

PERFORMING ARTS

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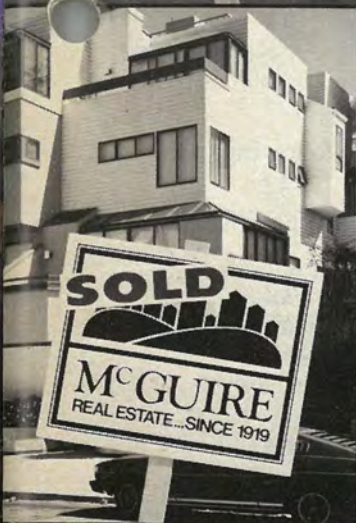
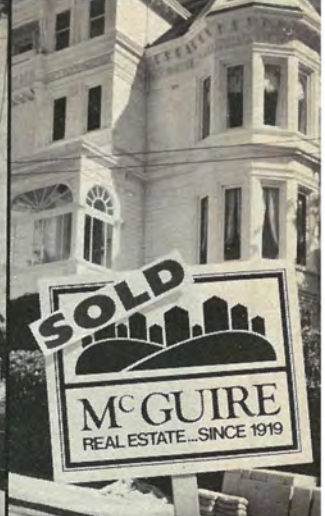
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The Theatre & Music Magazine
for California & Texas

OCTOBER 1986

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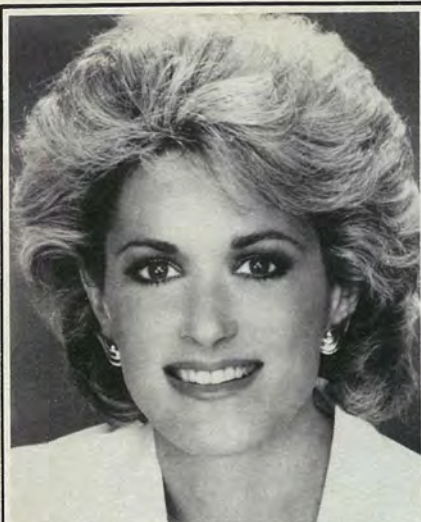




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LONDON



REPORT

by Sheridan Morley



PAM KRONICL

"Jacobowsky and the Colonel" at the National with, l. to r., Nigel Hawthorne, Ken Stott, Graeme Henderson, Desmond Barrit, Geoffrey Hutchings.

London theatre managements may still be recovering from a summer of uncertain VAT (not the usual tax complaint but instead VAT as in *Vanishing American* Theatregoers, though the phenomenon would seem to have been shortlived and came to an end with the appearance of Mrs. Reagan at that greatest of all summer shows, the *Royal Wedding*) but looking down the autumn listings it is clear that the big transatlantic musicals are likely to remain at their all-time high for many months to come.

As ticket prices begin to crash the 15 pound barrier, with *Chess* already up to 20 pounds, audiences are unsurprisingly in search of spectacle and safety. To be

able to go into a theatre humming a song or two that you already know you like, and to be able to leave it humming the sets, represents a recognizable return on your investment. A small, thoughtful, no-star new play might be all right for a fringe venue or even a minority television channel, but with budgets for a big West End production now reaching upwards of a million pounds, producers are understandably reaching for the safety of a familiar title or a crowd-pulling movie star or a composer with a winning track record.

Talking of him, as we await the Lloyd Webber musical that is likely to be the major opening of the autumn (*Phantom of the Opera*, with Michael Crawford in the

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title role and Hal Prince directing, due into Her Majesty's from the beginning of this month), his roller disco *Starlight Express* skates on at the Apollo Victoria while his *Cats* continues to live up to its "now and forever" posters at the New London. Then there's the Tim Rice/Abba *Chess* at the Prince Edward; two nostalgic English singalongs built around a reversal of the Cinderella theme (*Me and My Girl* at the Adelphi and *Charlie Girl* at the Victoria Palace, this last surely one of the most unfathomable hits ever to have occurred even among homegrown musicals). Then, too, there are such Broadway borrowings as *Annie Get Your Gun* (Aldwych), *42nd Street* (Drury Lane), *La Cage Aux Folles* (Palladium), *Wonderful Town* (Queens) and *Cabaret*, with an all-dancing Master of Ceremonies by Wayne Sleep at the Strand, while locally we still have Cliff Richard doing *Time* (Dominion) and David Essex in *Mutiny* (Piccadilly).

Add to those the RSC *Les Miserables* at the Palace, which with *Cats* and *Chess* and *Starlight* and now his triumphant Glyn-debourne *Porgy & Bess* means that Trevor Nunn has more hit musicals in simultaneous production than any other director on either side of the Atlantic in recent stage history.

But in fact there are signs of life in the straight theatre as well. With Jack Lemmon now making his London stage debut at the Haymarket in Jonathan Miller's speeded-up Broadway version of *Long Day's Journey Into Night*, Paul Scofield at the Apollo in another if more light-hearted Broadway borrowing (the park-bench comedy *I'm Not Rappaport*), Alec McCowen in T.S. Eliot's *The Cocktail Party* at the Phoenix (mercifully not being advertised as "by the author of *Cats*"), Faye Dunaway in *Circe & Bravo* at Wyndhams and Joan Plowright and Glenda Jackson in Lorca's *House of Bernarda Alba* at the Lyric Hammersmith, the commercial theatre cannot be said to have abandoned itself entirely to orchestras.

Much rewritten since a brief off-Broadway run five years ago, Arthur Miller's *The American Clock* has reached the stage of the *Cottesloe* in a National production by Peter Wood of considerable emotional and documentary power.

Writing in short, fragmentary scenes intercut with 25 songs from the inevitable *Life is Just a Bowl of Cherries* through the best of the Gershwins to *We're in the Money*, all sung by actors who know they are not there to be singers, Miller starts at Black Thursday in 1929 and traces the effects of the Wall Street Crash on two families. One, the Baums, could have been an early outline for the Lomans: a middle-class family fallen on hard times, for whom poverty now means the loss of a beloved piano and the need to board up their windows to keep the mortgage man away. Michael Bryant as the salesman no longer able to live even on a smile and a shoeshine, Sara Kestelman as the wistful musical wife and Neil Dalglish as the son who (in a direct echo of Miller's own childhood experience) manages to get all his money out of a bank just before it closes, buy a bicycle with it and then have the bicycle stolen within a matter of days, all achieve here a family unit that holds an otherwise sketchy evening together.

Whether faking a family row so that the son can qualify for a rent check, or looking uneasily across at their cousin Sydney determined like Yip Harburg to keep the brightest songs coming out of the darkest times, the Baums remain at the Brooklyn edge of the tapestry. The other family we get to know, the Taylors of Iowa, are having to defend their own farms from knock-down auctions by holding the local sheriff hostage. Life may be tougher out there, but the collapse of the Market still means the collapse of the old morality: if twelve executives dealing in tobacco can make more money than the thirty thousand farmers who grew it, then something in the States has gone very rotten indeed.

(continued p. 16)



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Yet this is no *Grapes of Wrath*, and Miller's view of the decade that shaped him as a writer and a man is an oddly complex one. He has in *The American Clock* no nostalgia for an appalling time, nor does he bathe the farm-auction scenes in the current Hollywood glow of poverty recalled in affluence. And yet he is suggesting here that the Depression was America's last "real" time, before the movies and the images and the myths were allowed to take over.

Jonathan Miller's aforementioned new production of *Long Day's Journey Into Night* comes to the Theatre Royal Haymarket from a shamefully brief Broadway run and local American academic controversy over the manner in which Dr. Miller has speeded up a four-hour drama by allowing, especially in the first half, several overlapping passages of dialogue.

The casting of Jack Lemmon, in a London stage debut of considerable fascination, immediately moves the tragedy into this new arena. His James Tyrone is not the great old barnstorming actor-manager that we recall from the Olivier production at the National in 1972 but instead an infinitely softer, smaller, gentler man, far closer to Willy Loman or any of the other failed father-figures who run from Arthur Miller back through Clifford Odets in the mid-century history of American domestic drama that stemmed from O'Neill.

The play has therefore been scaled down as well as speeded up. The tears and blood that O'Neill called for are still there, but so too is a kind of gentle familiarity, as though the family are once again running through an autobiographical script they have all played for rather too many performances in half-empty houses. For it was the O'Neills themselves that their younger son characterized remarkably accurately under the thin disguise of the Tyrones.

In writing their story for the stage, O'Neill thought the exorcism had worked and that he could at last face his own

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FAUST

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dead by first dissecting and then reconstructing them with "deep pity and understanding and forgiveness." Yet *Long Day's Journey* is never as mellow as that. The residue of bitter despair that O'Neill felt for himself and his kin moves the play along like an emotional tidal wave, sweeping its characters before it.

In taking an hour or so off the play's running time, Miller has also levelled it out into a kind of casebook study of family crisis. The Tyrones are no longer very special people except to themselves, and we no longer have the fog gradually enveloping a summer home in darkness. The dark is there from the very beginning, and you sense that this particular long day's journey is not going to make any changes on a route that the family have all travelled many times before.

In the original American cast Kevin Spacey and Peter Gallagher are finely contrasted as the sons, Spacey as the elder brother torn between envy and love for the more talented Edmund/Eugene, but the evening belongs to their parents. When Bethel Leslie fights her way through the morphine to recall what it was that put an end to all her happiness, and remembers that it was the day she first met James Tyrone, that look in Mr. Lemmon's eyes is one of such pain and terror that the matinee idol whose earlier reaction to shocking revelation has been the combing of his hair is suddenly gone forever and with him the last pretense that the Tyrones are ever to get this family show on the road again. Lemmon and his distinguished, muted American team have given us a recognizable family in agony rather than a Greek tragedy of the American touring circuit. O'Neill is out of his museum at last.

Two major Broadway revivals, both concerning refugees on the run from Hitler and yet both originally designed for a distant American audience that wanted its entertainment unencumbered by too much harsh European reality. *Jacobowsky*



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and the Colonel, which impressively establishes the new Jonathan Lynn company on the National's Olivier stage, dates from 1944 and has not been seen in a major production here these 40 years, largely because it requires a cast of 25, six large sets and a fully-functioning vintage car looking plausibly as though it had once belonged to the Rothschilds.

Written originally by Franz Werfel as a



A scene from Arthur Miller's *"The American Clock"* at the National.

somber piece about the Fall of France, it was turned by S.N. Behrman into a vastly lighter and glossier comedy about an odd couple thrown together by the misfortunes of war and the desire to rescue a girl they both love. The title characters are a professional Jewish survivor willing to do any deal in return for his own life, and a stiff-backed military buffoon entrusted

with papers vital to the Polish government in London exile.

To escape the Germans advancing on Paris, Jacobowsky buys a car he can't drive. The Colonel, enlisted as chauffeur, insists on taking them behind enemy lines to rescue his beloved Marianne, and the episodic scenes which Behrman wrote in the manner of a screenplay then follow their picaresque adventures on the way to a British naval escape. But there is also here the story of a tight-lipped aristocratic military bully being humanized by the little man forever coming to his rescue.

Nigel Hawthorne as the Colonel and Geoffrey Hutchings as Jacobowsky form a marvelous double-act, with Gemma Craven as the girl they fight over until the arrival of some real enemies led by Frank Lazarus as an infinitely sinister Gestapo officer with a lisp. The other stars here are Saul Radomsky's stunning sets.

Twenty years on from its Broadway premiere, *Cabaret* returns to London in a new production by Gillian Lynne which comes as a reminder of the best of the Kander & Ebb scores while underlining the show's resilience as well as its problems.

Cabaret has always been a director's musical, but the fact that talents as hugely different as those of Hal Prince (on stage here and in New York) and Bob Fosse (on film) could both make it quintessentially their own thing suggests that it is possible for anyone to come to the cabaret and take away from it almost anything they like. The origins of Joe Masteroff's book are themselves somewhat various. Essentially *Cabaret* is based on Christopher Isherwood's stories of Berlin in 1930, but only as filtered through John van Druten's play *I Am a Camera* which had lengthy runs on both sides of the Atlantic 30 years ago, despite the famous "Me no Leica" review.

The new *Cabaret* production at the Strand further confuses the situation by inserting one major number ("Maybe

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Wayne Sleep in the expanded role of the Master of Ceremonies in "Cabaret" at the Strand.

This Time") which, though written for the original show, was in fact only used by Liza Minnelli in the movie. Thus, what we get now is the stage revival of the film of the musical of the play of the short stories, and even by Broadway standards that would seem to be about as far as any musical has ever traveled from its original inspiration.

The other great change that has overtaken *Cabaret* is the elevation of the Mas-

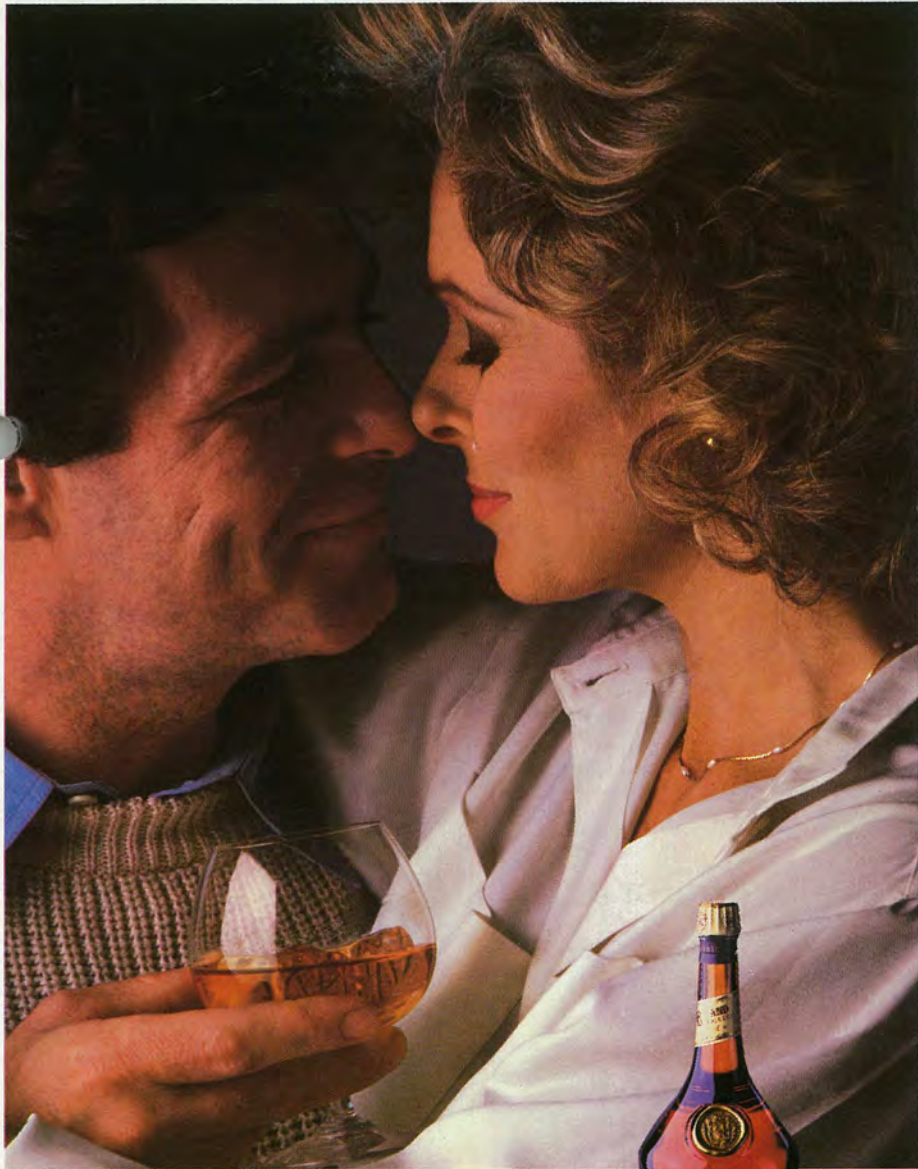
ter of Ceremonies to solo star status. Where originally and on film Joel Grey's mesmeric nightclub host had to share the spotlight with Sally Bowles, now he is out there alone and, what's more, he's a dancer instead of a character actor. Wayne Sleep brings to the role a wonderfully choreographed solo tap routine amid Nazi flags, and he seems perfectly at home in the Kit Kat Club presiding over Berlin nightlife in its final hours of 1920s decadence. But because Sally is now put back amongst the ranks of supporting players, we lose the vital connection between the nightclub and her boarding house, where many of the original stories were set.

Kelly Hunter, as Sally, in the role captures the air of a gawky English school-girl run to seed on the Continent, but she really only comes to life in the club and as a result the whole issue of whether she will escape with the Isherwood character (Peter Land) becomes oddly irrelevant. For Gillian Lynne, who choreographs her own production, as for her star, the nightclub is where all the action is and its set is allowed to take over the whole stage.

Yet *Cabaret* is about something more than showbusiness gone sour, and in this



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glitzy, glossy, hugely confident big-band staging there are now only very occasional glimpses of the much more domestic and thoughtful drama in which Vivienne Martin as the landlady and Oscar Quitak as her hapless suitor, a Jewish greengrocer who gets bricks lobbed through his windows, strike precisely the right notes of social and historical regret for the ways of a world in which survival is all that really matters.

Few plays in the postwar history of the British theatre have fallen further in critical esteem than *The Cocktail Party*, reckoned in 1949 to be the greatest achievement of a short-lived movement in verse drama, yet generally now welcomed back with all the enthusiasm normally reserved for a dead duck. Yet why would it recently have been chosen by John Dexter to launch a remarkable new acting company at the Phoenix led by half-a-dozen players who would be the envy of any subsidized stage in this country? First, perhaps because of what we now know of Eliot's own marital agonies which would seem to be reflected here. Secondly, because it gives Alec McCowen the chance to play the Uninvited Guest and therefore to return with Dexter to the world of high intellectual chic they first explored across another psychiatric couch in Shaffer's *Equus* a decade or more ago. And thirdly, because whatever my colleagues would have you believe, this is still a play of rich and rare fascination.

But though it would be hard to imagine a better production of *The Cocktail Party* than the present one, it remains a thoroughly curious attempt to consider religious principles through the reflection of a cocktail shaker.

Just as Robert Eddison, in a wonderfully craggy and strange performance as one of the Guardians who watch over the destiny of the central characters, is an eccentric cook forever trying to pour more ingredients into an already overstocked pot, so Eliot seems at different times to



*"Vesti la giubba
E la faccia infarina.
La gente paga
E rider vuole qua.
E se Arlecchin,
T'invola Colombina,
Ridi, Pagliaccio...
E ognun applaudirà!
Tramuta in lazzi lo spasma
Ed il pianto;
In una smorfia
Il singhiozzo e 'l dolor...
Ridi Pagliaccio,
Sul tuo amore infranto,
Ridi del duoi
Che t'avvelena il cor!"*

PAGLIACCI
Ruggero Leoncavallo

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be writing everything from a religious thriller to a black comedy of marital despair.

As his play opens, Lavinia Chamberlayne (an acidly elegant Sheila Allen) has just walked out on her husband, leaving him to host the cocktail party at which her disappearance is the main source of conversation. The husband (Simon Ward going elegantly to pieces) is a wealthy barrister, and as we soon discover both have been involved in extramarital affairs, we are by the end of the first act already well out of the missing-wife mystery and into and apparent divorce drama set against the Cowardly elegance of Brian Vahey's art deco set.

It is not until we get into Harcourt-Reilly's consulting room for the second act that we discover the full extent of Eliot's vastly darker and more ambitious design. Having won over the audience who did not expect to have to face eternal truths along Shaftesbury Avenue 40 years ago, *The Cocktail Party* turns from a glossy if mysterious drawing-room drama into a religious and psychoanalytical exploration of guilt and martyrdom and atonement.

The Cocktail Party is worth another look precisely because it is such a curious mixture of heavenly and earthly considerations. Rachel Kempson, in a welcome return to the stage as the third Guardian, manages to combine cascading social uneasiness with sudden alarming glimpses of the infinite, and therefore gets as close as anyone to the heart of the matter. Nervous breakdowns, it would appear, cannot be solved by psychiatrists alone. But if the psychiatrist happens to be of another world, then Eliot's three-hour debate on the nature of guilt and retribution need know no boundaries at all. What Dexter has done here is also to underline the humor and the narrative drive of a script which could all too easily get lost along one of its own detours, and to give us a feast of the best character acting in town. □



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Guilt by Association

by John Kenneth Galbraith

IT has anciently been the attitude, even the pride, of the artist that he stands apart from and above economic concerns. His world is sufficient unto itself. As an indication of merit, economic reward is incidental, unimportant and perhaps even perverse. There is much mention of the starving artist, almost none of the affluent one. In modern times in the United States artists do get rich, notably in Hollywood and New York. Partly as a consequence, the relevant forms of artistic endeavor—films, television and popular music recordings—are considered to be on the outer fringe of artistic achievement. Money and commerce being involved, they are not “true art.”

On the other hand, the attitude of professional economists towards the arts is very simple, which is to say it is almost completely nonexistent. Economists deal seriously with steel, automobiles, chemicals, textiles and, needless to say, the banking business; no economist anywhere is now quite respectable who does not have a thoughtful view of the prospects of the high technology industries—the “high tech sector.”

A year or so ago *The New York Times* reported that the Broadway theatre was suffering severely from the current recession—the worst season in many years. No economist turned his or her attention to that. No one at the newspaper would even have thought it an appropriate story for the business pages—or for an economic reporter.

Yet the greatest economic figure of this century, John Maynard Keynes, was deeply interested in the arts. The 29 volumes of his writings, just published, tell much of this interest. It has been thought quite a remarkable digression for

an economist. All biographies mention it with wonder, along with the fact that his wife was from Diaghilev's ballet. But not even Keynes was much concerned with building bridges between economics and the arts. It was only that he lived in the two worlds, rather than one.

My purpose here is to assert and to examine the close interrelationship between economics and the arts—to risk the charge of philistinism by artists and esotericism by economists in asserting that there is an important, necessary and reciprocally advantageous relationship between the two.

There is one relationship between art and economics that is exceedingly old. That is how the artist is supported. It has anciently been resolved by the supposition that the artist is unique; alone among participants in social and economic life, his or her performance does not depend on compensation. Poverty may even be good for artistic achievement. Social thought going back to Aristotle and his approval of slavery has long been noted for the social convenience of its conclusions. So it is here; how better ensure that an artist is not overpaid, his product not overpriced? Additionally, there are three other relationships between art and economics that are of increasing, even urgent concern. There is, first, the important role of objects of art—paintings, sculpture, manuscripts and other artistic works—in the capital stock of the modern community with the problems of management there implied. There is, second, the expanding role of all art in the modern standard of living and thus as a constituent factor in economic activity. And, third and finally, there is the extremely important and much neglected relationship

between art and general industrial achievement.

The artist, I shall argue, not less than the scientist or the engineer, is a modern key to business success. I venture to repeat: Few things could more distress the artist than the discovery that he or she is an expanding constituent of, God forbid, the Gross National Product. But there is worse news to come: The artist has an increasingly important relationship to economic success in the modern economy and the success and solvency of its participant enterprises.

I begin with art as capital stock. In recent times, notably in the last ten years, art has become a major object of investment. Competing with those who advise on investment in stocks, bonds and real estate—and rivalling them in both self-confidence and frequent incompetence—are those who advise on investment in *objets d'art*. Once the man of wealth went to the counting house of his bank safety deposit box to view the results of his financial acumen. Now very often he looks at his walls.

I see no great or solemn problems in this development as regards either the artist or the investor. Much of this investment goes to building up the capital values in established works of art. The rewards accrue, alas, not to artists but often fortuitously to those who inherited or otherwise possessed paintings, sculpture and the like. But something, in the manner of President Reagan's trickle-down effect in economic policy, does accrue to the established painter or sculptor; and some high-risk capital goes to the man or woman who still has a reputation to make or is trying something new. This is good.

It is my strong feeling that the adverse effect of money on artists has been greatly exaggerated; the cases of Raphael, Titian, Michelangelo and, ultimately, Leonardo and of others from Rubens down to Picasso show that great art can overcome the perils of great personal wealth. Nor

is there need to reserve much concern for the investors. While some will gain, others will suffer loss. It is a well-established feature of our economic system that fools and their money are regularly separated. We should encourage investment in art and the arts and worry not at all about enrichment of the artists or the losses to investors.

The increasing cost of artistic artifacts does create a serious problem for those who safeguard artistic treasures in our museums. These individuals are now, in all countries, the custodians of resources of great pecuniary value; increasingly this wealth will be the object of avaricious or incompetent attention. It must be closely watched; there must be a powerful presumption against its dissipation for



any purpose whatever. The pressures are not slight and will not be slight.

This is no casual matter; the modern museum director is the custodian of resources comparable to those of the very largest banker. Considering the loans that our large international bankers have made in recent years to Latin America and elsewhere, we must hope, at least in the United States, that our museum directors are both substantially more perceptive and far more conservative.

I turn now to the relationship between art and income—how the arts contribute to economic product and how the importance of that contribution increases with general affluence and well-being.

That the arts make an important contribution to economic product is a matter little mentioned in our time. One

JACOB LAWRENCE, AMERICAN PAINTER



Munich Olympic Games, 1971, gouache on paper, 35 1/2 x 27. Seattle Art Museum, purchased with funds from FONCHO.

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wonders why. Who from the 16th century has contributed as durably to economic activity in the central cities—to the entertainment industry—as Shakespeare? And who from the 17th century has stimulated as much similar economic activity as Molière? Or in modern times as Messrs. Gilbert and Sullivan? Had these men been businessmen or engineers or scientists, we would not doubt their continuing contribution to Gross National Product. My one time Harvard colleague Joseph Schumpeter loved to observe that each spring the American young of the most resolutely democratic instinct depart for Europe to see the monuments of past despotism. He could as well have said that it was to celebrate the continuing economic importance of the past contributions of such despotism to the arts. One cannot suppose that even the Wright brothers did as much for the travel industry as Michelangelo, Raphael, Titian or Sir Christopher Wren.

Such is the lesson of the past—the past contribution of art to economic product. But that contribution continues and expands greatly in our own time. As individuals and nations increase in wealth, art in its various manifestations becomes an increasingly important part of the living standard. Good figures are not available; we are absent a good definition as to what is art. But there are things we can accept that we cannot count. Affluent princes, merchants and churchly congregations turned throughout history to the arts; it was the affluent who purchased and conserved our present treasure. Bread, clothing, shelter and simple material goods have the first claim on income; when these are obtained, people turn to beauty; the visual and performing arts become increasingly a part of daily life.

A certain amount of effort—some by artists—has gone into disproving any association between art and income. It is better held that deep in the inner soul and psyche of the poor there is—or must

be—an instinctive artistic expression that has only to be discovered. Thus the attention to folk art, proletarian art, the homely crafts, socialist realism, the art by implication of the masses, the art that has not been blighted by exposure to money. All will be aware of the effort at disassociation.

It is not convincing. It is when other wants are satisfied that people and communities turn generally to the arts. When life is meagre, so is the artistic expression; with affluence it expands. And so, more than incidentally, does the public responsibility to, and of, the artist. I speak particularly of the latter.

Socially, the artist has long been an acceptable figure and something more; a painter or musician adds esteem to a public occasion that even a successful banker or manufacturer may not. But for all somber economic and political matters the artist has been peripheral and irrelevant. None can imagine that the painter or musician has the same right to be heard on economic—or political—questions as the person solidly associated with the production of goods.

This the artist, broadly speaking, accepts. In the modern society of relatively high well-being—a well-being that survives even the attentions of modern governments—the economic contribution of the musician, painter, sculptor, filmmaker or theatrical producer is increasingly great. In consequence, those concerned have an equal right to speak and be heard on economic and related social and political concerns. And more than a right is involved. In the industrial countries we have a wide variety of public and social intervention on behalf of, as it is called, established industry. Education, research, tax incentives, public bailouts and failed firms, provision of such public facilities as transportation are all seen as legitimate forms of public and social support to industry. In the modern affluent community the economic justification for education in and public sup-

A NOTE FROM THE ARTISTIC DIRECTOR



Welcome to the first adventure of this year's A.C.T. season. I know it will be just one of seven exciting experiences we'll enjoy together in the historic Geary Theatre. (Speaking of historic, I've noticed that patches of the carpet and some of the seats have seen a little too *much* history; not to worry — refurbishment and restoration are on the calendar.)

It's been a busy summer putting the season together. I've talked with a lot of old friends and found a lot of new energy. And I've been talking with a lot of new friends, too, who are eager to be part of what the new A.C.T. stands for. I think we've chosen a group of plays that will demand the best from our artists and craftsmen, plays that will also challenge you, the greatest audience in the world, to a rich and fulfilling participation in the dramatic event. Together we will create the magic that only happens in the living theatre.

As Sondheim and Lapine say, "Art isn't easy." But, as they would be the first to admit, it can be a lot of fun.

Best wishes,

A handwritten signature in cursive script that reads "Edward Hastings". The signature is fluid and elegant, with a large initial "E" and a long, sweeping underline.

Edward Hastings
Artistic Director

IN THE A.C.T.

News of the American Conservatory Theatre



More than 200 students of A.C.T.'s Summer Training Congress and Young Conservatory raise cans of Pepsi in a toast of gratitude to Pepsi-Cola Bottling Co. of San Francisco for the company's \$25,000 sponsorship of this season's Student Matinee Program. Pepsi is also underwriting several A.C.T. student scholarships.

SUNDAY IN THE PARK WITH A.C.T

All A.C.T. subscribers are cordially invited to join company members, alumni, students and friends for "Sunday in the Park with A.C.T.," on October 12 from 11:30 a.m. to 4:30 p.m. in Golden Gate Park's Speedway Meadow. Bring your picnic lunch and take part in outdoor fun and games, including softball and a picnic basket contest.

Since J.F.K. Drive is closed to through traffic on Sundays, enter Golden Gate Park at Fulton Street and 30th Avenue. Turn left on J.F.K. Drive. Speedway Meadow is just past Lindley Meadow on the right.

ACT-2

STUDENT MATINEE PROGRAM GETS BOOST FROM PEPSI

Secondary, intermediate and elementary school students attending in school-sponsored groups pay \$7 for *A Christmas Carol* and \$6 for all other shows, including the best seats in the house.

This season's Student Matinee Program is sponsored by the Pepsi-Cola Bottling Company of San Francisco. Pepsi is underwriting the series of 20 special weekday matinees, in which some 25,000 Northern California students are expected to take part, with a grant of \$25,000.

Pepsi chairman Richard Campodonico notes that Student Matinees are often a youngster's first contact with professional theatre of any kind and adds, "I hope our sponsorship of the program will insure that students from all economic backgrounds can take part in it. We're very proud to be involved in introducing young audiences to the experience of drama and in creating a new generation of theatregoers."

Student audiences this season will see *Sunday in the Park with George*, *The Doctor's Dilemma*, *A Christmas Carol*, *The Floating Light Bulb*, *The Seagull*, *Ma Rainey's Black Bottom* and *Faustus in Hell*, with the latter two shows recommended for more mature students.

In addition, Pepsi will underwrite full tuition scholarships for four high-school seniors to attend the 1987 Summer Training Congress, an intensive, ten-week theatre training program. The company will also provide underwriting for ten younger students to attend one class each in next year's Young Conservatory elective summer program.

Information about the Student Matinee Program is available to those calling Joe Duffy at (415) 673-6440 or writing to A.C.T. Student Matinees, 450 Geary St., San Francisco, CA 94102.

A DRAMATIC INCREASE

The largest grant to A.C.T. in the history of the San Francisco Hotel Tax Fund was announced by Chief Administrative Officer Roger Boas last August, who called the \$330,000 grant "a strong vote of confidence for A.C.T." He added, "We applaud the theatre's continuing efforts to reduce its accumulated deficit and move strongly forward. We also want to voice our support for A.C.T.'s new local board of directors." The grant came on the heels of an unprecedented \$50,000 "extra" grant that supplemented funding for the previous year.



John Sullivan

SULLIVAN JOINS A.C.T.

Following a four-month nationwide search, John Sullivan has been appointed A.C.T.'s managing director. Working closely with artistic director Edward Hastings, Sullivan will supervise general administration, fiscal planning, development and marketing. He is a former deputy director of the California Arts Council with wide experience in management, fundraising, theatre production, direction and communications.

A.C.T. TRUSTEES ACT

To underscore its commitment to the Bay Area, the A.C.T. Board of Trustees is relocating its registration as a nonprofit organization from Delaware to California. The board is also rewriting its bylaws to reflect recent changes in structure and priorities as well as the new relationship of the board to the A.C.T. company.

In addition, four new members have joined the board:

- Phillip Larson of Atherton, Chief Operating Officer of the Fox Group and a lecturer at the Stanford School of Business.

• Albert Moorman of Atherton, a member of the Board of Trustees of the San Francisco Museum of Modern Art; a board member of the Committee for Art at Stanford University; former managing partner of McCutcheon, Doyle, Brown and Enerson; and former vice-president of the early fundraising group, the California Association for A.C.T.

• Howard Nemerovski of San Francisco, a partner in Howard, Rice, Nemerovski, Canady, Robertson and Falk; former chairman of the board of KQED; board member at Mt. Zion Hospital; and planning committee chairman of the Exploratorium.

• Philip Schlein of San Francisco, former Chief Executive Officer of Macy's; now a partner in U.S. Venture Partners, Inc.; and a member and former chairman of the San Francisco Ballet Board of Directors.

SERIES 23 SUBSCRIBERS, ATTENTION!

If you'd like to take a break from traffic and parking challenges this season, Jeanne Koblick of Woodside has a deal for you. She has organized charter bus service from the Peninsula to the A.C.T. series 23 Wednesday matinees. Performance dates for the remainder of the season are November 12, January 7, February 4 and 25 and April 1 and 29.

The comfortable coach departs at 10 a.m. from Holbrook-Palmer Park in Atherton, stops at Breuners in San Carlos, and arrives at Union Square at about 10:45 a.m., allowing time for shopping and lunch before the 2 p.m. matinee. The bus heads back down the Peninsula right after the performance. The cost is modest, and it decreases with every new rider. For information on how you can join the group, please call Jeanne Koblick at (415) 365-3552.

If you are not a Series 23 subscriber but would like to find out about chartering a coach for *your* series, Jeanne will fill you in on how to go about it.

A.C.T. JOB CORPS

Short-handed at home or on the job? Got a spare room gathering dust now that the kids have places of their own? We'd like to match you up with one of the sixty-three exceptional young talents now enrolled in A.C.T.'s three-year Advanced Training Program.

If you can use part-time help, either for a special project or on a continuing basis; if you'd like to talk about offering a live-in situation in exchange for housekeeping, gardening or other duties; if you'd like to help a young actor on his or her journey from student to professional, please call Emilya Cachapero, Conservatory administrator, at (415) 771-3880, extension 213.

Among the Conservatory alumni are Don Johnson of *Miami Vice*, Harry Hamlin of *L.A. Law*, James Stephens of *The Paper Chase*, Amy Irving of *Yentl*, Cynthia Sikes of *St. Elsewhere*, Peter Davies of *Loving*, and many A.C.T. acting company favorites, past and present. A.C.T. provides tuition scholarship aid to nearly seventy-five percent of all students in the Advanced Program, so join us in supporting the future greats of stage, screen and television now, when they really need your help. Thank you.

'DOCTOR'S DILEMMA' SPONSORSHIPS

Joining the list of sponsors for the upcoming season's productions are the Xerox Foundation and Simpson Paper Company of San Francisco. A.C.T. grants administrator John R. Wilk announced that the two corporations will join forces to sponsor *The Doctor's Dilemma*, which will begin performances November 6 at the Geary.

SCROOGE OF CHRISTMASSES PAST

Sydney Walker, a member of the A.C.T. acting company for eleven seasons, will return to one of his best known roles this season when he dons the white wig, black coat and perennially suspicious scowl of Ebenezer Scrooge in the annual production of Charles Dickens' *A Christmas Carol*.

Walker will alternate with William Paterson as the solitary miser who browbeats his poor clerk Bob Cratchit and calls Christmas a humbug – until a fateful Christmas eve when some ghostly visitors pay him a call and he is reborn as a kindly old man.

Performances of a *A Christmas Carol* begin December 3 this year and continue through December 27. Tickets for all performances are on sale now, with a special twenty percent discount in effect for A.C.T. subscribers on every performance through December 12. Tickets may be



charged to American Express, Visa and MasterCard by phone at 415/673-6440 every day except Sunday.

CORPORATE PARTNERSHIPS

A.C.T. gratefully acknowledges the support of

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for playing a major role in the creation
of our 21st season



A.C.T.'s Young Conservatory faces off: a class in masks for the theatre.

A.C.T. FOR THE YOUNG — AND UNIQUE

"I see a lot of yearning among the junior and senior high school students who come into our program," says Linda Aldrich, director of A.C.T.'s successful Young Conservatory. "There's a longing for a place where they can relax and just be who they are, where they don't have to worry about whether the clothes or the music they like are acceptable. That's one of the basic things they're looking for when they enroll in the Young Conservatory."

Aldrich has headed up the fifteen-year-old Young Conservatory division of A.C.T. since 1983. She was a Young Conservatory staff teacher specializing in acting, scene study and improvisation for two years before that.

ACT-6

"There's a powerful pressure to conform during the early and middle teens," she points out, "and it's very hard for kids to fight that at school. One thing we emphasize is that everybody is unique. We work to release that uniqueness in our students and to get them to appreciate it in other people. That's what theatre is, in one sense—a blending of individual expressions, a bringing together of talents to work in harmony."

In classes that are held after school and on Saturdays, kids from eight to eighteen take a variety of elective courses ranging from Shakespeare and musical theatre to vocal production and acting techniques. Some subjects are taught to youngsters eight to twelve; others, like the ensemble

and performance workshop, are reserved for older students in the program.

How do kids find their way to the Young Conservatory? "Most of them hear about it from friends who have come here and liked it," Aldrich says. "Kids are bursting with creativity, and right now the opportunity to express creativity in the public schools is minimal. The Young Conservatory fills that need."

The students work with both classic and contemporary plays, but Aldrich also emphasizes original work in the classroom, including writing, dance and music projects. "This year," she says, "we'll be taking an original performance piece created by our fifteen to eighteen-year-olds on tour to Bay Area junior and senior high schools. "We are tremendously excited by the prospect."

The Young Conservatory trains some 300 students a year in four separate sessions. The fall and spring sessions are each twelve weeks in length, and there are two five-week summer sessions.

This year's fall session gets underway October 20, with the spring session scheduled to begin February 9.

Some of Aldrich's students have already gone on to begin professional acting careers. Winona Ryder, for example, had a co-starring role in the film *Lucas*, released earlier this year. Jay Underwood has the lead in the new movie *The Boy Who Could Fly*, a drama about an autistic child, and played a supporting part

Young talents working together in harmony at A.C.T.



Young Conservatory director Linda Aldrich

in the recent *Desert Bloom*. Young Conservatory alum Tom O'Brien co-starred in the television series *Call to Glory* and was also seen in the premiere episode of the new series *L.A. Law*, along with A.C.T. acting company alum Harry Hamlin.

In addition, Young Conservatory students Amy Hyde and Ashara Rowe are seen in *Sunday in the Park with George*, and their classmates will be seen this season in *A Christmas Carol*, and Woody Allen's *The Floating Light Bulb*.

Information about Young Conservatory classes is available by phone at (415) 771-3880 or by mail at A.C.T. Young Conservatory, 450 Geary St., San Francisco, CA 94102.

—Dennis Powers



WHO'S WHO AT A.C.T.



ANNE BUELTEMAN joins the company this season to appear in *Sunday in the Park with George*. Raised on the Peninsula, she has appeared in the Palo Alto area with West Bay Opera and with Theatreworks, in addition to spending three seasons with the San Francisco Opera Chorus. Most recently she has been working with the Pacific Conservatory of Performing Arts Theatrefest in Santa Maria/Solvang. She is also the creator and performer of a unique program, *Opera Without Fear*, which has been presented at a number of Bay Area theatres and clubs.



RICHARD BUTTERFIELD recently appeared for the San Jose Repertory Company in *Yup it Up*. He performed the role of Franklin Shepard in Sondheim's *Merrily We Roll Along* last Spring with Theatreworks of Palo Alto and has worked in the Bay Area with the Berkeley Shakespeare Festival, where he was seen as Navarre in *Love's Labours' Lost*, Thisby in *A Midsummer Night's Dream* and Catesby in *Richard III* among other roles. He has also performed with the Berkeley Jewish Theatre in their productions of *Firstborn* and *Good*. A graduate of Stanford University, this is his first performance on the Geary Theatre stage. Mr. Butterfield will also appear in *A Christmas Carol* and *Faustus in Hell* later this season.

MELANIE CHARTOFF appeared on Broadway in *Scapino* with the Young Vic, and *Via Galactica*, directed by Sir Peter Hall, as well as in many off and off-off Broadway shows. She played Mary Jane Wilkes and four other parts in the La Jolla Playhouse debut of Broadway's ACT-8



Big River. In Los Angeles, she received a Drama-Logue Award for her portrayal of Trina in the West Coast premiere of *March of the Falsettos* and also played Prudence in Christopher Durang's *Beyond Therapy*. Perhaps best remembered for her many roles on the ABC late night comedy series *Fridays*, her television work includes guest starring appearances on *St. Elsewhere*, *Mr. Bevelvedere*, *Loveboat*, *Good Morning America*, *The Tonight Show*, and *The Merv Griffin Show*. Last season she co-hosted *What's Hot, What's Not?*, a nationally syndicated magazine show, and received an award from Mayor Tom Bradley for co-hosting and producing a concert to benefit L.A.'s homeless. In addition to playing roles in several television and feature films, she will be seen as Desiree de Mornay in the CBS comedy miniseries *Fresno*, later this fall. Ms. Chartoff teaches improvisational workshops in the Los Angeles and Bay Areas.



DREW ESHELMAN attended A.C.T.'s Advanced Training Program in 1973-74, and first appeared with the company in *The Ruling Class*, as well as in numerous student productions. He was seen in the extended local run of *Cloud Nine* at the Eureka, Marines' Memorial and Alcazar theatres, played a featured role in films *The Right Stuff* and *Magnum Force*, and made television appearances on *Shannon* and *Partners in Crime*. Other major stage productions in which he appeared are *Hamlet* at the Berkeley Shakespeare Festival and *The Tempest* and *The Taming of the Shrew* at San Diego's Old Globe Theatre. Additionally, Mr. Eshelman was a member of the original cast and in the Los Angeles revival of *One Flew Over the Cuckoo's*

Nest. Previous A.C.T. credits include *A Midsummer Night's Dream*, *A Christmas Carol*, *Macbeth*, *You Never Can Tell* and *The Lady's Not for Burning*.



GINA FERRALL is a graduate of A.C.T.'s advanced training program and appeared on the Geary Theatre stage in productions of *Cat Among the Pigeons*, *A Christmas Carol*, *I Remember Mama* and *The Admirable Crichton*, in addition to appearing as Lizzie in the Plays-in-Progress production of *Lizzie Borden in the Late Afternoon*. Miss Ferrall was seen most recently in Berkeley Rep's production of *The Art of Dining*. She has also appeared in numerous roles with the Santa Rosa Summer Repertory Theatre and Montana's Shakespeare in the parks. Performing on the New York stage, she was Emily in *All Nighters* at the New Arts Theatre and, while in New York, also engaged in fashion modeling, a pursuit she has continued on a freelance basis since her return to the Bay Area. With her parents, director/teacher Mike Ferrall and actress Marrian Walters Ferrall, she is co-owner of the Josef Robe Co. of San Francisco.



RICHARD GARVIN joins the A.C.T. company this season to play Mr. and the museum's publicist in *Sunday in the Park with George*. During six years at the P.C.P.A. Theatrefest in Santa Maria/Solvang he appeared as Captain Von Trapp in *The Sound of Music*, Fallon in *Devour the Snow*, Gilbert Marshall in *The Royal Family*, Creon in *Medea*, the Migrant Worker/Sailor in *Working* and as Senator Morgan in *Indians*, under the direction of Laird Williamson. A graduate of the training program led by Donovan Marley at P.C.P.A., Mr. Garvin has also appeared at the Lincoln Summer Theatre and The Western Stage, where he appeared in *Romeo and Juliet*, *As You Like It* and J. Steven

White's production of *The Hostage*. He and his wife are the proud parents of a new baby boy, Joseph Henry.



CLAUDIA ROSE GOLDE joins the company this season to appear in *Sunday in the Park with George*. She is a graduate of the Advanced Training Program at the Neighborhood Playhouse in New York, where she performed such roles as Ruth in *All Summer Long*, Edna in *Waiting for Lefty* and Lavinia in *Mourning Becomes Electra*. Miss Golde has appeared with P.C.P.A. Theatrefest as Reno Sweeney in *Anything Goes*, Nancy in *Oliver*, Marta in *Company* and Mary Magdalene in *Jesus Christ Superstar*. Other theatre credits include Eurydice in *Orpheus and Amerika* for the Theatre for the New City in N.Y.C., Ado Annie in *Oklahoma* for Woodminster in Oakland and Phoebe in *Yeoman of the Guard* for the Lamplighters. Miss Golde has recently returned from the European Tour of *Show Boat* where she performed the role of Ellie May Chipley.



TIMOTHY GREER joins the company this year to appear in *Sunday in the Park With George*, *A Christmas Carol* and *Faustus in Hell*. A third-year student in the Advanced Training Program, his studio performances include the roles of Angelo in *Measure for Measure*, Friar Lawrence in *Romeo and Juliet*, Seton in *Holiday* and Jude Emerson in *Lydie Breeze*. While a member of the Texas-based Park Boulevard Players, he appeared in *Black Comedy*, *Godspell*, *Once Upon a Mattress* and *The Misanthrope*. Mr. Greer holds B.F.A. in acting from the University of Texas/Austin.



LAWRENCE HECHT (Conservatory Director) continues this year as head of A.C.T.'s Advanced Training Program. In addition to staging productions at A.C.T., he has also served as resident director and Director of Actor Training for the Pacific Conservatory of the Performing Arts in Santa Maria, California, where his directing credits include *Harvey*, *Major Barbara* and *Bus Stop*. This will be Mr. Hecht's 15th season with A.C.T. A graduate of the University of San Francisco and A.C.T.'s Advanced Training Program, Mr. Hecht has directed numerous productions for the Plays-in-Progress Series and is an instructor in the Advanced Training Program. He is also a member of the acting company and has performed in more than 25 productions with A.C.T. including *The National Health*, *The Visit*, *Buried Child*, *Night and Day*, *The Three Sisters*, *Happy Landings* and *The Holdup*.



ROBERT JACOBS returns to A.C.T. to appear in *Sunday in the Park with George*. His previous credits with the company include roles in studio productions of *The Winter's Tale* and *Summerfolk*, directed by Dakin Matthews and Jim Edmondson respectively, and the Geary Theatre production of *Richard II*. Most recently, he has appeared with the Denver Center Theatre Company in *Hamlet*, *Don Juan* and Laird Williamson's *Pericles*. He has also worked with Mr. Williamson on *All's Well that Ends Well*, *Twelfth Night* and *Blood Wedding* at the P.C.P.A. Theatrefest, in addition to appearing in P.C.P.A. productions of *The Good Woman of Setzuan*, directed by Elizabeth Huddle, Lawrence Hecht's *Major Barbara* and Allen Fletcher's *The School for Scandal*.

JEFF KELLER last played the role of George, on Broadway, in *Sunday in the Park with George*. After creating the role of Sam in the hit musical



Personals, he recently appeared as Billy in the Pittsburgh Civic Light Opera production of *Anything Goes*. Mr. Keller made his Broadway debut in Harold Prince's *Candide* and went on to play Perchik with Zero Mostel in *Fiddler on the Roof*. Other Broadway credits include *On the Twentieth Century*, *The Roast*, *One Night Stand*, *Dance a Little Closer* and *The 1940's Radio Hour*, for which he received a Drama Desk nomination. Off-Broadway he played the villain Barnaby in *Charlotte Sweet*. Along with many regional credits at Arena Stage, Kennedy Center, American Stage Festival, Kansas City Lyric Opera and Alliance Theatre, he played Tony in the Hamburg State Opera production of *West Side Story*. His television appearances include numerous soap operas, talk shows and commercials.



RUTH KOBART was a company member during A.C.T.'s first San Francisco season in 1967. Now in her sixth season with A.C.T., she appeared in *Tartuffe*, *Thieves' Carnival*, *House of Bernarda Alba*, *Threepenny Opera* and the 1978 production of *Hotel Paradiso*. Since that time she has been a member of the first national tour of *Annie*, received a Tony nomination for her performance in *A Funny Thing Happened on the Way to the Forum* and appeared in the Broadway and film versions of *How to Succeed in Business Without Really Trying*. Miss Kobart has also been a guest star and co-star on network television.

ALICE LYNN has played leading roles in many musical productions, including *Magnolia* in Allen Fletcher's P.C.P.A. revival of *Show Boat*, Sally Bowles in *Cabaret*, Guinevere in *Camelot* and Marian in *The Music Man* at Chabot Theatre, Abigail Adams in *1776* at Woodminster Amphitheatre and Lisa in *Quilters* at Denver Center Theatre Company. A veteran circus per-



former, she has served as the national media spokesperson for Ringling Bros.-Barnum and Bailey, for whom she has also performed as a dancer as well as a featured singer — the only female voice ever heard in "The Greatest Show on Earth." In addition to having the distinction of being featured soloist for the National and American League Baseball Organizations, she was Artist-in-Residence for the State of Alaska Concert Series for three years. Alice Lynn is a graduate in music of California State University at Hayward.



MARY JO MCCONNELL performed the role of Woman #1 over 300 times in Bill Brewer's Production of *Side by Side by Sondheim* at the Plush Room in San Francisco. She was also a member of the original San Francisco cast of *Forbidden Broadway*, and was featured in Cameo Production's revue *By George!* Much of her vocal training was received in her native New York City with Jack Harrold, and through concerts at Carnegie and Alice Tully Halls and tours of Italy and Puerto Rico with the New York University Chorus. Ms. McConnell's longest running engagement to date is three years with the United States Army Nurse Corps as Captain McConnell.



JAMES MEADE makes his debut at A.C.T. this season. He has appeared in numerous San Francisco productions, including *Champagne! In A Cardboard Cup* and *Side By Side By Sond-*

heim at the Plush Room. He was seen as Algeron in *Ernest In Love* with the Lamplighters, and was in the original cast of *NASHional Anthem* which received both the Bay Area Critics Circle Award and the Cabaret Gold Award as Outstanding Musical Production. A versatile singer, Mr. Meade has performed many operatic roles in the Bay Area, and made many appearances in concert and oratorio. A specialist in Baroque music, he made his European debut with the Netherlands Opera Foundation singing the role of Albumazar in Jomelli's comic opera *La Schiava Liberata*, a role he has also sung in Lisbon, Portugal.



LIAM O'BRIEN recently came to the attention of Bay Area audiences for his performance as Billy in the acclaimed production of Alan Bowne's *Sharon and Billy* at the Magic Theatre. Closing after six months and 128 performances, *Sharon and Billy* became the longest running show in the twenty year history of the Magic. Other local performances include Douglas in *The Concubine at the Feast* at Theatre Rhinoceros, Dwight in *The Singing Book* at the Berkeley Repertory Theatre and the male understudy in *Three Penny Opera* at the Eureka Theatre. In two summers at P.C.P.A. Theatrefest he was seen in *Fiddler on the Roof*, *Medea*, *The Suicide*, *Camelot* and *Macbeth*, which was directed by the late Alan Fletcher. Further credits include Hero in *A Funny Thing Happened . . .* Andos in *Philemon*, and the title role in *Pippin*. Mr. O'Brien received his training at Loyola Marymount University in Los Angeles and the Drama Studio of London in Berkeley.



ELIZABETH PADILLA, a graduate of the Advanced Training Program, returns to the company for her second season. She appeared last year as Mrs. Cratchit in *A Christmas Carol*. In 1984, she left *Beach Blanket Babylon Goes to*

the Stars, where she played Snow White for five years, in order to complete her training at A.C.T. While a student, she performed leading roles in *Heartbreak House*, *The Winter's Tale*, *Dinner at Eight* and *Artichoke*. In addition to commercial film and television work, Miss Padilla, a Cupertino native, has appeared with the San Jose Civic Light Opera in *Oliver* under the direction of Michael Lee, and in Theodore Bikel's production of *Fiddler on the Roof*.



DOUGLAS SILLS returns to A.C.T. as a company member following a one year hiatus. After receiving his Bachelors degree from the University of Michigan in Ann Arbor, Mr. Sills enrolled in the Advanced Training Program at A.C.T. and completed his studies in 1985 when he appeared in *Macbeth*. He is now a Master of Fine Arts candidate. While a student at A.C.T., Mr. Sills performed in studio productions of *Dinner at Eight*, *Major Barbara*, *The Seagull* and *The Winter's Tale*. At other resident theatres he has performed leading roles in *Fifth of July*, *What the Butler Saw*, *The Importance of Being Earnest*, *Company*, *Grease*, *Kismet*, *Damn Yankees* and *Dames at Sea*.



LANNYL STEPHENS is a new company member and a third year student in the Advanced Training Program. While at A.C.T., she performed in studio productions as Olga in *Three Sisters*, Dorine in *Tartuffe*, Goneril in *King Lear* and Marta Boll in *The Physicists*. She has appeared most recently as Sister in Paul Bernstein's *Looking in the Dark For*, directed by Robert Woodruff at the Bay Area Playwrights Festival last summer. A graduate of the University of Texas/Austin with a B.A. in Drama, Miss Stephens has also appeared at the Golden Spike Repertory Theatre, the University of Texas Summer Repertory Theatre and in several university mainstage productions.



STEPHEN SONDHEIM (Composer) wrote the scores for *Merrily We Roll Along*, *Sweeney Todd*, *Pacific Overtures*, *A Little Night Music*, *The Frogs*, *Follies*, *Company*, *Anyone Can Whistle* and *A Funny Thing Happened on the Way to the Forum*, as well as the lyrics for *West Side Story*, *Gypsy* and *Do I Hear A Waltz?* and additional lyrics for *Candide*. *Side by Side by Sondheim* and *Marry Me A Little* are anthologies of his work as composer and lyricist. He composed the film scores for *Stavisky* and *Reds*, songs for the television production, "Evening Primrose," and co-authored the film *The Last of Sheila*. He is on the council of the Dramatists Guild, having served as its president from 1973 to 1981, and was elected to the American Academy and Institute of Arts and Letters in 1983.



JAMES LAPINE (Author) first worked as a photographer and graphic designer before turning his attention to the theatre. While working as the resident graphic designer for the Yale Repertory Theatre and teaching design at the Yale School of Drama, he directed a production of Gertrude Stein's poem/play *Photograph* at an off-campus theatre. The production was later presented in New York, and earned Mr. Lapine an Obie award. He went on to write and direct *Table Settings* at Playwrights Horizons, and *Twelve Dreams* at the Public Theatre. He also directed William Finn's highly acclaimed musical *March of the Falsettos* and *A Midsummer Night's Dream* at the Delacorte Theatre in Central Park. In 1982 he met Stephen Sondheim and they began their collaboration on *Sunday in the Park with George*, which first appeared in workshop at Playwrights Horizons and went on to a Broadway production which garnered numerous awards, including the Pulitzer Prize for Drama. Lapine also directed a revised version of the Sondheim/Furth musical *Merrily We Roll Along*.

at the La Jolla Playhouse, and is currently working on a new musical with Sondheim, tentatively titled *Into the Woods* and scheduled to premiere at the Old Globe Theater in San Diego this fall.

DIRECTORS, DESIGNERS AND STAFF

EDWARD HASTINGS (Artistic Director), a graduate of Yale College and the Royal Academy of Dramatic Art and a founding member of A.C.T. whose productions of *Charley's Aunt* and *Our Town* were seen during the company's first two San Francisco seasons, has staged many shows for A.C.T. since 1965, including *The Time of Your Life*, *The House of Blue Leaves*, *All the Way Home* and *Fifth of July*. In 1972, he founded the A.C.T. Plays-in-Progress program devoted to the development and production of new writing. During the summer of 1985, Mr. Hastings served as a resident director at the Eugene O'Neill Playwrights' Conference in Connecticut and taught acting in 1984 at the Shanghai Drama Institute as part of the Theatre Bridge Program between A.C.T. and the Shanghai Theatre. Off-Broadway, he co-produced *The Saintliness of Margery Kempe* and *Epitaph for George Dillon* and directed the national company of the Broadway musical *Oliver!* He staged the American production of *Shakespeare's People* starring Sir Michael Redgrave, directed the Australian premiere of *The Hot I Baltimore*, and restaged his A.C.T. production of Sam Shepard's *Buried Child* in Serbo-Croatian at the Yugoslav Dramatic Theatre in Belgrade. He has recently been a guest director at the Guthrie Theatre, Seattle Repertory Theatre, Denver Center Theatre Company, San Francisco Opera Center and Berkeley Repertory Theatre. Earlier this year, he directed *The Tempest* for the Oregon Shakespearean Festival and *007 Crossfire* for San Jose Repertory Company.

JOHN SULLIVAN (Managing Director) joins A.C.T. as part of the new team that will lead the company into its third decade. With a background encompassing arts administration, fundraising, theatre production, directing, writing

and extensive experience in the communications field, he is A.C.T.'s chief administrative and financial officer. Prior to his most recent position as senior advertising associate specializing in corporate communications at Winner/Wagner & Associates, he served for two years as a deputy director of programs at the California Arts Council, overseeing the awarding of \$14 million in grants to more than 800 artists and arts institutions. From 1979 through 1983, he headed John Sullivan Communications in Lander, WY. In the late 1970s, he spent three seasons at Los Angeles' Mark Taper Forum, where he produced and directed plays in the theatre's Forum Laboratory and directed on its main stage. His work in films includes educational projects, three special films for national Emmy Award broadcasts and commercial features. He was a member of the Advisory Board for last June's San Francisco New Vaudeville Festival and, in association with the Magic Theatre, produced *The Detective*, a collaboration between Joseph Chaikin and Vaudeville Nouveau, in 1985. Among his writings are *The National Outdoor Leadership School's Wilderness Guide*, published by Simon and Schuster in 1983, and numerous articles for major magazines and newspapers. He is married to Monica Buchwald Sullivan, an attorney. They have two children.

JOY CARLIN (Resident Director), a director, trainer and actress with the A.C.T. company for many years, appeared in numerous productions, including the roles of Miss Prism in *The Importance of Being Earnest*, Kitty Duval in *The Time of Your Life*, Bananas in *The House of Blue Leaves*, Ose in *Peer Gynt*, Aunt Sally in *All the Way Home*, Birdie in *The Little Foxes* and Odile in *Opera Comique*. She has been Resident Director and the Acting Artistic Director of the Berkeley Repertory Theatre where she directed *Awake and Sing!*, *Too True to Be Good*, *Beyond Therapy* and *The Diary of Anne Frank*, in addition to performing such roles as Lady Wishfort in *The Way of the World*, Amanda in *The Glass Menagerie*, Gladys in *A Lesson From Aloes*, Mme. Ranevskaya in *The Cherry Orchard*, Emily Dickinson in *The Belle of Amherst* and Margaret Fuller in the premiere of Carole Braverman's *The Margaret Chost*. She has also appeared as Pope Joan in the Eureka Theatre's production of *Top Girls* at the Marines Memorial Theatre. Her directing credits include *The House of Ber-*

arda Alba and *The Lady's Not For Burning* at A.C.T. in addition to productions at the Berkeley Stage Company, Seattle's A Contemporary Theatre, the Oregon Shakespearean Festival and the San Jose Repertory Company. She is a member of the board of trustees of the Berkeley Jewish Theatre where she recently directed *Cold Storage*.

DENNIS POWERS (Director of Communications) joined A.C.T. in 1967, after six years at the Oakland Tribune, where he was Book Review Editor and Associate Drama Editor, and a season at Stanford Repertory Theatre, where he was Associate Managing Director. After serving as A.C.T. Press Representative, he became General Director William Ball's executive assistant and, later, Dramaturg and Artists and Repertory Director, collaborating with Ball on new translations or adaptations of such classic works as *Oedipus Rex*, *Cyrano de Bergerac*, *The Cherry Orchard* and *The Bourgeois Gentleman*. With Laird Williamson, he adapted *A Christmas Carol* for the stage, and the production has been presented annually by A.C.T. since 1976. As Director of Communications, he provides writing and editorial supervision for several departments as well as working with Artistic Director Edward Hastings on season planning, play selection and casting. His 1975 dramatization of *Dracula* was premiered at the Pacific Conservatory of the Performing Arts and subsequently produced by some thirty theatres and schools. In 1985, he and Williamson wrote *Christmas Miracles*, which had its world premiere at the Denver Center Theatre Company. Both *Cyrano* and *A Christmas Carol* have been produced for television. Mr. Powers is a member of the 1986 National Endowment for the Arts Theatre Panel and the Dramatists Guild.

LAIRD WILLIAMSON (Director) staged A.C.T.'s production of *The Matchmaker*, which toured the U.S.S.R. in 1976. His other A.C.T. directing credits include *An Evening with Tennessee Williams*, *A Month in the Country*, *The Visit* and *Pantagloize*. Mr. Williamson has directed and performed extensively at the Oregon Shakespearean Festival and the P.C.P.A. Theaterfest, where he played the title role in Pirandello's *Enrico IV* and created the role of Pontius Pilate in the world premiere of Robert Patrick's *Judas*, in addition to directing award-winning productions of *All's Well That Ends Well*, *The Physicists*, *Indians* and *Blood Wedding*. He directed *The Taming of the Shrew* for San Diego's Old Globe Theatre and staged *Don Pasquale* and *The Portuguese Inn* for Western Opera. He has been a guest director at the

Brooklyn Academy of Music Theater Company and directed *Wings* and *Pericles* for the Denver Center Theatre Company. Most recently, Mr. Williamson has directed the controversial political drama *Circe and Bravo* and worked closely with playwright Romulus Linney in developing his new work *Heathen Valley*, both for the Denver Center. This summer, he directed *The Play's the Thing* for Seattle's Intiman Theatre, now under the artistic direction of A.C.T. alumnus Elizabeth Huddle. Later this season he will direct Shakespeare's *Coriolanus* at the Denver Center.

JOHN JOHNSON (Conductor) is in his third season as the musical theatre and singing trainer at A.C.T. Prior to joining the company he held the positions of musical director and accompanist during an eleven year tenure at the P.C.P.A. Theatrefest in Santa Maria/Solvang, where he received two Drama Logue Awards. Other San Francisco credits include work as a performance pianist in the recent productions of *Side By Side By Sondheim* and *March of the Falsettos*, which he also conducted. Last summer, Mr. Johnson served as musical director for a series of Shaklee corporation industrials.

RICHARD SEGER (Scenery) returns to A.C.T. to design *Sunday in the Park with George*. Among his A.C.T. credits are *The Three Sisters*, *The Holdup*, *Hotel Paradiso*, *The Little Foxes*, *The Chalk Garden*, *Much Ado About Nothing*, *The Trojan War Will Not Take Place*, *Buried Child*, *The Girl of the Golden West*, *The Winter's Tale*, *5th of July*, *The Visit*, *The Bourgeois Gentleman*, *Cat Among the Pigeons*, *Macbeth* and *Something's Afoot*, which premiered at the Marines Memorial Theatre and went on to Broadway. A graduate of Chicago's School of the Art Institute, Mr. Seger also created sets for the Broadway production of *Butterflies Are Free* and several off-Broadway productions. Mr. Seger's other credits include the Old Globe Theatre's productions of *The Country Wife*, *Othello*, *Rashomon*, *The Importance of Being Earnest*, *Kiss Me Kate* and *Pygmalion*; the Ahmanson Theatre's productions of *Hay Fever* and *The Unvarnished Truth* and new productions of *La Traviata* and *Rigoletto* for the Central City Opera Association in Central City, Colorado. Last season he designed 'night, Mother at the Mark Taper Forum.

ROBERT BLACKMAN (Costumes) has mounted over 35 productions at A.C.T., including *Morning Becomes Electra*, *The Girl of the Golden West*, *A Christmas Carol*, *Peer Gynt*, *Cyrano de Bergerac*, *Jumpers*, *Richard III* and *Threepenny Opera*. In addition to the 45 produc-

tions he designed at the P.C.P.A. Theatrefest, he has worked at the Mark Taper Forum, the Ahmanson Theatre, the L.A. Stage Company, South Coast Repertory, the Old Globe Theatre, Seattle Repertory Theatre and the Denver Center Theatre Company. He has worked in New York on the Broadway production of *Division Street*, Joseph Papp's Public Theatre production of *The Ballad of Soapy Smith* and the Brooklyn Academy of Music's *The Recruiting Officer*. In addition to designing for the stage, he has worked on the films 'night, Mother and *The Color Purple*, and is currently at work on Arnold Schwarznegger's *The Running Man*.

HOPE HANAFIN (Costumes) has had her work appear in New York productions of *Gifts of the Magi* at the Lamb's Theatre, David Rabe's revised *In the Boom Boom Room* and Vinette Carroll's *Boogie Woogie Rumble*. Her regional theatre credits include *Fallen Angels* at Portland Stage Company, directed by Ron Lagomarsino, *The Country Girl* at San Jose Rep, directed by Joy Carlin and the international tour of *Pippin*. The New York based designer has also assisted in theatre and film in New York and Los Angeles, most recently as Aggie Rogers' assistant on *Batteries Not Included*. Her association with Robert Blackman began six years ago as his assistant at PCPA and the Ahmanson. Miss Hanafin has an M.F.A. in theatre design from N.Y.U.

DEREK DUARTE (Lighting) returns to A.C.T. for a second season as resident lighting designer after designing seven productions last season, including *Opera Comique* and *Passion Cycle*. Most recently Mr. Duarte designed lighting for *The Normal Heart* at Berkeley Repertory Theatre. His work has been seen at Milwaukee Repertory Theatre, San Jose Rep, Berkeley Shakespeare Festival, The Fringe Festival in Edinburgh, Scotland and at the Kennedy Center in Washington, D.C. Mr. Duarte holds an M.F.A. in theatre technology from U.C.L.A.

THE REGISTER MARK (Multi-Image Production) in a first time association with the American Conservatory Theatre produced the multi-image segment of *Sunday in the Park with George*. Since 1973, the group of professional communicators has provided effective solutions to the communications problems of corporations, advertising firms and non-profit organizations within the Bay Area. The company has received numerous national and local awards for their productions which focus on product introductions, sales and training and public relations. Their success is based on a simple philosophy: to develop and create a

multi-image production that works. Equipment for the multi-image segment was provided by Rainbow Park, San Francisco, suppliers of audio visual equipment and services.

JAMES HAIRE (Production Manager) began his career on Broadway with the famed Eva Le Gallienne's National Repertory Theater. Among the productions he managed were *The Madwoman of Chaillot* with Eva Le Gallienne, Sylvia Sydney and Leora Dana, *The Rivals*, *John Brown's Body*, *She Stoops to Conquer* and *A Comedy of Errors*. Mr. Haire also stage managed the Broadway productions of *Georgy*, a new musical by Carol Bayer Sager at the Wintergarden Theater, *And Miss Reardon Drinks a Little* with Julie Harris and Estelle Parsons, and the national tour of Woody Allen's *Don't Drink the Water* with Sam Levene and Vivian Blaine. Mr. Haire joined the American Conservatory Theatre in 1971 as Production Stage Manager and in this capacity has managed over one hundred productions as well as taking the company on tour to many places in the United States, including Honolulu, Hawaii; Billings, Montana; Central City, Colorado; and Santa Fe, New Mexico. He also managed the A.C.T. tours to Japan and the Soviet Union.

EUGENE BARCONE (Stage Manager) is a charter member of A.C.T. After receiving his Bachelor of Arts degree in music, he directed the famous Red Diamond Chorus in Europe with the Army. Mr. Barcone has directed for the Plays-in-Progress program and worked on the televised adaptations of *Cyrano de Bergerac*, *The Taming of the Shrew* and *A Christmas Carol*. Recently he celebrated his 60th production with A.C.T.

KAREN VAN ZANDT (Stage Manager), now in her eighth season at A.C.T., has stage managed company productions of *A Christmas Carol*, *The Sleeping Prince*, *Mourning Becomes Electra* and *Another Part of the Forest*. She has also worked at the Marines Memorial Theatre as production stage manager of *Top Girls* by Caryl Churchill and *Greater Tuna* at the Alcazar and Mason St. theatres.

DUNCAN W. GRAHAM (Stage Manager) is very happy to return to A.C.T. for his second season as an assistant stage manager. Prior to A.C.T. he stage managed for San Jose Repertory Company, Sunnyvale Summer Repertory and the California Theatre Center, where he was production stage manager and resident lighting designer for three seasons. Mr. Graham has degrees in Political Science and Theatre Arts from the University of Santa Clara.

presents

SUNDAY IN THE PARK WITH GEORGE

(1984)

Music and Lyrics by STEPHEN SONDHEIM
Book by JAMES LAPINE
Directed by Laird Williamson
Musical Direction by John Johnson
Scenery by Richard Seger
Costumes by Robert Blackman and Hope Hanafin
Lighting by Derek Duarte
Multi-Image Presentation by The Register Mark
Movement Coaching by John Loschmann
Wigs and Hair by Rick Echols

The Cast

ACT I

Act I takes place on a series of Sundays from 1884 to 1886 and alternates between a park on an island in the Seine just outside of Paris and George's studio.

<i>George, an artist</i>	Jeff Keller
<i>Dot, his mistress</i>	Melanie Chartoff
	Alice Lynn*
<i>an Old Lady</i>	Ruth Kobart
<i>her Nurse</i>	Gina Ferrall
<i>Franz, a coachman</i>	Robert Jacobs
<i>Jules, another artist</i>	Drew Eshelman
<i>Yvonne, his wife</i>	Elizabeth Padilla
<i>Louise, their daughter</i>	Amy Hyde
<i>Bathers</i>	Liam O'Brien,
	Douglas Sills, Amy Hyde
<i>a Boatman</i>	Lawrence Hecht
<i>the Follies Gentleman</i>	Robert Jacobs
<i>Celeste I</i> }	Anne Buelteman
<i>Celeste II</i> }	Alice Lynn
	Mary Jo McConnell*
<i>Frieda, a housemaid</i>	Claudia Rose Golde
<i>Louis, a baker</i>	Douglas Sills
<i>a Soldier</i>	Richard Butterfield
<i>Mr. }</i>	Richard R. Garvin
<i>Mrs. }</i>	Mary Jo McConnell
	Lannyl Stephens*
<i>a Hornplayer</i>	James Meade
<i>a Man in the park</i>	Richard R. Garvin
<i>a Woman in the park</i>	Mary Jo McConnell
	Lannyl Stephens*
<i>a Man in the park</i>	Liam O'Brien

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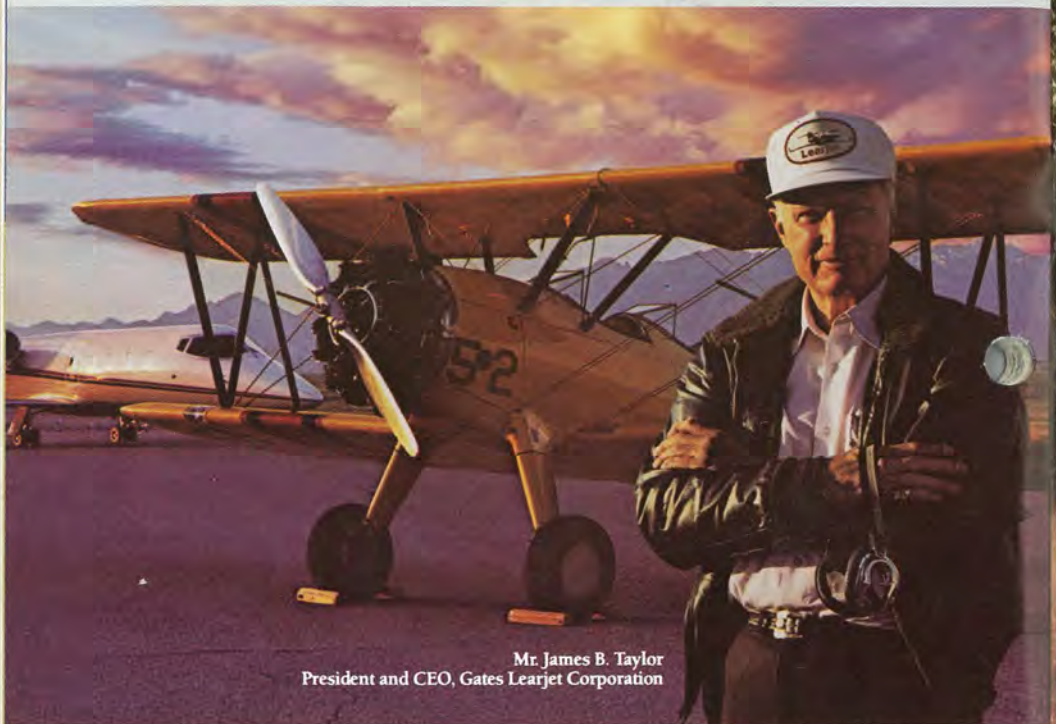


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ACT II

Act II takes place in the present at an American art museum and on the island.

<i>a Contemporary Family</i>	Lanny Stephens, Timothy Greer, Ashara M. Rowe
<i>George, an artist</i>	Jeff Keller
<i>Marie, his grandmother</i>	Melanie Chartoff Alice Lynn*
<i>Dennis, a technician</i>	Liam O'Brien
<i>Bob Greenberg, the museum director</i>	Drew Eshelman
<i>Naomi Eisen, a composer</i>	Claudia Rose Golde
<i>Harriet Pawling, a Patron of the Arts</i>	Anne Buelteman
<i>Billy Webster, her friend</i>	Douglas Sills
<i>Elaine, George's ex-wife a Photographer</i>	Mary Jo McConnell Elizabeth Padilla Lanny Stephens*
<i>a Chromolume Assistant</i>	Richard Butterfield
<i>Charles Redmond, a visiting curator</i>	Lawrence Hecht
<i>Alex, an artist</i>	Robert Jacobs
<i>Betty, an artist</i>	Alice Lynn Elizabeth Padilla*
<i>Lee Randolph, the Museum's Publicist</i>	Richard R. Garvin
<i>Blair Daniels, an art critic</i>	Ruth Kobart
<i>Another Art Critic a Waitress</i>	James Meade Gina Ferrall

* Oct. 2, 6, 7, 8

ORCHESTRA

Concert Mistress - Adrienne Blackshere; Violin - Walter Ayers; Viola - Betsy London; Cello - Diane Coffman; Piano - Carl Danielsen; Synthesizer - Donald Westcoat; Harp - Michael Rado; French Horn-Stuart Gronningen; Woodwinds - Bob Kuhl, Tony Pagano, Percussion - Tom Duckworth.

UNDERSTUDIES

George—Douglas Sills; Dot, Marie—Alice Lynn; Old Lady, Blair—Gina Ferrall; Nurse, Frieda, Mrs., Naomi—Lanny Stephens; Franz, Louis—Liam O'Brien; Jules, Soldier, Mr., Greenberg—James Meade; Yvonne—Claudia Rose Golde; Boatman, Redmond—Richard R. Garvin; Celeste I, Celeste II—Mary Jo McConnell; Louise, Bather—Ashara M. Rowe; Hornplayer, Dennis—Timothy Greer; Harriet, Betty—Elizabeth Padilla; Alex, Billy, Randolph—Richard Butterfield

George's ACT II ensemble was provided by Macy's California, Lifestyle. Elaine's dress is by Silk Studio, Macy's California.

ACT II jewelry was provided by Julie Rose . . . Jewelry, New York City.

The photographer's ensemble is by Outback, Berkeley.

Stage Management Staff: Eugene Barcone, Karen Van Zandt and
Duncan W. Graham

**This production is made possible in part
through the generous support of Cyril Magnin.**



Georges Seurat, "A Sunday Afternoon on the Island of La Grande Jatte", 1884-1886. The Art Institute of Chicago. Helen Birch Barlett Collection.

Musical Numbers

ACT I

<i>Sunday in the Park with George</i>	Dot
<i>No Life</i>	Jules, Yvonne
<i>Color and Light</i>	Dot, George
<i>Gossip</i>	Company
<i>The Day Off</i>	George and Company
<i>Everybody Loves Louis</i>	Dot
<i>Finishing the Hat</i>	George
<i>We Do Not Belong Together</i>	Dot, George
<i>Beautiful</i>	Old Lady, George
<i>Sunday</i>	Company

INTERMISSION

ACT II

<i>It's Hot Up Here</i>	Company
<i>Chromolume #7</i>	George, Marie
<i>Putting it Together</i>	George, Company
<i>Children and Art</i>	Marie
<i>Lesson #8</i>	George
<i>Move On</i>	George, Dot
<i>Sunday</i>	Company

Although suggested by the life of Georges Seurat and by his painting "A Sunday Afternoon on the Island of La Grande Jatte," all characters in *Sunday in the Park with George* are products of the authors' imaginations.

Color and Light

by Dennis Powers

I painted like that because I wanted to get through to something new — a kind of painting that was my own." This modest explanation of what is actually a revolutionary aesthetic is characteristic of the French painter Georges Seurat (1859-1891), whose celebrated *A Sunday Afternoon on the Island of La Grande Jatte* is the central image of *Sunday in the Park with George*. A man of few words, few friends and only a handful of major works during his thirty-one-year lifetime, Seurat wasn't given to self-promotion or to elaborate explications of his paintings.

Georges Seurat



In a sense, he's the prototypically driven artist — obsessed by his work, struggling for recognition, seeming to care more for the figures in his paintings than the people in his life. Yet he has more clarity about his life than we might expect. When, for example, Dot — his mistress, favorite model and mother of his illegitimate daughter Marie — accuses him of hiding behind his painting, he replies calmly, "I am not hiding behind my canvas. I am living in it."

And there's no doubt that, in his way, he loves Dot, though not in the way that can prevent her from ultimately leaving him to marry Louis, a baker who, as a song cheerfully tells us, "everybody loves." As she says goodbye to George and sets off with Louis to begin a new life in America, Dot tells George that he doesn't really care about anything but his work. "I care about many things," he counters.

"Things," she says, "not people."

"I cannot give you words," he acknowledges, "not the words you need. I am what I do."

As he returns to his painting, Dot says in parting, "You are complete, George. I am unfinished . . ." She lives for life; he lives for art. Yet we can't help feeling that what they had together was worth saving, that what they gave to each other enlarged both of them.

Stephen Sondheim, the composer and lyricist of the musical, and James Lapine, the author of its book, remind us that, "although suggested by the life of Georges Seurat and by his painting, *A Sunday Afternoon on the Island of La Grande Jatte*, all characters in *Sunday in the Park with George* are products of the authors' imaginations."

In addition to fleshing out the story of George — to use the Americanized form favored by the musical — and Dot — based partly on Seurat's real-life model and mistress Madeleine Knobloch — in song and dialogue, Sondheim and Lapine have created a parallel narrative that brings to life the figures in the giant (eighty-one by one hundred twenty inches) painting that now hangs in the Art Institute of Chicago. The authors provide characterizations and suggest imaginary lives for the Parisians spending a warm summer Sunday in the park on an island in the Seine, most of the two dozen or so figures captured by Seurat in his most celebrated work. We come to know them — an artist friend of Seurat, his wife and daughter, a boatman, an American tourist couple, two shopgirls enjoying their day off, a pair of soldiers, an old lady and her nurse, a coachman, a housemaid — working-class Paris (with a few bourgeoisie thrown in for good measure) taking it easy for a few precious hours.

The painting looms so large in *Sunday in the Park with George* that, as Laird Williamson, director of A.C.T.'s production, says, it's virtually a third major character. And as Williamson points out, the musical isn't so much a biographical piece as a fantasy, a speculation on Seurat as an artist and on the evolution of his masterpiece.

"He was fascinated by some of the scientific theories of his time," the director explains. "Scientists were proposing the idea — and it was revolutionary in those days — that what we see is actually *created* in the eye itself. Seurat instinctively understood the corollary of this theory: that the perception of the world is an individual matter, that it *belongs* to the individual. In other words, he saw the observer, the viewer as absolutely sovereign. The theory confers on the individual not only a kind of dignity but a responsibility to take an active part in the experience of art."

Seurat's innovation was to incorporate these ideas into his art, and his method

Seurat's "Baignade, Asnieres" (1884) now hangs in London's National Gallery.



was, literally, a stroke of genius. The colors of his painting, he decided, would be mixed not on the palette but in the eye. He created *La Grande Jatte* and other works from thousands of dot-like brush strokes which, when seen from a distance, blend into an infinite number of subtle shadings. Beauty here is truly in the eye of the beholder.

"The Impressionists were already being compared to what Zola and the other naturalists were doing in literature and what the socialists were doing in politics," says Williamson. "They stimulated thought in some quarters and scandalized the bourgeoisie in others. But Seurat took things a step further — not as part of any school or movement, but as a reflection of his own view of the world. His style later became known as Pointillism, but at the time, he had no followers and few were interested in his experiments with color and light and perception. But when you look at *La Grande Jatte*, you see not only a great social painting, but a moment frozen in beauty for all time and a subject elevated by the artist into something greater and more profound than it was."

In his own way, Sondheim, like Seurat, is a trailblazer, and the list of his past works — including *Company*, *Follies*, *Sweeney Todd*, *A Little Night Music*, *Anyone Can Whistle*, *Pacific Overtures* — reads like an honor roll of recent Broadway history. In creating *Sunday in the Park with George*, he has not only given us some of his most inventive and delightfully playful melodies, but has succeeded in finding a way to make his words and music an aural equivalent to Seurat's style as a painter. The result is, as one critic wrote when the musical opened on Broadway May 2, 1984, "a watershed event" and "perhaps the first truly modernist work of musical theatre that Broadway has produced."

The innovations of *Sunday in the Park with George* extend fully into its second act, which leaps ahead in time to the



Madeleine Knobloch was the model for "Jeune Femme se Poudrant," completed by Seurat in 1890 and now on view at the Courtauld Institute Galleries in London.

American present where we meet the now aged and wheelchair-bound Marie, daughter of George and Dot, and her grandson George, a young artist experimenting with new forms in much the same way that his pioneer great-grandfather did and confronting similar problems of form, growth, self-doubt and economics. Together, the two halves of the show create one of the most extraordinary examples of American musical theatre in the history of Broadway. A.C.T. is proud to open its first season under the leadership of Artistic Director Edward Hastings with this signal work by two distinctive American artists, celebrating the legacy of another artist described shortly after his death by a friend in these words:

"[Seurat was] a tall young fellow, timid as could be, but with an energy no less extreme than his shyness, the beard of an apostle and a girlish sweetness of manner, a voice deep . . . quick to win others to his point of view; one of those peaceable but immensely obstinate people who you expect to be frightened of everything and who, in reality, nothing can deter . . ."

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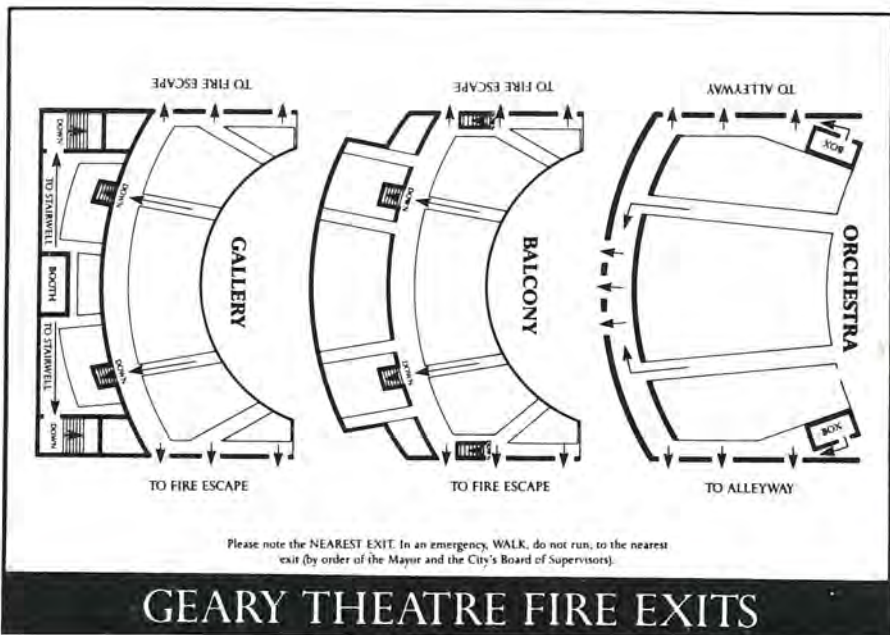
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port to the arts is not less than that for any other aspect of economic life. Such education and support serve equally the standard of living; they have increasing relevance to the growth in the Gross National Product. This will never be present in the advocacy of the industrialist—or the engineer or the scientist. Required is a strong, responsible expression by artists and all concerned with the arts.

I come now to the final relationship: the relation of artistic achievement to orthodox industrial development.

It is the not wholly harmless vanity of the scientist and the engineer, as just mentioned, that they are on the cutting edge of modern industry. It is the scientist and the engineer who open the way to new lines of economic activity; it is



they who achieve the improvements that make possible the progress and survival of established industry. In the older industrial countries we look with despair on the state of our older industry. And we look with hope on that which incorporates the new and higher technology. That is where our salvation lies.

I do not minimize the role of technological achievement. I wish that more of it were directed to raising the excellence of our civilian products, less to the weaponry that promises the destruction of all civilian life and, let us not doubt, our whole artistic heritage as well. But we must cease to suppose that science and the resulting technological achievement are the only edge of industrial advance. Beyond science and engineering is, once again, the artist; he or she is not only a

growing part of national product, willingly or unwillingly the artist is also vital for ordinary industrial progress in the modern world.

The basic point is a simple one, and it applies to the widest range of industrial products: After utility comes design; after things work well, people want them to look well. And design depends not alone on the availability of artists; it invokes the depth and quality of the whole artistic tradition. It is on this that modern industrial success comes to depend.

Proof is wonderfully evident once we learn to look for it. One of the miracles of modern industrial achievement has been in Italy. Since World War II, Italy has gone from one seeming public disaster to another with one of the highest rates of economic growth of any country in the Western industrial world. No one has explained this by citing the superiority of Italian engineering or Italian science. Or her industrial management. Or the precision of Italian government policy and administration. Or the discipline and cooperativeness of the Italian unions. Italy has been an economic success over the last 35 years because Italian design is better—because its products appeal more deeply to artistic taste. And Italian design reflects, in turn, the superb commitment of Italy to artistic excellence extending over the centuries and continuing down to the present day. Such is the role of the artist in the Italian achievement.

The Italian case is only the most vivid. The industries of Paris, New York and London—textile and furniture design, building construction, dress manufacture, advertising, filmmaking and theatre—all survive in these otherwise economically inhospitable surroundings because of their juxtaposition to the arts. And there is ample indication that they survive better, in consequence—are less vulnerable both to the competition of the new lands and the devastation of modern economic policy—than the solid industrial establishments of traditional economic achieve-

ments, the steel mill, automobile factories and coal mines. It has been little noticed that in the older industrial countries the cities that best survive are those that coexist with a strong artistic tradition.

Nor is this all. The artistic tradition preserves and cultivates an important form of economic enterprise, the small nonbureaucratic firm. The artist, it has long been known, fits badly into organization. He is the obverse of the organization man. A professor who is resistant to the academic discipline and mold, I've long noticed, is always described as "too much of an artist." In consequence, those industries that have an artistic orientation tend to be small; again a large part of the Italian success in these last 35 years has been of small artistically oriented firms.

An important weakness of the modern industrial economy, as increasing numbers are beginning to notice, is traceable to the unsolved problem of great organization—of the immobility and frequent inefficiency of the modern great private and public bureaucracy and its tendency to measure intelligence by whatever is being done, excellence by what most resembles what is already there. The arts preserve a smaller, more flexible form of enterprise. My friend and one time colleague, the late Fritz Schumacher, made memorable the phrase, "Small is Beautiful." It could equally be "Beautiful is Small."

I return to summarize: Art in its diverse forms is an important part of our economic life; its share in economic product increases ineluctably with increasing well-being; economic progress would be a dull, tedious and pedestrian thing were this not so. I am deeply sensitive to the feelings of the artist who is appalled to discover that he is a component of the Gross National Product. But hard economic truth, even against art, must prevail. And, finally, it is on the artistic tradition not less than on engineering and scientific excellence that economic security and progress depend. Those commu-

nities that are richest in their artistic tradition are also those that are most progressive in their economic performance and, I think, most resilient and secure in their economic structure.

I have said that, given his contribution to economic life, the artist is no less entitled to speak on economic matters than the engineer, scientist or the industrial executive or entrepreneur. He or she is also a contributor and participant. But it is not only the right but the obligation of the artist to take a much stronger and more self-confident position on public issues affecting and supporting the arts than in the past.

The time has come when artists can no longer tolerate or defend this escape from responsibility—for that, in part, is what it is. There is no reason why the artist cannot have a serious and effectively expressed view of his relationship to modern economic life and act as to express that responsibility.

By his economic contribution the artist has earned the right to speak on behalf of his own rewarding interest. He must now recognize the need to do so. His position will always be inferior for so long as he leaves it to other, presumably more practical men to represent him to the public and the government. As I hope will be evident from my argument, the avowedly practical men do not easily understand the contribution of the artist in modern economic society.

To have intertwined economics with art as I have done here will not be applauded by all economists or all artists. As economists, our commitment is to steel billets, bolts and tonnage. It is not the world of Rembrandt, Andy Warhol or Aaron Copland. And for artists the nexus is even worse. The artist sees himself in the service of an even higher master than Adam Smith or Karl Marx. But in this world one cannot wholly avoid guilt by association; the association between art and economics is now for all to see who would see. □



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Where Plays are Born and Bred

by Don Shewey



Tina Howe's "Painting Churches," successfully staged throughout the United States, had its world premiere at the Second Stage in New York in 1983. Above, in the A.C.T. production, Marrian Walters and Bill Paterson.

When Broadway was the center of the American theatre, everybody knew where plays came from. They were written by writers, optioned by producers, tried out in Boston (or Philadelphia, or New Haven), doctored in all-night sessions in smoky hotel rooms, and unveiled on Broadway, the final arbiter of a play's merits, the place

where — as Robert Anderson quipped — "a playwright can make a killing but not a living."

That's not where plays come from anymore. As economics put the squeeze on Broadway, production of new plays has slowed to a trickle, hardly any have out-of-town tryouts, and the system lacks any provision for playwrights to survive

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financially through the production of a first play, let alone the writing of a second, to say nothing of building a career in the theatre.

In the last 25 years, though, as Broadway increasingly ceased to be the lifeblood of American theatre, a new process of developing plays has evolved. The regional theatre movement built institutions in communities all over the country, each with its own demand for new material. The Off-Off-Broadway movement of the '60s brought an explosion of new playwriting talent to the fore. And organizations such as New Dramatists

of American drama by allowing its makers to ask "Is this a good play?" rather than "Is this a hit?" Equally important, however, is the task of nurturing playwrights through the creation of a body of work, so that even if they don't make a killing, they can at least make a living.

There is a tradition of nurturing playwrights outside the hit-or-miss framework of commercial Broadway that dates back to the beginning of modern American theatre. Eugene O'Neill's early plays came out of the Provincetown Players, and the Group Theatre under the leadership of Harold Clurman and Lee Strasberg provided fertile ground for Clifford Odets and other writers to grow. But the oldest organization specifically devoted to play development is New Dramatists. Founded in 1949 by a committee of Broadway veterans including Richard Rodgers, Moss Hart, Howard Lindsay, and Oscar Hammerstein II, it was and remains a theatre laboratory with no aims to produce. Members are accepted for terms of three to seven years, during which they are free to take advantage of practical workshops, multi-tiered readings of works-in-progress, cheap rehearsal space, and the feeling of belonging to a community of writers. Originally made up of Broadway-oriented writers like William Inge, William Gibson, and Paddy Chayevsky, the membership of New Dramatists has changed as the theatre has changed and includes an array of writers from John Patrick Shanley to Romulus Linney.

The O'Neill Theater Center in Waterford, Connecticut, has become the most celebrated play-development center in America because its annual month-long National Playwrights Conference has an extraordinary record of spotting talent and developing important work. Each summer at the O'Neill a dozen plays receive intensive three-day rehearsals with professional actors, top-notch direc-



Bill C. Davis's nationally-acclaimed "Mass Appeal" first saw the light of day at the Manhattan Theatre Club in New York. Pictured here are Douglas Martin (left) and Sydney Walker in the A.C.T. production.

and the O'Neill Theater Center sprang up to give writers a place to improve their craft and work on their plays far from the pressures of production. Today, almost every major theatre in the country has some kind of department devoted exclusively to the crucial but invisible stages that precede full production of a play: studying new scripts, mounting staged readings, doing workshops. One goal of play development is to improve the level



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tors, and resident critics serving as dramaturgs. Each play gets two staged readings and a morning-after critique, all open to the public. The playwrights are mostly new to the theatre, but not all. Experienced or not, they are all there to find out exactly what is wrong with their scripts while there is plenty of time for fixing. As a setting for a play's tentative first steps, the O'Neill could scarcely be more ideal. Removed from the hustle-bustle of agents and the scrutiny of critics, the playwrights luxuriate in a paradisaical summer camp of sprawling lawns, sandy beaches, and sunken gardens populated by a community of theatre professionals on hand to serve their needs. One observer described the O'Neill experience as "the old pre-Broadway road tryout, without the vomiting."

Although many of the plays are not completely finished or even very good, there is now an established pattern of its best work proceeding from the O'Neill to

Off-Broadway or regional theatres such as Playwrights Horizons, the Yale Repertory, and the Actors Theatre of Louisville. (Some, like *Agnes of God* and *Ma Rainey's Black Bottom*, have gone all the way to Broadway.) But when the conference first began in 1965, the regional theatre movement was just getting started, Ellen Stewart's La Mama ETC and other Off-Off-Broadway theatres were beginning vigorously to promote new plays by young playwrights, and the O'Neill became instrumental in bringing these two factions together. "When regional theatres started out, they wouldn't touch new plays, and I could understand that," said George White, who founded the O'Neill Theater Center and runs it in conjunction with artistic director Lloyd Richards. "When you are trying to get your roots down in Cincinnati, you're not about to do Sam Shepard's *Red Cross* or Lanford Wilson's *The Madness of Lady Bright*, good as those plays are. But we



A. VINCENT SCARANO

The original production of "Agnes of God" in rehearsal at the 1979 Playwrights Conference of the Eugene O'Neill Theater Center in Waterford, Connecticut. Pictured, in foreground — actresses Jacqueline Brookes (l.) and Dianne Wiest, between them director Robert Allan Ackerman, and at right (with hat), author John Pielmeier.

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worked hard, and eventually people got the idea it would be good to do new plays."

Once the O'Neill had established the benefits of this sort of play development, many other theatres — among them the Circle Repertory Theatre, the Public Theatre, and Playwrights Horizons — took it as their purpose to have developmental departments where plays were read, workshopped, and given staged readings

ing agencies generously supported. At that time (the early '70s), economics permitted staged readings to be done for as little as twenty dollars, which meant that anything that was in the least bit interesting could at least be tried. This delirious proliferation of new-play development produced what Bob Moss, the founder of Playwrights Horizons, refers to as "the fan-every-flame period."

One institution born out of this period was the Ensemble Studio Theatre, which has made its stamp on the landscape of New York theatre as the launching pad of plays such as Christopher Durang's *Sister Mary Ignatius Explains It All For You*, Shirley Lauro's *Open Admissions*, and Michael Brady's *To Gillian on Her 37th Birthday*. E.S.T. is probably best known for its annual one-act marathon, but producing plays is only one part of the theatre's operation. The lion's share of activity consists of projects initiated by company members for their own advancement and performed, if at all, for small invited audiences. "About ninety percent of what happens here is private," estimates artistic director Curt Dempster. "In that sense, we are a service organization to the individual artist." A writer and director himself, Dempster founded E.S.T. in 1971 as a studio where theatre professionals could work in an atmosphere devoid of any pressure except the inner drive to improve their artistry. It has accumulated some 300 members, both in New York and at its Los Angeles branch, including actors, writers, directors, designers and technicians. "Theatre people are an endangered species," says Dempster, "and this is one of the places where they can keep alive."

One less-than-desirable result of the fan-every-flame syndrome was that plays would get developed to death. A playwright could get two or five or a dozen readings without ever seeing a full production. The stipends from readings, fees from workshops, and grants might



CAROL ROSEGG

New York's Ensemble Studio Theatre has been the launching pad for such regional theatre successes as Michael Brady's *To Gillian on Her 37th Birthday* — above (top to bottom), original cast members Cheryl McFadden, James Rebhorn, Sara Jessica Parker.

without the necessary aim of the work being given a full production on that theatre's stage. It was more like pure science, exploration and development for the entire field, an endeavor which the Ford Foundation, the National Endowment for the Arts, and other major fund-

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even sustain a playwright financially but he or she would feel stuck at an unsatisfying middle level of visibility. That has begun to change. New York institutions such as Playwrights Horizons and Circle

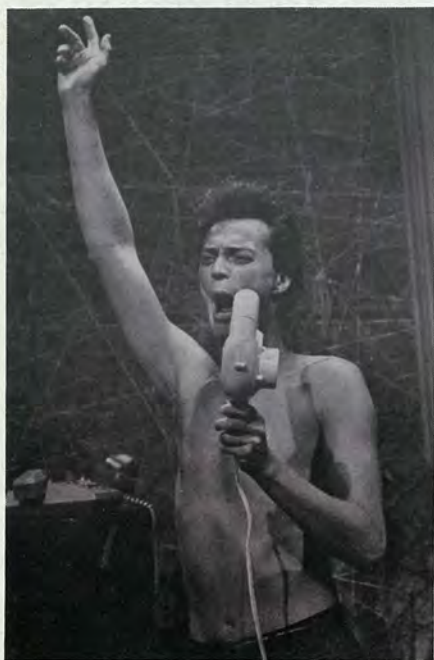
across the country with play-development programs — whether the Mark Taper Forum in Los Angeles, the Denver Theatre Center, or the Portland Stage Company in Maine — increasingly tend to focus on specified writers (through year-long workshops or residency programs) rather than taking on all comers.

Obviously, that leaves a lot of playwrights in the lurch, and survival remains a big issue for the hundreds of playwrights produced by the flowering of regional theatre and Off-Off-Broadway in the '60s and '70s. "When people like Lanford Wilson, Terrence McNally, and Jean-Claude van Itallie were coming up, there was still the possibility of being produced on Broadway," observes James Leverett, director of literary services at Theatre Communications Group, the national service organization for the non-profit professional theatre. "Now, since the possibility of having a commercial life as a playwright has completely disappeared except for the wildest stroke of luck, the next step has to be about continuing to provide a structure in which a playwright can work outside of the New York commercial arena, buy a house, raise children, and send them to college. Only a few can do that now, and we know who they are. We still have a long way to go."

Still, the benefits of ongoing play-development activity are clear to all. These programs have brought the tools and experience for producing new plays to theatres formerly accustomed only to mounting revivals of classics. And audiences all over America have begun to appreciate emerging playwrights such as Peter Parnell, Emily Mann, or Keith Reddin and to welcome the experience of being present at the creation of new American theatre rather than settling for last year's hits. □

Don Shevley's latest book is "Caught in the Act: New York Actors Face to Face," a collaboration with photographer Susan Shacter, to be published this fall by New American Library.

RON M. STONE



GERRY GOODSTEIN



Top photo, Brad O'Hare in SCR's award-winning production of "Blue Window". Craig Lucas's comedy was born and bred at The Production Company in New York. Lower photo, Peter Parnell's "Romance Language," well-received at its Playwrights Horizons birthplace (with, pictured, Cynthia Harris, Valerie Mahaffey, Al Carmines) but unable to catch on elsewhere.

Rep have cut back their developmental works and become almost exclusively producing organizations. And theatres



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CRITICAL WORDS



The sheer complexity of writing a play always has dazzled me. In an effort to understand it, I became a critic. —KENNETH TYNAN

[The television critic] is forced to be literate about the illiterate, witty about the witless and coherent about the incoherent.

—JOHN CROSBY

Modern poets are bells of lead. They should tinkle melodiously but usually they just klunk.

—LORD DUNSANY

The honors Hollywood has for the writer are as dubious as tissue-paper cufflinks.

—BEN HECHT

I have the worst ear for criticism: even when I have created a stage set I like, I always hear a woman in the back of the Dress Circle who says she doesn't like blue.

—CECIL BEATON

Some critics are like chimney-sweeps; they put out the fire below, and frighten the swallows from their nests above; they scrape a long time in the chimney, cover themselves with soot, and bring away nothing but a bag of cinders, and then sing from the top of the house, as if they had built it. —LONGFELLOW

Every actor in his heart believes everything bad that's printed about him.

—ORSON WELLES

It is quite cruel that a poet cannot wander through his regions of enchantment without having a critic, forever, like the old man of the sea, on his back. —THOMAS MOORE

A wide screen just makes a bad film twice as bad.

—SAMUEL GOLDWYN

There are some literary critics who remind me of a gong at a grade crossing clanging loudly and vainly as the train roars by.

—CHRISTOPHER MORLEY

The modern world is not given to uncritical admiration. It expects its idols to have feet of clay, and can be reasonably sure that press and camera will report their exact dimensions.

—BARBARA WARD

If you really want to help the American theatre, don't be an actress, darling. Be an audience. —TALLULAH BANKHEAD

The newspaper critic's obligation is not to the man who has invested a thousand dollars in a project he hopes to make a profit on; it is to the reader who has invested five cents in his newspaper and is on the verge of investing an additional \$7.50 in a theatre seat.

—WALTER KERR (written in 1958)

They try to be clevah insted of watching me being clevah.

—NOEL COWARD
(on talkative audiences)

A play should give you something to think about. When I see a play and understand it the first time, then I know it can't be much good.

—T.S. ELIOT

When somebody says they're writing something with you in mind, that's the end. I want them to write with Katharine Cornell or Helen Hayes in mind and then let me have a go at it.

—BEATRICE LILLIE

On the whole, this production is an insult to the critical sense, and yet a genuine delight to those amiable qualities that thrive best when the critical sense is out to lunch.

—DONALD MALCOLM
(reviewing "Little Mary Sunshine")

In the theatre, a hero is one who believes that all women are ladies, a villain one who believes that all ladies are women.

—GEORGE JEAN NATHAN



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PREVIEW

by Jeffrey Hirsch

RETURN TO THE MAGIC

Aunt Dan and Lemon is the play many people think should have received the Pulitzer Prize last year. In the forceful drama, which opens the Magic Theatre's new season on October 15, a young English girl recalls the eye-opening and altogether unsentimental education she received under the tutelage of her "Aunt Dan," a family friend and Oxford professor. Auntie Danielle is nothing if not opinionated in her pedantry and her pupil Leonora could hardly be more receptive to the rigorous training being offered her. Though the conversations between Aunt Dan and Lemon, to which we are privy in a series of flashbacks, are wide-ranging and possessed of their fair quotient of gossip, they somehow always end up fixed on issues of morality and ethical conduct. Aunt Dan has some rather unconventional notions of the lengths to which society may go to protect its interests and Lemon, who now passes her time reading about Nazi atrocities, takes from her teacher — and history — lessons both shocking and seductive. The conclusions arrived at by playwright Wallace Shawn in this cunningly crafted piece challenge contemporary society's moral complacency by daring to give its devils their due.

Opening November 4 in the Magic's Southside Theatre is *Visions of Beckett*, an evening of theatre pieces by Samuel Beckett, the most enigmatic and admired of writers currently producing work for the stage. Directing the quartet of plays that make up this program is Stan Grontarski, a noted Beckett interpreter who has

worked closely with the reclusive Nobel laureate on the Paris premieres of many of his plays in recent years. *Ohio Impromptu*, *Theatre I*, *What Where* and *The Old Tune* are the pieces to be performed through December 14.

TWO GEORGES

Following the American Conservatory Theatre's Northern California premiere engagement of *Sunday in the Park with George* (closing November 1), the Tony Award-winning company turns its attention from painter Georges Seurat to playwright George Bernard Shaw. The Irish pundit's satirical travesty on the medical profession, *The Doctor's Dilemma*, opens at the Geary Theatre on November 11. The seemingly serious question of whether *all* patients are worth saving provides the point of departure for this very funny comedy in which are lampooned the pretensions of physicians and our unqualified belief in the power of science to cure all of our ills.

Among the men of genius in the play is an artist who requires special treatment for a fatal disease. The dilemma the painter's doctor faces in determining his worthiness for treatment is at once laughable and pitiful, an apparent contradiction that Shaw resolves with the finesse of a surgeon working to complete a delicate operation in time to make a curtain at the opera.

A SMATTERING OF MUSICALS

There are musicals large and small on view in San Francisco this month. Undoubtedly the biggest and most spectacular is *Cats*, continuing its record-

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G A L A N T

breaking open-ended engagement at the Golden Gate Theatre. Substituting feathers for fur, *La Cage aux Folles*, at the Curran Theatre October 7 through November 1, pays tribute to men who dress like women and features a line of uncommonly leggy chorus boys.

Opening October 7 at the Zephyr Theatre complex is a modestly scaled musical revue that was an enormous success last year in Los Angeles. *Berlin to Broadway* charts the progress of composer Kurt Weill as he made his way from Germany, where he wrote remarkable concert music and collaborated with Bertolt Brecht on *The Threepenny Opera*, to America where he composed scores for *Street Scene*, *Lost in the Stars*, *Knickerbocker Holiday* and *Lady in the Dark*.

A brand new musical, *The Dreamer and the Runner*, will receive its world premiere on October 16 at the One Act Theatre. Simon Levy directs a tune-filled story of the friendship between five members of the Big Chill generation. The show's author, composer and leading male performer is James J. Mellon.

STAGE BRIEFS

Next up at Berkeley Rep (opening October 29) is *Night of the Iguana*, Tennessee Williams' moody 1961 journey to a Mexican hotel where a quartet of lost and lonely travelers are desperately seeking salvation...October 18 through November 15 are the dates between which TheatreWorks in Palo Alto will be presenting *Brighton Beach Memoirs*, a warmhearted evocation of Depression-era family life by America's most popular playwright, Neil Simon.

PICK SIX NEXT MONTH AT THE OPERA

As November rolls around, the San Francisco Opera heads into the home stretch of its fall season with three productions entering the repertory to join the three operas already running: *Faust*, *Die Meistersinger von Nurnberg*, and *La Boheme*. *Eugene Onegin*, Tchaikovsky's richly

atmospheric story of a Russian nobleman's failure in love, opens on November 8 and will feature British baritone Thomas Allen in the title role and Mirella Freni as Tatiana.

The chance meeting between a poor young girl on her way to a convent and a worldly chevalier sets into motion the action of *Manon*, the masterwork of the French repertoire by Jules Massenet that opens at the Opera House on November 14. Sheri Greenawald sings her first *Manon* in this production opposite the Des Grieux of Mexican tenor Francisco Araiza.

On November 19, *Macbeth*, the final opera of the 1986 season, opens in a new production designed and staged by Pier Luigi Pizzi. Verdi's musical setting of the most terrifying murder story ever written, will be performed here by Timothy Noble in the central role of an army general bewitched by the powers of darkness.

SYMPHONIC VARIATIONS

Erich Leinsdorf leads the San Francisco Symphony on November 5, 6, 7 and 8 in works by Mendelssohn and Wagner. The orchestra's former music director, Edo de Waart, returns to Davies Hall for two programs next month. On November 13, 14, 15 and 16 he will be joined by Alicia de Larrocha for a performance of the Chopin Piano Concerto No. 2. De Waart conducts Dvorak's Symphony No. 6 on November 19, 21 and 22. Also on this program is the Handel Organ Concerto in D played by Bruce Brown, and Paul Hindemith's Cello Concerto being given its first San Francisco Symphony performance by Michael Grebanier. The final concerts of the month, on November 26 and 28, will be conducted by Sergiu Comissiona and have Nathan Milstein as soloist in the Brahms Violin Concerto. Shostakovich's Ninth Symphony and an Enescu Prelude round out the program which will be repeated on November 29 with Tchaikovsky's Symphony No. 4. replacing the concerto.

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Concertgoers who are curious and adventuresome will want to know that this year's San Francisco Symphony New and Unusual Music series commences on October 11 with composer-in-residence Charles Wuorinen conducting the West Coast premiere of Silvestre Revueitas' *Homage to Garcia Lorca*, *The Seasons* by John Cage, and a chamber version of Steve Reich's *The Desert Music*. On October 17 a program entitled "Discovery: Young Composers at the Palace" will be performed at the Palace of Fine Arts Theatre. Works by John Thow, Ronald Caltabiano and Alvaro Cordero-Saldivia will receive world premieres in performances conducted by Leif Bjaland on this ambitious program which will also include the West Coast premiere of *Beginnings* by David Liptak. All four composers represented on the program are expected to be in attendance and to participate in a panel discussion following the concert.

ADDED MUSIC NOTES

San Francisco Symphony's Great Performers series continues with recitals by trumpeter Maurice André (November 2), pianist Alicia de Larrocha (November 18) and violinist Nathan Milstein (November 30)...Pianist Dezsö Ranki plays an all-Liszt program at the Masonic Auditorium on November 1...Harpisichordist Gustav Leonhardt appears with the Philharmonia Baroque Orchestra at Herbst Theatre on October 15...Musical Panoramas, a new concert series featuring California chamber ensembles, gets under way on October 25 with the appearance of the Los Angeles Brass at the Laurel Heights Auditorium on the UCSF campus...Pianist Garrick Ohlsson and the Margaret Wingrove Dancers join George Cleve and the San Jose Symphony to perform works by Gershwin and Hindemith on October 31 and November 1...Artists appearing in upcoming weeks at the Herbst Theatre under the auspices of San Francisco Performances are soprano Jessye Norman (October 5), Camerata Bern with guitar

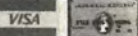
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virtuoso Narciso Yepes (October 25), flutist Carol Wincenc and friends (October 30) and a trio known as Guitarjam (November 28), which combines the talents of Sharon Isbin, Larry Coryell and Laurindo Almeida to create an extraordinary six handed, eighteen-stringed music machine..Coming to Zellerbach Hall in Berkeley on November 8 is the Guarneri String Quartet in concert with the Kalichstein/Laredo/Robinson Trio.

FALL DANCE

The terrific range of dance companies in the Bay Area this autumn offers something to appeal to every terpsichorean taste. Balletomanes have the two concluding programs of our own Oakland Ballet to look forward to (October 31, November 1 and 2 at the Paramount Theatre featuring dances by John Butler and Val Caniparoli set to music by Carl Orff and November 14, 15 and 16 at Zellerbach Hall highlighted by the world premiere of a piece by Tomm Rudd) and will want to see the visiting Washington Ballet at Stanford's Memorial Auditorium on November 11.

And anyone out to have a good time can count on Pilobolus Dance Theatre, at Zellerbach Hall October 29 through November 2, to move in unexpected and amusing ways.

PHOTO ART

The galleries of two San Francisco museums are filled with fine photographs this month. Through November 2 at the California Palace of the Legion of Honor are three exhibitions of pictures made in the 19th century: *The Power of Light: Daguerreotypes from the Shimshak Collection*; *19th-Century Photographs from the Collection of Mary and David Robinson*; and *Recent Acquisitions of 19th-Century Photography*. These shows offer a survey of the work of many important pioneering photographers and gather together superb examples of early photo-making processes.

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DINING SCENE

by Stanley Eichelbaum

Restaurants in wineries have become quite the thing. A fairly new one that has much to recommend it is operated by Wenté Bros. in the firm's Sparkling Wine Cellars in Livermore (phone: 447-3023), about 50 miles, or just under an hour's drive from San Francisco. The vineyard setting is lovely, and the commodious restaurant was built in the California mission style of the historic winery, which was originally Cresta Blanca. Wenté, which is a family-owned company, entrusted the restaurant to the very attractive Carolyn Wenté, who is only too happy to explain what she has done there with a young and imaginative chef, Robert Baird. She will offer you a glass of Brut, which is Wenté's elegantly dry sparkling wine, and tell you why Wenté doesn't call it champagne. They do it out of principle, since only wine made in the champagne district of France should be called champagne, although Wenté's Brut is made in the *méthode champenoise*. If Carolyn has the time, she'll give you a tour of the wine cellars, located in a fascinating series of sandstone caves built into the hills behind the winery.

Wenté's is open for lunch and dinner. Lunch, however, is more like dinner, since the menu is designed for serious eating, with half a dozen first courses and eight entrées. An ambitious wine list of 250 California wines includes 20 Chardonnays. Chef Baird was hired by the company a year before the restaurant opened, and joined Carolyn to put it together. He had worked in San Francisco, at Mulhern's and the Cow Hollow Inn, and his credentials include training at the Cordon

Bleu School in London. At Wenté's, he is doing what he likes to call New American Fare, which means the freshest ingredients possible in a medley of California and other regional cuisines. His cooking is on a very high level of skill and inventiveness, as in an appetizer of house-made smoked veal-and-lamb sausage served with an apple-cabbage compote (\$5). He also has a delightful starter of tiny potato pancakes and golden caviar (\$3.50), and, in a more exotic vein, a sensational banana-curry soup, offered cold with a dollop of mango chutney (\$3).

Among the entrées, I would recommend the prawns (\$15) grilled over Chardonnay vines, served with a beurre blanc and golden trumpet mushrooms. Chicken, too, is broiled over vines, and Baird uses free-range chickens and locally grown baby vegetables. My favorite, though, was his braised rabbit with a tangy wine sauce, tree oyster mushrooms and corn cakes (\$12). Desserts are made on the premises, and the one I found most appealing was a quilted chocolate ganache, like a terrine with layers of dark, milk and white chocolate (\$6).

A chic little restaurant, *Rodin*, has opened at 1779 Lombard St. (phone: 563-8566), near Laguna. It's named for the French sculptor, and the food is French, done without a great deal of novelty, but with the beautiful craftsmanship of Nouvelle Cuisine. The chef may not have a sense of adventure, but he is an artist and works with a painter's eye. Morgan Shung, who is the chef/owner, demonstrated the same visual flair at his last restaurant, the Korean Palace, on O'Farrell

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Street. Now that he's switched to French cuisine, one can admire his touch, but the food is not always up to the presentation. His veal medallions, for example, are fastidiously arranged on the plate with a sauce of mushroom and tomato purée (\$16.50). The flavor, though, is dull and needs beefing up. The small menu offers a nightly prix-fixe special of four courses for \$35. I decided on that, and was served a satisfying portion of shrimp crêpes, followed by a perfect individual beef Wellington. It shared the plate with a spray of asparagus held together by a napkin ring made of puff pastry. The beef Wellington was remarkably good, and so was a limestone and Belgian endive salad, except that it had a garnish of bay shrimp — a curious oversight considering that shrimp was in my first course. For dessert, I chose baked Alaska. It was nicely done, but the à la carte price of \$6 seemed excessive.

Rodin has a pleasant environment. It's done in simple modernity, in restful shades of gray and beige, with a cove ceiling and white walls decorated with photographs of Rodin sculpture in pristine gold frames. I found it very agreeable, and I think you will, too.

The *California Cafe*, at 900 Bush St. (phone: 775-2233), is a branch of a trendy chain that started up in Mill Valley. This one has a bright, hi-tech interior, with an open kitchen, bar and cocktail piano all vying for your attention. The food is meant to be up-to-the-minute California, but much of it is Oriental in spirit. This is because the chef, Steve Goodwin, has



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a fondness for Oriental cuisine, even though he studied at the Culinary Institute of America in New York, and spent most of a year as an apprentice at George Blanc's three-star restaurant near Macon, in France.

What I liked most about Goodwin's variegated menu were the starters. Going with a group, I was able to taste the smoked prawns with mango and ginger vinaigrette (\$7.95), chicken and basil potstickers (\$4.95), Maryland lump crab cakes with vegetable slaw (\$6.95), charred raw tuna with jicama salad (\$5.95), and lemon fettuccine with scallops and tarragon (\$5.60). However, the rest of the menu was disappointing, like a Chinese chicken salad (\$7.95) with more rice noodles and Napa cabbage than chicken, and a grilled yellow-fin tuna (\$13.95) that came with an inappropriate pineapple salsa. Among the desserts, the lemon and pistachio tartlet (\$3.50) deserved high marks.

Those who recall with affection the old *Golden Eagle Restaurant* on Front Street will be pleased to know that it's been resurrected by owner John Hadley. It's no longer downtown, but at 2721 Hyde St. (phone: 771-5229), a few yards from the Buena Vista Cafe. The new quarters are cheerful and cozy — quite a change from the Golden Eagle's cavernous last location in the high-rent Embarcadero Center. After Hadley closed it down, he went about looking for a more reasonably-priced site.

Golden Eagle fans should enjoy the new place, since the old specialties have remained intact, and the feeling of good, honest American home cooking prevails. The Caesar salad (\$3.75) is still first-rate, as are the scallops with spinach au gratin (\$6.50). The main courses include the Front Street Steak, with ground chuck and cheddar cheese (\$7.75), Chicken San Joaquin, with olives, tomatoes and shallots (\$8), Beef Vinaigrette (\$8) and Fisher-man's Prawns, done with orange, garlic and butter (\$11.75). □

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VIVA VINO



by Robert Goerner

VINTAGE READING

One critic called it "the best book ever produced on California wine." Another dismissed it as "a diffused mish-mash" and a third sent me scurrying to the dictionary with "a gallimaufry of articles and approaches." I think that means mish-mash on a higher level.

This stirring of the critical perceptions was occasioned by the publication of the *Book of California Wine*, edited by Muscatine, Amerine and Thompson, a co-production of the University of California Press, Berkeley, and Sotheby Publications, London (640 pp, \$65). This is not a book to be taken lightly, especially when reading in bed. I weighed it as 4 pounds, 9 ounces, on the kitchen scales. It can make quite an impression on whatever part of you it is resting on.

It is easier to say what this book isn't than what it is. It is not an encyclopedia, although it has the size and heft of one. Forty-four wine authorities from diverse fields have contributed 53 articles but it is not a true anthology. Nor does it contain tasting notes that would have been out-dated even as this volume reached the booksellers.

Following a preface, "Wine is Life," by M.F.K. Fisher and an essay on "California Wine from an International View" by Hugh Johnson, both fully up to your

expectations, ten sections cover such diverse topics as the history of the vine in California, cultivation practices, wine-making techniques, the varietals, wine's legal and political history, economic perspectives and "evaluations."

Most likely of greatest interest would be the section on the varietals led off by Gerald Asher's insightful essay on Cabernet Sauvignon, its past and its ever-changing present. It should be required reading before one expounds upon the differences between the Bordeaux and the California approach to the grape.

Forrest Tancer tackles the problem of Pinot Noir with an admirable effort at clarifying why this is the most difficult of all wines to produce. He reminds us that not all Burgundian efforts are successful. I would add that some are not even recognizable as Pinot Noir. While a few wineries have given up on the varietal, the challenge of its potential for greatness has kept a dedicated core of winemakers in pursuit of the goal, or Grail, of the true believers.

The overworked "legendary" is justifiably used when mentioning Stony Hill's wines, all white varietals: Chardonnay, Gewürztraminer and White Riesling. The actual tasting of any of these requires the generosity of a friend who is on the mailing list of current offerings, an annual list that itself has a waiting list to get on. Eleanor McCrae who, with her late husband, began the planting of Stony Hill's vineyards high on the westward hills of Napa Valley in 1948, has contributed a graceful treatise on Chardonnay, a must-read for every lover of this wine.

Another great lady of California wine, Jean Wente of the Livermore Valley winery founded by her late husband's family, begins her chapter: "California Sauvignon Blanc is always being discovered, forlorn luxury permitted by the grape's hundred years of history in the state and dictated by the uncompromising character of its wines." Flowing as easily as any

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in the book, this is another section to return to and cherish.

The elegantly conceived multi-colored diagrams and flow charts of sparkling wine production in California illuminate the text by Jack L. Davies of Schramsberg. Differences between the *methode champenoise*, the Charmat process and the transfer process are clearly illustrated.

You may find the chapters on collecting wine labels trivial unless, of course, you are a collector. Corks or corkscrews, tasting groups, social organizations and the like may appeal only to the already interested, but no matter, within the pages of this ambitious effort is something for everyone.

Weighing in three-and-a-half pounds lighter than the massive *Book of California Wine* is Cyril Ray's *Robert Mondavi of the Napa Valley* (Presidio Press of Novato, 161 pp, \$14.95). Cyril Ray requires an introduction to American readers. In England he was well-known as a World War II correspondent and a writer of military histories. Today he is even better known as the author of some two dozen books on wine and as a columnist for *Punch*.

Perhaps because he sees us with the clear vision of the visitor who takes nothing for granted, he is able to give us a better understanding of the Napa Valley, its sometimes glossed-over history, the uses of frost preventative measures and how it is that the French attribute almost everything in the character of a wine to soil while California says it is the climate that determines the wine.

The portrait of the man Robert Mondavi emerges clearly as does that of Baron Philippe de Rothschild, whose Château Mouton-Rothschild has already been the subject of a Cyril Ray book, and who joined with Mondavi for the historic Franco-California venture resulting in Opus One. The Mondavi family and its problems are sensitively, if sparsely, dealt with. There is much in the volume to return to with pleasure. □



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