Hong Kong and decided to join with some local friends in finding a business venture here. They told me two years ago that it had become available; I immediately knew it was the place of my dreams. We organized a company called Freedragon, Ltd. and made an offer. I didn't realize at the time that I would be competing with nine of Hong Kong's most powerful developers, from the Hong Kong and Shanghai Hotel group to the all-pervasive Maxim's hong to, even, McDonald's, which wanted to open a huge hamburger stand there."

Tower went on to explain why he thinks his little-known group won out over the more prominent bidders. "We were the only ones who agreed to keep the nostalgic, wonderful old original structure which was here, extensively renovating it but keeping basically the same lines. Remember that I have an M.A. degree in architecture from Harvard

and building is one of my passions. I was cognizant of the fact that more than 10,000 people had petitioned the Governor, Sir. David Wilson, to preserve the cafe when its prior lease expired. It had become a rather tacky fast-food stop. I wanted to bring back its original beauty, the granite stone walls, the timber ceiling, the original ceiling fans and massive stone fireplace. I found an antique Chinese chandelier in Manila and wonderful marble-topped tables. We renovated the garden so there would be outdoor dining, and put in an entirely new kitchen."

Speaking of the new kitchen, with its combination of Western wood-burning barbeque and gas ovens, huge woks and even an Indian tandoor clay oven for naam breads (served with all meals) and tandoori chicken and lamb, led Tower to enthuse over the food he's offering here. "It really *is* the most complete example I've ever seen of a melding of Oriental and Western cuisines, of course all filtered through my California sensibility."

To supervise the restaurant's ten chefs, he brought from San Francisco his head

chef of Stars and 690, 27-year old Ted Hiscox, and teamed him with Sunny Ah Chu, a top local chef. "Remember that The Peak Cafe is *not* going to be a high-priced haute cuisine establishment. We're here to serve the many thousands of visitors from all over the world who journey up the steep mountain railway to see the view, as well as the local Hong Kong residents who have a long tradition of eating here. We'll serve a light breakfast for the earlybirds, but lunch and dinner is when we'll really be busy."

For this 250-seat eatery, Tower has devised a menu which is truly a cross of Chinese, Indian and even Japanese tastes with some of the best of those dishes which have made his American restaurants such longstanding successes. Thus you see his signature Mexican black bean cake served here with salted duck and salsa! "It *is* Calasiatic, in a sense," he notes, "but it's not forced or strange. Take our appetizers," he went on. "We go from home-cured salmon gravlax to sashimi to a house-smoked eel dish served with sweet-and-sour vinaigrette, fermented



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black beans and bok choy. There's a Belgian endive and watercress salad and a Chinese chicken salad along with a Chinese noodle salad. Everyone is crazy about our hot noodle and rice dishes, from coconut-chili fried rice with garlic shrimp to wide noodles with braised oxtail ragout. There's a crispy noodle pancake and hot-and-sour soup. An extensive sandwich menu meets the needs of visitors from countries not used to so much Asian cuisine. You can get a grilled fish club sandwich with smoked bacon, avocado and curry mayonnaise to a Tandoor chicken club with BLT. Even a wide choice of hamburgers are available."

But it's in its intriguing main-course entrees that The Peak Cafe reflects what's most exciting about this 90's-style restaurant. "There's sweet-and-spicy tea-smoked squab and Tandoor lamb brochette with couscous and harrisa; you can go from baked pork spareribs to my famous black bean cake. I hope to add even more traditional Chinese dishes as we get into high gear," Jeremiah noted. "Our prices are relatively low, and we

charge the same for lunch and dinner, with daily specials."

"Hong Kong offers some of the most sophisticated food in the world," he went on. "We're competing with hundreds of great Chinese places and a few dozen really good European rooms, so for us to succeed we must offer truly unique combinations of foods in this breathtaking setting." Tower further sealed his success by bringing in the services of a venerated fung shui priest to confirm it was the propitious time and place to open the venture. Time will tell, but chances are that Jeremiah Tower's The Peak Cafe will still be serving up its extraordinary food when the Mainland Chinese take over the British colony in the year 1997. After all, everyone knows the Chinese appreciate a good thing when they taste it. (*The Peak Cafe, 121 Peak Road, The Peak, Hong Kong, tel. 849-7917.*)

THE SPAGO OF THE ORIENT

With 5.7 million inhabitants, all but 200,000 of them Asiatic, there isn't a huge customer base in Hong Kong for

Western-style restaurants to draw upon. The luxury hotels all maintain upscale European eateries, with Gaddi's at The Peninsula and The Plume at The Regency prime examples of the cost-is-no-concern cuisine. (The Plume's wine collection is the finest in Asia, with thousands of vintage bottles in its cellar.) A handful of other restaurants make up the remaining base from which the more affluent locals and sophisticated visitors choose fine Western dining. For the average tourist here and Westernized locals, there are scores of fast-food outlets; the local McDonald's is considered the most profitable in the entire world. Even a Jewish-style delicatessen, The Beverly Hills Deli, offers a passable corned beef and pastrami sandwich, though no rival to the Carnegie Deli in Beverly Hills itself.

Thus, when a new Western-style restaurant opens and immediately takes the town by storm, it warrants a closer look by an inquisitive visitor, and I spent a long lunch and dinner enjoying the offerings of Michelle's At The Fringe, a charming raffish brasserie open since late





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November in the heart of Central, the incredibly crowded business district of Hong Kong Island.

Michelle Garnaut has been a prominent figure in the food-and-catering world here for several years. For two years she ran the famous '97 Club here on Lan Kwai Fong Street, the hippie center of the city. The attractive, voluble Melbourne-born brunette chef then spent five months in Italy refining her cooking skills at Urbana and returned here to open a catering company while planning her dream restaurant. When The Fringe Club, a popular counter-culture center open since '83 featuring offbeat art and music events, offered her a set of empty offices at the top of the building, she grabbed at the opportunity.

The building housing The Fringe, now owned by the City government, had been a big old stone dairy built in 1913. Michelle called upon the talents of an old friend, designer Hugh Zimmerman, to create the comfortable, light-filled fifty-seat room. Twisted bronze light fixtures illuminate mottled hot pink walls. A recent visitor from Los Angeles very aptly called it "The Spago of Hong Kong."

"We really got lucky here when I heard about the availability of twenty-four-year old Sandra de Pury, a fellow native of Melbourne who, after cooking at Fanny's there, trained in Switzerland at hotel management school and went on to Washington, D.C.'s New Heights Restaurant. Her parents had a vineyard in Australia close to where I grew up, but I never knew her 'til a friend introduced us. The moment I tasted her cooking, I knew I had found my chef," Michelle concluded. Sandra supervises one chef and two cooks in the tiny kitchen, which is turning out some of the most exciting, innovative Western style food in all of Hong Kong. Reservations are booked several days in advance, and it seems all of the fashionable ladies of both Western and Chinese heritage are lunching here, while evenings see the entire local fashion and show business crowd competing with powerful politicians and business biggies for the few tables. The tiny bar at the entrance is presided over by Gayelynn, a vivacious California girl, and the attractive Western waitresses come

from both Australia and the U.S.. Open six days, except Sunday, they've had to keep open 'til 1:00 a.m. on Friday and Saturday evenings to meet the demand of other restaurant people who want to try Sandra's innovative cooking.

The barbecued quail appetizer, scented with lemon and oregano and set atop 'molten' feta cheese with crisp pita bread, is but indicative of the originality of the offerings. The most popular dish is the Mezza, a platter of Middle Eastern dishes including tabbouleh, falafel, babaghanoush and hummus, but I first tried the fennel and onion soup with olive croutons, tasted my companion's rich duck broth with winter mushrooms, duck wontons and Shanghai noodles, then ordered a heavenly pasta dish of spinach tagliatelle with Parma ham and snow pea leaves while my friend scarfed up the risotta of porcini mushrooms and chicken liver.

A parmesan fried chicken set on a sage cream sauce with herbed potato cake would have done justice to a Wolfgang Puck kitchen; moist salmon fillets steamed with Moscari onions on a spinach bed with balsamic butter sauce demonstrated the kitchen's way with fish, and my barbecued slices of calves' liver with onion confit and crisp polenta was as good as this dish gets. Charbroiled sirloin steak, tajine of lamb (flavored with quince and pine nuts) and honey-glazed pigeon on smooth parsnip purée with a whiskey sauce were some other exemplary choices.

I was certain the desserts couldn't measure up to this feast, but was again proved wrong. Passion fruit bavaiois with a caramel sauce was followed by a raspberry soufflé with homemade almond ice cream, while my companion tasted a succulent tarte tatin and raved about his bananas baked with cream cheese, walnuts and dark rum served with the best vanilla bean ice cream I've ever eaten. The wine list was limited and very reasonable; in fact, the entire dinner with appetizer, entrée, dessert and wine averaged about \$40 per person.

So, if Hong Kong is on your itinerary in the coming year, make note of this Asiatic outpost of cutting-edge cuisine. (*Michelle's At The Fringe, 21 Lower Albert Road, Central, Hong Kong, 877-4000.*) □



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This has not always been the case. We think of the English as a particularly reserved people, and yet the history of their theater is filled with rowdiness. A favorite pastime was throwing the snack of choice. Dr. Moritz, a German minister visiting London in 1782, complained:

"Besides this perpetual pelting from the gallery, which renders an English playhouse so uncomfortable, there is no end to their calling out and knocking with their sticks till the curtain is drawn up . . . Behind me in the pit sat a young fop, who, in order to display his costly stone buckles with the utmost brilliancy,

continually put his foot on my bench, and even sometimes upon my coat; which I could avoid only by sparing him as much space from my portion of the seat as would make him a footstool."

Drunks instigated a number of theater riots both in Dublin and London, so that starting in 1721, armed soldiers were posted at the proscenium. In 1755 this failed to prevent a patriotic riot against David Garrick, the greatest actor-manager of his age, when he invited a troupe of French dancers to perform at Drury Lane. After causing damage to the theater, the audience marched to sack Garrick's home, which narrowly escaped destruction.

There were sixty-six nights of continuous rioting at Covent Garden when the management tried to raise ticket prices after the theater had burned down in 1808. Finally, John Kemble was forced to apologize from the stage and the old prices prevailed.

An even uglier incident was the Astor Place Riot on May 10, 1849, in New York, which arose from a personal feud between Edwin Forrest, the greatest American

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

Above: Sixty-six nights of continuous rioting disrupted performances at Covent Garden when management tried to raise ticket prices.

by Peter Hay

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 Guide**



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

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

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

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

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

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

POST STREET BAR & CAFE, 632 Post Street (Post & Taylor), (415/398-8900). L 11:30-2:30 Mon-Fri, D 6-10 Tue-Sun; Fresh California cuisine in the heart of San Francisco's shopping and theater district. AE V MC

RAFFLES, Fox Plaza, 1390 Market Street, one block from the Opera House & Davies Symphony Hall (415/621-8601). L 11-4 Mon-Sun, pre-theatre dinners 5-6 Mon-Sun; Polynesian-American cuisine. AE V MC

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actor of the day, and William Macready, the most eminent tragedian of the British stage. Disrupting Macready's farewell performance of *Macbeth*, Forrest's supporters smashed in all the windows. Macready stopped playing and was smuggled out the lobby in disguise. The angry crowd jeered at the militia that had been called to disperse it. In the ensuing melee, dozens of people were killed and wounded.

Performers are accustomed to isolated interruptions, and often handle them with panache. John Kemble, again, was distracted once by the squalling of a child from the gallery. He stepped to the front of the stage, and said in his most solemn manner: "Ladies and gentlemen, unless the play is stopped the child cannot possibly go on."

A generation later Ferenc Liszt was less playful when invited to perform at the Hofburg, the court in Vienna. In the middle of his concert he noticed Emperor Ferdinand whispering something to his wife, Anna Caroline. The virtuoso stopped playing, and sat immobile at the keyboard, his head lowered. "What is the matter, Herr Liszt?" finally the monarch asked. "When the masters speak," the artist replied with mock humility, "the servants must be silent."

Barry Sullivan, the Irish tragedian who was the favorite of the young George Bernard Shaw, called out Richard III's famous line, "A horse! a horse! my king-

dom for a horse!" when someone in the pit shouted: "Wouldn't a jackass do as well for you?" "Sure," the actor turned to the sound of the voice, "come around to the stage door at once!"

John Barrymore, once playing the same line, was greeted by a guffaw from the gallery. The actor hobbled painfully forward and pointed his sword in the general direction of the heckler, while improvising a new Shakespearean line: "Make haste and saddle yonder braying ass!"

The Great Profile was not one to suffer unruly audiences passively. During the run of Leo Tolstoy's *Redemption*, he was irritated by bronchial attacks from several quarters of the auditorium. In the intermission, Barrymore despatched a stagehand to buy a fairly large sea bass, which the actor concealed under his coat as he went on for the second act. As soon as he heard a burst of coughing, Barrymore whipped out the fish and flung it at the audience in front. "There," he boomed. "Busy yourselves with that, you damned walruses, while we proceed with the play!"

Occasionally an actor will rebel against his lines and seek understanding beyond the footlights. On opening night of some West End comedy, Sir Ralph Richardson stopped in the middle of a scene, and peered out into the auditorium. "Is there a doctor in the house?" he asked. A man stood up. "Doctor," said the eccentric actor, "isn't this play simply awful?" □



This Cruikshank engraving (1808) depicts an actor struggling against the disorder common in nineteenth-century theaters — 'the haunt of dissolute and depraved persons.'

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