Performing Arts
A Stagebill Media Publication

A.C.T.

sam shepard's

buried child
directed by
les waters
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Carmel Bach Festival
The music of J.S. Bach can be interpreted in many different ways, and this year's festival provides a wide variety of approaches. Major works include the Mass in B Minor and Mozart's arrangement of Handel's Messiah. July 12-Aug. 4, various locations on the Monterey Peninsula, (831) 654-2046, www.bachfestival.org.

Hollywood Bowl

San Diego Symphony

San Luis Obispo
Mozart Festival

Ford Amphitheatre
Multiculturalism meets the classics this summer at the Ford, where the Asian American Philharmonic plays Tchaikovsky's Fourth Symphony plus music by Korean composers, and guitarist Celino Romero performs Rodrigo's Concierto de Aranjuez. May 6-Oct. 6, Ford Amphitheatre, Los Angeles, (323) 401-FORD, www.fordamphitheatre.org.

Music Academy of the West
This year's orchestral concerts have the theme Turning Points, and focus on music created in London, Paris, and Vienna at the beginning of the 20th century. June 24-Aug. 17, Jaurez Theatre, Santa Barbara, (805) 969-4726, www.musicacademy.org.
THE ARTS

MUSIC

Carmel Bach Festival
The music of J.S. Bach can be interpreted in many different ways, and this year’s festival provides a wide variety of approaches. Major works include the Mass in B Minor and Mozart’s arrangement of Handel’s Messiah. July 13-Aug. 4, various locations on the Monterey Peninsula. (831) 654-2046. www.bachfestival.org.

Hollywood Bowl

San Diego Symphony

San Luis Obispo Mozart Festival
Pianists Jeffrey Kahane and Orson Welos and guitarist Adam del Monte are among the featured artists on this year’s varied and eclectic schedule. July 13-Aug. 4, various locations in San Luis Obispo County. (805) 756-5787. www.mozartfestival.com.

Ford Amphitheatre
Multiculturalism meets the classics this summer at the Ford, where the Asian American Philharmonic plays Tchaikovsky’s Fourth Symphony plus music by Korean composers, and guitarist Celino Romero performs Rodrigo’s Concierto de Aranjuez. May 4-Oct. 6. Ford Amphitheatre, Los Angeles. (323) 800 1-FORD. www.fordamphitheatre.org.

Music Academy of the West
This year’s orchestral concerts have the theme Turin Pints, and focus on music created in London, Paris, and Vienn at the beginning of the 20th century. June 30-Aug. 17, Lobero Theatre, Santa Barbara. (805) 969-4726. www.musicacademy.org.

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Stern Grove Festival

DANCE
Summerdance

Ballet Pacifica

Stern Grove Festival

Ford Amphitheatre
Modern and ethnic dance are well- represented on the Ford’s schedule, which includes the Hysteria Dance Co. performing Katy McNamara’s edgy Sticks and Stones, May 4-Oct. 6, Ford Amphitheatre, Los Angeles, (323) GO 1-FORD, www.fordamphitheatre.org.

THEATER
The House of Benarda Alba

Macbeth

The Globe Theatres

Shakespeare Santa Cruz

Spoon River
Edgar Lee Masters’ writings were compiled into Spoon River Anthology by Theatre West founder Charles Alden 60 years ago. Orig- inal cast members Betty Garrett and Joyce Van Patten codirect this revival. Through June 33. Theatre West, Los Angeles, (323) 851-7977, www.threewest.org.

Animal Farm

San Francisco Shakespeare Festival

South Pacific

Romeo and Juliet

Romantic Eccentrics

Chicano Theater Festival

Man of La Mancha

VISUAL ARTS
Idol of the Moderns

Ellsworth Kelly

Murillo
One of the greatest of all Spanish artists, the 17th-century master is best-known for his religious paintings. July 14- Oct. 6, Los Angeles County Museum of Art, (323) 596-0000, www.lacma.org.

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Modern and ethnic dance are well-represented on the Ford's schedule, which includes the Hysteria Dance Co. performing Katy McNamara's edgy Sticks and Stones, May 4-Oct. 6, Ford Amphitheatre, Los Angeles, (323) 371-FORD, www.fordamphitheatre.org.

THEATER
The House of Benardita Alba

Macbeth
Kate Moran has loudly named one of Vogue magazine's "Women to Watch" for her creative productions of classic plays, stages Shakespeare's study of ambition and evil. July 3-28, California Shakespeare Festival, Orinda, (510) 548-6666, www.calshakes.org.

The Globe Theatres

Shakespeare Santa Cruz
The acclaimed company presents three works in repertory: the buoyant comedy The Merry Wives of Windsor, the political thriller Coriolanus, and Chekhov's tragic tale of love and art. The Seagull. July 10-Sept. 1, Performing Arts Center, UC Santa Cruz, (831) 459-2159, www.shakespearescaturcatos.org.

Spoon River
Edgar Lee Masters' writings were compiled into Spoon River Anthology by Theatre West founder Charles Adrian 60 years ago. Original cast members Betty Garrett and Joyce Van Patten codirect this revival. Through June 33, Theatre West, Los Angeles, (323) 851-9797, www.theatrewest.org.

Animal Farm

San Francisco Shakespeare Festival

South Pacific

Romeo and Juliet

Romantic Eccentrics

Chicano Theater Festival
A week-long festival titled "The Classics of Chicano Theatre" includes performances, workshops, and panel discussions, as well as a keynote address by Luis Valdez and a performance by El Teatro Campesino. June 22-29, Freud Playhouse, UCLA, (310) 825-3014, www.ucla.edu/chicano-theater.

Man of La Mancha

VISUAL ARTS
Idol of the Moderns

Ellsworth Kelly

Murillo
One of the greatest of all Spanish artists, the 17th-century master is best-known for his religious paintings. July 14-Oct. 6, Los Angeles County Museum of Art, (323) 655-8700, www.lacma.org.

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PERFORMING ARTS // JUNE 2007
Family Secrets

Sam Shepard's
Buried Child
brings a whole
new meaning to
family values
at A.C.T.

BY BELINDA TAYLOR


Plays about dysfunctional families are theatre's stock in trade going back to the ancient Greeks. Euripides' Medea, written in 431 B.C., might be considered the ultra-dysfunctional family play. Medea murdered her children, betrayed her father, and caused the death of her brother. Ancient socio-
eties such as this continue to resonate, often seeming ripped from today's headlines.

So it's a fine dramatic tradition: Sam Shepard embraces where he places disturb-
ing family relationships at the heart of his most memorable plays. Shepard focuses on fraught and often brutal father-son and brother-brother relationships. As in Medea, Shepard's Pulitzer Prize-winning play Buried Child raises the horrifying specter of infanticide. A tiny body buried in the gar-
den holds a terrible family secret. According to Carey Perloff, artistic director of American Conservatory Theatre, which is producing Buried Child as the play approaches its 25th anniversary, "This is one of the great dysfunctional American family plays." And despite its utterly grim subject matter, it is "screamingly funny," according to Perloff. It is also, in some scholars' opinions, Shepard's masterpiece.

Buried Child tells the story of Vince, who visits his grandparents' home, a farm in the Midwest, after a long absence. Unlike the prodigal son, there is no wel-
come here for Vince because no one can quite place him. And though the house itself is a classic American domicile of the wholesome "Dick and Jane" variety, the interior — both furnishings and inhabi-
tants — have badly deteriorated. An abundant vegetable crop outside — per-
haps fed metaphorically by the baby's weev-
ing corpse — stands in contrast to the disintegrating family within the house. Vince's girlfriend Shelly — the outsider trying to make sense of this odd and many
bunch — spots for the audience when she expresses her shock and confusion. Like us, she can't figure out what's going on and very much wants Vince to leave.

Buried Child works on many levels, including psychological thriller: forceful, poetic, humorous, and mysterious. It stirs deep feelings and speaks so what is mean-
ingful yet disturbing about family and the things buried deep within. The play had its world premiere at San Francisco's Magic Theatre in June 1978 with leg-
endary director Robert Woodroffe at the helm. Lee Waters directs the A.C.T. pro-
duction; Waters, a director with a national profile, worked for many years at the Royal Court in London, the leading thea-
ater for new plays. Last year he directed Mamet's Glengarry Glen Ross for A.C.T. and Berkeley Repertory Theatre's production of Charles Maris' Big Love.

"Buried Child is one of those great mys-
tery plays," says Waters. "There are clues, but the characters contradict each other all the time. Someone will say the field is bar-
ren. The next minute a character arrives with his arms full of (newly picked) corn. And the writing is beautiful, extraordinary. As for the vegetables, I was asked what they symbolize, I usually run in the oppo-
site direction when asked such questions."

Like Pinter's Homecoming, Buried Child resonates with questions about leaving home and then going back. These are critical questions in America, where we are encouraged to be mobile, yet place such emphasis on family ties. It's an inherent question in our national character: follow your heart and ambitions where you take you, but don't forget to come home at Thanksgiving for mom's apple pie. When we do go home we discover life has gone on without us. "You wonder if you still fit into the family, if you still have a place," says Waters. "In Buried Child, it's the crucial question. There's a battle for domination within the family and ques-
tions of who has the status and power,"

That dynamic is played out between Vince and his curmudgeonly grandfather, Dodge. "Shapard writes so well about these very damaged men. Men who are shells of themselves and who are rotting around inside those shells," adds Waters. The role of Tilden — Vince's odd father

— is played by Marco Barbirolli, a member of A.C.T.'s core company. This is his first role in a Shepard play, and he's ecstatic about it and about working with Waters again, who directed him in Glengarry. "Tilden is interesting for a lot of reasons. Sometimes were terribly wrong for him. It's not clear what he's odd, quiet. But there's something real and sweet and ten-
der about his connection to the baby."

Rene Augesen, another member of A.C.T.'s core company, plays Shelly, the

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Andrea Warhol Retrospective
Museum of Contemporary Art
May 25 - August 18, 2002

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Family Secrets

Pays homage to dysfunctional families are in the plays of the classics, "Dick and Jane" variety, the interior — both furnishings and inhabitants — have been deteriorated. An abundance of vegetable crop outside — perhaps fertilizing metaphorically by the baby's weeping corpse — stands in contrast to the disintegrating family within the house. Vincenzo, the protagonist, is the outsider trying to make sense of this odd and any number — spots for the audience when the expressions are shock and confusion. Like us, she can't figure out what's going on and very much wants Vince to leave.

Buried Child works on many levels, including psychological thriller: forceful, poetic, humorous, and mysterious. It stirs deep feelings and speaks to us what is meaningful yet disturbing about family and the things buried deep within. The play had its world premier at San Francisco's Magic Theatre in June 1978 with legendary director Robert Woodruff at the helm. Lee Waters directs the A.C.T. production. Waters, a director with a national profile, worked for many years at the Royal Court in London, the leading theater for new plays. Last year he directed Mamet's Glengarry Glen Ross for A.C.T. and Berkeley Repertory Theatre's production of Charles Mee's Big Love.

"Buried Child" is one of those great mysteries, says Waters. "There are clues, but the characters contradict each other all the time. Someone will say the play is bar-

Sam Shepard's Buried Child brings a whole new meaning to family values at A.C.T.

BY BELINDA TAYLOR


Like Pinter's Homecoming, Buried Child resonates with questions about leaving home and then going back. These are critical questions in America, where we are encouraged to be mobile, yet place such emphasis on family ties.


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The 2001–02 A.C.T. Season

Celebration and the Room

by Harold Pinter
Directed by Carey Perloff
September 13–October 14, 2001

James Joyce’s the Dead

Book by Richard Nelson
Music by Shaun Davey
Lyrics adapted and conceived by Richard Nelson
Directed by Richard Nelson
October 25–November 25, 2001

A Christmas Carol

Adapted by Dennis Powers and Lloyd Williamson
Directed by Margo Whitcomb
December 8–29, 2001

Spalding Gray’s Swimming to Cambodia

December 29–31, 2001

The Beard of Avon

by Amy Freed
Directed by Mark Rudkin
January 10–February 10, 2002

Blithe Spirit

by Noël Coward
Directed by Charles Randolph-Wright
February 21–March 24, 2002

The Glass Menagerie

by Tennessee Williams
Directed by Lloyd Williamson
March 29–April 28, 2002

For the Pleasure of Seeing Her Again

by Michel Tremblay
Translated by Linda Gabbi
Directed by Carey Perloff
May 4–June 9, 2002

Buried Child

by Sam Shepard
Directed by Les Waters
June 14–July 14, 2002
THE 2001-02 A.C.T. SEASON

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American Conservatory Theater was founded in 1965 by William Ball.

American Conservatory Theater

MELISSA SMITH Conservatory Director
AMERICAN CONSERVATORY THEATER nurtures the art of live theater through dynamic productions, intensive actor training in its conservatory, and an ongoing dialogue with its community. Under the leadership of Artistic Director Carey Perloff and Managing Director Heather Kitchen, A.C.T. embraces its responsibility to conserve, renew, and cement its relationship to the rich theatrical traditions and literatures that are our collective memory, while exploring new artistic forms and new communities. A commitment to the highest standards informs every aspect of A.C.T.'s creative work.

Founded in 1965 by William Ball, A.C.T. opened its first San Francisco season at the Geary Theater in 1967. In the 1970s, A.C.T. solidified its national and international reputation, winning a Tony Award for outstanding theater performance and training in 1979. During the past three decades, more than 300 A.C.T. productions have been performed to a combined audience of seven million people; today, A.C.T.'s performance, education, and outreach programs annually reach more than 250,000 people in the San Francisco Bay Area. In 1996, A.C.T.'s efforts to develop creative talent for the theater were recognized with the prestigious Jujamcyn Theater Awards.

Today A.C.T. is recognized nationally for its groundbreaking productions of classical works and bold explorations of contemporary playwrighting. Since the company founded the Geary Theater in 1967, A.C.T. has enjoyed a remarkable period of audience expansion and renewed financial stability. The company continues to produce challenging theater in the rich context of symphony, audience discussions, and community interaction.

The conservatory, led by Melissa Smith, now serves 3,000 students every year. It was the first training program in the United States not affiliated with a college or university accredited to award a master of fine arts degree. Danny Glover, Annette Bening, Denzel Washington, Benjamin Briton, and Winona Ryder are among the conservatory's distinguished former students. With its commitment to excellence in actor training and to the relationship between training, performance, and audience, the A.C.T. Master of Fine Arts Program has moved to the forefront of America's actor training programs, while serving as the creative engine of the company at large.
buried child
(1977/1985)

by Sam Shepard
Directed by Les Waters

Scenery by Neil Patel
Costumes by Mag Neville
Lighting by James F. Ingalls
Sound by Garth Hewphill
Dramaturg Paul Walsh
Dialect Consultant Deborah Sussel
The Dazzle by Meryl Lindshaw
Wigs and Makeup by Rick Ethols

Assitant Director
Jonathan Laskin

The Cast
Dodge John Seitz
Hale Frances Lee McCain
Tilden Marco Baricelli
Bradley Robert Parsons
Vince Neil Hopkins
Shelly Beni Augesen
Father Dewis Steven Anthony Jones

Understudies
Dodge, Father Dewis—Tom Blair
Hale—Gretchen Grant; Tilden—Robert Parsons
Bradley, Vince—Jason Frazer; Shelly—Melanie Flood

Stage Management Staff
Kimberly Mark Webb, Stage Manager
Elisa Gutierrez, Assistant Stage Manager
Villa Sun, Box Office Intern

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There will be two intermissions.

Special Thanks to
John Walsh and Kathryn Clark, Dialect Advisors
Bill Cole and Bill Shein

for props from Hunger Prosectives

Jonathan Laskin's participation is courtesy of the Stage Directors & Choreographers Foundation.

Buried Child, by Sam Shepard, is presented by arrangement with Dramatists Play Service, Inc., in New York.
NIGHT AND DAY
By Tom Stoppard
Directed by Carey Perloff
Sep 19-Oct 20

LACKAWANNA BLUES
Written and performed by Ruben Santiago-Hudson
Directed by Loretta Greco
Oct 27-Dec 1

AMERICAN BUFFALO
By David Mamet
Directed by Richard E. T. White
Jan 8-Feb 16

THE DAZZLE
By Richard Greenberg
Directed by Laird Williamson
Feb 14-Mar 16

THE CONSTANT WIFE
By W. Somerset Maugham
Directed by Kyle Donnelly
Mar 27-Apr 27

THE THREE SISTERS
By Anton Chekhov
Directed by Carey Perloff
May 8-Jun 8

URINETOWN, THE MUSICAL
Music and lyrics by Mark Hollmann
Book and lyrics by Greg Kotis
Directed by John Rando
Choreographed by John Carrafa
Jun 24-Jul 27

A.C.T. 2002-03 SEASON
GEARY THEATER, SAN FRANCISCO

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A.C.T. PRESENTS

buried
child

(1978/1985)

by Sam Shepard
Directed by Les Waters

Scenery by Neil Patel
Costumes by Meg Neville
Lighting by James F. Ingalls
Sound by Garth Hemphill
Dramaturg by Paul Walsh
Dialect Consultant by Deborah Sussel
Wigs and Make-up by Meryl Lind Shaw
Rick Ethols
Assistant Director by Jonathan Luskin

The Cast

Dodge: John Seitz
Hale: Frances Lee McCain
Tilden: Marco Baricelli
Bradley: Robert Parsons
Vince: Neil Hopkins
Shelly: Benj Augesen
Father Dewis: Steven Anthony Jones

Understudies

Dodge, Father Dewis: Tom Blair
Hale, Robert Parsons
Tilden, Shelly: Melanie Flood
Bradley, Vince, Jason Frazer

Stage Management Staff
Kimberly Mark Webb, Stage Manager
Elisa Gutierrez, Assistant Stage Manager
Veda Sun, Koa Watson, Interns

Please silence all cellular phones and pagers.

There will be two intermissions.

Special Thanks to

John Walsh and Kathryn Clark, Dialect Advisors
Bill Cotes and Bill Shea
for props from Hanger Prosthetics

Jonathan Luskin's participation is courtesy of the Stage Directors and Choreographers Foundation.

Buried Child, by Sam Shepard, is presented by arrangement with Dramatists Play Service, Inc., in New York.
Sam Shepard: A Lifeline

What doesn't have to do with family? There isn't anything. Even a love story has to do with family. Crime has to do with family. We all come out of each other—everyone is born out of a mother and father. It's an endless cycle.

—Sam Shepard

Following a particularly powerful quarrel with his father, Steve leaves California behind and heads East. He arrives in New York and moves into the East Village, where he rooms with high school buddy Charles Mingus, Jr., who gets him a busboy job at the popular jazz club the Village Gate. In his spare time Steve writes poetry and plays, which he now signs with the name "Sam Shepard." At the Gate Shepard meets headwaiter Ralph Cook, the founder of off-off Broadway's Theatre Genesis, who asks the fledgling playwright for something to produce.

Theatre Genesis premieres Shepard's one-act plays Cowboys and The Rock Garden. The plays' lack of conventional structure and long, incongruous monologues (later dubbed "Shepard arias") offend uptown critics, but the Village Voice hails Shepard's work as "distinctly American" and "genuinely original." For the next several seasons, Shepard works with off-off Broadway theater groups, including La MaMa and Caffe Cino.

By the end of the 1965–66 season, seven more Shepard plays have been produced, including Chicago, Icarus's Mother, and Red Cross, which win the OBIE Award for distinguished play.

Shepard's first full-length play, La Turista, is produced and earns an OBIE for distinguished play. Shepard meets actress Olan Johnson and writes Forensic and the Navigators for her.

Melodrama Play and Forensic and the Navigators win OBIES for distinguished play. Shepard co-authors the screenplay for Me and My Brother with Robert Frank and Allen Ginsberg.

Shepard marries Olan Johnson.

Operation Sidewinder is produced at Lincoln Center, Shepard's first (and worst) "uptown" experience. He co-authors the film Zabriskie Point and appears in the film Brand X. His son Jesse Mojo is born. Shepard's band (he's the drummer), The Holy Modal Rounders, breaks up.

Shepard writes Mad Dog Blues and writes and performs Cowboy Mouth with rocker Patti Smith. Shepard moves to England with Olan and Jesse.
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Samuel Shepard ("Steve") Rogers III is born November 5 at Fort Sheridan, Illinois, to Samuel Shepard Rogers, Jr., an Army pilot, and Jane Schook Rogers.

The Rogers move from army base to army base, including stays in South Dakota, Florida, Utah, and Guam.

After the father leaves the service, the family settles on an avocado ranch in Duarte, California, about 25 miles east of Los Angeles.

Steve Rogers drops out of his pre-veterinary studies at Mount San Antonio Junior College to join Bishop’s Company Repertory Players (a local acting troupe whose mission is to bring “Christian-oriented drama” to the public) for a cross-country tour.
1972 Hawk Moon, a collection of stories, poems, and monologues, is published. Shepard contributes to the screenplay for Oh! Calcutta! / The Tooth of Crime premieres in London and later wins the OBE for distinguished play.

1973 Nightwalk, co-written with Jean-Claude van Italie and Megan Terry, is produced.

1974 Shepard writes and directs The Geography of a Horse Dreamer (which premieres at the Royal Court Theatre in London) and Action; the latter receives the OBE playwriting award. Shepard and family return to the United States and settle in Marin County.

1975 Shepard becomes resident playwright of San Francisco’s Magic Theatre. He travels with Bob Dylan’s Rolling Thunder Revue; his journal documenting the manic road trip is later published as The Rolling Thunder Logbook.

1976 Shepard writes and directs Angel City, and writes Suicide in B Flat and The Sad Lament of Pecos Bill on the Eve of Killing His Wife.

1977 Curse of the Starving Class, Shepard’s first “family” play, brings him the OBE for best new American play.

1978 Buried Child premieres at the Magic Theatre, directed by Robert Woodruff, and later travels to the Theater for the New City in New York. Shepard writes Seafarers and co-authors Tongues with Joseph Chaikin. Shepard co-authors with Bob Dylan, and makes his film acting debut in, Renaldo and Clara and later appears in Terrence Malick’s Film Days of Heaven.

1979 Buried Child wins the Pulitzer Prize, the first ever given to a play not yet seen on Broadway, and the OBE playwriting award. The play runs for more than one year off Broadway. An A.C.T. production, directed by Edward Hastings, goes on tour throughout the West. Shepard co-authors Savage/Love with Joseph Chaikin, which also premieres at the Magic.

1980 True West premieres at the Magic Theatre. Shepard acts in the film Resurrection. Shepard receives an OBE for sustained achievement; he is now the most produced playwright in America after Tennessee Williams. Buried Child receives its London premiere.

1982 Motel Chronicles (a collection of autobiographical prose pieces and poems) is published. Shepard acts in the film Frances with Jessica Lange. True West, starring John Malkovich and Gary Sinise, opens at the Steppenwolf Theatre Company in Chicago and later transfers to New York.

1983 Shepard writes and directs Fool for Love, which premieres at the Magic Theatre before transferring to New York, where the production wins four OBIEs, including best new American play and best director. Shepard portrays Chuck Yeager in the film The Right Stuff and is nominated for the Academy Award for best actor in a supporting role. He leaves Dylan to move in with Jessica Lange. His 67-year-old father moves out of a New Mexico bar in an alcoholic haze and is hit by a car. At the funeral, Shepard reads some of his father’s favorite poems by Garcia Lorca.

1984 Shepard coauthors the screenplay for Paris, Texas, directed by Wim Wenders, and acts in the film Country.

1985 Shepard writes the screenplay for and stars in the film version of Fool for Love, directed by Robert Altman. A Lie of the Mind is produced; it earns the New York Drama Critics’ Circle Award for best play and the Outer Critics Circle Award for outstanding new play. Shepard is inducted into the American Academy of Arts and Letters, Shepard and Lange’s daughter, Hannah Jane, is born.


1994 Simpatico premieres at the New York Shakespearefest and transfers to the Royal Court Theatre in London. Shepard is inducted into the Theatre Hall of Fame.

1995 Shepard reworks Buried Child for a production directed by Gary Sinise for the Steppenwolf Theatre Company. Reviewing the production for the New York Times, Ben Brantley affirms Buried Child’s status as “a bona fide classic—a work that conveys the mystical, carnivalesque pull of family ties even as they unravel.”


1996 Buried Child is produced at the Brooks Atkinson Theatre in New York—the first time any Shepard play has appeared on Broadway—and earns five Tony Award nominations, including one for best new play. Brantley concludes in the Times: “Buried Child emerges as a play for the ages.” Shepard collaborates with Chaikin on When the World Was Green (A Chef’s Fable), which premieres at the Olympic Arts Festival. Cruising Paradise, a collection of short stories, is published. The Signature Theatre Company in New York dedicates its entire 1996-97 season to Shepard’s work.

1998 Eyes for Consuela, based on a short story by Octavio Paz, premieres at Manhattan Theatre Club.

2000 True West is revived on Broadway. The late Henry Moss premiers at the Magic Theatre, featuring Nick Nolte, Sean Penn, Woody Harrelson, and Cheech Marin, and later moves to the Signature Theatre Company. Stories from Cruising Paradise and Motel Chronicles are televised in See You in My Dreams.

2001 Shepard appears in the film Black Hawk Down.

I tell it was important that an American playwright speak with an American tongue, not only in a vernacular sense, but that he should inhabit the stage with American being. The American playwright should snarl and spit, taste whimper and whine. (1985)

The stories my characters tell are stories that are always unfinished, always imagistic—having to do with recalling experiences through a certain kind of vision. They’re always fractured and fragmented and broken. I’d love to be able to tell a classic story, but it doesn’t seem to be part of my nature. (1984)
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1991 Shepard's novel Don't Grow Up, Get Invisible is published. Shepard and wife, Terri, create the American Conservatory Theatre in San Francisco.


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On the train that I love so much—The train they named and renamed: first, according to the terrain it crossed, then, later, to jibe with a corporate sense of anonymity. The train remains the same. And all the same feelings swell up in me on this train. Same wonders. Same heartbreaking hunger for the land out the window. I'd live on a train if someone gave me one...

At 1:30 a.m. I get off in Missouri. I'm due for Chicago in the morning but I can't stand to ride it out. At least on foot I'll have a chance. I find a phone booth by a corn field and call Illinois collect. My Grandmother answers. She's not glad to hear from me. She's not glad to be paying for this call. She can't picture where I am or why I'm calling. "I'm in a phone booth by a corn field in Missouri. Right near the Mississippi." She can't figure it out. I haven't been to Illinois. New York. My credits even written her a letter. "I'm coming in to see you tomorrow. How's Grandpa?" She asks me if I realize what time it is. "Yeah, I'm sorry Grandma but I had to get off the train, I was afraid for my life."

I take a Greyhound into Chicago then hitch out to the country. The farm looks abandoned. A small stand of drip-dry corn stalks by the house with dead crows that my Grandfather's shot hanging by their necks, tied with red rubber bands so they bounce slightly when the wind hits them. My Grandpa's theory is that they function as scarecrows to the living crows.

My Grandpa sits exactly as he's always sat—in a hole of his sofa wrapped in crocheted blankets facing the TV. He's like a skeleton now. He likes the Hamm's beer commercials, "The Land of Sky Blue Waters." The little cartoon Beaver that jumps around on top of the waterfall and sings the jingle. He thinks Truman was our greatest President and writes political rebuffs to the Chicago papers, signing them "Plain Old Farmer." He predicts 'to Nigger in the White House' by 1970. He's a staunch fan of the Chicago Cubs. He tells me I never should have abandoned baseball. "You could've had a career in the Majors," he says. "Not a bad life. Gettin' paid to play ball." He smokes and drinks continuously and spits blood into a stand-up brass ashtray like you see in the lobbies of old hotels. Sometimes he coughs so violently that his whole body doubles over and he can't catch his breath for a long long time. His world is circumscribed around the sofa. Everything he needs is within a three-foot reach. The TV is on only for the baseball. When the game ends my Grandmother comes in and turns it off. She does it right on cue. She can hear when the game ends from any room in the house. She has great ears.

When everyone's asleep I wander around in the room upstairs staring at all the photographs of my Uncles. The Uncle who died in a motel room on his wedding night. His wife who died with him. The Uncle who lost a leg at the age of ten. The Uncle who married into the Chicago Mafia. The Uncle who cut timber in the Great North Woods. The Uncle who drove for Bekins. The Uncle who raised Springer Spaniels. All the Uncles who carry the bones of my Grandpa's face.

9/24/83 San Francisco, CA
[From Mental Chronicle, © 1982 by Sam Shepard]
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[From Metro Chronicle, © 1982 by Sam Shepard]
Who's Who

Theater in Los Angeles, in plays ranging from Caesar and Cleopatra (Cleopatra) and A Streetcar Named Desire (Stella) to Dinner at Eight (Millicent) and Blithe Spirit (Madame Arcati). She has made nearly 100 television and film appearances, including Greenlawn, Footloose, Back to the Future, and Pulp Fiction; she has also been a member of the acting company and core faculty at A.C.T., taught at CSU Fresno, and guest lectured at Ripon College (where she received an honorary degree of fine arts in 1986). McCain studied at the Central School of Speech and Drama in London, holds a master's degree in psychology/therapeutic, and runs a private teaching and coaching practice in the Bay Area.

ROBERT PARSONS (Bradley) was last seen at A.C.T. in Good, directed by Jack Flesher. Other regional credits include productions at the Alley Theatre (Passion), Berkeley Repertory Theatre and Arizona Theatre Company (The Heiress), New Repertory Theatre (One Flea Spare), the Philadelphia Area Repertory Theatre (Romeo and Juliet), and the Oregon Shakespeare Festival (Cyrano de Bergerac, Two Gentlemen of Verona, and Henry IV). Bay Area theater credits include work at the Magic Theatre, San Francisco Shakespeare Festival, San Jose Stage Company, Marin Theatre Company, Word for Word, Sacramento Theatre Company, Shotgun Players, The Z Studio, TheatreWorks, and several with the Fifth Floor and Rough and Tumble, two companies in which he holds charter membership. Film credits include the independent features Almost Famous, Serenity, and The Briskis Brothers. A graduate of the M.F.A. acting program at State University, Parsons teaches and directs at Solano College.

JOHN SEITZ (Dodge) has appeared on Broadway in The Merchant of Venice, Frailty, and No Man's Land. Off Broadway he has performed lead roles in Casanova, Richard III, and Moliere's Don Juan (New York Shakespeare Festival); Fool for Love; The Merchant of Venice; Krapp's Last Tape; Endgame; Mud; Abington Square (OBIE Award); and Talk (2002 OBIE Award). He was the first recipient of the Charles Bowden Award for significant contributions to the emerging voices in American Theatre. Regionally, he has appeared with the Guthrie Theatre, Seattle Repertory Theatre, Yale Repertory Theatre, Arena Stage, Long Wharf Theatre, Wilma Theater, and Actors Theatre of Louisville (honoring membership). A 20-year veteran of O'Neill Playwrights Conference, where he appeared in more than 100 plays, Seitz also worked to develop theater projects at Robert Redford's Sundance Theatre Institute.

TOM BLAIR (Understudy) has worked extensively in Bay Area theatre, including productions of Blithe Spirit, Enron IV, The Threepenny Opera, Turfiff, In the Lake, The Guardsman, The Royal Family, and Othello at A.C.T.; Holiday and The Caine Mutiny Court Martial at San Jose Repertory Theatre; Wilder, Wilder, Wilder and Molly Sweeney at Marin Theatre Company; Heveren's Tragedy and The Role of Lear at Berkeley Repertory Theatre; and Mr. Rickety Call's Meeting at Sacramento Theatre Company. Other regional credits include productions at the Kennedy Center, Cleveland Play House, Blackstone Theatre in Chicago, and 15 years at Milwaukee Repertory Theatre. Blair has also directed plays at many regional theaters and in Japan and has appeared in feature films and on television. He most recently appeared in Spinning into Butter at TheatreWorks and My Fair Lady at the Berkeley Repertory Theatre.

MELANIE FLOOD (Understudy) has appeared on Broadway in The Cherry Orchard. In A.C.T.'s production of The Threepenny Opera and A Christmas Carol. A graduate of A.C.T. Master of Fine Arts (M.F.A) Program, she appeared in M.F.A. productions of Much, Muchlo's Good Game (West Coast premiere) and Spring Awakening, both at the Magic Theatre. She most recently performed in the Magic as part of the Young California Writers Project. Off-off Broadway she has performed with Stageplays Theatre Company, the Rude Mechanicals Theatre Company, the Strawberry One Act Festival (2001 finalist), and Theater for the New City.

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\*Photographs of work donated to the National Health Museum, Chicago, IL.
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ROBERT PARSONS (Bradley) was last seen at A.C.T. in Good, directed by Jack Fletcher. Other regional credits include productions at the Alley Theatre (Missallions), Berkeley Repertory Theatre and Arizona Theatre Company (The Heiress), New Repertory Theatre (One Flea Spare), the Philadelphia Area Repertory Theatre (Romeo and Juliet), and the Oregon Shakespeare Festival (Gyeno de Bergenza, To Gentlemen of Verona, and Henry IV). Bay Area theater credits include work at the Magic Theatre, San Francisco Shakespeare Festival, San Jose Stage Company, Marin Theatre Company, Word for Word, Sacramento Theatre Company, Shotgun Players, The Z Studio, TheateWorks, and several with the Fifth Floor and Rough and Tumble, two companies in which he holds charter membership. Film credits include the independent features Almost Famous, Seriality, and The Britskis Brothers. A graduate of the M.F.A. acting program at Temple University, Parsons teaches and directs at Solano College.

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JOHN SEITZ (Dodge) has appeared on Broadway in The Merchant of Venice, Frankenstein, and No Man’s Land. Off Broadway he has performed lead roles in Casanova, Richard III, and Molière’s Don John (New York Shakespeare Festival); Fool for Love: The Merchant of Venice; Krapp’s Last Tape; Endgame; Mud: Abington Square (OBIE Award); and Tull (2002 OBIE Award). He was the first recipient of the Charles Bowden Award for “significant contributions to the emerging voices in American Theatre,” Regionally, he has appeared with the Guthrie Theatre, Seattle Repertory Theatre, Yale Repertory Theatre, Arena Stage, Long Wharf Theatre, Wilma Theatre, and Actors Theatre of Louisville (bunding company member). A 20-year veteran of O'Neill Festival Conference, where he appeared in more than 100 plays, Seitz also worked to develop theatre projects at Robert Redford’s Sundance Institute.

Tom Blair (Understudy) has worked extensively in Bay Area theatre, including productions of Blithe Spirit, Enrico IV, The Threepenny Opera, Tartuffe, Incognita, Lab, The Guardsman, The Royal Family, and Othello at A.C.T., Holiday and The Caine Mutiny Court Martial at San Jose Repertory Theatre; Wilder, Wilder, Wilder and Molly Sweeney at Marin Theatre Company; Roderick’s Tragedy and The Tale of Tone at Berkeley Repertory Theatre; and Mr. Richelieu Call at San Jose Repertory Theatre. Other regional credits include productions at the Kennedy Center, Cleveland Play House, Blackstone Theatre in Chicago, and 15 years at Milwaukee Repertory Theatre. Blair has also directed plays at many regional theaters and in Japan and has appeared in feature films and on television. He most recently appeared in Spinning into Butter at TheatreWorks and My Fair Lady at the Berkshire Theatre Festival.

MELANIE FLOOD (Understudy) is the current assistant to the Director at the Threepenny Opera and A Christmas Carol. A graduate of A.C.T. Master of Fine Arts (M.F.A.) Program, she appeared in M.F.A. productions of Martin Freeman’s The Woman in Black, and in the popular series “The Dukes of Hazzard.” She has performed at the Bay Area Opera and Musical Theatre, White Rabbit Productions, the American Shakespeare Festival, and the Oregon Shakespeare Festival. A graduate of the Yale Drama School, she has performed as a member of the Young California Writers Project. Off-Broadway she has performed with Stageplays Theatre Company, the Rude Mechanics Theatre Company, the Strawberry One Act Festival (2001 finalist), and Theater for the New City.

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Whose Who

Jason Frazier (Understudy), a native of Kentucky, has appeared in the Bay Area in Medea with Shotgun Players, The Merchant of Venice and The Winter’s Tale with Women in Time, Misalliance with Marin Theatre Company, Der Alte Affe with Rawside Theatre, and Hologram Theory at the Magic Theatre.

Gretchen Grant (Understudy) appeared recently in Honour at Playhouse West (Dean Goodman Award), Hedda Gabler at Aurora Theatre Company, and two Ruth Kirschner one-acts plays at the Studio Theatre in New York. Bay Area theatre credits also include Measure for Measure with the San Francisco Shakespeare Festival and Judah, Marat/Sade, The House of Bernarda Alba, The Trojan Women, and The Empire Builders at San Francisco Repertory. She was the assistant director for Dinner with Friends at Berkeley Repertory and plans to direct Smaller, a new play, this summer. She appeared in the film Class Actions; television credits include Baby Snatch, Time Flyers, and Buch in the Streets of San Francisco. Grant is a founding member of The Pacific Mozart Ensemble. She received her M.F.A. in acting from Stanford University and studied at the Drama Studio of London.

Sam Shepard has his first New York plays, Cowboys and Rock Garden, produced by Theatre Genesis in 1963. For several seasons, he worked with off-Broadway theatre groups including La MaMa and Caffe Cino. Eleven of his plays have won OBIE Awards, including Chicago and kurans' Mother (1965); Red Cross (1966); La Traviata, Forensic and the Navigators and Melodrame Follies (1967); The Tooth of Crime (1972); Action (1974); and Carve of the Starving Class (1977). Shepard was awarded a Pulitzer Prize as well as an OBIE Award for his play Buried Child (1979). The critically acclaimed production of True West, starring John Malkovich and Gary Sinise, opened in New York in 1984. Fool for Love (1983) received the OBIE for best play as well as for direction. A Lie of the Mind (1985) won the New York Drama Critics’ Circle Award in 1986 and the 1986 Outer Critics Circle Award for outstanding new play. States of Shock premiered at the American Place Theatre in 1991, and Simpatico transferred to the Royal Court Theatre after its premiere in 1994 at the New York Shakespeare Festival. A new play, When the World Was Green (A Chef’s Folio), written with his longtime collaborator Joseph Chaikin and commissioned by Seven Stages in Atlanta, premiered at the Olympic Arts Festival and opened in New York as part of the 1996–97 Signature Theatre Company season devoted to his work. A revised Buried Child, under the direction of Gary Sinise, opened on Broadway in April 1996 and earned a Tony Award nomination. Eyes for Cassandra, based on a short story by Octavio Paz, premiered at Manhattan Theatre Club in winter 1998. The Magic Theatre in San Francisco premiered The Late Henry Moses, starring Sean Penn and Nick Nolte, and it was moved to the Signature Theatre in 2001. Shepard wrote the screenplays for Zabriskie Point, Wim Wenders’ Paris, Texas; and Robert Altman’s For Love, a film version of Shepard’s play of the same title. As writes/director, Shepard filmed Far North and Silent Tongue in 1988 and 1992, respectively. As an actor he has appeared in Five Days of Honi, The Right Stuff, Frances, Country, Fool for Love, Crimes of the Heart, Baby Boom, Steel Magnolias, Voyager, Thunderdome, and The Pelican Brief. In 1985 Shepard was inducted into the American Academy of Arts and Letters. In 1992 he received the Gold Medal for Drama from the Academy and in 1994 he was inducted into the Theatre Hall of Fame.

Les Waters (Director) directed Glengarry Glen Ross at A.C.T. last season. He has also directed Big Love at the Humana Festival/Actors Theatre of Louisville, Berkeley Repertory Theatre, the Goodman Theatre, and the Next Wave Festival at Brooklyn Academy of Music; Nebraska, Life during Wartime, The Importance of Being Earnest, and Nure at the La Jolla Playhouse; Our Country’s Good at the Mark Taper Forum; The Designated Mourner at the Guthrie Theatre; and The Memory of Water at St. Peter’s Verona Theatre Company; Ghost on Fire and Spineting into Butier at the Goodman Theatre; The House of Bernarda Alba at the Guthrie Theatre; Medea Amok at the American Repertory Theatre; Othello Alone at Arena Stage; Fen and Ice Cream with Hot Fudge at New York’s Public Theater; and Rum and Coke and Romeo and Juliet at the New York Shakespeare Festival. His UK credits include productions at the Royal National Theatre, Royal Court Theatre, Traverse Theatre in Edinburgh, Hampstead Theatre Club, Soho Poly, Bristol Old Vic, West Yorkshire Playhouse, Chester Gateway, and Joint Stock Theatre Company. He has directed the English Stage Company’s production of Kander and Ebb’s Chicago at the Minack Theatre in Cornwall and in the Royal Shakespeare Company’s production of Lysistrata. His London credits include directing West End premieres, the award-winning RSC production of Romeo and Juliet, and The Mousetrap. He is the founder and artistic director of Tiffany Theatre Company and a 1995 recipient of the Frank Strazza Award. This is his first season with the San Francisco Shakespeare Festival and he is looking forward to the challenge of working with the SF Shakes company and audience this summer. This will be his seventh season in the Bay Area, but his first as an artistic director. He is thrilled to be sharing the stage and the experience of working with such a wonderful company and cast, and looks forward to coming back for future seasons.
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The lack of opera to invade this year's programme of stage musicals in London, Richard Brinsley Sheridan and life in the country this year. The co-author of all-time classics like Pat Henry, South Pacific, The King and I, and the Sound of Music, Rodgers enjoys huge commercial success with the lyrists Larry Hart and Oscar Hammerstein, but experienced an increasingly difficult personal life.

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WHO'S WHO

JASON FRAZIER (Understudy), a native of Kentucky, has appeared in the Bay Area in Medea with Shaggy Players, The Merchant of Venice and The Winter’s Tale with Women In Time, Missilliance with Marin Theatre Company, Die Alice Affata with Rawhide Theatre, and hologram theory at the Magic Theatre.

GRETHELM GRANT (Understudy) appeared recently in Honour at Playhouse West (Dean Goodman Award), Hedda Gabler at Aurora Theatre Company, and two Ruth Kirschner one-act plays at the Studio Theatre in New York. Bay Area theatre credits also include Measure for Measure with the San Francisco Shakespeare Festival and Judd, Maranatha, The House of Bernarda Alba, The Trojan Women, and The Empire Builders at San Francisco Repertory. She was the assistant director for Dinner with Friends at Berkeley Repertory Theatre, and plans to direct Smaller, a new play, this summer. She appeared in the film Class Actions; television credits include Baby Snatchers, Time Flyers, and Buch in the Streets of San Francisco. Grant is a founding member of The Pacific Mozart Ensemble. She received her M.F.A. in acting from Stanford University and studied at the Drama Studio of London.

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1994
THE WHO

NEIL PATEL (Setic Designer) most recently designed Romeo and Juliet at the McCarter Theatre, Othello at the New York Shakespeare Festival, L'Etour and The Nest at the New York Public Theater. His most recent sets include The Tempest at the Stratford Shakespeare Festival, and The Taming of the Shrew at the Shakespeare Theatre of New Jersey. His sets for the New York Shakespeare Festival, The Huntington, The Shakespeare Theatre of New Jersey, and The Oregon Shakespeare Festival have been featured in numerous publications.

SARA WILLIAMS (Costume Designer) most recently designed Romeo and Juliet at the McCarter Theatre, Othello at the New York Shakespeare Festival, and The Taming of the Shrew at the Shakespeare Theatre of New Jersey. Her most recent sets include The Tempest at the Stratford Shakespeare Festival, and The Taming of the Shrew at the Shakespeare Theatre of New Jersey. Her sets for the New York Shakespeare Festival, The Huntington, The Shakespeare Theatre of New Jersey, and The Oregon Shakespeare Festival have been featured in numerous publications.

PETER COOPER (Lighting Designer) most recently designed Romeo and Juliet at the McCarter Theatre, Othello at the New York Shakespeare Festival, and The Taming of the Shrew at the Shakespeare Theatre of New Jersey. His most recent sets include The Tempest at the Stratford Shakespeare Festival, and The Taming of the Shrew at the Shakespeare Theatre of New Jersey. His sets for the New York Shakespeare Festival, The Huntington, The Shakespeare Theatre of New Jersey, and The Oregon Shakespeare Festival have been featured in numerous publications.

SHERRY LINDSEY (Sound Designer) most recently designed Romeo and Juliet at the McCarter Theatre, Othello at the New York Shakespeare Festival, and The Taming of the Shrew at the Shakespeare Theatre of New Jersey. Her most recent sets include The Tempest at the Stratford Shakespeare Festival, and The Taming of the Shrew at the Shakespeare Theatre of New Jersey. Her sets for the New York Shakespeare Festival, The Huntington, The Shakespeare Theatre of New Jersey, and The Oregon Shakespeare Festival have been featured in numerous publications.

WHO'S WHO

DEBORAH SUSEL (Director) trained at Carnegie-Mellon University with Edith Skinner and was awarded a Fulbright Scholarship for study at the London Academy of Music and Dramatic Art. She is currently in her 26th season with A.C.T., where she has been featured in numerous plays and has served as director and producer for more than 40 productions. Her most recent work includes The Beard of Aeneas, and A Midsummer Night's Dream at the California Shakespeare Festival. She is a member of the core faculty of the A.C.T. Master of Fine Arts Program and a lecturer at UC Berkeley and Mills College.

MERLY LIND SHAW (Costume Director) joined the A.C.T. artistic staff as costume designer in 1993. She has cast roles for the Huntington Theatre Company, Arizona Theatre Company, San Francisco Symphony and Opera, the San Francisco productions of Into the Woods, and Puccini at the Laguna Playhouse, as well as the first workshop of An Inspector Calls and The Woman's Room at the Bay Area Repertory Theatre. Her most recent sets include The Tempest at the Stratford Shakespeare Festival, and The Taming of the Shrew at the Shakespeare Theatre of New Jersey. Her sets for the New York Shakespeare Festival, The Huntington, The Shakespeare Theatre of New Jersey, and The Oregon Shakespeare Festival have been featured in numerous publications.

PAUL WALSH (Dramaturg) has worked on nearly two dozen productions coming to A.C.T. in 1995 as dramaturg and director of humanities, including The Poor of Seeing Her Again, Celebration and The Room, An Inspector Calls, The Tempest, and The Taming of the Shrew. He is currently a resident of San Francisco, California, where he has been active in the local arts community.

JAMES F. INGALLS (Lighting Designer) returns to A.C.T., where he has directed the Opera, The Tempest and The Taming of the Shrew. He is currently the Resident Director of the New York Shakespeare Festival, where he has been active in the local arts community.

KINGSHOFFER, directed by Peter Sellars (San Francisco Opera); and Plaute, The Hard Nut, L'Allegro, il Penseroso, ed il Moderato, The Peacock Parade, and I Was Looking Both Ways. Her current projects include The Royal Family for Frank Galati at Steppenwolf Theatre Company in Chicago, The Elephant Man at Broadway in New York, and The Opera at the Metropolitan Opera. She often collaborates with Beth Burns and the Saint Joseph Ballet in Santa Ana.

ARTHUR HEMPHILL (Sound Designer) is in his fifth season as A.C.T.'s resident sound designer. He has directed more than 100 productions, including for A.C.T., For the Pleasure of Seeing Her Again, The Glass Menagerie, Jitlde's Spirit, The Beard of Aven, Celebration and The Room, Master Harold... and the boys, Envy IV, Glengarry Glen Ross, The Misanthrope, Frank Loesser's Hansen Christian Andersen, Edward II, The House of Mirth, The Insane Love, The Three Penny Opera, Irresistible, Holding History, A Christmas Carol, Mary Stuart, Old Times, and A Streetcar Named Desire (Bay Area Theatre Critics' Circle Award). He has earned Drama League Awards for his work on The Devil's Disciple, A Christmas Carol (South Coast Repertory), The Things You Don't Know, Bizet's New Spirit, and Other Plays Together, Aphra Behn, Pericles, and the world premiere of Richard Greenberg's Three Days of Rain. Hemphill is a principal partner of GLH Design, Inc., a design firm.

LINDA JAMES (Costume Designer) designed the costumes for Romeo and Juliet at the McCarter Theatre, Othello at the New York Shakespeare Festival, and The Taming of the Shrew at the Shakespeare Theatre of New Jersey. Her most recent sets include The Tempest at the Stratford Shakespeare Festival, and The Taming of the Shrew at the Shakespeare Theatre of New Jersey. Her sets for the New York Shakespeare Festival, The Huntington, The Shakespeare Theatre of New Jersey, and The Oregon Shakespeare Festival have been featured in numerous publications.

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SALLY AND BILL HAREMBRETT

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Sally and Bill Harembrett

Sally and Bill Harembrett
WHO'S WHO

NEIL PATEL (Scenic Designer) most recently designed Romeo and Juliet at the McCarter Theatre, Othello at the New York Shakespeare Festival, Le Nozze di Figaro at the Tokyo Bunka Kikan, and Score at the Weiser Center for the Arts. His work on the Tony Award-winning Side Man was seen on Broadway, the West End, and the Kennedy Center, and his design for the Pulitzer Prize-winning Dinner with Friends was seen in New York and on its national tour. His work with Anne Bogart and the SITI Company, of which he is a member, has been seen at the Edinburgh International Festival, the Vancouver PlayFest in Paris, the Holland Festival, the Hebbel Theatre in Berlin, Theatre Arche in Prague, New York Theatrical Workshop, and, most recently, at Brooklyn Academy of Music. His work has been seen at most of the major theaters in the United States, and he has designed the world premières of plays by such writers as Tony Kushner, David Rabe, John Guare, Donald Margulies, Warren Leight, Craig Lucas, Chuck Mee, and Doug Wright. He has received two Drama Desk Award nominations, a Drama-Logue Award, OBIE Awards for sustained excellence in 1996 and 2001, and an EDDY Award.

MEG NEVILLE (Costume Designer) is currently designing the costumes for several upcoming Bay Area productions: A Midsummer Night’s Dream, Macbeth, and The Winter’s Tale for the California Shakespeare Festival; and the premiere of Mystic, Montuno for the Joe Goode Performance Group at Yerba Buena Center for the Arts. Other recent projects include Orfeo at Brooklyn Academy of Music’s Monteverdi Festival, Cost in Tutti at Chichester Opera Theatre, Three Tall Women at Center Stage, and Twelve Night for the California Shakespeare Festival (Bay Area Theatre Critics’ Circle Award). She has also designed productions at Hartford Studio Company, Bay Repertory Theatre, Yale Repertory Theatre, Portland Stage Company, the Dallas Theater Center, the San Francisco Opera Center, the Atlantic Theater Company, and the Magic Theater.

JAMES F. INSALLS (Lighting Designer) returns to A.C.T., where he has Designed For Beauty in彬彬 ($1,000/Children Everywhere, Central, The Invention of Love, and The Duchess of Malfi. For Berkeley Repertory Theatre he designed How I Learned to Drive, McCabe, and The Rehearsal. Other work in San Francisco includes Silver Ladders, choreographed by Helgi Tomasson; Et Crea, choreographed by Lila York; Masstrom, Pacific, and Sandgor Ballet, all choreographed by Mark Morris (San Francisco Ballet); John Adam’s The Death of Klinghoffer, directed by Peter Sellars (San Francisco Opera); and Platée, The Hard Nut, L’Allegro, il Penseroso, ed il moderato, The Peony Pavilion, and The Waltz Project, directed by Paul Lazar (A.C.T. performances/Zellerbach). Recent projects include The Royal Family for Frank Galati at Steppenwolf Theatre Company in Chicago, The Elephants Man on Broadway, and The Bachelor of the Metropolitan Opera. He often collaborates with Beth Burns and the Saint Joseph Ballet in Santa Ana.


PAUL WALSH (Drumargram) has worked on nearly two dozen productions coming to A.C.T. in 1996 as drumargram and director of humanities, including For the Pleasure of Seeing Her Again, Celebration and The Room, Enrico IV, The Moonshot, Frank Loesser’s Hans Christian Andersen, Edward II, Berkeley Repertory Theatre, Yale Repertory Theatre, Portland Stage Company, the Dallas Theater Center, the San Francisco Opera Center, the Atlantic Theater Company, and the Magic Theater.

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The Guardian’s news and reviews to the Guardian Outstanding Local Discovery Awards (the Goldies), to sponsoring contests for poetry, photography, and cartooning, the San Francisco Bay Guardian has always nurtured the best, most original artistic output the Bay Area has to offer. Beyond the printed page, the Guardian’s dialogue on Bay Area arts and artists continues at sbg.com, expanding this creative spirit to touch a global community.

SALLY AND BILL HAMBREcht
CAREY PERLOFF (Artistic Director) is thrilled to be celebrating her tenth season as artistic director of A.C.T. Perloff's work this year includes Michel Faber’s “For the Pleasure of Seeing Her Again,” the world premiere of Marc Blitzstein’s “No for an Answer” and David Lang/Mac Wellman’s “The Difficulty of Crossing a Field,” with Julia Migenes and the Kronos Quartet; and the American premiere of Harold Pinter’s “Celebration” and The Room. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has also directed for A.C.T., the American premieres of Tom Stoppard’s “The Invention of Love” and Indian Ink; new A.C.T.-commissioned translations of Hecuba, The Misandry, Enrico IV, Mary Stuart, and Uncle Vanya; the world premieres of Leslie Ayvazian’s “Singer’s Bay” and Maury Yeston’s The Threepenny Opera, Old Times, A Midsummer Night’s Dream, The Rose Tattoo, Antigone, Creditor, Home, and The Tempest. Her play The Colossus of Rhodes was produced at Lucille Lortel’s White Barn Theater last summer, won a finalist for the Susan Smith Blackburn Award, and will be workshopped at the O’Neill Theater Center this summer.

Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premieres of Ezra Pound’s El Cid, the American premiere of Pinter’s Mountain Language and The Birthday Party, and many classic works. Under Perloff’s leadership, Classic Stage won numerous OBIE awards for acting, direction, and design, as well as the 1998 OBIE for artistic excellence. In 1993, she directed the world premiere of Steve Reich and Beryl Korot’s opera The Cave at the Venice Festival and the Brooklyn Academy of Music.

Perloff received a B.A. in classics and comparative literature from Stanford University and was a Fullbright Fellow at Oxford. She was on the faculty of the Tisch School of the Arts at New York University for seven years and teaches and directs in the A.C.T. Master of Fine Arts Program. She is the proud mother of Lexie and Nicholas.

HEATHER M. KITCHEN (Managing Director), now in her sixth season at A.C.T., was appointed to the United States from Canada in 1996 to begin her partnership with Artistic Director Carey Perloff. Since that time, A.C.T.’s annual budget has grown by 50 percent and staff size has increased dramatically. As managing director, Kitchen has overseen the company’s recent expansion and been instrumental in fortifying the company’s infrastructure to better support A.C.T.’s artists and employees. Kitchen began her career as a stage manager in 1975, and after 15 years in theatrical production became general manager of Citadel Theatre in Edmonton, Canada’s largest regional theater. She currently serves on the board of the Commonwealth Club of California and is a past member of the San Francisco Leadership Board of the American Red Cross, Big Brothers/Big Sisters, San Francisco and the Peninsula, and the executive committee of the League of Resident Theatres (LORT). She has also participated on peer review panels for Theatre Communications Group, the Canada Council of the Arts, and Forbes magazine’s Business and the Arts Awards. Kitchen is a graduate of the University of Waterloo and the renowned Richard Ivey School of Business at The University of Western Ontario.

MELISSA SMITH (Conservatory Director) oversees the administration of the A.C.T. Conservatory’s Master of Fine Arts Program, Young Conservatory, Summer Training Congress, and Studio A.C.T. in addition to serving as the master acting teacher of the M.F.A. Program. Before joining A.C.T., Smith served as director of the program in theater and dance at Princeton University, where she taught acting, scene study, and Shakespeare for six years. Also a professional actor, she has performed in regional theaters and in numerous off-Broadway plays, including work with Mac Wellman and David Greenspan. Smith holds a B.A. in English and theater from Yale College and an M.F.A. from the Yale School of Drama.

JAMES HAIRE (Producing Director) began his career on Broadway with Eva Le Gallienne’s National Repertory Theaters. He also stage-managed the Broadway productions of And Miss Reardon Drinks a Little and George (a musical by Carole Bayer Sager), as well as the national tour of Woody Allen’s Play it Again, Sam. Drink the Water. Off Broadway he produced Ismen’s Little Red (directed by Marshall W. Mason) and Shaw’s Arms and the Man. Haire joined A.C.T. in 1971. He and his department were awarded the American Theatre Ovation’s award for excellence in the theater in 1989, and in 1992 Haire was awarded a lifetime achievement award by the Bay Area Theatre Critics’ Circle.
HELLOS AND GOODBYES
A.C.T. bid bon voyage to the Master of Fine Arts Program class of 2002—the 30th class to complete its training in the A.C.T. Conservatory—at graduation ceremonies held May 11 in the Geary Theater. An honorary M.F.A. degree was also conferred on San Francisco Symphony Music Director Michael Tilson Thomas, who worked closely with these students on last fall's world-premiere production of Marc Blitzstein's political opera No for an Answer at Zeun Theater.

Just before graduating, the third-year class traveled to New York and Los Angeles to perform an audition showcase for invited audiences of agents and casting directors. The class also gave a "streak peek" performance of the showcase on April 19 to A.C.T. donors who contributed funds specifically to support actor training at A.C.T. More than 100 guests attended the event, Nite Fites 2002, which raised more than $12,000 to support the conservatory.

To the class of 2002: hearty congratulations, a tearful farewell, and a joyful welcome to the A.C.T. family of professional artists!

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A.C.T. CONTRIBUTORS

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discovers the A.C.T. Conservatory this Summer!

The Young Conservatory in Performance at Zeum Theater, Yerba Buena Gardens

Reindeer Soup by Joe Pintucci directed by Craig Marglit

Dust by Sarah Daniels directed by Domenique Lounas a collaboration with the Royal National Theater, London

PROGRAM

A.C.T. NEWS

AN A.C.T. SUBSCRIBER CELEBRATION

On May 5 more than 300 long-time A.C.T. subscribers gathered at the Hilton San Francisco’s elegant Cityscape restaurant for a celebration of their loyalty to A.C.T. The subscribers—all of whom have been devoted A.C.T. patrons for more than 30 years—were treated to Cityscape’s breathtaking view of San Francisco and delightful hour of amusements while reminiscing with each other and veteran A.C.T. staff members about their most memorable A.C.T. moments. Special guests included beloved A.C.T. icons Ruth Kobart and Bill Paterson, as well as several veteran staff members, including event emcee/A.C.T. Producing Director James Harris, Geary Theater House Manager Eva Ramos, Reception Coordinator Steven Atkins, scene designer Ralph Fine, SMAT and Group Sales Director Neil Skolot, Head Carpenter Maurice Bessey, Company Manager Diane Pichard, and conservatory faculty Frank Osettell and Jonita Bradley.

SAVE THE DATE FOR STARRY STARRY NIGHT!

Mark November 3 on your calendars for Starry Starry Night 2002, the annual gala and cabaret to support the A.C.T. Conservatory, Co-hosted by A.C.T. Trustees Sally Rosenblatt and JaMel Perkins, this gala’s event will take place at an elegant San Francisco hotel. To receive an invitation, call the Development Department at (415) 443-2301 or e-mail yumi@act-sf.org.

Discover the A.C.T. Conservatory this Summer!

The Young Conservatory in Performance at Zeum Theater, Yerba Buena Gardens

Reindeer Soup by Joe Pintucci directed by Craig Marglit

Dust by Sarah Daniels directed by Domenique Lounas a collaboration with the Royal National Theater, London

PROGRAM

PERFORMING ARTS
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A C T. NEWS

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DISCOVER THE A.C.T. CONSERVATORY THIS SUMMER!

The Young Conservatory in Performance

At Zeller Theater, Yerba Buena Gardens

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June 20 – 30

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MAY 2010

PROGRAM 29

PERFORMING ARTS

A.C.T. NEWS
**Administrative Offices**

A.C.T.'s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108, (415) 834-3200, On the Web: act-sfbay.org.

**BOX OFFICE AND TICKET INFORMATION**

**Seating Chart**

Visit us at 405 Geary Street at Mason, next to the Geary Theatre, one block west of Union Square. Box office hours are 12-8 p.m., Tuesday-Saturday, and 12-6 p.m. Sunday-Sunday. During manuscript workweeks; weekend business hours are 12-6 p.m. daily.

**Online**

Ticket sales are available 24/7/365 on our website at act-sfbay.org. Seating quality is consistent with that available by phone or in person; "virtual reality" tours of our theatres are available online. A.C.T.'s popular E-Mail Club (accessible through the Web site) offers members specials including upcoming shows, specials and last-minute ticket discounts, and the latest company news.

**Charge by Phone or Fax**

Call (415) 749-2424 and use your Visa, MasterCard, or American Express card. Or fax your ticket request with credit card information to (415) 749-2291.

**Purchase Policy**

All sales are final and there are no refunds. Only current subscriptions enjoy performance rebooking privileges and lost-ticket insurance. If you are unable to attend at the last minute, you can donate your tickets to A.C.T. The value of donated tickets will be acknowledged. Tickets for past performances cannot be donated.

**Mailing List**

Call (415) 749-2424 or visit our Web site to request subscription information and advance notice of A.C.T. events.

**Ticket Prices**

Ticket prices range from $11 to $61.

**Foundations**

Full-season subscribers save up to 29% and receive special benefits including performance rescheduling by phone, and more. Call the A.C.T. Subscription Hotline at (415) 749-2250 or visit act-sfbay.org.

**Discounts**

Half-price tickets are sometimes available on the day of performance at TIX on Union Square. Half-price student and senior rush tickets are available at the box office 90 minutes before curtain. Matinee senior rush tickets are available at noon on the day of performance for $10. All rush tickets are subject to availability, one ticket per valid ID. Student and senior citizen subscriptions are also available. A.C.T. also offers one Pay What You Wish performance during the run of each production.

**Group Discounts**

For groups of 15 or more, call Edward Budworth at (415) 439-2473.

**Gift Certificates**

A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person at the box office.

**Special Programs**

**Geary Theatre Tours**

A.C.T. offers guided tours (88, 86 subscribers and credits, $4 credits) of the Geary Theatre for groups on selected Wednesday and Saturday mornings. For information, call (415) 749-2424 or visit act-sfbay.org.

**Student Matinees**

Matinees are offered at 1 p.m. to elementary, secondary, and college school groups for selected productions. Tickets are $10. For information call (415) 439-2383.

**A.C.T. Extras**

For information on A.C.T. Prologues, Audience Exchanges, and On Stage For A.C.T. online at act-sfbay.org/community.

**ASL**

American Sign Language–interpreted performances are offered to selected productions throughout the season for deaf audience members. For performance dates and times, visit act-sfbay.org/community or subscribe to A.C.T.'s Deaf community e-mail list by sending an e-mail to subscription@act-sfbay.org. For patrons may purchase tickets by calling (415) 749-2424 or via TTY at (415) 749-2740.

**Conservatory**

A.C.T. offers instruction in a wide range of theater disciplines. The Master of Fine Arts Program offers a rigorous three-year course of master’s training culminating in a master of fine arts degree. The Summer Training Congress is an intensive program for those with specific performing arts backgrounds. Studies A.C.T. offers evening and weekend classes, including Corporate Educational Services, to estamos at all levels of experience. The Young Conservatory is a broad-based program for students 8-18. Call (415) 439-2330 for a free brochure.
A.C.T./F.Y.I.

A.C.T. Merchandise
A.C.T.-branded souvenirs—clothing, jewelry, videos, travel mugs, and other novelty items—as well as books, scripts, and Word on Plays are on sale at the souvenir desk in the main lobby and at the Geary Theatre Box Office.

Refreshments
Bar service is available one hour before the performance in the main lobby, Fred's Columbia Room on the lower level, and the Sky Bar on the third level. You can avoid the long lines at intermission by pre-ordering food and beverages in the lower- and third-level bars. Food and drinks are not permitted in the auditorium.

Draperies
If you carry a pager, beeper, cellular phone, or watch with alarm, please make sure that it is set to the "off" position while you are in the theater. Or you may leave it and your seat number with the house manager, so you can be notified if you are called.

Perfumes
The chemicals found in perfumes, colognes, and scented after-shave lotions, even in small amounts, can cause severe physical reactions in some individuals. As a courtesy to fellow patrons, please avoid the use of these products while you attend the theater.

Emergency Telephone
Locate your seat location with those who may need to reach you and have them call (415) 438-2396 in an emergency.

Latecomers
A.C.T. performances begin on time. Latecomers will be seated before intermission only if there is an appropriate interval.

Listening Systems
Headsets designed to provide clear, amplified sound anywhere in the auditorium are available free of charge in the lobby before performances. Please turn off your hearing aid when using an A.C.T. headset, as it will react to the sound system and make a disruptive noise.

Photographs and recordings of A.C.T. performances are strictly forbidden.

A.C.T. program
Rest rooms are located in the lower lobby, the balcony lobby, and the uppermost lobby.

Wheelchair seating is available on all levels of the Geary Theater. Please call (415) 749-2ACT in advance to notify the house staff of any special needs.

A.C.T. is pleased to announce that an Automatic External Defibrillator (AED) is now available on site.

Affiliations
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A.C.T. logo designed by Landor Associates.

The director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.

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Company Men

American Ballet Theatre's production of Le Corsaire, at Los Angeles' Music Center next month, showcases male performers. Four dancers talk about their spirit of competition.

BY JOSEPH CARMAN

A remarkable phenomenon at American Ballet Theatre has been the proliferation of sensational male dancers on the company's roster. While the company's ballerinas are legendary, today's ABT audiences often check the casting for the men as well as the women. From July 11 to 14, ABT dances its full-length Le Corsaire at the Music Center. A sort of Errol Flynn movie in balletic form, Le Corsaire is a perfect vehicle to show off the virtuoso talents of ABT's men, with its swashbuckling pirates and sinuous slaves performing daring feats. The original form of the ballet was choreographed by Marius Petipa and presented in 1899. This lively current production of Le Corsaire was streamlined by ABT artistic director Kevin Holaender. The four dancers interviewed here represent Brazil, Russia, Spain, and the United States, and they typify the international makeup of ABT. They talk about their roles in Le Corsaire, and how healthy competition at ABT has upped the ante for the company's men.
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A remarkable phenomenon at American Ballet Theatre has been the proliferation of sensational male dancers on the company's roster. While the company's ballerinas are legendary, today's ABT audiences often check the casting for the men as well as the women. From July 11 to 14, ABT dances its full-length Le Corsaire at the Music Center. A sort of Errol Flynn movie in balletic form, Le Corsaire is a perfect vehicle to show off the virtuosic talents of ABT's men, with its swashbuckling pirates and sinuous slaves performing daring feats. The original form of the ballet was choreographed by Marius Petipa and presented in 1899. This lively current production of Le Corsaire was streamlined by ABT artistic director Kevin Hafsoe.

The four dancers interviewed here represent Brazil, Russia, Spain, and the United States, and they typify the international makeup of ABT. They talk about their roles in Le Corsaire, and how healthy competition at ABT has upped the ante for the company's men.
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**Ballet Bravaura**

Marcelo Gomes

Maxim Beloserkovsky

Soloist, joined ABT in 1997

So many male dancers...it's a good thing.

When I first started dancing in Brazil, there were no male ballet dancers at all. Since we have an international company, it's very interesting to see how everybody dances and how everyone approaches their roles differently. The other men, I've learned that the in-between steps are very important. You have to give as much value to the choreography when you are just standing there or doing mime.

If you want to see male dancers—and ballerinas, of course—doing bravura choreography, our production of Le Corsaire is amazing. The ballet has roles that require a great amount of technique and fire and leadership on stage. All the male, the famous pas de deux, a great guy. I've been watching Baryshnikov and Nureyev in that variation. For me to be doing that is such a thrill. It's a very big boost. The character of Conrad has a more angry attitude, but he is a very romantic guy. It's for somebody who can move very big. Both roles are very much about how much space you can cover onstage.

Maxim Beloserkovsky

Principal dancer, joined ABT in 1994

ABT is one of the luckiest companies. I don't think other major companies in the world have as many good men as ABT. The competition keeps you growing. It gives you the strength to improve yourself. You always feel there are people very close to you, and you learn from them, and they are probably learning from you. It's competition in a very good way. It's not a fight, I come from the Russian school, so Le Corsaire is close to my nature. But at the theater in Kiev, I never danced roles like that. The staff considered me to be a more lyrical and dramatic personality. My first role was in Giselle, then Swan Lake. So Le Corsaire was a challenge in the beginning, because it has movements that are devoted to character dancing rather than classical dancing.

Angel Corella

Principal dancer, joined ABT in 1995

If there is competition, it is a healthy competition. You can't compare one dancer with another. We all have different styles and personalities. When you see great dancers, it makes you even better. You learn from your colleagues. To see José Manuel Carreño or Vladimir Malakhov or Julio Bocca, you see a totally different show each time. The audience reaction depends on how they connect with. All is one of the most significant male roles. It shows the masculinity and the technical power of a male dancer onstage. It's great to be able to be onstage and share that with the audience, and transform yourself into a powerhouse. It's a role I feel very comfortable in and it's what people recognize me for.

Ethan Stiefel

Joined ABT as a principal dancer in 1997

I think that the technique of male dancing over the last 20 years has come to such a level that people can't help being excited by what men are doing in ballet. Relating to Le Corsaire, the fact that there are four principal male parts in the ballet means that the company is going to put their main dancers in all those roles. It has that big, heavy, Soviet-type of choreography, so you have to go full throttle with it. I also like the comedic value of the role of Conrad. The whole ballet you can take very seriously, or you can play it tongue-in-cheek. A competitive sense affects the performance, because as the ballet goes along, and one guy after another goes out there and does his thing, I think it pushes the level up throughout the performance. There are plenty of variations and pas de deux, and I think that's what is exciting about it. You'll see one person out there and then two minutes later, there will be another dancer. I think it's just our instinct to try and top that.


ARTS’s Le Corsaire is performed at the Dorothy Chandler Pavilion July 11-31, for tickets and more information, call (213) 749-6000 or visit www.artscenter.org

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BALLET BRAVURA

Marcelo Gomes

Marcelo Gomes, soloist, joined ABT in 1997.

So many male dancers... it's a good thing, right? When I first started dancing in Brazil, there were no male ballet dancers at all. Since we have an international company, it's very interesting to see how every ballet dancer and how everyone approaches their roles differently. From the other men, I've learned that the in-between steps are very important. You have to give as much value to the choreography when you are just standing there or doing mime.

If you want to see male dancers — and ballet, of course — doing bravissoe, our production of Le Corsaire is amazing. The ballet has roles that require a great amount of technique and fire and leadership on stage. Alll, the slave, dances the famous pas de deux. I grew up watching Baryshnikov and Nureyev in that variation. For me to be doing that is such a thrill. It's a very big boost. The character of Conrad has a very angry attitude, but he is a very romantic guy. It's for somebody who can move very big. Both roles are very much about how much space you can cover onstage.

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NEW YORK STORIES

Out of the Busch League

Charles Busch's Tale of the Allegrist's Wife begins a national tour at L.A.'s Ahmanson Theater

BY GERARD RAYMOND

Charles Busch first acquired a cult following in New York's East Village, where his plays premiered. He has since been an inspiration to many, but he has also faced criticism for his work, which is often controversial. His latest play, "Tale of the Allegrist's Wife," is set to open in Los Angeles this month. The play is a parody of the classic novel, with Busch playing multiple roles, including the title character. The production is directed byBusch himself, and it is sure to be a hit with audiences who love his irreverent style.

"People come up and say, 'Isn't it wonderful you are finally mainstream?'

I didn't think I was that off the beaten track!

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The Tale of the Allegrist's Wife runs June 10-August 11 at Los Angeles' Ahmanson Theatre. For more information, call 213-972-7872 or visit www.ahmanston.com.
Out of the Busch League

Charles Busch’s Tale of the Allegress’s Wife begins a national tour at L.A.’s Ahmanson Theater

BY GERARD RAYMOND

Charles Busch first acquired a cult following in New York’s East Village, but it is from Hollywood that he has drawn inspiration for much of his work, "I’m absolutely not one of those L.A.-bashing New York people," declares the actress, playwright, and drag diva extraordinaire. "I just love it there, although I have a real problem because I don’t know how to drive." California actually figures prominently in the many different stages of Busch’s two-decade-long career to date. Prior to his rise to fame as the grand dame of Avenue C, where his movie-inspired midnight show favorites such as Vampire Lesbians of Sodom and Psycho Beach Party were spawned, he toured the country with a series of solo shows. The first time he had a "feeling of some kind of success," he says, was performing Charles Busch Alone With A Case of Thoroughs at San Francisco’s Valencia Rose in the early 1980s. And while Vampire Lesbians ran for five years Off-Broadway, he claims the "glam-up" Los Angeles production at Center Theater was one where they "really did it right." Now, his current Broadway hit comedy, The Tale of the Allegress’s Wife, starring Valerie Harper, Toney Roberts, and Michelle Lee, commences a national tour at L.A.’s Ahmanson Theater.

Stalilnig on a couch in his apartment in New York’s Greenwich Village, the soft-spoken, shaven-headed Busch seems for cry from the grand ladies he has charmed with such aplomb on stage. But the red-painted walls and what he has described as "Chinese bindings" don’t begin to recall the scene goddesses of the 80s waiting impatiently in the wings. His best-known drag-theater work from Vampire Lesbians in 1984 through to his Bette Davis/Joan Crawford spoof Die, Medusa, Die, which he wrote specifically for Los Angeles and performed in 1999 at West Hollywood’s Coast Playhouse, has sprung from an enduring love affair with the cinema. "All my life, since early childhood, I read everything I could about Hollywood history and absorbed all the old movies," he reports. Now he’s a frequent contributor to documentaries about old Hollywood, the most recent being the forthcoming Turner Network Televison documentary on Joan Crawford. "I’m Joanie’s main contributor. It’s a role I never quite played, but I think she’s a maligned figure and did some awfully good work."

The documentaty identifies Busch as playwright and film historian. "I find it a little embarrassing because I’m just a fan who knows a lot." "I have this odd career where people seem to know me exclusively from so many different axes," Busch continues. Many will identify him with his role as the death-row inmate in the HBO series Oz. His film career has so far been small — a drug cameo in Addams Family Values and a new part he wrote for himself for the recent film adaptation of Psycho Beach Party. But Busch will shortly be seen in the leading lady part in a film version of Die, Medusa, Die, which started shooting in Los Angeles this May. And since writing and directing a six-minute movie starring Kathy Lee Gifford for Showtime’s Quick Flicks, Busch has been bitten by the filmmaking bug and is set to write and direct his first feature film later this year.

Even as a playwright, Busch came largely as a surprise to audiences for The Tale of the Allegress’s Wife, his maiden effort on Broadway, which became a runaway hit after opening at the Ethel Barrymore Theatre in November 2000. "It’s as if I just sprang out of a clamshell on Shubert Alley," he quips wryly. "People came up and said, ‘Isn’t it wonderful you are finally mainstream.' I didn’t realize it was that much of a deal."

At first I was a little thrown by this, because it seemed like it was putting down my previous work, and I am very proud of that work. But then the show paid back its investors after three months. When the royalty checks started arriving in the mail I was quickly cured of what ailed me and just had a fabulous time."

The Tale of the Allegress’s Wife does mark a few changes from Busch’s previous writings: it has no movie parodies, and it doesn’t feature a role for himself, let alone a drug-crazed young thespian. The comedy revolves around Marjorie Taub, a New York City woman whose midlife crisis has reached epic proportions. "It’s very specific to the Upper West Side Jewish milieu, and it’s a personal play," says Busch. "Marjorie’s mother-in-law is the heart of the community."

In fact partly based on Busch’s Aunt Belle, "It seems that whatever demons and anxieties I have, I share with a lot of people," Busch continues. "I firmly believe that the more the specific you are, the more universal you are." With its witty one-liners and New York comic rhythms, the play seamlessly resembles the boulevard comedy work of Neil Simon. But leave it to Busch to raise it up: "I don’t want to give away the story line, but let’s just say I try to take it a little bit further than that genre would allow. But then, Busch has always gone a little further."
Follies Revisited

With the upcoming Reprisal performances, we take another look at Sondheim’s “almost perfect” musical

BY TERRI ROBERTS

When revisiting the past, it’s tempting to try and make right what had previously gone wrong. But problems often arise when the past becomes glorified, romanticized, or even sanctified — remembered not for what it was in all its gritty reality, but for all the shining wonders of what it could have been. This kind of idealization not only plagues Sally Durant Plummer, the famously definitive, faded choreine of 1971 Tony-winning musical Follies, but it’s also become an ongoing quest with the show’s oft-criticized book by James Goldman.

Follies is a show not just haunted by ghosts, but practically stalked by them. Sally and Phyllis bring their husbands, Buddy and Ben, to a one-time-only reunion of former showgirls. Thirty years have passed, and the theater where the girls once performed is about to be demolished. Ghosts of the couples’ younger selves appear as old hurts are uncovered. Gradually, the four begin to see the roads not taken, the dreams unrealized, and the years wasted away in waiting.

It seems that Follies gets revised with virtually every major production. While Stephen Sondheim’s impressive score is generally referred to as “ravishing,” or “magnificent,” Goldman’s book has spawned endless debate. Some audiences embraced its ironic, slyly dark, and realistic content; others found it shallow and superficial. From its original production to the 1976 London revival to the 2001 Broadway/Broadway revival, it’s been considered a mixed bag.

Why? The 2001 Broadway/Broadway revival might have been the one thing that made all of the版 primary_text_functional==text_1
Follies Revisited

With the upcoming Reprise! performances, we take another look at Sondheim's "almost perfect" musical

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Follies is a show not just haunted by ghosts, but practically stalked by them. Sally and Phyllis bring their husbands, Buddy and Ben, to a one-time-only reunion of former showgirls. Thirty years have passed, and the theater where the girls once performed is about to be demolished. Ghosts of the couple's younger selves appear as old barns are excavated. Gradually, the four begin to see the roads not taken, the dreams unrealized, and the years wasted away in wanting.

It seems that Follies gets revisited with virtually every major production. While Stephen Sondheim's impressive score is generally referred to as "ravishing," or "magificent," Goldmann's book has spawned endless debate. Some audiences embraced it; some critics decried it. "Follies was not quite ready to rely completely on concept as an organizational replacement for a book, and so it falls back on the shaky support of a story," wrote Martin Gottfried for the New York Times in 1971. The Times' Walter Kerr dismissed the "pebble of a plot" storyline. And so on.

The celebrated 1985 all-star concert version at Lincoln Center eliminated the script except for song back-ups. The dramatic revisions made for the 1987 London productions have been prohibited. The 1998 Papernull Playhouse version and the 2001 Broadway/3Roundabout revival brightened the ending.

Why all this tinkering and fussing? Is Goldman's Tony-nominated book really that structurally flawed? Certainly there are challenges: the four leads are disparate characters who've perfected the art of self-deception. The show's dramatic arc is uneven. The original production canceled intermission and held its audience captive while hearts were ripped open, lies exposed, and secrets revealed. The ending was painfully bleak. In 1971, Follies was both unpretentious and relentless.

"I don't think Follies has major book problems," says Sean Patrick Fishers, associate editor for The Sondheim Review and music consultant for Follies, The Complete Recording (TVT Soundtrack, 1998). "Most changes were made because directors or producers wanted to lighten the tone."

The question remains: How to best present Follies? In concert, the score dazzles. But no book means losing much of the interpersonal dynamics, as well as the often gut-wrenching sight of past and present shadowing each other. Full-scale productions provide that visual impact and allow for more complete character development. Though some accuse Goldman's script of skimping on character, Harvey Evans, who originated the role of Young Buddy and has since played Older Buddy in several regional productions, disagrees.

"It's brilliant material to work on," Evans explains, "because you have to fill in so much. You must find the subtext from what's given. You're in all that! If there is a flaw, it's that the subtext doesn't always register with the audience. And to play Follies' subtext requires exceptional actors. Here Evans is admirable. "You must cast those four leads perfectly or the show won't work; these people aren't all that likable. The flaw's not in the writing; I think it's often in the casting."

Or, perhaps, the "flaw" is simply in public perception. As Evans philosophically notes, "Maybe Follies shouldn't be the perfect show for everybody. Maybe it's just what it is."
A NEW YORK STATE OF WINE:
Selections from the Empire State

One of the cornerstones of my wine philosophy is to try the local wines wherever I go. When I visited Long Island, the Long Island wine region, I was really impressed by the quality of the wines. The wineries there are producing some wonderful wines that are worth trying. The wines are also fairly priced, making them accessible to a wider audience.

New York is home to many great wine regions, each with its own unique character. From the Finger Lakes to the Hudson Valley, there are countless options for wine lovers. It is a great place to explore and discover new wines that you may not have tried before.

From the South Fork: Channing Daughters, all-vineyard designated, limited edition Merlot, Chardonnay, Sauvignon Blanc, and Cabernet Sauvignon; and Wölffer Estate, a Burgundy-style Chardonnay and a dry rosé that has enjoyed popularity at many chic Hamptons gatherings over the past several summers. Upstate, Fox Run Vineyards (Seneca Lake), reserve Pinot Noir; Frank Winery (Keuka Lake), Chautauqua Brz Château de Rieveldi; Millbrook Vineyards & Winery (Hudson Valley), Chardonnay, Cabernet Franc, and Pinot Noir (proprietary) John and Calie Dyson also own Villa Pillo in Tuscany and William & Seborn, the great California Pinot Noir producer; Rieveldi Winery (Hudson Valley), Rivington Standing Stone Vineyards (Seneca Lake), Gewürztraminer, and Herrmann J. Weimer Vineyard (Seneca Lake). Rivington (their nursery) is famous for supplying vines to wineries all over the country.

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A NEW YORK STATE OF WINE:
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One of the cornerstones of my wine philosophy is to try the local wines wherever I go. When I visit a city, I must drink the local wines, and New York City is no exception. I hope to encounter fine wines from all over the globe. Nowadays, the Empire State itself can be found on that roster; there are quite a few extremely interesting and exciting wines coming from several key appellations not far from the metropolis.

New York’s most famous and swiftly growing region is the Finger Lakes, upstate. Dr. Konstantin Frank, who emigrated from the German-speaking Ukraine in the 1950s, started his first world-class winery in 1962. Others followed. Next came the North Fork on the eastern end of Long Island, where several premium wine producers planted in the early to mid-1970s. Now there are more than 20 producers in that appellations capable of producing internationally acclaimed wines. The region’s climate is touted as exactly identical to Bordeaux, so you’ll find more sophisticated, restrained wines — as opposed to the hot-winter “blackshirts” from other regions — and of course, the prices are far more reasonable. More recently, a couple of clever entrepreneurs have opened wineries in the South Fork, aka the Hamptons, the East Coast repository of dirt roads and weekend getaway for a who’s who of New York movers and shakers.

One great place to start your discovery of New York State wines is a store that opened in Manhattan’s most fashionable and style-conscious district, Soho. Just under two years ago, it’s called Vintage New York and it’s technically an extension of the “small shop” of the same winery Rivendell. This status allows it several notable exceptions to the arcane local blue laws, such as the ability to offer Estate tasting and rape to open on Sundays. Vintage New York features a selection of around 200 wines from 60 New York State wineries. For $5 you can taste any five of them. Vintage

From the South Fork: Channing Daughters, all vintner-designated, limited-edition Merlot, Chardonnay, Sauvignon Blanc, and Cabernet Sauvignon, and Wolffer Estate, a Burgundy-style Chardonnay and a dry root that has enjoyed popularity at many chic Hamptons gatherings over the past several years. Upstate Fox Run Vineyards (Sarena Lake), Pinot Noir; Fox Run (Keuka Lake), Chardonnay, Brut Champagne and dry Riesling, Millbrook Vineyards & Winery (Hudson Valley), Chardonnay, Cabernet Franc, and Pinot Noir (proprietary John and Jacky Dyson also own Villa Pillo in Tuscan and William & Seborn, the great California Pinot Noir producer). Rivendell Winery (Hudson Valley), Riesling, Standing Stone Vineyards (Seneca Lake), Gewurztraminer, and Hermann J. Wiemer Vineyard (Sarena Lake). Rieslings (their nursery is famous for supplying vines to wineries all over the country).

Dennis Overstreet is the owner of Overstreet’s New Wine Guide. (Clavis Publishing/Publisher, Keene House). He has been in the wine scene for nearly 30 years as owner of the Wine Merchant, Beverly Hills, and as Newport Beach, Overstreet Wine Merchant and Le Quai.

Blithe Spirits
California Cuisine

by Ham Chidester Fox

SAN FRANCISCO

ACME CHOPHOUSE — As Barry Bonds fever sweeps the City and our beloved Giants are steadily making history at Pacific Bell Park, it seems natural to try this new place adjacent to the stadium. The casual and cheerful dining room has warm accents of wood, and if the weather is pleasant, there are two areas for alfresco dining. Service is congenial and efficient; and the ample and reasonable wine list offers 20 varieties by the glass. Mar-ring Chef Traci Des Jardins and Executive Chef Thom Fox have fashioned a nifty American menu, offering something for everyone — from a steak dinner with all the trimmings to fresh shellfish to sandwiches and small plates for grazing.

I begin with fine crayfish and chile marinated mussel from the seafood bar. You can also order icy crab cocktail, briny oysters and clams on the half shell, or a whisper of a cold seafood platter that could easily feed a platoon. Other starters include a garlicy Caesar salad, a bacon-wrapped warm spinach salad, a beefy bowl of chili, and my favorite, puckery anchovies on toast.

Steak fanatics will love the Niman Ranch or grass-fed prime beef, and I can attest that the flavorful bone-in rib eye steak is outstanding. There are also New York, flat, and hanger cuts as well as tender lamb chops. Also recommended are the smoked pork chop, tasy short ribs braised in wine, and a cracking reverse chicken. With any of these entries, you can choose a sauce, and I suggest ordering a couple for variety — particularly the parley (which brings back memories of a Left Bank encrecouise aux fines herbes), tangerine blue cheese, and Argentinian chimichurri (which packs a garlic punch).

The daily fish special may be lightly steamed rare Ahi tuna, and there’s always delicious Peruvian sole. Among the generously portioned side dishes, I like the rich scalloped potatoes, grilled wild mushrooms, fantastic macaroni and cheese, and a great combo of sautéed spring onions and bacon. I’m only disappointed with the onion rings, which are too hearty for my taste.

Desserts include a dense chocolate cake, creamy cheesecake, and a deliciously tart lemon pudding. And if Barry has hit a homer (or you’re anticipating such a happy event), you can always celebrate in style with a succulent banana split.

ACME CHOPHOUSE, 24 Willie May Plaza (car. King and Third sts.), San Francisco, (415) 844-0746. Dinner is served nightly and lunch is available on game days. Without alcohol, two can dine for $55 including tax and tip.

ONE MARKET — Having enjoyed some memorable meals here in years past, I decide to dine at this enormous place again since it is soon to enter its second decade. It takes consistently fine cuisine and savvy management to keep such a large restaurant running successfully for nearly ten years, and co-owners Brody Ogden and Michael Dell have that know-how. They also hired Chef Adrian Hoffman who, collaborating with Ogden, has fashioned a bold menu filled with delicious culinary ideas. Commendable seating in this large space along with clever lighting and incredible views of the Bay Bridge and the Ferry Building make a most pleasant dining environment.

I begin with a hearty bowl of baked mussels in a garlicy cheese gratin. There are also some unusual and tantalizing starters like an airy Peruvian sole soufflé, marinated Moroccan Roast fish with artichokes and fennel, and a smooth green garlic and lentil soup topped with a poached egg. I also recommend the juicy beefy-glazed quail and Bred Ogden’s superb Ceasar salad with lots of Parmesan cheese and garlic. And don’t forget the giant seafood platter of such classics as crab Louis, shrimp remoulade, tuna sashimi, and salmon sizzles.

Chef Ogden and Hoffman have developed some inspired pairings as exemplified by a fabulous whole roasted black bass stuffed with a savory mixture of sausage and fennel. How about grilled lobster and sweetbreads — the briny crustacean’s flavor blending harmoniously with the sweetbreads’ creamy richness? A tender filet mignon partners nicely with short ribs atop pruned celery root, and I love the peppery, smoked moonfish tail served with braised endive. On a blustery night with the wind whaling down Market Street, you might enjoy the hearty chowder of braised cabbage smudged with babyback ribs, pork tenderloin, and homemade Polish sausage. Two people can order the generous ossobuco with ears, apples, and mustard greens or a whole cotlier-glazed duckling accompanied by a tart lemon-olive ragout.

Save some room for something sweet, which may be as simple as a perfectly poached pear in Burgundy or as complex as a butterscotch caramel macadamia nut tart. A wedge of chocolate layer cake is too dry, but the made-to-order Tahitian vanilla bean ice cream topped with hot fudge is sublime. There is also a distinct vanilla bean, cappuccino, and hazelnut crème brûlée. However, if chocolate is a motivating force in your life (as it is in mine), try the chocolate tasting plate — a decadent white chocolate tart with caramelized bananas, a light chocolate-lace semi-freddo, and a phenominal baked chocolate mousse.

ONE MARKET, 1 Market St. (at Stuart), San Francisco, (415) 777-5377. Open weekdays for lunch, Monday-Saturday for dinner. Dinner for two without alcohol is $110 including tip and tax. □

Norm Chandler Fox is Food & Travel Editor for Performing Arts Magazine.
California Cuisine

by Norm Chandler Fox

ACME CHOPHOUSE — As Barry Bonds fever sweeps the City and our beloved Giants are steadily making history at Pacific Bell Park, it seems natural to try this new place adjacent to the stadium. The casual and cheerful dining room has warm accents of wood, and if the weather is pleasant, there are two areas for alfresco dining. Service is congenial and efficient, and the ample and reasonable wine list offers 20 varieties by the glass. Marquigie, Chef Traci Des Jardins and Executive Chef Thom Fox have fashioned a nifty American menu, offering something for everyone — from a steak dinner with all the trimmings to fresh shellfish to sandwiches and small plates for grazing.

I begin with fine crudefish and chilled mussels from the seafood bar. You can also order icy cracked crab, briny oysters and clams on the half shell, or a whooper of a cold seafood platter that could stupidly feed a platoon. Other starters include a garlicy Caesar salad, a bacon-wrapped warm spinach salad, a beefy bowl of chili, and my favorite, piquancy anchovies on toast.

Steak fanatics will love the Niman Ranch or grass-fed prime beef, and I can attest that the flavorful bone-in rib eye steak is outstanding. There are also New York, filet, and hanger cuts as well as tender lamb chops. Also recommended are the smoky pork chop, tasty short ribs braised in wine, and a cracking reverse chicken. With any of these entries, you can choose a sauce, and I suggest ordering a couple for variety — particularly the parley (which brings back memories of a Left Bank encrevois aux fines herbes), tangy blue cheese, and Argentinian chimichurri (which packs a garlic punch).

The daily fish special may be lightly seared rare Ahi tuna, and there's always delicately flavored Peralle sole. Among the generously portioned side dishes, I like the rich scalloped potatoes, grilled wild mushrooms, fantastic macaroni and cheese, and a great combo of sauteed spring onions and bacon. I'm only disappointed with the onion rings, which are too heavy for my taste.

Desserts include a dense chocolate cake, creamy cheesecake, and a deliciously tart lemon pudding. And if Barry has hit a homer (or you're anticipating such a happy event), you can always celebrate in style with a suspendible banana split.

ACME CHOPHOUSE, 24 Willie Mays Plaza (corner and Third sts.), San Francisco, (415) 444-9246, Dinner is served nightly and lunch is available on game days.

Without alcohol, too can dine for $55 including tax and tip.

ONE MARKET — Having enjoyed some memorable meals here in years past, I decide to dine at this enormous place again since it's soon to enter its second decade. It takes consistently fine cuisine and savvy management to keep such a large restaurant running successfully for nearly ten years, and co-owners Bradley Ogden and Michael Deuar have that know-how. They also hired Chef Adrian Hoffmann who, collaborating with Ogden, has fashioned a bold menu filled with delicious culinary ideas. Commendable seating in a large and spacious setting along with clever lighting and incredible views of the Bay Bridge and the Ferry Building make a most pleasant dining environment.

I begin with a hearty bowl of baked mussels in a garlicy cheese gratin. There are also some unusual and tantalizing starters like an airy Peralle sole soufflé, marinated Mediterranean Rouget fish with artichokes and fennel, and a smooth green garlic and lentil soup topped with a poached egg. I also recommend the juicy honey-glazed quail and Brad Ogden's superb Caesar salad with lots of Parmesan cheese and garlic. And don't forget the giant seafood platter of such classics as crab Louis, shrimp remoulade, tuna ceviche, and salmon sashimi.

Chef Ogden and Hoffmann have developed some inspired pairings as exemplified by a fabulous whole roasted black bass stuffed with a savory mixture of sausage and fennel. How about grilled lobster and sweetbreads — the briny crabmeat's flavor blending harmoniously with the sweetbreads' creamy richness? A tender filet mignon partners nicely with short ribs top purpured celery root, and I love the peppery, smoked monkfish tail served with braised endive. On a blustery night with the wind swirling down Market Street, you might enjoy the hearty chowder of braised cabbage smudged with babyback ribs, pork tenderloin, and homemade Polish sausage. Two people can order the gargantuan ossobuco with peas, apples, and mustard greens or a whole cotiander-glazed duckling accompanied by a tart lemon-olive ragout.

Save some room for something sweet, which may be as simple as a perfectly poached pear in Burgundy or as complex as a buttery caramel macadamia nut tart.

A wedge of chocolate layer cake is too dry, but the made-to-order Tahitian vanilla bean ice cream topped with hot fudge is sublime. There is also a distinctive trio of vanilla, cappuccino, and hazelnut coffee beverages. However, if chocolate is a motivating force in your life (as it is in mine), try the chocolate tasting plate — a decanted white chocolate nuts with caramelized bananas, a light chocolate-lace semifreddo, and a phenomenal baked bittersweet chocolate mouse.

ONE MARKET, 1 Market St. (at Steuart), San Francisco, (415) 777-5577. Open weekdays for lunch, Monday-Saturday for dinner. Dinner for two without alcohol is $110 including tip and tax.

Norm Chandler Fox is Food & Travel Editor for Performing Arts Magazine.
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