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DIRECTED BY CAREY PERLOFF

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CONTENTS

6 GREAT EXPECTATIONS
SPRING'S SPRING
by Dale Bogdan Eison

12 I GOT THE SHOW RIGHT HERE
A new production of Grease and Dolly arrives in California
by Sherri Plata

19 DAVID WILLIAMSON EXPLORED
The playwright of Missy and Friends speaks about his work
by Gerard Raymond

P.1 PROGRAM INFORMATION

48 CANADA BY WATER
by J. Herbert Silverman

50 THE ART OF DINNER
CALIFORNIA CUISINE
by Norm Chandler For

70 ROYAL TREATMENT
by Peter Boyer

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PERFORMING ARTS
WEAR A PART OF YOURSELF.
Spring's Sprung
Exploring April's Arts Events

Bright Sheng, a gifted young composer who survived the brutality of China's Cultural Revolution to flourish in this country, believes that the late twentieth century is a "very fortunate time for new music. There are so many different styles available and all are good in their own way. We don't have to form or follow one new style that will prevail; we have a much bigger room to work in than earlier composers. We have more vocabulary."

Sheng, recently appointed artistic director of San Francisco Symphony's Wet Ink, 1993, the annual festival of new music, knows firsthand about ideological tyrannies and can never freedom all the more. Wrenched away from his studies — like many artists and intellectuals at the time — Sheng was forced to spend his teenage years touring along the Tibetan border with a folk music group. His musical gifts as a pianist did spare him from manual labor, but the experience marked him in ways that led to his darkest composition. "Huun ('Lacertations'), a twenty-minute expression of pain that one elderly listener told him could as easily be named "Holocaust," was performed by the San Francisco Symphony in 1991.

Sheng's sunny first name is an almost direct translation from his Chinese given name, Liang, which means "bright lights." He adopted it after coming to this country eleven years ago, 1982. He studied at Columbia University before joining the Chicago Lyric Opera as composer-in-residence from 1980-82. He now holds that position with the Seattle Symphony.

The Wet Ink festival this year will reflect the many flavors of San Francisco's ethnic mix, Sheng says. "We have everything from dissonant avant-garde styles to romantic pieces and anything in between. When deciding on the work, it was very exciting to come across so many composers I had rarely or never heard before. And the orchestra is very eager to do this new work; you have the wonderful situation here of musicians wanting to play as the composer wants them to play."

In addition to works by John Harbison, performances by Pauline Oliveros and her Deep Listening Band, an evening of selections from the AIDS Quilt Songbook and Pulitzer Prize winner David Del Tredici's Virtuoso Alice, Wet Ink offers local premières by Chen Hugo Weingall, Roberto Sierra and others, including Sheng himself, who will present his Two Poems from the Song Dynasty, Three Chinese Love Songs and a concerto version of his one-act opera The Song of Magyul. The lyric tragedy with libretto by Andrew Porter, Magyul is based on the Islamic legend of an ill-fated love between a mad young man forced to leave the beautiful woman held in captivity by her family. "I wrote it not for the eroticism of the material, although that is part of it, but as a way to symbolize the relationship between me and China," Sheng says. "Wet Ink, 1993, April 9-10, 17-19, 28-24 and 30 at Cowell Theater, Fort Mason. (415) 441-5440.

WITNESS THIS

Oakland Ensemble Theatre, which returned early this year to the renovated Alice Arts Center, will present the West Coast premiere of Mary Miller's I Witness, winner of Dayton Playhouse's 1980-'81 National Playwriting Contest. Speaking by telephone from her home in New York's Greenwich Village, the Atlanta-born Miller reflected on the

The soft notes of the piano mix with the splash of a distant fountain and together, drift up through a 21st-century moonlit restaurant. It's the perfect complement to San Francisco's most romantic restaurant ... the Pacific Grill. Join us for a celebration of the cuisine of California cuisine and enjoy complimentary parking and a delightful pre-dinner three-course dinner from our regular menu for just $27 per person. This season, make the Pacific Grill a destination as attractive as The Pan Pacific Hotel itself. For reservations please call 415-771-8600.

PERFORMING ARTS

MARCH 1993

A Little Dinner Music.
Great Expectations

Spring's Sprung
Exploring April's Arts Events

Right: Sheng, a gifted young composer who survived the brutality of China's Cultural Revolution to flourish in this country, believes that the late twentieth century is "a very fortunate time for new music. There are so many different styles available and all are good in their own way. We don't have to form or follow one new style that will prevail; we have a much bigger room to work in than earlier composers. We have more vocabulary."

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In addition to works by John Harbison, performances by Pauline Oliveros and her Deep Listening Band, an evening of selections from the AIDS Quilt Songbook and Pulitzer Prize winner David Del Tredici's Virtuoso Alice, Wet Ink offers local premieres by Chen-Hua Weingart, Roberto Sierra and others, including Sheng himself, who will present his Two Poems from the Song Dynasty, Three Chinese Love Songs and a concert version of his one-act opera The Song of Magnificat. A lyric tragedy with libretto by Andrew Porter, Magnificat is based on the Buddhist legend of an illiterate couple, Xian and Xian, who forced to leave the beautiful woman held in captivity by her family. "I wrote it not for the exoticism of the material, although that is part of it, but as a way to symbolize the relationship between me and China," Sheng says. Wet Ink's April 9-10, 17-19, 28-24 and 20 at Cowell Theatre, Fort Mason. (415) 471-9400.

WITNESS THIS
Oakland Ensemble Theatre, which returned early this year to the prestigious Alice Arts Center, will present the West Coast premiere of Mary Miller's I Witness, winner of Dayton Playhouse's 1992 National Playwriting Con- test. Speaking by telephone from her home in New York's Greenwich Village, the Atlanta-born Miller reflected on the several ironies of her play's unexpected success.

"The play was inspired by the Rodney King beating, but I increased the drama by making two changes: the witness who videotapes a black man being beaten by police is also an African American and the victim is killed. The story just flashed up before me even before I knew all the facts. But I never thought there would be much of a life to the play after November 1991, when I sent it in to the writing festival. I assumed there would be a guilty verdict (against King's assailants) and that would be that. I learned I'd won the contest the day after the riots began in Los Angeles. I have the characters predicting some things that actually happened."

The second irony is that when Miller arrived in Dayton to see her play produced there, "They expected me to be black. I'm not, and I took it as a compliment, because I had some hesitation. This is my only play where the character's race is specific and significant. It concerns three African Americans — a mother, her grown son and his wife — faced with the dilemma of what to do with this terrible evidence."

"This play is not going to be done. I thought at first. Sheer fuck. But I drew from my imagination. I let the characters speak from that. When it's going well, I'm just writing as fast as I can, saying things I didn't know I knew. A character speaks, all this stuff comes up and you have to say, 'OK, this is their story.' I don't try to make my characters do anything but what they demand to do. Now I'm writing a play with all male characters. It's intimidating, but why not? Try it."

Miller moved to New York in 1981 and spent nearly a decade acting in everything from 'Widening Chute' to 'Lost in Space': television's All My Children to commercials. "I began writing monologues for friends who needed material for auditions and found myself spending hours writing the background stories of these characters. I enjoyed it immensely and I switched totally to writing in 1990. As a screenwriter, I get to put myself into characters and feel what I couldn't play as an actor. But I have the advantage of all that performance experience." I know

A Little Dinner Music.

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French choreographer Bodila returns with principal dancer Wendy Une Dysch for the world premiere of La Princesse Rouge for the San Francisco Opera Ballet on April 15.

We don’t do justice to our need for it. There’s something hand-made about live theater that people want right now. It’s not electronic; you don’t have it if it doesn’t keep, it’s visceral.

Magic is currently embarking on its fifth annual Springfests, a presentation of new works by young talents. Past Springfests introduced such hits as 1996’s The House of Eve, which had successful commercial runs in San Francisco and Los Angeles, 1989’s Speaking In Tongues, which won a Kennedy Center Award and 1992’s Angel of Death.

Bodila was already twenty-two and trained as an actor when he began studying dance with Bosalla Hightower in Cannes, France. His athletic and emotionally driven dances owe as much to modern techniques as to the dramatic expressionism of European choreographers such as Fina Bausch. La Princesse Rouge has little to do with the static Renaissance rhythms of the pasture; its ritualistic formalities look to be sharper, starker and more earthy. Set to musical collage that emphasizes the weaving, eerie sonatas of the Middle East, the piece demands much from its dancers and they seem to give every ounce of their commitment and considerable craft. Whether it’s just another trend pop ballet or an explosion of talent that will keep on growing, cannot be seen from a preview tape. What this Springfest promises for the immediate future, however, is the wonderful futility of watching dancers glory in their powers. It’s on Program VI, a modern program including William Forsythe’s In the Mood, somewhat elevated and a world premiere by Val Caniparoli, opens April 15 and plays in repertory through May 1 at the San Francisco Opera House.

We have reached the final round of our anonymous interviews. Here is how the lines work. All of Miller’s plays have been produced, many of them in regional theater, and several have won awards. That’s encouraging, she says, and gives her the confidence to continue.

But what she really loves is finding a showing in her plays “that moment when somebody’s life changes. It happens in an instant and it’s forever. I love that centering. The rest of the world doesn’t change, but your life has changed utterly. If you deliver that moment, it’s a road the audience can go on. It’s exhilarating piece that looks like a gift to SF Bay’s most vigorous dancers.

Heather Simons as Annie and John Shack as Daddie Worboys in the National Tour of Annie, due at the Golden Gate Theatre on April 14.

Riding,” I Witness, April 15-May 16 at Oakland Ensemble Theatre in the Alice Arts Center, 1485 Alice Street, Oakland, (510) 789-7774.

REDHOT

Watching ballet on a television screen is rather like hearing opera sung through a wet sponge. Nonetheless, even this rudimentary view of San Francisco Ballet’s new La Princesse Rouge reveals a new and inspiring talent.Created by the French choreographer Bodila (that’s his name in full), it’s an ensemble
Our act. We know where it's going and where it's ending, but the creation is ongoing.

Why We Have a Body deals with female myths, bloodlines and the mysteries of human creation. The characters, a lesbian private eye, a paleontologist, a hallucinating criminal and an explorer of the Yucatan will meet, entangle and perhaps, just perhaps, explain: why do we have a body? Frable plays March 12-April 4. Why We Have a Body, April 9-May 2. Watch Your Back, last in the series, opens in May. All Building D, For Mason. (415) 441-8822.

EXPLORE THIS
The Exploratorium's active artist-in-residence program will introduce four artists next month whose installations will honor and comment on Earth Day in various ways. Al Jaroum's Terra Forma uses sand, water flow and video time lapse techniques in such a way that visitors can step into time and shape a world like gods without the responsibility. Ned Kahn will create Cloud Dynamic: and interactive sculpture involving fog, heat and the earth's topography. Water Works, Andres Zafra's use of high-resolution video, employs images of waves and water movement across the screen of 12 monitors. Viewers can control the choice of images and illusions of flow. Finally, Michael Brown's dreamily named Meander will enable visitors to interfere with downstream water patterns with the touch of a finger — and to see the consequences. April 29-July 4, 500 Lyon Street. (415) 561-7272.

IN BRIEF
Dance: The Ahlin Alley American Dance Theater, now directed by the impeccable hand of Judith Jamison, returns to UC Berkeley; April 23-May 2, Zellerbach Hall. (510) 642-9888. Music: Avidius Chamber Music series presents the West Coast premiere of Robert Murzynski's Mornamce, composed especially for flutist Alexandra Hawley, founder and director of Avidius; April 18, in the Green Room, War Memorial Veterans Building, 401 Van Ness Avenue. (415) 592-2400. Theater: American Conservatory Theater presents a new American version of Feyn in the Saint-Germain's biting comedy The Learned Ladies, directed by Richard Suyet and featuring the inimitable talented Sydney Walker; April 15, the Stage Door Theater. (415) 749-2407.

Above: Michael DeBakey and Erica Wexler are "Bill and Hillary" in Steve Silver's Beach Blanket Babylon — the nation's longest-running musical revue — at Club Fugazi. Top: Larry Edsberg, artistic director of San Francisco's Magic Theatre. At right: Cool science experimentation at the Exploratorium.

GIORGIO ARMANI
436 North Rodeo Drive, Beverly Hills, 310-271-5555
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Above: Michael Benthack and Erica Wain are "Bill and Hillary" in Steve Silver's Brunch, Brunch. — the nation's longest running musical revue — at Club Dapper. Top: Larry Edebrock, artistic director of San Francisco's Magic Theatre. At right: Beads on experimentation at The Exploratorium.

GIORGIO ARMANI
436 North Rodeo Drive, Beverly Hills, 310-271-5555
I Got the Show Right Here
A new production of Guys and Dolls arrives in California

Director Jerry Zaks will not use the word revival when talking about his glorious new production of Guys and Dolls. "It sounds like you're making something unconscious," he says. "It sounds like you're applying CPR. To me, this show is happening for the first time. I wouldn't know how to approach it otherwise."

From the moment the lights come up on Burp and Shuffle, the fictional stretch of Broadway that is the setting for Guys and Dolls, the stage erupts in a symphony of color, energy and good cheer so invigorating that it has the effect of sending a shot of adrenaline throughout the entire theater. By the time "Fugue for Tinhorns" begins, you might say something unconscious is being awakened — the collective memory of the audience, which is reminded of a time when the Broadway musical was a delectable combination of song and story, and fun and romance, and hope and magic.

Few shows capture that spirit as completely as Guys and Dolls, with its perfect, exhilarating score by Frank Loesser and a fabulous, funny book by Abe Burrows and Jo Swerling. The musical was inspired by The Idyll of Miss Sarah Brown," a short story written by Damon Runyon, the Bard of Broadway during the 1930s and 1940s. Runyon was fascinated by Broadway's seedy types, and they

by Sheryl Flotow

Blessed by the sun. Dedicated to fun.

It's the closest place to heaven on earth! Manzanillo is a vacation paradise located in the State of Colima on the Pacific coast between Puerto Vallarta and Acapulco. It faces two calm bays providing a framework that encompasses a colorful seaport city, lush palm-covered hillsides dotted with picturesque homes and a world-class playground created especially for discriminating travelers.

Manzanillo enjoys an enviable reputation for having been established as a retreat for those with a passion for the very best. Today it has become even more popular among sun worshippers, honeymooners and sports enthusiasts. The movie "G" was filmed here and one of the two golf courses has been rated as among the "100 Greatest in the World!" Manzanillo is also recognized as the saltfish capital and its marina is the finish line of the classic San Diego-to-Manzanillo Yacht Race.

Unlike other resort areas, the growth of Manzanillo has been controlled to preserve the pristine, tropical beauty. Today you will find a limited number of resort hotels created in an imaginative blend of Moorish, Mayan, Mediterranean and contemporary architecture. Each has been established in uncrowded surroundings and each offers a variety of affordability, amenities and activities to provide you with an unforgettable and romantic holiday in the sun. Discover Manzanillo for yourself. Contact a helpful travel agent or call the airlines that fly to sunny Mexico.

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by Sheryl Flatow
A luxury sedan so unique, it's capable of thought.

The Mazda 929

Now there's a luxury sedan that thinks like a human. By using the same kind of processes that let you make choices and solve puzzles, the Mazda 929 can anticipate many things you want to do. And then do them for you. Drive up a steep hill, for instance, and you'll find that the 929 cruise control maintains a steady speed without annoying and unwanted shifts—thanks to its advanced "fuzzy logic"

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Air bags are standard for both driver and front passenger. Also standard is a computer-controlled Anti-lock Brake System to help you keep control during hard braking. And that's a comforting thought.

computer, an automotive first. Turn on the windshield wipers when it rains, and the climate control knows to automatically turn on just enough air conditioning to dehumidify the interior. Or park in the sunlight, and an available solar-powered ventilation system knows to activate fans to help cool the cabin. So while you'll certainly appreciate the 929's V6 power, its sculpted shape, and luxuries such as the available leather trim, what you may like most is the way this car thinks.

began characters in his stories. He gave them colorful nicknames, softened their edges and invented a language for them that is known as Burgensee. Guys and Dolls is populated with characters from a number of his stories.

The plot of the show, for the uninitiated, revolves around two couples. Nathan Detroit, proprietor of a floating crap game, has been engaged for fourteen years to Miss Adalade, featured attraction at the Hot Box nightclub. Adelaide wants desperately to marry Nathan; Nathan wants desperately to find a place to run his game. He needs one thousand dollars, and bets the suave, high roller Sky Masterson that Sky will not be able to take Sarah Brown of the Snow-Sea-Salt mission to Havana. Naturally gamblers and reformers fall in love. But complications ensue for everyone until all is happily resolved at the final curtain.

The original production of Guys and Dolls opened on November 24, 1950 with Robert Alda as Sky, Sam Levene as Nathan, Isabel Bigley as Sarah, and Vivian Blaine as Adelaide. The show ran for twelve hundred performances and won eight Tony Awards, including best musical, book and score. "As I worked on the show everyone I ran into would either tell me that this is the greatest show in the world, or their favorite," says Zaks. "Both observations were designed to get me tense."

But the ebullient Zaks, who is the hottest, most sought-after director on Broadway today, is not easily rattled. When Guys and Dolls opened in New York on April 14, 1950, with Peter Gallagher as Sky, Nathan Lane as Nathan Detroit, Josie de Guzman as Sarah, and Faith Prince as Adelaide, each review was more glowing than the last. The same is true of the national tour, which stars Richard Moritz as Sky, Lewis J. Stadlen as Nathan, Patricia Ben, Petersen as Sarah, and Lorna Luft as Adelaide. One Pennsylvania critic said that local theatergoers "are discovering that the raves...are all justified...It's not just that any of this company's leads could easily transfer into the Broadway company...So could any of the gifted, supporting players."

Zaks has made Guys and Dolls seem as if it really is happening for the first time. He has given the show a contemporary touch while remaining true to the wonderful material. The result is a valentine to New York, to Broadway and to the golden age of musical theater.

"The first thing that I needed to do, even before casting, was figure out how to present the show in the most effective way possible, physically and scenically," says Zaks. "It was critical to know how the show would move. The show was written to be presented in a series of scenes that alternated between full-stage sets and in-one scenes, where the characters perform in front of a drop as the set is being changed behind the door.

Photograph by Paul Hackett
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had to decide if that was still the best way to do it.

The somber in contemporary musicals moves its full view of the audience, with the fluidity of a ballet. But Zaks and the brilliant Tony Walton, who designed the sets, went for the traditional approach. "We didn't want to tamper with the structure," Zaks says. "And Tony felt that this was a more daring way of doing the set, because on the surface it seems old-fashioned."

Zaks and Walton considered numerous ideas for the look of the show, before opting for a wondrous, unfamiliar universe awash in bold color. "I wanted the colors to scream joy and music and anything else life affirming," says Zaks. "I wanted the colors to be audacious; so that we would know immediately we're not in a naturalistic New York City. This would be a romanticized version of New York, with a vengeance."

The elite design team of Walton, William Ivey Long (costumes) and Paul Gallo (lighting) combined to create a world that is stunning, witty and spectacular, and that somehow manages to enhance, rather than overwhelm, the action. Walton's sets were influenced by the strong, bright colors of the Fauvist painters, and he bathes the stage in vivid hues of red, purple and blue. Long created showy costumes for the women, but the men who make the memorable fashion statement in their ultra-slick, striped and checked sporty suits. Gallo's equally beautiful lighting brings it all together.

Walton worked with Frank Loesser on the London production of *The Most Happy Fella*, and the force of the composer's personality was an inspiration for the designer more than thirty years later. "He was the most extraordinarily dynamic, magical, enigmatic guy you could possibly hope to meet," says Walton. "The memory of him, his vigor and feistiness and enthusiasm, infected both Jerry and me. Jerry is sort of like that anyway, and he said, 'I just wish you'd take out your paint brushes and do something cheerful and vibrant, whatever you feel is right.' That was very liberating. I found the perfect launching pad in the work of André Derrain. He had done paintings of London in which he used every color of the rainbow, yet made them all come together and be acceptable as an urban environment." Walton also paid tribute to Runyon in his designs. "I made a note of every color, just for kicks — even the colors he referred to in his stories," says Walton. "Most of those show up somewhere on the backdrops."

Many people have fondly suggested that the show has the look of a cartoon, and the design team is as opposed to that word as Zaks is to revival. "A cartoon is very strong slabs of color with a very linear quality," Walton says, "and that's not at all what this show is. This is much more painterly and affliliated."

Long is also adamant that his outréous suits are not cartoonish. "In black-and-white photographs, the men look like they're wearing real suits," he says. "We slightly exaggerated the shoulders, copied the waist and filled out the pants' legs. But basically it's a pretty standard 1940s silhouette. The only thing that really exaggerated is the color."

It was up to Gallo to make the collection of color into a cohesive piece through his lighting. "I wanted to make the show look like it was designed by one person rather than three," he says. "This is a fantasy musical, and we all took liberties and made the show look like whatever we wanted it to be. It's that way many musicals used to be done..."

They weren't worried about location, about scenery, about the actors, about the choreography, and the characters be infused with the same drive, intensity and punch as the design. During...
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Walton worked with Frank Loesser on the London production of The Most Happy Fella, and the force of the composer's personality was an inspiration for the designer more than thirty years later. "He was the most extraordinarily dynamic, magnetic, scintillating guy you could possibly hope to meet," says Walton. "The memory of him, and his vigor and festiveness and enthusiasm, infected both Jerry and me. Jerry is sort of like that anyway, and he said, 'I just wish you'd take out your paint brushes and do something cheerful and vibrant, whatever you feel is right.' That was very liberating. I found the perfect launching pad in the work of André Derain. He had done paintings of London in which he used every color of the rainbow, yet made them all come together and be acceptable as an urban environment."

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It was crucial to Zaks that the music, the choreography, and the characters be infused with the same drive, intensity and punch as the design. During performance, there is a feeling that the cast is on stage in a Broadway theater. The result is a show that is as sumptuous and sumptuous as it is awards-worthy. Articles continued on page 58.

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David Williamson Explored

The playwright of Money and Friends speaks about his work

David Williamson once joked that he is the only playwright in Australia. The six-foot-seven writer is, in fact, the best known, and the most successful playwright in Australia. And the most famous screenwriter there as well. In his native land he is equally known for his prolific output of plays as for his screenplays. In America however, his screenplays for Peter Weir's Gallipoli and The Year of Living Dangerously are probably better known than his plays. The U.S. premiere of his latest play, Money and Friends could well change this status.

Money and Friends has traveled at an opulent momentum. A serious comedy for the 1990's, it questions the nature of friendship when tested at a time of recession. The play takes place in a fictitious beach community named Crystal Inlet, not unlike Malibu in California, which serves as a weekend and holiday resort for the wealthy elite of Sydney. The central character, Peter, an academic, faces financial ruin due to bad investments he made on behalf of his brother in the 1980's. In the course of the play, Peter's friends, all successful professionals, demonstrate the often precarious relationship between money and friends; the loss of one may lead to the loss of the other.

Williamson was spurred to write Money and Friends when a severe recession, which still grips the country, hit Australia in 1990. He says he knew of many middle-class people, who considered themselves financially secure for life, who suddenly found themselves out of jobs when the hard times came. "Much of what passes for friendship in a highly competitive society is fairly shallow," he says, describing it as a form of entertainment. "We have friends to entertain us, to swap gossip and anecdotes and to reinforce our attitudes to life. But when the chips are down how many of us would help, particularly in terms of cash?"

The "charade of friendship," as Williamson puts it, is presented as a comedy of manners, a style which the author often uses with great expertise. "David's talent is for very incisive comedy of social observation," says Michael Blakemore, who is directing the American premiere of Money and Friends: Blakemore, a fellow Australian who now lives in London, has directed three other Williamson plays in the past and is himself an expert at comedy and farce with the highly acclaimed productions of Noise Off, City of Angels, and Lettice and Lovage on his credits. Inspired by Sheridan and Molieres, Money and Friends follows the classic comedy of manners mold, which Williamson defines as a style in which the actors and the audience "enter into a conspiracy with each other to send up and make fun of several aspects of society of which they are critical."

Ever since Williamson began writing, about twenty-two years ago, he has scrutinized contemporary Australian middle-class behavior and values. He traces this focus back to his desire to pursue a career in psychology before he became a playwright. Williamson, actually majored in mathematics and lectured in thermodynamics and fluid mechanics before he turned to psychology. He laughs at the surprised reaction that he gets saying he was just steered into that path because he happened to be good at mathematics. "My consuming passion was human interaction, the processes. The engineering was never more than a vocational thing, and I was starting on a masters in social psychology when I had to choose between writing and becoming an academic."

The crucial event which guided Williamson towards becoming a writer.

Another Outstanding Community by Southwest Diversified.
The playwright of Money and Friends speaks about his work

David Williamson Explored

David Williamson once joked that he is the tallest playwright in Australia. The six-foot-seven writer is, in fact, the best known, and the most successful playwright in Australia. And the most famous screenwriter there as well. In his native land he is equally known for his prolific output of plays as for his screenplays. He is the only person to have won both a Tony Award and an Academy Award for the same year's work. In America, however, his screenplays for Peter Weir's Gallipoli and The Year of Living Dangerously are probably better known than his plays. The U.S. premiere of his latest play, Money and Friends, could well change this status.

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The crucial event which guided Williamson towards becoming a writer...
It's time for a change to the wines of Ernest and Julio Gallo.
It's time for a change to the wines of Ernest and Julio Gallo.
“Do like sending up our vulgar middle class and send up myself at the same time.”

two decades and believes that the Australian public had become bored with exploring their historical myths and accentuating their otherwise “We do have a physical landscape that is totally unique, but I think it took us some while to realize that our psychological and social landscape isn’t all that unique. The human processes of love, betrayal, greed, anger, acquisition are pretty invariant across cultures.”

The Coming of Stork, Williamson’s first play, is an episodic series of raucously comic scenes revolving around a tall dropout named Stork and his friends, all young men in their twenties. Williamson himself was in his late twenties when he wrote it. Over time, the ages of his main characters and their social milieu have reflected that of the author. In the past twenty years he has generated a comfortable income from his highly successful writing career, and this year he turned fifty so it isn’t surprising to find that the key players in Money and Friends are in their mid-twenties and occupy an affluent stratum of Australian society. The characters in Money and Friends belong to professions which Williamson describes as “recession proof.” His lawyer friends tell him that they are equally busy during a recession, when they do bankruptcies work, as during a boom. Further, the playwright explains that articulate, educated middle-class people, like himself, make ideal targets for his style of comedy. Lawyers, doctors and academics — the professions represented in Money and Friends, he says, use their capacity for language to delude themselves and other people. “The human comedy at this level is usually how you use language to draw a smoke screen over your true motives.”

Philip Adams, who produced many landmark Australian movies including Don’s Party which was directed by Bruce Beresford from Williamson’s 1971 stage hit, has noted a semi-autobiographical strain in Williamson’s plays. He once compared being at the opening night of a Williamson play to being at Elvis when Hamlet first presented the play-within-the-play to King Claudius. “We sat in an audience unenthusiastically rounded by the originals for the charac- ters on stage.” He recalled how everyone from Williamson’s parents to friends reacted with various degrees of pain and embarrassment as the play unfolded. “But,” Adams added, “it was hard to resent Williamson’s candour for, of course, it extended to himself.”

Director Michael Blakemore agrees that Williamson writes out of his own experience but says, “If David writes himself into his own plays, he does it with a great deal of detachment and usually critically.” There is no character specifically like Williamson in Money and Friends, but Blakemore hints that Williamson has made fun of some of the playwright’s own characteristics in the portrayal of the groooky surgeon, Stephen, in the play.

In Emerald City however, a previous hit play which was staged in this country four years ago, Williamson presented a character which is close to a self-portrait. Colin, a screenwriter working on a novel, with his conscience, faces the choice between writing quality work for the sake of art or writing potboilers for the sake of money. Like the author at that time, Colin has just moved from Melbourne to Sydney, and is aspiring to a harbor-view luxury apartment and all the materialistic trappings of Sydney high society.

While Williamson’s critique of Australia’s venal middle class is sharp, one cannot help noticing a certain ambiguity on his part towards his characters. Many have noted that Williamson himself is a successful and as affluent as the people he satirizes. After all, in addition to the harbor-view mansion he once joked about, in Emerald City he also has a “clothes horse in Pearl Beach, the real-life model for Crystal Inlet in Money and Friends.”

But the charm of Williamson’s work is that the playwright acknowledges this dichotomy. He quotes Woody Allen, who once said that satirists are prey to the same insults they satirize. “I can write in myself a humanity and a hunger for competitive success. He admits he enjoys writing the

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What safeguards does he have to prevent himself from becoming too much like one of his materially-oriented protagonists? Williamson says he has stopped himself from taking on some of the "sleazy projects" offered him by the film industry just to make money. "I do not push myself to maximize my income, that is the only good thing that I can say about myself!" Often Williamson introduces someone with values in his plays, like Peter in Money and Friends. "I always like to have a voice which says that human compassion, kindness and contact is an important part of our humanity, and if we lose that we have certainly lost everything."

In his younger days Williamson was perceived as a left-wing writer who stood up for the helpless working class. But he argues that even an early play like The Remora is as ambivalent about human nature as Money and Friends, and says he was never a didactic playwright. "I have always had worries about the deeply flawed nature of the human species." In The Remora, the working-class hero who is beaten up by the police is every bit as reprehensible, Williamson points out, as the cops themselves.

When it comes to flimsy, there is no doubt that Williamson comes down more heavily against men than against women. Time and again the playwright has presented an usurious picture of a particular Australian brand of male chauvinism and sexual brigandage. The young man in The Coming of Stork; the boisterous bunch of males who use an election night as an excuse to get drunk in Davis Party; the characters who perform what Williamson once described as "ritualistic: male violence" in The Remora, and the aggressive and competitive males in Money and Friends are not what you would call sensitive men.

"I think that it is a characteristic of the late twentieth century that men are the assholes of the world," Williamson says, adding with a laugh that men seem to accept this without much embarrassment. He believes that men are "competent, nasty creatures in general" but occasionally one finds a generous and humane one like Peter. The high level of Australian male chauvinism has produced a very strong feminist backlash in the country, Williamson remarks. "The women in Australia haven't been sitting around and taking it," he adds, quoting a recent survey which indicates that Australia comes right behind America in leading the world in terms of women penetrating positions of power within the society.

In Hollywood, film industry folk apparently know Williamson as the idealistic screenwriter who tackles burning social issues in a realistic, almost documentary manner. After seeing an announcement for Money and Friends in Los Angeles, one of Williamson's producer friends in Hollywood called the writer up to tell him that there was another David Williamson who wrote comedies around. For the past few years Williamson has written some for Hollywood, but though they have been very well received, none have been filmed as yet. On assignment, he wrote a script based on a military scapine trial which was held during the McCarthy era, and an expose of the American healthcare system, but they were deemed too unpromising to be made. One of his most recent projects is Warriors of the Rainbow, a story about the beginning of the Greenpeace movement.

Williamson says his Hollywood screenplays are a critique of "superficial and audience reassuring" mainstream filmmaking. "You don't have to be very radical to be very radical in Hollywood," he quips. As a screenwriter he undertakes historical and non-Australian subjects, but as a playwright he favors the comedy of manners about his own society. As Money and Friends reveals, he has perfected the technique and being able to entertain while pointing out the foibles of his compatriots. "It's the thing I like doing best," he says. "I do like sending up our vulgar middle class and send up myself at the same time."
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American Conservatory Theater

the California Arts Council, and has been active locally, regionally, and nationally in advocacy for cultural equity, non-traditional casting, and pluralism in American art. A member of Brown University, Ambrose received his M.F.A. in stage directing from the University of California, San Diego.

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KATHLEEN DIMMICK (Resident Dramatist) joined A.C.T. this season after two years as Associate Dramaturg at the Mark Taper Forum, where she served as Producing Dramaturg for Heiner Müller's The Threepenny Opera, Edward Albee's The Goat, or Who Is Sylvia? and for the San Francisco Bay Area Stage production of The Importance of Being Earnest. She is a graduate of Columbia University and has served as dramaturg on productions at the Shakespeare Festival and the Williamstown Theatre Festival. She is a member of the Bay Area Theatre Critics’ Circle and the Dramatists Guild.

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Kathleen Dimmock

JAMES HARRIS (Production Director) began his career on Broadway with Eva Le Gallienne’s production of "The Man Who Came to Dinner." He has worked at the American Conservatory Theater, the Mark Taper Forum, the Arena Stage, the Arena Stage, and the Arena Stage at the University of Iowa. He has also worked as a freelance director for the American Conservatory Theater, the Mark Taper Forum, and the Arena Stage.

James Harris

Julian Lopez-Morill, and Cornella, directed by Randall Stuart. Yet to come are Chekhov's The Three Sisters, directed by John C. Pappas (who has directed mainstage productions of Good and Homespun), and The Cherry Orchard, directed by David Mark's (A Christmas Carol fame). The remainder of the program is typically made up of works by Shaw, Molotov, the Jacobean, or — for the first time this year — the Greek tragedies. Students spend three to five hours a day, for four to seven weeks, rehearsing each project, while maintaining a full course load in such subjects as audition technique, acting, voice, speech and language, and production. The inclusion of Greek tragedy in this year's curriculum exemplifies the Conservatory's commitment to training that parallels and augments work done by company professionals on the A.C.T. mainstage.

The A.C.T. Conservatory Welcome the Greeks

In addition to classroom work in the myriad subjects necessary to build dramatic expertise, students rehearse and perform in several full-length plays, directed by company members, Conservatory faculty, and other invited professionals.

First-year A.T.P. students begin with some study and later projects from the works of American Realism, playwrights (such as Arthur Miller) and imaginative playwrights that emphasize the creative use of language. Time and place (by, for example, Pedroso Garcia Lora)!

Second-year students take on masterworks from several categories during the course of the year. Curriculum regularly includes Shakespeare and the great Russian dramatists. This year, they presented Julius Caesar, directed by Richard Butlerfield, Froissart and Oppulon, directed by Julian Lopez-Morill and Cornella, directed by Randall Stuart. Yet to come are Chekhov’s The Three Sisters, directed by John C. Pappas (who has directed mainstage productions of Good and Homespun), and The Cherry Orchard, directed by David Mark’s (A Christmas Carol fame). The remainder of the program is typically made up of works by Shaw, Molotov, the Jacobean, or — for the first time this year — the Greek tragedies. Students spend three to five hours a day, for four to seven weeks, rehearsing each project, while maintaining a full course load in such subjects as audition technique, acting, voice, speech and language, and production. The inclusion of Greek tragedy in this year’s curriculum exemplifies the Conservatory’s commitment to training that parallels and augments work done by company professionals on the A.C.T. mainstage.

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JAMES HAIBACK (Production Director) joined the company in 1991. He has been the Production Manager for two productions at the Mark Taper Forum, including The Orphanage of Bohemia, directed by Richard Seyd, and The Winter’s Tale, directed by Richard Seyd. He has also been the Production Manager for the productions of A Midsummer Night’s Dream, directed by Richard Seyd, and The Winter’s Tale, directed by Richard Seyd, and The Winter’s Tale, directed by Richard Seyd, and The Winter’s Tale, directed by Richard Seyd, and The Winter’s Tale, directed by Richard Seyd.

The American Conservatory Theater (A.C.T.) is a leading professional theatre located in California, dedicated to producing Broadway-quality productions with a focus on new and contemporary works. The company is known for its commitment to excellence in all areas of the theatre, from acting to directing, to design and production. A.C.T. has produced a wide range of plays and musicals, including Shakespeare, contemporary works, and world premieres. The company is also recognized for its commitment to training future generations of theatre artists through its Conservatory program. A.C.T. is located in San Francisco, California, and is affiliated with the American Conservatory Theater Conservatory, which offers a two-year program in acting, directing, and design. The Conservatory program is designed to prepare students for careers in the performing arts, and graduates have gone on to work in a variety of roles across the country. A.C.T. is also known for its commitment to social and cultural diversity, and its productions often reflect this commitment. The company is supported by a range of organizations and individuals who believe in the importance of the arts and the role they play in our society. A.C.T. continues to be a leader in the arts, and is consistently recognized for its excellence and innovation.
Notes from the Director

By Carey Perloff

Perhaps because I originally trained as an anthropologist, I have always been deeply moved and intrigued by ruins (which is why I find it a wonderful irony to have become Artistic Director of a theater whose building has been damaged by an earthquake). Ruins may mean the end of something, but they also imply a beginning. So I felt that it was somehow appropriate, in making this artistic transition in my own life and in the life of A.C.T., to include a Greek tragedy in my first season here.

It goes without saying that much of what we hold most fundamental about theater today originated with the Greeks, and indeed many of the questions we are currently grappling with, from the nature of representative democracy to the relationship between religion and politics to linguistic differences between men and women, are raised more fully in Greek tragedy than in almost anything written since.

It is no coincidence that Greek tragedy has again become such a potent presence on the contemporary world stage. When internationally acclaimed director Andrei Serban was invited to return to his native Romania after the downfall of Ceausescu to become the first head of the Romanian National Theatre in the post-Cold War era, he chose to begin with an extraordinary production of the Greek Tragedy [Troya. Women. Electra. And Ajaxmenon] that had first brought him to prominence in America in 1972. He felt that no work better addressed to the political, emotional, and social complexities of the chaos in Romania than Greek tragedy. Similarly, when ariane Mnouchkine, who runs the world-famous Théâtre du Soleil in Paris, wanted to explore (among other things) the nature of being female in a rigidly patriarchal world when women had once held important roles, she embarked on an epic staging of four Greek tragedies that she called Les Arrivées, about the fall of the house of Atreus. Here at A.C.T., Lee Breuer and Bob Tilton fused Greek tragedy with gospel music to explore spirituality, loss, and rebirth in The Gospel at Colonus, while Peter Sellars and Bob Auletta explored the sense of alienation and moral ambiguity of the post-Viet Nam era in their version of Oedipus at the Kennedy Center in 1988.

Productions of Greek tragedy are, in many ways, litmus tests of what a culture is experiencing at any particular time in history. Here at A.C.T., we have chosen in the next twelve months to explore two Greek tragedies with particular resonance for our own contemporary experience: Euripides’ Heracles and Sophocles’ Antigone. Both are about defining women, several generations apart, who take on the prevailing political establishment in their own way: Heracles as an outcast, Antigone as a young woman at the threshold of adulthood. It is in a play of clinical logic and precise imagery, about rebellious youth and the rhetoric of democracy. Its immediate beaconed to us instantly.

At its most basic level, Antigone poses a relatively simple question in the face of human laws which may indeed be unjust, is it better to adhere to those laws in the interest of preserving domestic order, or to revolt and adhere to a higher law in order to preserve one’s integrity and humanity? The more one explores the play, the more complex the questions become. I began preparing this production of Antigone just after the recent events in Les Anges, and similar questions loomed large.

Kreon’s dilemma in Antigone is enormous and unsolvable. Once Antigone has violated his edict, he risksarchy and political chaos if he fails to punish her. Yet in destroying Antigone for burying her brother, he is destroying the most passionate advocate of “higher justice” that the culture has to offer, and he knows it. He also knows that the gods often react badly to unburied corpses and similar pollutions.” In this light, what will keep the “ship of state” on a firm course? His people are restless, and Antigone’s potential for martyrdom is huge. Either way, Kreon’s own power and that of the designated government are at risk. To impose that power is to risk dissolving civic order. Thus Kreon is deeply torn. In many ways the play should really be called Antigone and Kreon, for his agency is as central to the tragedy as hers.

Antigone’s conflict is equally complex. In many ways, her fate lies in her name: “anti-gone,” or “anti-generation,” “opposed to procession.” She is so fiercely devoted to the past that she cannot see a future before her. Deeply invested in the nobility and ultimate goodness of the House of Oedipus, she resists any evidence that might undermine this belief. For without it she simply could not have survived the horrors of her childhood. When actually confronted with her own death, her moral sharpness begins to crack; this is not the beautiful act she had promised herself it would be. Nevertheless, she is utterly convinced that poverty will judge her in the right.

Although Antigone’s arguments and passion may seem more persuasive, both points of view are richly drawn in Antigone and the play is deeply ambiguous. Kreon is no more tyrant than he is the ruler of a very fragile democracy. When this play was written, Athens had been a democracy for a mere seventy years. The powerful families who had ruled Athens before the establishment of democracy....
Notes from the Director
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A.C.T. Artistic Director Carey Perloff

Peter Sellars and Bob Auletta explored the sense of alienation and moral ambiguity of the post-Viet Nam era in their version of Ajax at the Kennedy Center in 1988.

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At its most basic level, Antigone poses a relatively simple question: in the face of human laws which may indeed be unjust, is it better to adhere to those laws in the interest of preserving domestic order, or to revolt and adhere to a higher law in order to preserve one’s integrity and humanity? The more one explores the play, the more complex the questions become. I began preparing this production of Antigone just after the recent riots in Los Angeles, and similar questions loomed large.

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American Conservatory Theater

NOTES FROM THE DIRECTOR continued from page P-6

democracy still posed a real threat to the civic order. The tension between loyalty to one’s blood and loyalty to the city or pole was enormous and constant. Politics in ancient Athens was not something one’s representatives practiced in a remote capital, but something one lived with every day. As Pericles said in his famous funeral oration in 431 B.C.,

Even those who are mostly occupied with their own business are extremely well informed on general politics; this is a peculiarity of ours we do not say that a man who takes no interest in politics is a man who minds his own business; we say that he has no business here at all.

The play begins with a graphic look at the frightening and random destruction caused by a civil war. There rises over the rubble and the chorus begins to take stock of what’s happened. As we begin to design this production, our own immediate image of frightening and random destruction came to mind: the Loma Prieta earthquake. Ironically, an earthquake is a central metaphor in Antigone, as the chorus warns

Once a seismic gap
shakes a house in his fast
then
no warp, no twist of
ruin
goin' Missing. That is (destruction)
weaving through the generations.

The scenic design for our production of Antigone was inspired by the image of the Geary Theater after just the 1989 earthquake. It was a startling image for everyone who saw it. The dividing line between audience and stage was blurred by piles of plaster dust, rubble, and a massive, twisted lighting bridge. The roof had literally fallen in. Delight poured out though cracks in the walls and windows. Theatrical order had been violated. Anything was possible. When I walked into that astonishingly beautiful world of mingled real vestiges, cracked cement, burning bones and faded grandeur, I thought, “We should stage a Greek tragedy in here immediately.” Since the Fire Department would never have approved, we did the next best thing and recreated the ruined Geary at the Stage Door. It is in this disturbing world, on the morning after the destruction, that our production of Antigone arose.

Finally, a word about the translation. It is hard for us to imagine a drama that was as sophisticated as Greek tragedy but confin- sionally played to twenty thousand people a performance, crowds that only a rock concert could draw today. As a producer, the idea of a truly popular theater that also aspired to the highest forms of human expression has always inspired me. In the case of Greek tragedy, this “mass appeal” is all the more remarkable because the plays were not vehicles for purple prose or moro- drama, despite what many translators would have us believe. Ancient Greek is a highly monumental, tough, terse, aurally vivid language far removed from the florid “thees” and “thous” we have come to associate with it through Victorian translations. The plays are full of imagery as precisely carved as Greek temple- fiana, which is why the language could be communicated so clearly to such a large audience. I was thrilled when I discovered Timonkta Baidenbaik’s translation of the Theban Plays, because I found her use of the English language to be spare, vivid, and evocative as the Greek. In her translation of Antigone, she has all at points remained scrupulously faithful to the origi- nal, while creating an English language style that is almost Bea- rtan in its economy and elegant simplicity. It is a translation that leaves room for the actors to breathe and to interpret the ideas with the freshness and immediacy that Sophocles’ own actors would have felt.

Breaking the sentiments of generations of scholars, George Steiner has concluded that “fifth-century B.C. Athens housed and brought to expression the preemi- nence of the polis.” Juxtaposed, the birthplace of Western thought, ancient Athens housed the cultural, philosopher, and political innovations that became the foundations of Western rationality, political institutions, and aesthetic forms. The philosophy of the pre-Socratics and Sophokrates continued inquiries that would be developed by Plato and help to establish the major tenets of Western thought. Pericles, the great political leader who was born just one year after Sophocles (496-406 B.C.), ruled during the middle years of the fifth century and supported the reforms neces- sary to sustain and nurture the fledgling Athenian democracy, which had been established in 588 B.C.

During this unprecedented era of inno- vation, the great triumvirate of Athenian poet-playwrights — Aeschylus, Sopho- cles, and Euripides — pioneered a new form of expression, Attic tragedy, of which Antigone is a preeminent example. Jean-Pierre Vernier characterized them as the three pillars of an aesthetic gesture of Athenian drama as “a new stage in the development of the inner world and the individual.” Thus, Antigone, staged by Sophocles at the Great Dionysia Festival of 441 B.C., was the product of a sensibility described by Ernest Renan as “the Greek miracle, a thing which has existed only once, which had never been seen before, which shall not be seen again, but whose effect will be everlasting.”

After Sophocles was removed from office in 430, however, Athens fell into a gradual decline. A series of natural and man- made disasters — including the Polyes- san War between Athens and Sparta, which commenced in 431, the plague of 430, and war atrocities on the neutral island of Melos — helped bring about the corruption of democracy and the decline of Athenian culture. Attic tragedy, not yet a century old, degenerated as the link between Greek society and its heroic past weakened. Nonetheless, the major works of the fifth century asked questions that remain intensely relevant today, and in their forms stand as ideals to be emulated or deconstructed.

Sophocles, whose long life spanned most of the fifth century, has been hailed by many — including Aristotle, who based his analysis of tragedy on Sophoclean drama — as the greatest playwright of the period. He is said to have written 123 plays, of which only seven have survived the nearly 2300-year-long journey. Sophocles’ tremendous popularity led to his election as an Athenian general, a one-year post which resulted in his taking part in the war against Samos in Pericles’ Navy. Although biographical material about Sophocles is unreliable, it is known that he was from a wealthy family, married twice, had several sons, and was known for his wisdom and statesmanship.

Classics critics have grouped Antigone with Sophocles’ Oedipus Tyrannus and Oedipus at Colonus into a trilogy called the Theban Plays, named for their setting in Thebes, a town just northwest of Athens. The trilogy follows the story of Oedipus the King and his children, Antigone among them. Oedipus Tyrannus, which depicts Oedipus’ realization of his crime of incest and patricide, is arguably one of the worlds most influential and recogniz- able plays. Oedipus at Colonus, produced posthumously in 401, narrates the end of Oedipus’ life and his search for a final resting place. Sophocles’ other extant plays include Prædes, Electra, and Philoctetes.

Written at the height of Periclean Athens, between the eruption of the Persian inva- sion and the onset of the Peloponnesian War, Antigone allowed Sophocles to address the concerns of developing Athenian society. The play has been described as a political drama or a staged public meeting that illuminates and parallels the political system. Often quoted in the political areas of Athens, Antigone raises questions about the nature of government in a society in which a multitude of voices are allowed to speak, and about the role of a ruler who suppresses the speech of his subjects. Harm, son of Kreon, thus becomes censored:

“Those who think that they alone have judg- ment, that they alone have speech, a soul, and that no one else does, those people, when they are opened up, are often found to be empty.” Antigone explores the possibilities and paradoxes of democracy — the issues of free speech, the inadequacies of language, the limits of human knowledge and understanding. The play offers a call to duty and responsibility. Antigone is a drama concerned with democratic and legal maneuverings, is also a drama of intense human conflict. The play explores the issues that arise when the demands, responsibilities, and laws of the home, family, and religion conflict with the demands, responsibili- ties, and laws of the state. Because each side in the conflict conforms to a sound ethical and logical base, Antigone offers easy solutions. Obedience to the laws of the god, Antigone must defend her brother’s funeral rites. As structures, the people, Kreon must enforce the order of the state. In the end the play is about two “rights” and the inevitable inability to resolve that struggle without sacrifice creates the occasion for tragedy.

Throughout the Geary Theater immediately after the Loma Prieta earthquake, October 17, 1989; voiced from the east, facing west.

The word catharsis, used by Aristotle to describe the emotional cleansing that occurs in an audience through the experience of Greek tragedy, is rarely part of our contemporary vocabulary. We see newswires of violence and destruction, but with any meaningful opportunity to make sense of it. The extraordinary beauty of a play like Antigone is that it offers a degree of hope, a sense of catharsis, in its final moments. It is a painful and diffi- cult experience to discover one’s own humanity, and Kreon certainly discovers his hard way. As the chorus comments in the last stanza: “Those who plucked themselves up with great words have been dealt great blows.” But it is not for nothing. “As old age,” the chorus concludes, “they have learned judgment.” But the- nes is possible. A new cycle can begin.

It is in that spirit that we are undertaking this production.
American Conservatory Theater

NOTES FROM THE DIRECTOR continued from page P7

democracy still posed a real threat to the civic order. The tension between liberty in one’s blood and loyalty to the city or polis was enormous and constant. Politics in ancient Athens was not something one’s representatives practiced in a remote capital, but something one lived with every day. As Pericles said in his famous funeral oration in 431 B.C.

Even those who are mostly occupied with their own business are extremely well informed on general politics; this is a peculiarity of ours we do not say that a man who takes no interest in politics is a man who minds his own business; we say that he has no business here at all.

The play begins with a graphic look at the frightening and random destruction caused by a civil war. Then rivers rise over the rubble and the chorus begins to take stock of what’s happened. As we begin to design this production, our own immediate image of frightening and random destruction came to mind: the Leona Prieta earthquake. Ironically, an earthquake is a central metaphor in Antigone; as the chorus warns:

Once a seismic god
shakes a house in his fist
then, no warp, coil, twist of rules
goes missing. That is fate ("destruction")
weaving through the generations.

The scenic design for our production of Antigone was inspired by the image of the Geary Theater after just the 1989 earthquake. It was a startling image for everyone who saw it. The dividing line between audience and stage was blurred by piles of plaster dust, rubble, and a massive, twisted lighting bridge. The roof had literally fallen in. Imitating a, indeed, imitating cracks in the walls and windows. Theatrical order had been violated. Anything was possible. When I walked into that astonishingly beautiful world of manifold red velvet seats, cracked walls, burning them and fetal grandeur, I thought, “We should stage a Greek tragedy here immediately.” Since the Fire Department would never have approved, we did the next best thing and recreated the ruined Geary at the Stage Door. It is in this disturbing world, on the morning after the destruction, that our production of Antigone began.

Finally, a word about the translation. It is hard for us to imagine a drama that was as sophisticated as Greek tragedy but not simultaneously played to twenty thousand people a performance, crowds that only a rock concert could draw today. As a producer, the idea of a truly popular theater that also aspired to the highest forms of human expression has always inspired me. In the case of Greek tragedy, this “mass appeal” is all the more remarkable because the plays were not vehicles for purple prose or moral didactic, despite what many translators would have us believe. Ancient Greek is a highly consonantal, tough, terse, aurally vivid language far removed from the florid “dior” and “thous” we have come to associate with it through Victorian translations. The plays are full of imagery as precisely carved as Greek temples, which is why the language could be communicated so clearly to such a large audience. I was thrilled when I discovered Timon of Athens, a modern English translation of the Greek play by the poet Coleridge, because I found her use of the English language to be spare, vivid, and evocative as the Greek. In her translation of Antigone, she has all at once preserved scrupulously faithful to the original, while creating an English language style that is almost Beckettian in its economy and elegant simplicity. It is a translation that leaves room for the actors to breathe and to interpret the ideas with the freshness and immediacy that Sophocles’ own actors would have felt.

The interior of the Geary Theater immediately after the Loma Prieta earthquake, October 17, 1989, viewed from the front, facing west.

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In that spirit that we are undertaking this production.

The Greek Miracle’ By Matthew Causey

Breaking the sentiments of generations of scholars, George Strawinski, whose 1953 book ‘“Five-century B.C. Athens…brought to the expression the perfectness”.’...

written in the midst of Western thought, ancient Athens housed the cultural, philosophi- cal, and political innovations that became the foundations of Western rationality, political institutions, and aesthetic forms. The philosophy of the pre-Socratics and Socrates continued inquiries that would be developed by Plato and help to establish the major themes of the sophists. Pericles, the great political leader who was born just one year after Sophocles (496-466 B.C.), ruled during the middle years of the fifth century and supported the reforms necessary to sustain and nurture the fledgling Athenian democracy, which had been established in 588 B.C.

During this unprecedented era of innovation, the great triumvirate of Athenian poet playwrights — Aeschylus, Sopho- cles, and Euripides — pioneered a new form of expression, artistic tragedy, of which Antigone is a prime example. Jean-Pierre Vernier characterized the form of a poetic and aesthetic gesture of Athenian dramas as a “new stage in the development of the inner man and his self.”... Sophocles, staged by Sophocles at the Great Dionysia Festival of 441 B.C., was the product of a sensibility described by Ernest Renan as “the Greek miracle, a thing which has existed only once, which has never been seen before, which shall not be seen again, but whose effect will be everlasting.”

After Athens was removed from office in 430, however, Athens fell into a gradual decline. A series of natural and man- made disasters — including the Peloponnesian War between Athens and Sparta, which commenced in 431, the plague of 430, and warfare on the neutral island of Melos — helped bring about the corruption of democracy and the decline of Athenian culture. Artic tragedy, not yet a century old, degenerated as the link between Greek society and its heroic past weakened. Nonetheless, the major works of the fifth century asked questions that remain intensely relevant today, and their forms stand as ideals to be emulated or deconstructed.

Sophocles, whose long life spanned most of the fifth century, has been hailed by many — including Aristotle, who based his analysis of tragedy on Sophocles’ plays — as the greatest playwright of the period. He is said to have written 123 plays, of which only seven have survived the nearly 2,500-year journey. Sophocles’ tremendous popularity led to his election as an Athenian general, a one-year post which resulted in his taking part in the war against Samos in Pericles’ Navy. Although biographical material about Sophocles is unreliable, it is known that he was from a wealthy family, married twice, had several sons, and was known for his wisdom and statemanship.

Classists have grouped Antigone with Sophocles’ Oedipus Tyrannus and Oedipus at Colonus into a trilogy called the Theban Plays, named for their setting in Thebes, a town just north of Athens. The trilogy follows the story of Oedipus, the king and his children, Antigone among them, Oedipus Tyrannus, which depicts Oedipus’ realization of his crime of incest and patricide, is arguably one of the world’s most influential and recogniz- able plays. Oedipus at Colonus, produced posthumously in 406, narrates the end of Oedipus’ life and his search for a final resting place. Sophocles’ other extant plays include Phædon, Trachiniae, Elektra, and Philoctetes.

Written at the height of Periclean Athens, between the epilogues of the Iliadic invasion and the onset of the Peloponnesian War, Antigone allowed Sophocles to address the concerns of developing Athenian society. The play has been described as a political drama or a staged public meeting that unites the people of a democratic political system. Often quoted in the political arenas of Athens, Antigone raises questions about the nature of government in a society in which a multitude of voices are allowed to speak, and about the fate of a ruler who suppresses the speech of his subjects. Ham- mon, son of Kron, thus denounces Kron:

Those who think that they alone have judg- ment, that they alone have speech, a soul, and that no one else does, those people, when they are opened up, are often found to be empty.”... Antigone explores the possibilities and paradoxes of democracy — the issues of free speech, the inadequacies of language, and the failure of the system based on law, and the overwhelming strug- gle with individual responsibility.

Antigone was born and bred in a world imbued with democratic and legal maneuverings, and is also a drama of intense human conflict. The play explores the issues that arise when the demands, responsibilities, and laws of the home, family, and religion conflict with the demands, responsibilities, and laws of the state. Because each side in the conflict conforms to a sound ethical, moral, or legal role, neither side offers an easy solution. Obedience to the laws of the gods, Antigone must defend her brother’s burial rite. As protein of the people, Kron must enforce the order of the state. Hegel, the great German philosopher, wrote that Antigone presents “a collision of two equally justified powers.” The struggle between two “rights” and the inevitable inability to resolve that struggle without sacrifice creates the occasion for tragedy.
Central to the domain of Greek tragedy is the way men and women, "forced to make a decisive choice," as Veit wrote, "orient [their] activity in a universe of ambiguous values where nothing is ever stable or unequivocal." These enduring plays seem to warn us that our actions have consequences — but we must beware, for often our actions are not our doing alone. They ask, "How can we do the right thing when we cannot decipher the web of influences that shape our actions?" The impossible, the incomprehensible, is the stuff of Greek tragedy. As the chorus in Antigone instructs: "Wonder at many things, but wonder most at this thing Man."

Speaking Out: A.C.T. Announces Sunday Symposium on Antigone

On March 21, 1982, A.C.T. will present a symposium on the dramatic strategies and contemporary issues raised by Carey Perloff’s production of Antigone. The program will feature distinguished professionals in the fields of Greek drama, as well as contemporary social theory who will explore the continuing relevance of Sophocles’ powerful tragedy. The symposium will begin at approximately 5 p.m., after Sunday matinee performance. There is no additional admission charge for the symposium, so please feel free to come back and join us, even if you’ve already seen the play on another day. See you there!

The Chorus of Greek Tragedy

The chorus in Greek tragedy was, in a way, the "original human gallery." Situated in the orchestra throughout the play, between the audience, their leader, and the stage or arena, the chorus was neither entirely actor nor exclusively passive. The chorus and dancing served to comment on the greater philosophical, spiritual, and emotional content of the drama enacted before it.

According to Aristotle, the chorus in Greek tragedy (literally, "just sung") grew out of theổρατος "watch of soldiers" that was sung and danced in honor of Dionysus. Originals, the dithyrambs probably consisted of an improvised story sung by a choral leader and a traditional refrain sung by the chorus. An early tragic poet, Ariston (c. 655-585 B.C.), is credited with transforming the dithyramb into a narrative literary form by writing lyrics on heroic subjects and giving them titles. Theogonos — who won the dramatic competition at the first Athenian Great Dionysia festival in 534 B.C. and is considered the first author (in Greek, ἄριστος, or "answer") — added an actor who spoke lines while impersonating a defined character and interacting with the still-diminutive chorus.

Aeschylus added a second actor and reduced the size of the chorus (originally thought to include fifty members) to twelve, but still gave as many as half of the lines in the play. Sophocles, it is believed, raised the number to fifteen, but over time the chorus diminished in size to just three members — and dramatic significance, so that by Euripides’ time it was often only tangentially related to the action of the tragedy.

The chorus generally marched in after the prologue, to the accompaniment of a single reed flute, and its place in the orchestra, where it stayed until the end of the play, regardless of what might happen to the characters on the stage. Its members usually performed between episodes of action, singing and dancing in unison, although occasionally they sang or chanted along with a character or were given single lines of dialogue (usually spoken by the leader). The chorus was a kind of actor itself, performing inside the play. Its members all wore the same costume, including masks. Their appearances differed with their imagined age, sex, nationality, or occupation — sometimes they appeared as old men, carrying staffs, or as women in mourning, wearing black. They were drilled to speak, sing, and dance as one, often training for almost a full year before the festival at great expense to the play’s patron and according to strict rules of diet, exercise, and relaxation.

The chorus serves many dramatic functions in Greek tragedy. According to Oliver Taplin, especially in the plays of Aeschylus, it is the place of choral song to move into a different world, a different register, distinct from the specific events of the plot. The lyrics are set aside from and out of place in time and language, in the resonated sense of speech and thought, as the dialogue is seen through a sequence of associative, often emotional, links into a highly coloured world of more wide-ranging, universal, and abstract trains of thought by deserting direct "humanism" relevance for the power of imagination and universality.

The chorus gives advice, expresses opinions, asks questions, and sometimes takes part in the dialogue. The social framework for the events of the story and a moral standard against which the actions of the characters may be judged. Sometimes it is used — especially by Sophocles — to set the tone of an upcoming scene, or to relieve a somber mood left by a scene just past. Sophocles often used the chorus as a vehicle for relief or irony, following a tragic scene with a joyous or comic preceded by a scene of reflection with an interlude of dark despair. Chorus in appearance and character to the audience members than the heroic characters portrayed by the actors, the chorus actually represents the audience itself, reacting to the story as the playwright intended the spectator to react. Finally, it adds movement, rhythm, and music to the spoken word, creating a theatrical spectacle out of a dramatic presentation that, after all, had its origins in religious celebration.

For Sophocles, who wrote Antigone at the height of Athenian cultural and political power, the chorus serves a primarily reactive and interpretive function. No longer a active participant in the unfolding story, as in Aeschylus’ plays, the Sophoclean chorus in Antigone has a unique and compelling objectivity. Unlike the sympathetic envoys of Elektra or the harshly judgmental figures in Electra, this chorus is a group of cynical elders who have seen it all and refuse to commit themselves to support either side. They watch the fervor of political debate and familial passion unfolding on stage with a slightly jaundiced eye, content to observe and remain uninvolved, as long as they are left unharmed — a point of view not unfamiliar to any of us who have lived in turbulent times.

Elizabeth Brownren
Central to the domain of Greek tragedy is the way men and women, "forced to make a decisive choice," as Virgil wrote, "orient [their] activity in a universe of ambiguous values where nothing is ever stable or unequivocal." These enduring plays seem to warn us that our actions have consequences — but we must beware, for often our actions are not our doing alone. They ask, "How can we do the right thing when we cannot decipher the web of influences that shape our actions?" The impossible, the incomprehensible, is the stuff of Greek tragedy. As the chorus in Antigone instructs, "Woe to many things, but woe most at this thing Man."

### The Great Dionysia

The theater of Dionysus in Athens, the unenclosed playing area was the orchestra, the name of the skene, or stage, can be seen on the left.

Imagine a combined Fourth of July, Easter, and Oscar award celebration held in 1948 with three new plays each written and directed by Arthur Miller, Tennessee Williams, and Eugene O’Neill. Such a fantasy festival might have generated the same community enthusiasm as did the Great Dionysia in ancient Athens. A religious celebration and dramatic competition, the Dionysia was held at the foot of the Acropolis each March to honor Dionysus, the god of wine and fertility, and was a tremendously popular political, religious, and cultural event.

On three days of the five- or six-day celebration, three plays presented one tragedy each, plus a satyr play (a burlesque on a mythical theme). The dramatists, who were selected by the festival organizer on the basis of play submissions and reputation, were in charge of directing the actors and overseeing the entire production and were supplied with a patron to pay related costs. Ten judges, chosen from the ten "Eidoloi" that made up Athens, selected the best play of the year. It is estimated that as many as 1,500 men participated in the all-day performances, which were attended by an estimated fifteen to twenty thousand spectators. Given their severely limited role in the public life of ancient Greece, it is unlikely that women performed in or attended the dramatic presentations.

In 465 B.C., Sophocles entered the Great Dionysia for the first time, in competition with Aeschylus, who was already legendary for his Triloci, the Orested, and a favorite of the Athenian audience. Because the passions of the partisan spectators were expected to run high, the festival organizer appointed as judges the fifty generals elected that year to govern the city. Records show that Sophocles was first prize, and that over the course of his life he garnered first prize eighteen times, took second place frequently, but never placed third.

The Great Dionysia served a political function as well. To display the growing power of Athens and its great experiment in democracy, the festival included a parade of the state-supported members of the war dead, a presentation of gifts from the towns to the city-state, an acknowledgment of the city benefactors, and a ceremony honoring foreign dignitaries. These events helped the young democracy to strengthen the Athenian power base, while allowing a rigorous critique of the state and a democratization of citizen responsibility in a democratic society.

— Matthew Cussey

### Speaking Out

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### The Chorus of Greek Tragedy

The chorus in Greek tragedy was, in a sense, the "original sound gallery" situated in the encircling throughout the play, between the audiences, adding much of the richness and depth to the drama. In this context, the chorus was neither entirely nurturant nor exclusively prognostic but was a link between the audience and the characters of the play. It frequently sets up an ethical or social framework for the events of the story and a model standard against which the actions of the characters may be judged. Sometimes it is used — especially by Sophocles — to set the tone of an upcoming scene, or to relieve a somber mood left by a scene just past. Sophocles often used the chorus as a vehicle for relief or irony, following a tragic scene with a joyous or precocious scene of salvation with an interlude of dark despair. Closer in appearance and character to the audience members than the heroic characters portrayed by the actors, the chorus actually represents the audience itself, reacting to the story as the playwright intended the spectator to react. Finally, it adds movement, rhythm, and music to the spoken word, creating a theatrical spectacle out of a dramatic presentation that, after all, had its origins in religious celebration.

For Sophocles, who wrote Antigone at the height of Athenian cultural and political power, the chorus serves primarily as a recitative and interpretive function. No longer an active participant in the unfolding scene, as in Aeschylus’ plays, the Sophoclean chorus in Antigone has a unique and compelling objectivity. Unlike the sympathetic envoys of Elektra or the pitiful women in Helen, this chorus is a group of cynical elders who have seen it all and refuse to commit themselves to support either side. They watch the foment of political debate and familial passion unfolding on stage with a slightly jaundiced eye, content to observe and remain uninvolved, as long as they are left unharmed — a point of view not unfamiliar to any of us who have lived in troubled times. Elizabeth Bridgman

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American Conservatory Theater

Antigone

In his book, Antigone, George Steiner asks, "Why the undiminished authority of Greek myths over the imagination of the West? Why should a handful of Greek myths, that of Antigone among them, recur in the art and thought of the twentieth century to an almost obsessive degree?" It seems that most of the great minds of the West have contributed to this obsession. Aristotle, Hegel, Nietzsche, Freud, Heidegger, Levinas, and, more recently, Derrida and Goldhill have all offered commentary on our varied hermeneutic story. Below is a brief sampling of the thoughts of a few of these authors, who suggest that the Greek myths are embedded in us — in our language, our thought and dreams, and our psyche. According to Steiner, "We speak — organic vestiges of myth which we speak." If this is true, then we are not returning to the Greek tragedies — we are living them.

The chief conflict treated most beautifully by Sophocles... is that between the state... and the family... These are the clearest powers that are present in tragedy, because the full reality of ethical existence consists in harmony between these two spheres and in absence of discord between what an agent has actually to do in one and what he has to do in the other. The collision of equally justified powers... as a subject valid for every epoch... (which), despite all national differences, continues to excite our lively human and artistic sympathy.

— Hegel, Aesthetics: Lectures on Fine Art

It is difficult... to read the Antigone without making not only moral judgments but the sort of one-sided moral judgments that the play itself seems to want to make as leading to tragedy... Is it inevitable that Sophocles' questioning of human certainty, authority, and knowledge should merely give rise to critics' assertions of certainty, authority, knowledge?

—Simon Goldhill, Reading Greek Tragedy

Antigone's thoughts are my thoughts, and yet it is as if I had lain with her in a night of love, as if she had entwined me with her deep secret.

—Kierkegaard, Either/Or

A nnuptial stillness of understanding is present in Antigone, in the aura of the secrecy which has drawn to her portrait, artists, philosophers, political thinkers. But there may be hints of such a stillness, of a perceptive weariness, also in Sophocles' Oedipus. As I move nearer the play... it is the lasting waste of stillness, of understanding heard but not listened to, that is beginning to feel central. A phrase out of the Book of Daniel, or the Gospels, the theme of the secret, is pressed on me. As yet, I can put it no other way.

—George Steiner, Antigone

The eternal returns to Antigone has not been limited to critical perspectives. Stein reports that numerous adaptations and translations have been proposed since the 1880s — for example, more than thirty operas are known to have been composed on the Antigone theme in the eighteenth century alone.

Below are three acts of excerpts comparing Timebukulde Wertenbach's translation (the version ACT is producing), Judith Malina's translation of Bertolt Brecht's adaptation of Kierkegaard's version, written by Brecht in the aftermath of Nazi Germany, and Joan Anouilh's Antigone, which was first presented in 1959 in occupied France.

Wertenbach
CHORUS: This is certain: only good judgment can ensure our future. None must be inexcusable.

Those who fell from the heights with great words have been dealt great blows.

In old age, they have learned judgment.

Brecht
ELDERS: But she who saw it all could only help the enemy who now comes to destroy us. For time is short and the unknown surrounds us; and it isn't enough just to live unthinking and happy and patiently bear oppression and only learn wisdom with age.

Anouilh
CHORUS: So, Antigone was right — it would have been nice and peaceful for us all without her. But now it's over. It's nice and peaceful anyway. Everyone who had to die is dead, those who believed in one thing, those who believed in the opposite... even those who didn't believe in anything, but were caught up in the story without knowing what was going on. All dead, quite still, quite useless, quite rotten... Only the guards are left. All that has happened is a matter of indifference to them. None of their business. They go on with their game of cards.

The following excerpts are from the famous "Choral Ode to Man." Her Brecht positions men as destroyed, corrupted and corrupting. Wertenbach's translation highlights Sophocles' meaning on man's destruction as mystery — as the most confounding of all phenomena.

Antigone, director by Jean-Claude.
Antigone(s)

In his book, Antigone, George Steiner asks, "Why the widespread authority of Greek myths over the imagination of the West? Why should a handful of Greek myths, that of Antigone among them, recur in the art and thought of the twentieth century to this almost obsessive degree?" It seems that most of the great minds of the West have contributed to this obsession. Aristotle, Hegel, Kierkegaard, Nietzsche, Freud, Heidegger, Levinas, and, more recently, Derrida and Goldhill have all offered commentary on our illusory heroine's story. Below is a brief sampling of the thoughts of a few of these authors, who suggest that the Greek myths are embedded in us — in our language, our thoughts and dreams, and our psyche.

According to Steiner, "We speak organic metaphors of myth when we speak. If this is true, then we are not reverting to the Greek tragedies — we are living them.

The chief conflict treated most beautifully by Sophocles... is that between the state... and the family. These are the clearest powers that are present in tragedy, because the full reality of ethical existence consists in harmony between these two spheres and in absence of discord between what an agent has actually to do in one and what he has to do in the other. The collision of equally justified powers... is a subject valid for every epoch... (which), despite all national differences, continues to excite our lively human and artistic sympathy.

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An Untapped Stillness of Understanding

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— George Steiner, Antigone

Antigone at Ortona, drawing by Joan Coombs

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The first act of excerpts, taken from the final speech delivered by the chorus, encapsulates Sophocles' conception of man's arrogance, Brecht's revolutionary call to arms against Fascism, and Anouilh's bitter expression of mankind's indifference to injustice and suffering.

Wertenbaker

CHORUS: This is certain: only good judgment secures good fortune. One must never be inervert to the gods. Those who refused them up with great words have been dealt great blows. In old age, they have learned judgment.

Brecht

ELDERS: But she who saw it all could only help the enemy who now comes to destroy us. For time is short and the unknown surrounds us; and it isn't enough just to live unthinking and happy and patiently bear oppression and only learn wisdom with age.

Anouilh

CHORUS: So, Antigone was right — it would have been nice and peaceful for us all without her. But now it's over. It's nice and peaceful anyway. Everyone who had to die is dead, those who believed in one thing, those who believed in the opposite — even those who didn't believe in anything, but were caught up in the story without knowing what was going on. All dead quite still, quite useless, quite rotten. Only the ghosts are left. All that has happened is a matter of indifference to them. None of their business. They go on with their game of cards.

The following excerpts are from the famous "Choral Ode to Man." Here Brecht positions man in the space of corruption and degrading. Wertenbaker's translation highlights Sophocles' meaning on man and man's mystery — as the most confusing of all phenomenal.

PERFORMING ARTS

ABSOULUT PROFILE.
Your pulse quickens as you approach your Mercedes-Benz 500SL Roadster, a car descended from a long line of world champion Mercedes-Benz racing cars.

You've driven other sports cars before, but nothing has prepared you for the excitement you feel standing before your 500SL.

You walk around the car, admiring it from all sides, marveling at the elegant lines that trace a perfect shape in gleaming steel from the three-pointed star on the grill to the large, ribbed taillights at the rear.

The thought is exhilarating that a shape so satisfying cloaks performance so awesome.

You anticipate the power that will soon be under your control—the silken smoothness of the 315hp 5-liter V-8 engine, pressing you back into your seat as it propels you to 60 mph in as little as 6.4 seconds.

In your mind you see yourself breezing along some winding country road, the top down, the car gripping the road tightly, responding instantly to every command, as though it were an extension of your thoughts.

And you feel the security of knowing that here is an open-air car with the solidity and safety engineering of a Mercedes. A car that takes care of you in so many ways: by protecting you with energy-absorbing crumple zones front and rear; by helping to defend you and your passenger with air bags; and by arming you with a roll bar that deploys in about 1/3 second if the sensor detects that a rollover is imminent.

The more you think about your 500SL, the more you want to drive it.

You open the door and settle into the leather seat, feeling it grip you firmly. You press a button and the seat and rear view mirrors customize themselves to you, going through a series of adjustments that you have pre-set.

You fasten your seat belt and sit there for a moment, admiring the perfection of everything around you, your senses flooded with expectation.

Then you turn the key.

For information about the Mercedes-Benz 500SL, as well as the 3-liter 300SL and the V-12 600SL, call 1-800-662-9001.

Sacrifice nothing.
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You walk around the car, admiring it from all sides, marvelling at the elegant lines that trace a perfect shape in gleaming steel from the three-pointed star on the grill to the large, ribbed taillights at the rear.

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On Translating the Greeks

A.C.T. Resident Dramaturg Kathi- 

C. E. Boorfrom spoke with Tim- 

boer from director about translating 

Antigone and her current work on 

Eurydice. "A.C.T. will pro- 

duce next season," Wittenberg's 

translations of three plays by Sopho- 

cles, collectively titled "The Thebans," 

were produced by the Royal Shake- 

peare Company in London last year.

KAT. What led you, a contemporary 

playwright, to look at Greek tragedy 

now?

TW. I think these plays speak to 

everyone at a particular moment. 

They speak to us at this particular moment 

because we're facing very serious questions about democracy, in 

England and America and in the rest of 

Europe, so that is the dominant politi- 

cal form. The Athenians themselves 

were facing the same issues very criti- 

cally, questioning the price of demo- 

cracy and the dangers of a democratic society. That kind of question inter- 

ested me very much, and it is strong in 

all three plays, but particularly in 

Antigone, where, interestingly enough, 

Kreon argues for the state — indeed 

argues in favor of democracy — 

although he is rather a tough ruler. 

It seems to me that the play throws up a

lot of these questions, and I think it 

very attractively for a modern play- 

wright. As for the translation, I want it 

to be modern. I think a lot of English 

translations have adopted a kind of 

nineteenth-century form to mirror the 

Greek, which, I don't think it. The Greek is quite stately and tough — 

it's a very muscular language. I thought 

it would be good to use a very modern 

idiom, and I do for the argument, the 

logic, and the imagery of the Greek 

rather than try to put it into poetic form. English verse is rather 

immature, and I don't know how to explain that exactly, but 

I felt it would be hard for me to 

find an English verse form that had 

anything to do with the Greek. So 

I didn't use verse here. It's cut, with 

rhythm, short lines — it's rhetorical. 

I also felt that these works should be translated as plays, not as 

pieces of poetry.

KAT. How does your approach to 

Eurydice compare with the way you 

worked on "The Thesmophoria?"

TW. Having done the three plays by 

Sophocles, I feel I'm a bit more experi- 
nenced now. Eurydice is a very differ- 

ent kind of play, and whereas I 

felt that I couldn't really touch 

Sophocles — all I could do is translate him 

very accurately — with Eurydice I 

feel that I have a little bit more free- 
dom, not in the context, but here and 

there. So I'm being a bit freer with 

Eurydice.

One difference, for instance, is with 

the chorus. Eurydice uses the chorus 

in a very different way. Sophocles' cho- 

ruses have an extraordinary imagery 

that is actually very hard to untangle. 

With Sophocles I just wanted to keep 

the images, never mind anything else. 

Eurydice uses more rhetoric and less 

imagery, so in some ways his language 

is really very difficult, almost impossi- 

ble to translate, because it's based on 

sound more than anything else. You 

therefore have to do it in a certain 

way or change it. Whereas a chorus in 

Sophocles will have an incredible 

landscape of images, in Eurydice it 

will have a kind of accumulation of 

emotional sound, and finding an equi- 

dent for that in English requires a dif- 

ferent approach.

Anyway, I think we're rediscovering 

for myself is that, whatever their formal 

differences, these plays have eternal reso- 
nances — they are simply great plays. 

It's very hard to explain why a play is 

a great play — I suppose it's because 

the play can move you at any time in 
your life, or because it moves people through the generations. For me, these plays 

have that quality.
The Grateful Dead: Burial Rituals in Antigon's Greece

One of the most important characters in Antigone never appears on stage: the boy who was condemned by Creon to be exposed at the edge of a cliff. Antigone, as a responsible sister and pious subject of the gods, is duty-bound to provide Polynices with the burial rites according to religious custom and family law. Her defiance of Creon's edict sets in motion the events that lead to her tragic fate.

The body was washed and dressed very seriously by the women and surrounded by lamenting

As the embodiment of the beloved departed. Three women, the sisters of an unmarried person who died for the safety of the state, are left to care for the deceased and are believed to be "reverents," or the living dead, who will reanimate and take care of the deceased. A hierarchical system of family relations governs the rules of contact between the living and the dead. Rituals, such as weeping and mourning, are performed as a means of communicating with the dead in a way that the living can understand.

The presence of the women was believed to bring good fortune for the deceased, as they were considered to be the closest living relatives of the deceased.

The women and the deceased were believed to be in a world of their own, separate from the living. The women were also believed to be able to communicate with the dead and to bring good luck to the living.

On Translating the Greeks

A.C.T. Resident Dramatist Kathy

How does your approach to Euripides compare with the way you worked on 'The Thesmophoria'? I've been getting a lot of questions about democracy and justice, and I've really been looking for a way to make these ideas accessible to a modern audience. I think that Euripides' plays are a perfect fit for this, because they deal with issues that are still relevant today, such as the importance of individual rights and the role of women in society.

I've been working on 'The Thesmophoria' for the past few months, and I've been really enjoying the challenge of translating this ancient text into modern English. I think that the themes of the play are still relevant today, and I'm excited to see how they will be received by the audience.

I think that Euripides is a great playwright, and I really enjoy working with his text. I think that his plays are very accessible to modern audiences, and I think that they will enjoy the play as much as I have enjoyed working on it.

I hope that you enjoy the performance, and I look forward to hearing your thoughts about the play.

Elizabeth Bracken

Greek stone carving of the Classical period.

mourners, was first displayed to receive the greetings of friends and family. It was supposed to be buried by sunrise of the third day after death, but the deceased of important families were often displayed for longer periods — in the case of Achilleus, a reputed seventeen days. The body was brought to the grave in an extravagant procession: the men in chariots or armor, the women still wailing. At the grave, speeches were made, sacrifices offered, gifts given to the deceased, and libations of barley beer, honey, milk, wine, oil, and water, and sometimes blood poured on the body. A feast was cooked and eaten at a grandiose funeral banquet at which the deceased was believed to be present and participating. A mound was then built over the body — the greater the size of the mound, the greater the honor of the deceased. The largest mound was the biggest.

The feast, sacrificial offerings, and libations were repeated on the ninth and sixteenth days of death. In this way, the deceased was appeased and kept in good spirits. These rituals were performed as a means of contacting the dead so they would hear the prayers of the living, and also served to render them "safe" until they safely reached the world of the dead. Sometimes tubs were inserted in the grave so that food and drink could actually reach the corpse. Once the rituals were complete, the pyre was believed to have crossed the river, passed through the gates of Hades, and united with the dead. Beginning in the fifth century B.C., the notion of judgment colored the purpose of the rites, and women had the additional burden of seeking forgiveness for the deceased's sins through satisfactory lamentation and offering.

Many of these customs persist to this day in parts of Greece, where death and mourning are an integral part of the daily life of rural women. The ancient customs and beliefs of the Greeks have been preserved partially by the Orthodox Church, but remain substantially intact. The pyre is believed to hover over the sea where the soul passes before reaching the world of the living. The pyre is believed to hover over the sea where the soul passes before reaching the world of the living.

I think that it is important to remember that the rituals and beliefs of ancient Greece are still very much a part of modern Greek culture. I hope that the audience will enjoy learning about these customs and traditions, and will gain a greater appreciation for the rich and complex history of the ancient Greeks.
Background and Synopsis

Oedipus, the hero of Sophocles' tragedy, is a classic example of a tragic hero—flawed, yet heroic. The story of Oedipus is a timeless tale that explores themes of destiny, fate, and the human condition. Oedipus, although initially blind to his own fate, is destined to fulfill a prophecy that he himself has made. The prophecy states that he will kill his father and marry his mother, and Oedipus, who is unaware of his true parentage, unknowingly fulfills this prophesy.

Asking her correctly, Oedipus is reached the throne of Thebes and the hand of the widowed queen Jocasta. After Jocasta's death, Oedipus is revealed to be the true king of Thebes. However, his quest for the truth leads him to discover a shocking truth about his past. Oedipus realizes that he has unknowingly fulfilled the prophecy and has unwittingly killed his father, King Laius, and married his mother, Queen Jocasta. This realization brings Oedipus to a state of despair and self-loathing.

Oedipus's story is a cautionary tale about the consequences of ignorance and the importance of seeking the truth. Despite his flaws, Oedipus is a tragic hero who is relatable to contemporary audiences. The story of Oedipus has been adapted and retold in various forms, including opera, film, and television, and continues to be relevant today.

Kostas Kostodoulou is an M.F.A. graduate of A.C.T.'s Advanced Training Program. He has a B.F.A. in Dance from the Otho政校, and was accepted into A.C.T.'s Advanced Training Program in 2007. He has performed in numerous productions, including dance, theater, and opera. He has been featured in the Wall Street Journal, the New York Times, and the Los Angeles Times. Kostodoulou has also been the recipient of numerous awards, including the A.C.T. Emerging Artist Award and the A.C.T. Alumni Award.

Kostodoulou's performance in Oedipus as a character who is struggling with his identity and his place in the world is a testament to his dedication to his craft. His ability to bring depth and nuance to his role is a testament to his talent as an actor and dancer.

Kostodoulou's performance in Oedipus is a reminder of the importance of seeking the truth and of the consequences of ignorance. His portrayal of Oedipus is a powerful reminder of the human condition and of the struggles that we all face in our lives.
Background and Synopsis

Oedipus has been called the first tragedy for many years. He and Jocasta are two of the main characters. They are killed by a rock which falls from the sky. The two are then attacked by a group of men and women who are trying to save them. The two are then killed and then their children are killed too. This is a very sad story and it is very difficult to watch.

Before the Play Begins

After the Oracle of Apollo at Delphi tells Jocasta and Jocasta the news that their son will be killed by the Sirens, they instruct her to abandon the child to the sea. The Sirens are then killed by their own music. The next scene is the Oracle of Delphi telling Jocasta that her son will be killed by a sword.

Many years later, a drunk man at a banquet tells Oedipus that he is not his true father. He learns of his birth and seeks to track the Oracle, who tells him (without revealing his identity) to go to the city of Thebes to find his father and marry his mother. Determined to avoid his fate, Oedipus resolves not to return to Thebes, to live a peaceful life with his wife and son, and to banish himself from the city. Oedipus, however, is not aware that he is the son of Laius, the former king of Thebes, whose citizens create legends for his demands as an answer to his riddle.

The Oracle of Delphi told Oedipus that he would kill his father and marry his mother. This is the first time Oedipus has heard this prophecy. He is then instructed to kill his father and marry his mother. Determined to avoid his fate, Oedipus resolves not to return to Thebes, to live a peaceful life with his wife and son, and to banish himself from the city. Oedipus, however, is not aware that he is the son of Laius, the former king of Thebes, whose citizens create legends for his demands as an answer to his riddle.
American Conservatory Theater

Stage Door Theater

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American Conservatory Theater

FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES
A.C.T.’s administrative and Conservatory offices are located at 450 Geary Street, San Francisco, CA 94102. (415) 749-2200.

BOX OFFICE INFORMATION
A.C.T.’s Central Box Office
Location: 450 Geary Street at Mason, next to the Geary Theater, one block west of Union Square.
Box Office Hours: 10 a.m. - 9 p.m. Tuesday through Saturday, 10 a.m. - 6 p.m. Sunday and Monday.
Ticket Information/Change By Phone: (415) 749-2208. Use your Visa, MasterCard, or American Express card.
Box Office at the Stage Door Theater, Marines Memorial Theatre, and Orpheum Theatre: Full-service box offices will be open 90 minutes before each performance in these venues.
BASS A.C.T. tickets are available at all BassTM centers, including The Warehouse and Tower Records/Videotape.

STAGE DOOR/ MARINES MEMORIAL/ ORPHEUM THEATRE.
Ticket Prices
Prices:
Orchestra/Loge: $23
Balcony: $18
Gallery: $10

Saturday/Wednesday/Thursday
Orchestra/Loge: $20
Balcony: $15
Gallery: $10
Friday/Saturday
Orchestra/Loge: $10
Balcony: $7
Gallery: $6

Commercials: Commercials will be seated at an armature internal.
Mailing List: Call 749-2228 to request advance notice of shows, events, and subscription information.
Gift Certificates: Give A.C.T. to a friend, relative, co-worker, or client. Gift certificates are perfect for every celebration.
Discounts: Half-price tickets are frequently available on the day of performance at STBS on Union Square in San Francisco. Half-price Student and Senior tickets are available at the theater box office 90 minutes prior to curtain. Matinee Senior tickets are $5. All rush tickets are subject to availability, one ticket per valid ID.
Ticket Policy: All sales are final, and there are no refunds. Only current subscribers enjoy ticket exchange privileges or last ticket insurance. If at the last minute you are unable to attend, you may make a contribution by donating your tickets to A.C.T. The value of donated tickets will be acknowledged by mail. Tickets for performances already at cannot be considered as a donation.
Wheelchair Access: The Stage Door, Marines Memorial Theatre, and the Orpheum Theatre are accessible to persons in wheelchairs.
The Semihorse Listening System is designed to provide clear, amplified sound anywhere in the auditorium. Headsets are available free of charge in the lobby before performances.
Photographs and Recordings of A.C.T. performances are strictly forbidden.
Smoking is not permitted in the auditorium.

As a rule, driving a sports coupe that has gone from manual to automatic is somewhat akin to reading the Gettysburg Address in Russian. It simply looks something in the translation.

Performance cars become listless. Nimble handlers become lethargic. In short, sports coupes become spiritless.

The BMW pictured above, however, suffers no such indignity.

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Ticket Prices: Previews: Orchestra/Loge $23; Balcony $18; Gallery $10.
Sunday/Thursday/Wednesday/Thursday Orchestra/Loge $39; Balcony $22; Gallery $11.
Fridays/Saturdays Orchestra/Loge $59; Balcony $47; Gallery $12.
Group Discounts: For groups of 15 or more, call Linda Graham at (415) 546-5185 for special prices.
Latecomers: Latecomers will be seated at an intermission interval.
Mailing List: Call 749-2228 to request advance notice of shows, events, and subscription information.
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Beverages: If you carry a page, beeper, watch, or alarm, please make sure that it is set to the “out” position while you are in the theater to avoid disturbing the performance. Alternatively, you may leave it with the House Manager, along with your seat number, so you can be notified if you are called.

SPECIAL PROGRAMS
A.C.T. Performers are presented before the Tuesday evening Previews for public receptions, except A Christmas Carol, in the same theater as the evening’s play, from 5:30 p.m. to 6:30 p.m. Doors open at 5:00 p.m.

Post-performance Conversations: Information after-show discussions concerning issues and ideas surrounding the evening’s play will occasionally be scheduled throughout the season. Evenings programs will have special artists discussing the speaker and topics for that evening. The Conversations, moderated by A.C.T. Associate Artistic Directors, are free of charge and are open to everyone. For information about upcoming Conversations, call 749-2228.

School Matinees: Matinees are offered at 1:00 p.m. to elementary, secondary, and college groups. Thousands of students attend these performances each season. Tickets are specially priced at just $8. For more information, please call Jane Zaver, Student Matinee Coordinator, 749-2228.

Conservatory: A.C.T. conservatory offers classes, training, and advanced theater study for adults. Its Young Conservatory program offers training for students between the ages of 8 and 18. Call 749-2228 for a free brochure.

Costume Rental: A large collection of costumes, ranging from hand-made period garments to modern sportswear, is available for rental by schools, theaters, production companies, and individuals. Call (415) 749-2228 for more information.

A.C.T. Venues
ORPHEUM THEATRE:
The Orpheum Theatre is located on Market Street at Eighth, near the Civic Center. BART/MUNI Station.

STAGE DOOR THEATER:
The Stage Door Theater is located at 450 Mason Street at Geary, one block from Union Square.

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The Marines Memorial Theatre is located at 600 Sutter Street at Mason. Conveniently located within short walking distance of the Stage Door Theater, the Marines Memorial Theatre is close to many fine restaurants near Union Square. Ask our Box Office for suggestions.

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And because we recognize the thrill of driving is as much about decelerating as accelerating, the 318is’s brakes are sure-footed and predictable. So much so, they feel as though they could stop a car twice its size.

A feeling made all the more comforting by the knowledge that our energy-absorbing crush tubes, strategically reinforced safety cage, and driver’s-side airbag are there should you ever need them.


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After test driving the BMW 318is, an editor at Automobile Magazine wrote that this car is not merely a trifle in a future BMW fantasy.

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Canada by Water

When the founding fathers of modern Canada met for the first time in 1864 to plan a confederation of all British North American colonies, they chose Prince Edward Island, neutral and fiercely independent, lying just north of Nova Scotia in the Canadian Maritimes.

But the most famous monument here is not the neo-classical sandstone Province House, site of their historic concave in the provincial capital of Charlottetown. Rather, it's a modest and endearing home in rural Cavendish whose most famous resident never existed.

Anne of Green Gables provided P.E.I. (as the province is more familiarly known) with literary and ultimately tourism immortality in its role as a classic island tale.

Written by a turn-of-the-century resident, Lucy Maud Montgomery, the novel — and the island — received a new lease on life when the delightful plug appeared nationwide on public television and currently is in reruns.

Says Carol Horne, a fourth-generation islander, horse breeder, farm dweller, and spokesperson, "Anne is our finest and best loved ambassador, recognized around the world as representative of all that is 'good in life.'"

The plucky red-haired Anne is best remembered at Green Gables House, the picture-book setting at Prince Edward Island National Park where as many as five-thousand visitors have been clocked in on a summer's day.

So real is the house that visitors forget Anne was fictional and that the owners were really David and Margaret MacNeil upon whom Anne's adoptive parents were patterned.

There is some reality to the home since the image of the life and times of L.M. (as the author preferred to be called) is remembered by period furniture including her antique Empire type-writer with twenty-seven keys minus a worn-out letter 'v' which was usually pencilled in by hand. On the wall hangs a handwritten copy of the island anthem also written by L.M., with such deathless lines as "Fair Island of the Sea We Raise Our Song to Thee."

Anne has become a heroine to Japanese women who identify with her.

by J. Herbert Silverman
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San Diego Opera

We Make Magic Worth Seeing.

spunky independence and her outspokenness as they attempt to emerge from the shackles of a male-dominated society. Interestingly enough, the house was translated into Japanese by a Folk scholar Mie Miki during WWII when it was illegal to speak English. The book is now required reading in Japanese public schools.

On a further Japanese note, Canadian World, a theme park in Hokkaido, has recreated the world of Anse of Green Gables and brought Eastern Canada to the Orient complete with the largest lavender producing field in Japan.

No summer visit here would be complete without taking in the events at the Charlottetown Festival in the Confederation Centre of the Arts opened by Queen Elizabeth and Prince Philip twenty-eight years ago.

In addition to hosting art exhibits and cultural events in its four galleries, this is the home of a musical, not surprisingly called Anse of Green Gables, performed without interruption since 1984 (June 25 - September 5, Monday, Wednesday, Thursday and Saturday, matinees on Wednesday and Saturday during July 2 August).

There's another version of the play called Anse俄seas, an outrageous probe of the right collar Anne as the island's largest tourism attraction. The cheerful spoof, playing at the modest Off Stage Theatre, satirizes the uniquely island phenomenon and refers at one point to Anne as "the red-headed bitch," the ultima in blue majik for the island's heroine and symbolic saint.

P.E.I. will welcome several thousand Japanese visitors this year and also an onslaught of Scottish tourists attracted by the island's Gaelic heritage — and be entertained by the likes of a superb piper performing at the handsome Prince Edward Hotel.

When the current Prince Edward, youngest son of Queen Elizabeth and Prince Philip, visited here six years ago, he rested at the waterfront bistro named for his regal ancestor. The ex-hausting itinerary for his stay included a visit to the Confederation Chamber and an intimate royal dinner (complete with the local specialty, spuds, more familiarly known as P.E.I. potatoes) in the hotel's dining room attended by five hundred guests and presumably a restful night in suite 720, the hotel's princely enclave.

The fifteen-year-old Georgian-style Charlottetown Hotel, has undergone a major restoration and has been refurbished with line-for-line replicas of period furniture. The hotel's very English and unchanged Tudor Lounge is paneled in oak and the ceiling is supported by oak pilasters which are decorated by shields each bearing the crest of arms of a Canadian province finished in berdiche colors.

In contrast, the Barachois Inn, a fifteen-room Victorian house built in 1870 for a local merchant, has been recently restored by Judy and Gary Macdonald. Their B&B looks as much like a museum as it does an inn with a pipe organ from a one-room schoolhouse, a William Crane 1883 grandfather's clock, and an 1890 roll-top desk. Constant companions are two serious but huge Newfoundland Lancers, working dogs of the farm community.

There are five large bedrooms with brass bedsteads and spacious private baths. Barachois ("protected into" in French) is open from May through October. The house was once owned by "Red" Jee Gallant whose slogan at the end was "Yankee don't go home, boy the house.

Also located within Prince Edward Island National Park is an elegant Victorian summer home known as Dalvay-by-the-Sea. The house was built in 1886 by local farmers and fishermen for Alexander Macdonald, a wealthy businessman and onetime president of Standard Oil. Like many of the Islanders, Macdonald came from Scotland although he had made his fortune in the U.S. and regarded P.E.I. as his summer vacation home, naming it after his ancestral place in Scotland.

Today, Dalvay remains seemingly unchanged with its walls of island sandstone, a memorial fireplace, and oak and mahogany furniture along with an ancient but eminently playable Baldwin upright piano.

The house is still serene with no television or radio and only one antique phone at the front desk. A contemporary described Macdonald as "a fine Christian gentleman and much

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Not to be missed is dining at one of many Charlottetown seafood restaurants where Malpeque oysters, Atlantic salmon, Island Blue mussels with sweet delicate taste, and fresh lobster are the catch of the day. Among the best, The Off Broadway Café with a delicious poached salmon filet topped with Bernaise sauce.

Newest arrival on the scene is the intimate Ristorante Sirennella with an eclectic mix of Italian pastas and seafood marinara. A specialty here is the quintessentially named gnocchi verdi strungolapresti (strangled priest dumplings).

Prince Edward Island produces a bounty — Malpeque oysters, "Island Blue" mussels, lobsters...

Possibly best known of the local produce is the island's potato crop which was exported to the West Indies as early as 1770. Today the Sunset Burbank is considered the epitome of the species and particularly satisfying in French fried form.

The Scottish heritage is a particularly colorful part of the island heritage which also includes Irish, English, French and latterly Lebanese among other ethnic groups.

Summerside was once a great shipbuilding center with Queen's Wharf still active. This summer a series of Highland games and concerts under the direction of master piper Scott MacRury (June 34-35) will take place following a Cumbrian tradition dating to 1889, on the "campus" of the highly regarded College of Piping and Celtic Performing Arts.

And finally, PEI, which has a public cemetery called "First Memories" for another enomium. During the winter it takes down many of its highway traffic lights, evidently trusting the judgment of its natives over summer tourists.

Nova Scotia

Shortly after Prince Edward, Duke of Kent, father of Queen Victoria, arrived in Nova Scotia in 1749 as military commander, he created several somewhat startling landmarks in Halifax, then a garrison town and now the provincial capital of Nova Scotia.

The indefatigable Duke built a Martello tower as a means of guarding against French attack. It was three times as wide as it was high and the roof leaked and had to be rebuilt 13 years later.

The Duke's most memorable contribution to the pastoral environment of the city was a round church "so the devil wouldn't corner him there."

Some historical minutiae: Halifax is the oldest English settlement in Canada founded by the aristocratic Col. Edward Cornwallis in 1749, (not to be confused with General Charles Cornwallis whose surrender at Yorktown ended the Revolutionary War). In 1823, a fortress was built at Citadel Hill laying the groundwork for one of the city's foremost tourist attractions. A noonday gun continues to be fired bimonthly. University students still parade in the uniforms of the Royal Artillery and drill as the 78th Highlanders Regiment to the skirt of the bagpipe.

Our Lady of Sorrows Chapel has an unusual claim to fame. It's remembered as The Chapel that was built in a day when, on August 31, 1843, almost two thousand people marched to the site and erected it before midnight. And, of possible interest to Americans, General John Ross who burned the White House in the war of 1812 is buried in St. Paul's Cemetery across the road from the Governor's home.

The capital has grown up on the backs of the world's second largest natural ice-free harbor and became known in the days of sailing ships as a privatizing
loved by his employees," evidently quite a sizeable stuff since it included two cooks, two housemaids, a gardener, two butlers, two laundresses, a caroused, and two stablesmen. The period habitants which can hold two-feet of water still are a highlight. The hotel faces on a fresh-water pond with canoes and a major sport, while the ocean is only two-hundred yards from the front door.

Satis include breakfast and dinner, the latter featuring local produce such as onions and leeks, steamed mussels, roasted lamb, and fresh fruit compotes. Charlottetown is also noted for other timeless tourist treasures many of which have their roots in the farming skills of the Micmac Indians, the island's first residents. More contemporary handcrafts are featured in family-owned shops such as The Two Sisters who sell handframed wool sweaters as well as woodwork in black walnut, bleached maple, and cherry. Hand-dipped chocolates are a local specialty at Island Chocolates in the village of Victoria-by-the-Sea, which, incidentally, has a superb summer stock theater directed by Erikline Smith, who builds wooden lobster boats by hand in the winter.

The Old Forge Pottery in South Rustico produces hand-thrown dinnerware along with wrought iron, and wood reproduction baskets.

During the summer there's cool fishing, harbor cruising and bathing at one of the many beaches that rim the island.

Endless miles of pink sand and the warmest ocean waters north of the Carolinas are some of P.E.I.'s most appealing attractions.

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Its waterways are still alive with activity, from shipping and submarines (the Canadian Navy is based here) to turf,"n
eat replicas of the famous Bluesee racing schooner now plying its cargo of day sailors.

Samuel Cunard was born here in 1787 and started the White Star coastal shipping line. The westbound departure of its Britannia on July 4th, 1940 marked the inauguration of the first transsea service to Europe and set the stage for the most famous sailing name in Atlantic history.

The oldest part of Halifax is the Historic Properties, once the heart of the commercial port. Now its wooden and stone warehouses are home to antique shops and craft boutiques. Privately Wharf here has a seemingly endless supply of gift and souvenir shops. One of the best is Nellie Ingram’s Harbor Swanselling everything from spices for mulled wine to painted Nova Scotia painted slate ($80 to $1300) and Ocean Art souvenir spoons.

The Art Gallery of Nova Scotia, located in the former Donkin House (1848), and a heritage property, has an extensive collection of charming folk art and works by Canadian maritime artists.

The Halifax Public Gardens, a Victorian structure built on a grand scale. The well-preserved interior combines the grace of that period with contemporary additions. It’s open year-round, adding to the scale of the viewing areas.

The gift shop has an eclectic selection of wares including whimsical wood-sculpted items ($100), ‘Crescent’-beaded bracelets made of lacquered pins ($85) and a $300 one-of-a-kind lobster pot.

Shops in a town dedicated to seafood are more than six-hundred-and-fifty restaurants serving les fruits du mer, plus sing-along pubs and jazz bars. All of this is a far cry from the days when the port served as a haven for slave traders and later, run rumners who consisted with legitimate shippers.

Among the best is the Silver Spade (96 Granville Street), located in what was once an 1884 dry goods store. Owned by Deanna Silver, from whom it

The Maritime Provinces of Canada include Nova Scotia, New Brunswick, Prince Edward Island, and Newfoundland. When the nation as we know it was founded in 1867, Canada consisted of Quebec and Ontario which then joined with the Maritime Provinces to form the Confederation.

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Not to be missed is blueberry tea laced with Anarctic and wild cranberries. Blueberries are among the island’s most important cash crops and appear on just about every menu in town.

In the Historic Properties district, Bradley’s Waterfront Restaurant combines a nautical background with the atmosphere of a nineteenth century inn. With one of the most extensive wine lists in town, its specialties include smoked salmon with capers, rack of lamb roasted with Dijon mustard and an elaborate dessert table with peach and almond prune cake, a delicious Swiss lemon torte and pecan pie.

For pub crawlers, there’s good news. Halifax has recently been included for you can now buy a drink on Sunday. The Granite Brewery on Barrington Street is located in the turn-of-the-century Henry House. The “house” bears its own English-style ale on premises and serves pub-style fare including the ubiquitous fish ‘n chips.

Among hotels, there are now six ultramodern properties as the Delta Business, the Hilton, and the Sheraton at waterfront. A favorite of visiting celebrities is the Chelsea Hotel, which has a spectacular location in the Historic Properties area. It has been the stop of choice for such as Anita Hill, Julia Childs, Johnny Cash and Kirk Douglas.

The tastefully renovated hotel, with its wood-paneled lobby and chinoiserie accents, has a spectacular location in the Historic Properties area. A superb health club comes complete with swimming pool, sauna and exercise room in case serious sightseeing requires some rejuvenation.

Outside of Halifax: For a side excursion, consider an outing to Peggy’s Cove. This spot is perhaps the most photographed location in Canada and a quaint reminder of fishing village life with its old clapboard houses, fishnets drying in the sun and lobster traps strewed around the wharves.

The mariner’s warning lantern is no longer an operating beacon but for the past twenty years it has served as Canada’s only post office located in a lighthouse. The post office has its own stamp cancellation, an image of the lighthouse.

New Brunswick

From Halifax, take a Via Rail train for a one-hour twenty mile trip to the New Brunswick city of Moncton and enjoy high-speed views of deep green pine and maple forests from the observation car. At Moncton, don’t miss a visit to the Hopewell Cape with its Flowerpot Rocks, huge columns of stone etched out by the weather over the millennia. This is also a good place to view the rugged tides of the Bay of Fundy which can reach the astounding height of forty-eight feet. Stand on the ocean floor at low tide and marvel at how in twelve hours the water level will rise an average of forty feet.

Warning signs advise you what to do in case you’re ever stranded longer than you should at the base and are caught by the advancing tide.

In the same province and just over the Maine border is St. Andrews although the village burgesses do not make much of that convenient access, preferring to maintain their Canadian passports.

Founded in 1783 by the United Empire Loyalists who left the newly-formed United States after the revolution, many of the early settlers dismantled their homes and brought them aboard barges from Maine, reassembling them here.

A day trip to Grand Manan Island offers an opportunity to visit this favored destination of ornithologist James
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In the same province and just over the Maine border is St. Andrews although the village bakers do not make much of that convenient access, preferring to maintain their Canadian persona.

Founded in 1783 by the United Empire Loyalists who left the newly-formed United States after the revolution, many of the early settlers dismantled their homes and brought them aboard barges from Maine, reassembling them here.

A day trip to Grand Manan Island offers an opportunity to visit this favored destination of ornithologist James...
If The Phantom is your passion, this sale is your paradise.

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Ties to Ireland remain strong here since it was fishing that first attracted sailors from Erin to these waters as early as the sixteenth-century.

The city of Waterford was the only part of North America to be given an Irish name, Tulanch an Elue. Newfoundland's culture remains the most Irish in modern Canada, and the Irish language was spoken here until this century with many traces remaining.

The Avalon Peninsula on the island's eastern end is the most heavily populated with its share of great bird watching around Conception Bay.

St. John's, the capital and oldest city in North America, is located on "The Avalon." Streets are erratic and irregular in layout, so carry a map.

But as the locals will say, "If you feel lost, just head to the harbor." As Canada's tenth and newest province, Newfoundland is home to historic "outer" fishing villages. Whale watching is resident sport and marine adventures include tuna fishing, scuba diving and water-skiing.

The Hilton International hotel just celebrated its tenth anniversary recently.
I got the show right here
continued from page 10

Rehearsals for both the Broadway production and the national tour, he repeatedly spoke to the actors about the high stakes that each of their characters is playing for.

"Jerry's constant reminder about high stakes has infiltrated my performance," says Lewis J. Stadlen. "The fast pacing is really about being affirmative; it's easy to pace something too quickly when almost every tack you take is affirmative. He told me to enjoy my suffering, which is not a stretch for me. And he told me to make an affirmative response to everything that happens in the play, because the plot will salve my happiness."

Lorra Lee adds, "When the stakes are that high it makes everything you do so important. You can see bad productions of Guys and Dolls anytime. I watched the movie recently, and it went on forever. Everybody — was — talking — and — singing —— like —— this —— she — says, drawing out each word. Then she begins to snap her fingers and speak very rapidly. "But if Adelaide's DOT to marry Nathan, if Sky HAS to win his bet, if Nathan HAS to have the crap game, it becomes a life-and-death situation. That's why the show works."

That same kind of propulsion is evident in the score, which is, for the most part, played at a faster tempo than it was originally. "Dramatically what we're talking about is a sense of urgency to those numbers," Zaks explains. "We found, for instance, that the title song was infinitely more entertaining if it was played up just a bit. At the slightly faster tempo it has a feeling of celebration. The more relaxed version feels a bit like it's being played at a bar mitzvah."

The sense of urgency that Zaks speaks of is nowhere more evident than in Christopher Chahman's thrilling choreography. It helps move the plot, and emotes the spirit, the buoyancy, the humor, the sappiness, the grittiness and, yes, the high stakes, that Zaks envisions through his direction. All of this boils over in "The Crapshooters Dance," which subliminally conveys the feelings of the gamblers about their crap game as it unabashedly dazzles audiences with a brilliant display of pyrotechnics.

"I wanted to show what great Broadway dancing used to be like," says Chahman. "I've been a dancer all my life, and that's my heritage. But I'm also young enough to have a different outlook."

That fresh outlook served him and the show well in several instances. The steamy "Havana" number, for example, is the result of Chahman's vision, and new music by dance arranger Mark Hummel. (In other numbers, it was not unusual for dance arrangements to be written by someone other than the show's composer.)

"In the 1960s Latin music was treated as a novelty, almost comically," says Chahman. "People now look at Latin music from a whole different point-of-view. Havana was the only sequence in the show which seemed silly. I wanted the dance to be very sophisticated, sensual, slightly erotic, slightly violent, very romantic and turbulent. And I wanted the music to reflect that."

"Sittin' Down You're Rockin' the Boat" also benefited from Chahman's sense of theater. The rousing gospel-like number seems to invite the actors to leap out of their seats and dance. But there was no spot in the song for that to happen. "I felt the number was too short," says Chahman. "It was a missed opportunity. So Mark Hummel, Eddie Strauss (the music director) and I made up a little arrangement. We did it for Jerry, and he liked it enough to say, 'Try it.' Jerry was great about not restricting you if he felt something was worth pursuing."

The actors echo that sentiment. "Everyone involved in the tour company was especially pleased that they were given the chance to experiment, to make a part their own, rather than try to duplicate the performance of their Broadway counterparts. "If you're not allowed to create the part for yourself, you feel like you're wearing somebody else's socks," says Richard Muernz. "We were given a blueprint for the show, a structure to fit into. But aside from that, Jerry was wide open to anything that we wanted to do. He's a great director. He's smart, receptive, and gives you an immense feeling of freedom. He wants you to take a lot of chances. There's an instant trust in his judgment, and everything he says is completely on the nose."

Patricia Ben Potter, who plays Sarah Brown, says, "The show needs a lot of work. It's a character that's human and68
 Performing Arts

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I GOT THE SHOW RIGHT HERE
continued from page 26

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Patricia Benetton stands by for the role of Sarah on Broadway, and went on numerous times. But she was able to create the character all over again when she joined the cast of the national company. "Sarah is usually thought of as a prim," says Benetton, "but she's not. You don't find Winch preaching in Times Square. She's passionate and warm and humorous and strong and I won't play her any other way. I talked about this with Jerry, and he agreed. There's nothing in this production that doesn't have his finger on it."

Although Lewis J. Stadlen says he was "astounded" by Nathan Lane's portrayal of Nathan Detroit on Broadway, he has gone in a different direction with the character. In a very real sense, he has gone back to his roots, and the character's -- again, with Zaks's approval. "She Burn's script is a Jewish vernacular," says Stadlen. "I'm Jewish, and I bring a more Jewish approach to the part. And Sam Levene was a mentor and friend of mine. We acted together in The Shawnee Boys on Broadway, and he had a profound influence on me. I wanted to bring the spirit of Sam Levene through my performance."

For the entire company of Guys and Dolls, everything old is, indeed, new again.
California Cuisine
San Diego

There are not many restaurants in our country which feature the robust cooking of Southwest France. Therefore, I'm grateful that Cindy Black spent some time in that particular region where she honed her talent and developed a sensational repertoire of dishes. Whenever I come to this place, it feels more like a celebration instead of a spot where you merely come to eat. Ms. Black has achieved well-earned national attention for her culinary wizardry, and it's a pleasure to witness how she keeps stretching herself in the cooking department.

The modern dining area's muted colors make an appropriate backdrop to the colorful paintings along the walls on which are focused gallery lights. Service is discreet, and the wine list contains some nice California and French wines.

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The Art of Dining

Cafe Pacifica

Deacon Brown, who also owns downtown's sophisticated Pacifica Grill and Cafe Pacifica Del Mar with its lovely ocean views, started his mini-empire with Cafe Pacifica in Old Town. It happens to be the smallest, and I believe the most picturesque of his restaurants. The flames of romance will be fanned for you in this wonderful old house with white walls and rafters, tiny orchids on the table, and a myriad of twinkling lights.

Brown didn't name this restaurant randomly since it specializes in the freshest fish and seafood prepared in intriguing styles. Service is casual yet efficient, and the serving staff is quite knowledgeable about the cuisine. Chef Eric Waddell has devised a varied menu with some delightful combinations like appetizers of grilled Tiger shrimp with watercress in a sherry sauce, salmon and sweet corn cakes topped with salmon caviar, and a carpaccio of cured salmon with dill vinaigrette. I also like a salad of grilled scallops and warm spinach in a poppyseed vinaigrette or tuna sashimi with baby greens in a mouth-puckering wasabi dressing.

Seafood and pasta are a pair destined for happiness especially when its angel hair and grilled prawns...scallops and rigatoni in a sharp creamy Sicilian pesto, or spicy garlic-sambal shrimp on top of al dente fettuccine. Other notable dishes are petrale sole stuffed with crab, grilled rosemary-marinated seared, wonderful swordfish cooked in red wine with giant mushrooms, and seared salmon with a sweet and sour oriental plum sauce.

The wine list has a featured wine each month at a giveaway price, and the extensive array of other bottles are mostly available under $25. I also like the number of half bottles offered which permits some different sampling within the meal.

The dessert billed as Over The Top (fruit filled sponge cake drenched in chocolate and then drenched in custard sauce) sent me "over the edge" because turned into sweet sludge. However, the restaurant is known for its super creme brulee which has a fine cracking sugar crust. Just as good is the smooth.

Norm Chandler Fox is the restaurant critic for Performing Arts magazine.

Above: In La Jolla Cindy Black's features the robust cooking of Southwest France.

by Norm Chandler Fox
California Cuisine
San Diego

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lemon-vanilla cheesecake topped with blueberries.

There’s also a low-fat, low-calorie spa meal which includes four courses for under 280 calories which is not an easy feat. I asked for a critique from a nearby diner who raved about the fresh flavors of the diet menu. There’s something for practically everyone at this winning little place which is why it’s so justifiably popular.

Café Pacifica 2149 San Diego Avenue San Diego 619-291-8886 Open for lunch Mon-Fri, dinner nightly. Without wine, a couple can dine for under 80.

San Francisco Bay Area

There’s always a risk involved in going precariously to a restaurant that has recently opened. However, I have no qualms about visiting Lulu since I know that the people running this establishment are solid professionals. Executive Chef Reed Heiron earned his culinary stripes with former Bay Area wunderkind, Mark Miller, at Santa Fe’s Coyote Cafe, and he later inspired the southwestern food at the Corona Bar and Grill. He’s partnered here with Louise Clement who ran New York’s an American Place with Chef Larry Forgione and later opened our own Brasserie Savoy.

This dynamic duo refurbished a Sol bites warehouse, transforming it into a hand-

some multi-level space reminiscent of Italy with vaulted ceilings, sunny walls, a leather-covered bar, and images from Fellini films on the walls. Heaven and his chef de cuisine Barbara Figueroa, an award-winner from Seattle’s Sorrento Hotel, encourage diners to eat family style. I marvel at the huge portions and take delight in observing how everyone seems to enjoy passing their plates around — just like at home. Service is efficient and friendly, and there’s a well-selected and nicely priced wine list.

Outstanding starters include herby roasted mussels served in an iron skillet, potato and wild mushroom pizza, tender crosta gnochhi with sauce and sage, and hearty white bean and duck soup. Fried calamari are too dry, but the accompanying aioli is fine. As entrees, I like the rosemary-infused roast chicken with its cracking skin, wood-fired pork loin with fennel and garlic, grilled whole snapper redolent of Peroni, and a super bountiful brussel sprouts with bacon and shallots topped with caper-spiked roulade. Side dishes worth considering are the polenta with pecorino cheese, garlicy Italian broccoli, cannelini beans with shalots and herbs, and a luscious combination of porcini and potatoes.

With such gigantic portions of hearty cuisine, you may not be able to manage dessert which would be a mistake. If that’s the case, just pause for a while, and maybe order a digestif like an eau de vie or grappa to revive your appetite. My favorite sweeets include the warm soft-centered chocolate cake with orange ice cream, honey almond nougat, black walnut bote with dried fruit compote, and pear tart with prune Armagnac ice cream. It’s a thrill to find a restaurant like this where so many reasonably-priced delights are served up in copious quantities.

Lulu 516 5th Ave, St. St. 315-515-5575 Open for lunch and dinner seven days. Dinner for two without wine is about $50.

Square One

Approaching its ninth year, this spot continues to excite its customers because they can take a culinary tour of the globe without leaving the premises. Chef-owner Joyce Goldstein happens to love
Palm Court receives STANDING OVATIONS as the PREMIER RETIREMENT EXPERIENCE.

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This dynamic duo refurbished a Solana Beach warehouse, transforming it into a hand-made lemon-vanilla cheesecake topped with blueberries. There’s also a low-fat, low-calorie spa meal that includes four courses for under 280 calories which is not an easy feat. I asked for a critique from a nearby diner who raved about the fresh flavors of the diet menu. There’s something for practically everyone at this winning little place which is why it’s so justifiably popular.

Cafe Pacifica 2941 San Diego Avenue San Diego 619-250-0666 Open for lunch Mon-Fri, dinner nightly. Without wine, a couple can dine for under 800.

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what she does, and this passion is reflected in her unusual menus and exceptional cooking. Having lived in Italy, taught cooking, earned her stripes at Chez Panisse, and written cookbooks, Chef Goldstein is focused on exactly what makes a fine restaurant work. She prides herself on the fact that everything they serve is made daily in the kitchen, including two breads, pasta, soups, pastries, ice creams and sérbetes—even the chutneys and preserves. Because of her personal affinity for the lands surrounding the Mediterranean, she emphasizes the robust and sensual food from Italy, Spain, Portugal, France, Greece, Turkey, and North Africa. She can also do incredible Indonesian, regional Mexican, and Brazilian dishes as well.

The functional dining room is bright with lots of window glass, attractive columns, well-spaced tables, banquettes and booths, and a giant open kitchen that commands attention. I see people staring at the swirling chefs with the intensity of watching a sexy video. Don't fill up on the ethereal breads like Italian whole grain and pane ai porcini as you study the menu which changes daily. (Chef Goldstein named the restaurant because she wanted to go back to square one and change the entire menu every day.) I like to begin with the baked goat cheese in filo with melon and figs, smoky roasted eggplant soup, cayenne-spired Portuguese crab cake with a ginger mint vinaigrette.

The award-winning wine list is phenomenal with some bargains mixed in with the high end labels. The professional servers may steer you to entrees like roast curried duck with cloves and ginger served with sweet potato strudel, Moroccan mixed grill of marinated lamb, quail and sausage on conacous with preserved lemon, scallip frito with fenugreek, or grilled salmon with avocado salsa.

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Owner/Chef Argos Goldstein's Square One offers "a culinary tour of the globe".
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Greater Los Angeles

Michel Richard has become a gastronomic legend in this city, and despite the fact that he now has other styles of restaurants in and out of town, Cicis is truly the mecca which attracts Los Angeles' cognoscenti. Chef-owner Richard acquired his earlier reputation at his pastry shops, and for one, am grateful that he expanded his repertoire to include the entire meal.

The dining area is a giant covered patio with lots of greenery facing a glass-walled kitchen. This is the venue for those who want to see and be seen. At peak times, the noise level is beyond belief which is why I prefer sitting in the less glamorous indoor dining room with art-filled walls, cushioned booths, and relative quiet. Because Richard has such high standards, you can expect and experience the service to be superlative, and the wine list contains a wide range of bottles and prices.

The menu's debuting simple prose is a welcome relief from today's florid menu-ese which forces us to read the pedigree of every ingredient and ounce of seasoning in each dish. (As with the opposite sex, there are times when we don't want to know all the facts and require instead a touch of mystery.) Start with the shiitake mushroom napoleon — a layered masterpiece of buttery pastry, wild mushrooms and sweet garlic, a beautifully fried plate of yellowtail carpaccio with a ginger sea- weed salad, or crab cAussoni in a rich lobster sauce. Richard and his gifted chef de cuisine, Alain Giraud, have an almost Japanese eye for beauty on the plate as seen in the sautéed fresh filet gras surrounded by a crimson beet sauce or the scallops beneath a confetti of fried sweet Maui onion.

Among main courses, I'm fond of the herb-crusted Chilean seabass with carrot risotto, juicy salmon with a crust of leeks, or grilled swordfish on a bed of...
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ered with almond toffee, or a white chocolate mouse pie that defies resis
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The Last Word

Royal Treatment

There is one sentence that most people think of as typical of Queen Victoria, it is surely her much quoted remark to Prime Min-ister William Gladstone: "We are not amused." Almost everything that we now associate with the word "Victorian" tends to be puritanical, so it comes as a shock that of all the British monches Queen Victoria was perhaps the most passionate about the theatre.

It was her one escape from the regu-

larized routine of her upbringing as a young princess, and she delighted in all forms of stage performance, from Italian opera to the circus. During the long decades of mourning for her beloved Albert, Victoria denied herself the pleasures of theatre-going in public, but instituted instead the practice of royal command perfor-

mances at Windsor Castle. And she shook her court when as an old lady she insisted on traveling to London just to see Buffalo Bill's Wild West Show.

Before the days of public subsidies and national endowments, princely patronage was essential for the survival of the arts. Some royals were genuine amateurs, while others — including the present occupants of Buckingham Palace — merely do their duty as patrons of Covent Garden, the Royal Shakespeare Company or of the National Theatre.

The unyielding yet necessary relation-

ship between ruler and the lowly entertainer was symbolized by the instit-

ution of the court fool. It recognized that even an absolute monarch needed to hear an occasional truth, though that dangerous license was granted only to one who might be forgiven for being half-witted. Shakespeare hold up a mir-

ror to the prurientiousness of his own profession, especially in King Lear, whose impudent, truth-telling Fool has an echo in a supposedly historical exchange between Grce, the famous clown, and the Kaiser: "I think you are even more famous than I am," Wilhelm I conceded to Grce when he was pre-

sented to the emperor. "Don't say it!" replied the clown, "I am famous!"

Although royals do not have to be funny, they do perform more hours in public than even the busiest performers, and sometimes the mutual admiration that exists between stage royalty and the real thing is also based on mutual envy. Gertrude Lawrence and Noel Coward were starring in one of the latter's plays, when the production was honored with a royal visit. As Queen Elizabeth (now the Queen Mother) entered the Royal Box, the entire audience rose to its feet. Miss Lawrence, watching from the wings, murmured: "What an entrance!" Noel Coward, peering on tip-toe behind her, replied: "What a party!"

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Before the days of public sons and daughters, and national endeavors, princely patronage was essential for the survival of the arts. Some royals were genuine amateurs, while others — including the present occupants of Buckingham Palace — merely do their duty as patrons of Covent Garden, the Royal Shakespeare Company or the National Theatre.

The unus-erly and yet necessary relationship between ruler and the lowly entertainer was symbolized by the institution of the court fool. It recognized that even an absolute monarch needed to be seen to be human. Queen Elizabeth I, the young woman who was equivalent to the modern-day Court Jester, was one of the latter's plays, when the production was honored with a royal visit. As Queen Elizabeth (now the Queen Mother) entered the Royal Box, the entire audience rose to its feet. Miss Lawrence, watching from the wings, murmured: "What an entrance!" Noel Coward, peering on tip-toe behind her, replied: "What a party!"

Elizabeth II is much more interested in her horses and dogs than in the arts, but there are some charming memories of private theatricals at Windsor Castle, with the future queen appearing in so-called "leg parts" opposite her sister Margaret in the annual Christmas pantomime. These pictures of Princess Elizabeth in male attire were widely publicized during the war, even though her grandmother, Queen Mary, had been so shocked by seeing the famous male impersonator Vesta Tilley in trousers that she refused to raise her royal eyes during the entire performance.

Charles II introduced audiences into the English theatre, following his exile in France and the failure of the Puritan revolution. The fact that French kings and nobles often found their mistresses from among the acting profession was not lost on the fun-loving Stuart monarch, who plucked Nell Gwynn from Drury Lane to become his favorite mistress. The king's dying (and probably apocryphal) words — "Let not poor Nell starve!" — echoed down the ages to Queen Victoria's son, Edward VII, whose love of the theatre, and of stage beauties in particular, were legendary.

To Queen Victoria her son's exploits must have seemed deja vu, because too of her uncles had openly lived with actresses. The eldest son of the unfortunate George III swore undying love to Mary Robinson, whom he saw in a production of Garrick's Plutus and Perdita. The 17-year-old prince used the pen-name of Florizel in his love-letters to Perdita; he also promised to pay her a small fortune when he turned eighteen. Perdita was set up in a private house to entertain the prince, who reigned on her word and his love a few months later. Instead of 20,000 pounds promised, she had to be content with a pension of 300 that the government voted to cover up the whole affair.

Peter Hay's recent books include Carried Laughter — The Best Stories From无线电, and 1906. When the Lure Roars. Above: Acheron Neil Gwynn, mistress to Charles II, had to content herself with an annual pension of 300.

by Peter Hay

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