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Directed by Warner Shook
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1991 MARKET SHARE UPDATE.

18%

19%

18%

18%

16%

16%

16%

16%

2%
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18%

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AS THE CROW FLIES, IT’S ONLY INCHES, BUT THE JOURNEY TO CREATE ROEDERER ESTATE SHINES AN OCEAN AS WELL AS TIME. 200 YEARS AGO IN REIMS, FRANCE, A SMALL CHAMPAGNE HOUSE BEGAN MASTERING ITSELF, SOON THE STANDARDS WERE AT WHICH STILL TODAY PRODUCE THE MOST FAMOUS CHAMPAGNE IN THE WORLD, LOUIS ROEDERER CRISTAL NOW IN CALIFORNIA’S ANDERSON VALLEY, AN AREA CHOSEN BECAUSE IT’S SIMILAR CLIMATE TO THAT OF REIMS, LOUIS ROEDERER’S DESCENDANTS ARE AGAIN WORKING HIS MAGIC, JUST AS WITH CRISTAL, ONLY SELECT ESTATE-GROWN PINOT NOIR, AND CHARDONNAY GRAPE ARE PICKED AT THE optimum POINT OF RIPENESS, THEN OUR WINEMAKER, CinCh Travelles over 5,000 MILES TO REACH THE TOP OF THIS GLASS.
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AS THE BUBBLE TRAVELS OVER 5,000 MILES
      TO REACH THE TOP OF THIS GLASS.

EACH BUBBLE TRAVELS OVER 5,000 MILES
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      FIND, IS WORTH EVERY INCH TRAVELED, ESPECIALLY THE
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      LIPS AND THE EDGE OF A FLUTE.
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GREAT EXPECTATIONS

November Notions
People and performances not to miss next month

Among the most challenging productions in San Francisco Opera's 1991 season will be the American premiere of Hans Werner Henze's Das Vermummte Meer ("The Ocean Betrayed"). Henze, who was born in Germany in 1926 but has lived in Italy since 1953, is one of Europe's best-known and most prolific living composers. Yet, although there was a 1978 Spring Opera presentation of Henze's Elegy for Young Lovers, at the Curran Theatre, his operatic work has never before been performed on the War Memorial Opera House stage.

Hans-Ulrich Treichel's libretto for Das Vermummte Meer is drawn from the Yukio Mishima novel usually titled in English, The Sailor Who Fell in Love with a Mermaid. ("The Sailor Who Betrayed the Sea" is a more accurate, if prosaic, translation of the Japanese.) While nothing could seem to be further apart than the intellectual Marxism of Henze and Mishima's rigidly right-wing concepts of honor and tradition, Henze must have seen the story's potent dramatic possibilities. Admirers of Mishima's writing are drawn by his eccentricities, frequently enraged by his characters' internal conflicts.

One reviewer of the opera's world premiere in Berlin last year — James Sutcliffe in Musical America — remarked sniffily that "much of the story is repugnant to ideals of Western civilization." Even for those with more elastic sensibilities, the finer points of Mishima's tale may seem opaque. A sailor marries a widow and gives up his seagoing career, thus "betraying" the sea in the eyes of his defiant teenage stepson, who plots a bloody vengeance. Even if one grasps that for Mishima the sea is a symbol of pure Japanese ways, it may be difficult for audiences to sympathize with the stepson's view of marriage as a descent into modern indulgence and corruption. Fruitful infanticide and sexual jealousy, however, are elements as old as the human family. Part of Mishima's genius was his ability to shadow his characters' grandiose political motivations with undercurrents of emotional anguish known to anyone who has undertaken an honest self-examination. In the book, the stepson and his murderous gang of friends are only thirteen. Henze, not wishing to write so much vocal music for boys' voices, has made them into older adolescents, thus deepening the sexual tension and, possibly, the cruelty of what follows.

San Francisco Opera will use the La Scala, Milan, production of designer Antoine Fontaine, and conductor Markus Stenz, who presided at the opera's world premiere, will make his American debut in the five performances here. Craig Estap will sing the tenor role of young Noboru, baritone Tom Fox will be the ill-fated sailor, and soprano Ashley Putnam is the widowed mother of Noboru. November 8, 13, 17, 20, 23 at the San Francisco War Memorial Opera House; (415) 362-3330.

SPUNKY STUFF

Zora Neale Hurston, who was born and brought up in Eatonville, Florida, the first incorporated all-black town in the United States, was a controversial writer all her life. (She died, poor and forgotten, in 1960, at age fifty-seven.) A graduate of Howard University and a student of anthropology under Franz Boas at both Barnard College and Columbia University, she undertook extensive anthropological research in the South. Her stories, plays and novels examine, in rich, rhythmic prose, the realities of black life in the South as she saw it. And what she saw and portrayed without apologies, often offended those African-Americans who wanted more noble models. Hurston's characters tend to be poor, rural, often superstitious, not infrequently faithless, greedy and credulous. They also possess roisteringerve, poignancy and humor, revealed in prose as vivid and direct as the folk tales she loved.

Three of her stories — Scent, Story in Harlem, Stang and The Gilded Six-Bits — have been adapted by the playwright/director George C. Wolfe for Berkeley Repertory Theatre's second full program. They are likely to be controversial still, to those who want their ethnic dramas

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Three of her stories — "Sweat," "Story in Harlem," and "The Gilded Six-Bits" — have been adapted by the playwright/director George C. Wolfe for Berkeley Repertory Theatre's second full program. They are likely to be controversial still, to those who want their ethnic dramas

by Kate Regan Eaton
served up with prettified solemnity. For Spunk (as the adaptation has been titled) dries to introduce African-Americans who lie, cheat, brawl and bug, men who are wife abusers and wives who fight back. They are sometimes fool for love, just like some white folks we could name. They also talk in dialect, a dialect Hurston had heard and recorded with living precision in her folkloristic studies. The attacks upon Hurston's work will surprise no one who's aware of the recent

ing into them musical interludes, with intoxicating original blues songs by the singer/harpist known as Chloe Street Man. Puppetry, masks and stylized narrative devices enhance the hard-driving magic, November 1 to December 21, Berkeley Repertory Theatre, 2625 Addison Street, Berkeley, (415) 848-4300.

BATAK TO BASICS
City Celebration, which in August co-presented the wonderful Tibetan opera

world and the third largest in the immense archipelago that comprises Indonesia. Like its smaller Indonesian neighbors, Java and Bali, Sumatra is a place where music, dance and essential ceremonies of kinship are integral rituals of civilized life. Organized into six distinct tribes, the more than three million Batak peoples live in highlands of volcanic lake Toba. Musicians from three of these tribes— the Karo, Toba and Mandailing—will make their first appearance in North America next month at Berkeley's Julia Morgan Theater.

Music and dance are considered "life arts" in these societies, so much so that Godang, the word for music, also means ceremony, and ceremonies are essential to the family and clan relationships that form the basis of tribal life. The Toba Batak use tuned drums in their traditional Godang Bolon, while in Godang Hapapi, a smaller ensemble emphasizes a strummed lute-like instrument. The music can be thunderous or extraordinarily delicate in different ceremonies. November 24 at Julia Morgan Theater, 2646 College Avenue, Berkeley, (415) 985-8042 or for more information, call City Celebration at (415) 474-2918.

AVANT-GARDE, RUSSIAN STYLE
Some of the most purely spiritual art in the world came from Russia during the years before and after the revolution of October 1917. Many of the young and optimistic artists exploring radical aesthetics turned to the theater as a way of reaching a largely illiterate public. "Today an intuition in the world changes the system of our green world of flesh and bone," wrote Kazimir Malevich, one of the most inspired and influential of these artists.

Malevich's designs for the 1913 production of the playfully cacophonous opera Victory Over the Sun is the starting point of a dazzling exhibition coming to San Francisco from the USSR's Russian Avant-Garde Stage Design 1913-1935. Nancy Von Norman Baer, the Fine Arts Museums' curator of dance and theater collections, organized the show, which, like the electrifying "La Revolucion en Arlequin," also found a home in the Balchikov Central State Theatrical Museum in Moscow, one of the world's largest and

Three of Zora Neale Hurston's stories have been adapted by playwright/director George C. Wolfe into a play with musical interludes. Spunk opens at the Berkeley Repertory Theatre on November 1.

debates against women of color (Marine King King, Amy Tan and Alice Walker among others) whose frank writings about male-female relationships have angered men who prefer a more heroic view of their brothers. Women who dare to tell their own truths will usually pay for the privilege, it seems.

Whatever dogmatists may think of Spunk, the rest of us may succumb to Hurston's spell. Wolfe has even embellished the flavor of her stories by wear-

company, Chakum-Pa, continues its exploration of Asian arts with a ninety-minute program of music and dance by the Batak peoples of North Sumatra. It is the closing performance of the eighteen-month, cross-country Festival of Indonesia, a celebration of that nation's vast variety of arts that opened in September 1990 at the Kennedy Center in Washington, D.C.

Approximately the size of California, Sumatra is the fifth largest island in the

Continued on page 82
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collections, organized the show, which
includes works from the Balchiski,
Central City Theatrical Museum in
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-Automobile Magazine

PERFORMING ARTS

Continued on page 62
Down Mexico Way
Our neighbor to the south has allowed change, and refreshingly, retained its cultural heritage

When Emperor Maximilian of Austria and Empress Carlotta lived in Chapultepec Castle, now Mexico City’s most fashionable suburb, they had the foresight to create Paseo de la Reforma. This was a boulevard conceived on the scope of the Champ-Elysees leading from their palace to the Zocalo (today Constitution Square), the heart of government and a font of Mexican, Aztec, and Spanish colonial history.

One would presume that the ill-fated emperor had an easier time reaching the great Cathedral de Mexico on the Zocalo by royal coach and horses than do today’s visitors, who are likely to encounter traffic jams of almost cosmic proportions.

Today, Paseo de La Reforma and its intersecting avenues are lined with contemporary steel-and-glass skyscrapers, flower-splashed fountain circles and statues of Aztec kings, such as Cuauhtemoc. Nearby are tombs of long-forgotten Mexican patriots like Jose Maria Chavez Morado (1812-1864) who keep wary eyes on the city’s well-being.

Bustling Mexico whose normal paths take them to the beaches of Cancun, Puerto Vallarta, and Acapulco tend to overlook the cultural treasures of Mexico City which include more than twenty great museums, a grand theater, and art galleries too numerous to count. It’s safe to say if you haven’t set foot in Mexico City, you really haven’t seen Mexico.

The city, one of the oldest inhabited areas in North America, is situated in the Valley de Anahuac, a great plain completely surrounded by mountains. At more than 7,200 feet above sea level, its altitude can make visitors become light-headed on arrival and multiply the efforts of a martini three-fold.

This ancient Aztec enclave nestled in a basin is framed by twin-capped volcanoes, Popocatépetl and Ixtaccíhuatl, known locally as Popo and the White Lady. Each rises more than 17,000 feet into the sky.

Taking stock of the city’s riches, the government has recently seized the opportunity to re-introduce the capital to its neighbors to the north. It is aggressively seeking visitors and spending millions on a campaign whose theme is “Mexico City – you’ll think the world of us.”

To house the expected influx of upscale tourists, hotels like the swank and Snellel Presidente in Chapultepec have undergone multimillion dollar restorations. Designed in the shape of an Aztec pyramid, with a lobby bar featuring live classical music and jazz, it’s a popular meeting place for Mexicans and tourists alike. The Presidente, in fact, has possibly the finest French restaurant in the country, Maxim’s of Paris (very expensive).

Much of the credit for the revival of this magnificent city goes to Carlos Salinas de Gortari, Harvard-educated economist, who became the country’s president three years ago. His achievements have included a drastic cut in inflation, a factor not overlooked by tourists from the United States.

The wonders of today’s Ciudad de Mexico date to the era of the Aztecs. Cortez and

by J. Herbert Silverman

Above: Spanish barrage of the Colonial Period “Melds happily” with the pre-Columbian Aztec culture in Mexico City.
When Emperor Maximilian of Austria and Empress Carlotta lived in Chapultepec Castle, now Mexico City’s most fashionable suburb, they had the foresight to create Paseo de la Reforma. This was a boulevard conceived on the scale of the Champs-Élysées, leading from their palace to the Zocalo (today Constitution Square), the heart of government and a font of Mexican, Aztec, and Spanish colonial history.

One would presume that the ill-fated emperor had an easier time reaching the great Cathedral de Mexico on the Zocalo by royal coach and horses than do today’s visitors, who are likely to encounter traffic jams of almost cosmic proportions.

Today, Paseo de La Reforma and its intersecting avenues are lined with contemporary steel-and-glass skyscrapers, flower-splashed fountain circles and statues of Aztec kings, such as Cuauhtemoc. Nearby are because of long-forgotten Mexican patriots like Jose Maria Chavez Abad (1812-1864) who keep wary eyes on the city’s well-being.

Burritos to Mexico whose normal paths take them to the beaches of Cancun, Puerto Vallarta, and Acapulco tend to overlook the cultural treasures of Mexico City which include more than twenty great museums, a grand theater, and art galleries too numerous to count. It’s safe to say if you haven’t set foot in Mexico City, you really haven’t seen Mexico.

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the invaders in the sixteenth century left a heritage that produced a mélange of Indian/European culture preserved in countless restored ruins, magnificent museums, and grand plaza.

When Cortés arrived here in 1519 he found a lake-encircled city — a place of grandeur with marble palaces, great stone pyramids and an Aztec royal palace complete with an elite guard of nobles dressed in helmets made from jaguar heads, and ribbed in multi-hued feathered capes.

This 'elegant capital (known as Tenochtitlan) first welcomed Cortez but the ruling Montezuma expelled him only to have the conquistador return to destroy the city. In the place of its pre-Columbian splendour, Cortez created a Royal Spanish colonial in site to its counterparts in Europe.

Generally, the two disparate cultures, Spanish and Indian, blended happily in harmony. The Cathedral de Mexico's foundations may date only to the 1600s, but the historical district in which it sits is un-applied Spanish colonial.

Mexico City's major attractions are happily concentrated for visitors. The most impressive is the Zocalo (second in size only to Moscow's Red Square), once an Aztec marketplace with pyramids and palaces, the recently excavated Templo Mayor (The Great Temple), and the site of the Basilica de Guadalupe, the place dear to the hearts of U.S. citizens.

Its Metropolitan Cathedral, possibly the largest religious building in North America, took two hundred forty-nine years to construct and is a pastiche of Spanish Colonial and French neoclassical decor. It has five naves and two main altars, El Altar del Perdón (The Altar of Forgiveness) and the Altar de los Reyes (Altar of Kings), a masterpiece of Mexican colonial art. The striking edifice was designed to welcome the King of Spain in 1534 but alas, the monarch never made the visit.

The Sagrario is a charming church built in baroque style, and like many of Mexico City's buildings which "float" on the bed of the ancient lake, it's "on tilt" leaning off the perpendicular.

At the east end of the Zocalo is the National Palace, official seat of the presidency although the current incumbent, Sr. Salinas de Gortari, lives in Los Pinos near Chapultepec Park.

While it houses a bland museum honoring Benito Juarez, Mexico's liberator, it is jubilantly famous for the murals on the main staircase painted by Diego Rivera. His work tries to incorporate the entire history of Mexico in one mural — Indian, Spanish, mestizo, and colonial — that reflects the intensity and talent of the Mexican muralist.

One private building house El Monte de Piedad, (The Mount of Mercy), an enormous pawn shop founded in 1775 by Don Pedro Romero de Terreos, a wealthy miner. It's particularly popular with Mexican holidayers who, upon returning to their vacations, are in dire need of quick cash.

La Alameda is a fascinating park with bargains in Mexican handicrafts and a history dating to colonial times. In various incarnations it served both as a site of the Inquisition and a market. By the last century it had accumulated statues, fountains, even a monument to Beethoven. Just a short stroll from Alameda is the stunning Bellas Artes (Palace of Fine Arts), designed in 1900 by an Italian architect, Atanasio Brili. It was completed thirty years later by a Mexican, Federico Mariscal, a process which produced two different aesthetic personas.

Reminiscent of the Radio City Music Hall's art deco this tour de force has bronze doors, pinkish marble, brass rails and statues of the muses. Its most famous feature — a curtain made of one million pieces by Tiffany and an allegorical Marxist mural painted by Rivera. The latter, commissioned for the Music Hall, was rejected by John D. Rockefeller who sponsored it.

The Ballet Folklorico performs here and offers a spectacular presentation of traditional Mexican dancing from all of Mexico.

On Madero Street, named for the republic's president, it is St. Francis de Assis, a beautiful old seventeenth century church still in working order. On a more secular level, neighbors include the Mexican Center of Gold as well as reputable silver shops. Not surprising, Madero was once called the Avenue of the Silversmiths. Gold jewelry is usually 14 or 18 karat, while silver should be stamped sterling or 925 grams.

The Zona Rosa (Bright Zone) in Mexico City's vice equivalent of Montmartre combined with Greenwich Village. Its name derives from the many pink buildings which house boutiques and cafes (indoors and out).

Don't forget, the city comes to a stop from 2 to 4 p.m., traditionally lunch time although this is the major meal of the day. Like their Spanish counterparts, the Mexicans dine late, and no respectable restaurant is ever active until about 8 p.m.

History is constantly at your side in Mexico City, and that applies to dining. A mint example is La Hacienda de los Morales (mulberry bushes), one of the most beautiful restaurants in town. The main house of the hacienda was built in the sixteenth century once belonging to Don Hernán Cortés, Captain-in-Chief of New Spain, and was a social center of note for the noble families of the time. The atmosphere is rural Mexico, accentuated by Spanish antiques. The Mexican specialties include chuletas de cerdo (pork with cornbread), tequilas (tequila marinated in tequila), and an ad pinko bowl hidea (fried cake), along with Dulces Mexicanos (homemade Mexican candy).

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This is the largest wooded area in the city and a place of great historical importance. It's dominated by the world-class Museo de Antropología, a cosmic exemplar of Mexican civilization.

The Anthropology is simply huge, so don't expect to cover it in a single visit. Certainly not to be missed is the Aztec Hall, guarded by a carved jaguar, and the magnificent Aztec sun calendar dedicated to the Sun God, "who" as the historian said, "needed human hearts to exist."

The museum has a first-rate gift shop with traditional Indian flutes, clay pots, Aztec figurines and woven linens. The quality is guaranteed to be superior.

The object d'art are in sharp contrast to the products hawked by the city's ubiquitous street vendors, who are ubiquitous, persistent in their efforts to entice a sale of imitation silver jewelry, calls phone, synthetic fiber rugs, and poorly fashioned onyx statuary.

Nearby is Chapultepec Castle, the erstwhile residence of Emperor Maximilian, which now houses the Museum of Mexican History and offers a fascinating view of the city.

Located in the park is the dramatic Museum of Modern Art, a Diego Rivera fountain, and a glass-enclosed restaurant, Del Lago, Del Lago is one of the best in the city, very dressy and expensive. The museum contains works by the talented Mexican photographer, Manuel Alvarez Bravo and a collection of José María Velasco landscapes among its treasures.

Outside Mexico city

Evidence of Aztec architectural achievement are the great pyramids at Tepotzotlán, about thirty miles north of Mexico City. Compared to its Mayan counterparts in the south, these heroic stone masses are stark in concept, placed in a geometrical series of plazas and broad boulevards without the softening of greenery. The most dramatic structures are the awe-inspiring Pyramid of the Moon and Pyramid of the Sun. The pyramids, however, were not burial places but rather temples to the gods and bases upon which to mount astronomical observatories.

At the end of the huge square is the lovely Temple of Quetzalcóatl which was uncovered when archaeologists removed the stairs of a later pyramid.

The incredible acoustics are a reminder of the amphitheater of Epidaurus in Greece. There is a doctor in attendance at the visitor's reception center (people unused to climbing tend to overlook the stairs and sun) and a modestly priced restaurant serves excellent margaritas.

As applies to all Mexican sightseeing destinations, to avoid the crowds, come early or come late and come in midweek. There are literally dozens of day trips outside of Mexico City. Not to be missed is Taxco, a name synonymous with the art of silversmithing. The craftsmanship is excellent, and the town itself, with its city historically and geographically, since it is the closest resort to the capital. This four-hundred-sixty-year-old city was founded by Cortés just after his conquest of Veracruz and was chosen by the Spaniards to be the principal port for the exploration of the Pacific. In 1594, Miguel López de Legazpi, a Basque sailor, led an expedition from here to the Philippines, founded Manila and set the scene for the Asian trade in gold, ivory, fine silks and metals. It all came to an end with the Mexican War of Independence to lapse in obscurity, until wealthy Mexican and Americans discovered it in the mid-1800s.

The first hotel was built here in 1894 to be followed by a gigantic explosion in the decades after WW II that lined the beaches with high-rise hotels spilling over into the hills.

The Acapulco Princess, created by the famed billionaire D.K. Ludwig, was possibly the first Mexican pyramidal hotel complete with a man-made "paradise" consisting of tropical trees, flowers, and shrubs.

The Pierre Marques next door, is part of this two-hotel complex and was built by the late 3 Paul Getty, reminding current visitors that the long sweep of the bay became an irresistible lure for many investors anxious to increase their holdings, and have a vacation to boot.

Acapulco is pure resort, and this is its sole raison d'être. Chances of rain are 100 to 1, and the climate is 80-90 degree year-round. Among the reasonably unique spectator sports is watching Acapulco's famous Quebrada cliff divers who sweep off a fifteen-story high cliff. Then there are the Voladores, the Flying Indians or Birdmen, who glide down from the top of a high pole improbably erected at the Plaza Azteca next to the Hyatt Regency.

Puerto Vallarta

The second city of the Pacific Riviera, Puerto Vallarta, huge Bandera Roy at the foot of the Sierra Madre Mountains, seventy miles west of Guadalajara. It was little more than a bend in the coast when Richard Burton brought Elizabeth Taylor here while filming Night of the Iguana at Mismaloya Beach just outside of town. John Huston's steamy drama and Burton's tempest affair focused...
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Acapulco's rolling bay and golden beaches

narrow streets lined by pink and white stucco houses, is a national monument. Forty-five miles south of Cuernavaca, it's on the way from the capital to Acapulco.

Following World War II, Acapulco emerged as a premier Mexican resort destination to be followed shortly by Puerto Vallarta along the Mexican Riviera. Then over the years planned resorts were developed in Cancun, and Ixtapa-Zihuatenejo.

ACAPULCO

The ultra modern Acapulco is the grand dame of the Pacific coast, its growth encouraged by the breathtaking beauty, a setting of majestic mountains surrounding a circular bay and edged with golden sand.

Acapulco shares its roots with Mexico City historically and geographically, since it is the closest resort to the capital. This four hundred sixty-year-old city was founded by Cortez just after his conquest of Vera Cruz and was chosen by the Spaniards to be the principal port for the exploration of the Pacific. In 1544, Miguel Lopez de Legarrib, a Basque sailor, led an expedition from here to the Philippines, founded Manila and set the scene for the Asia trade in goods, ivory, fine silks and metals. It all came to an end with the Mexican War of Independence to lapse in obscurity, until wealthy Mexican and American discovered it in the mid-1800s.

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Most great works of art follow classical form. And a rare few create it.
the world's attention on the sleepy village. For interested movie buffs, the "ruins" of the famous movie set remain in place.

The old town on the Oaxaca river, founded in 1521, was once a fishing and farming village which has grown beyond all expectations. Despite its popularity, its atmosphere remains relatively unchanged, still colored by painted buildings, buildings with tile roofs, cobblestone streets, and a typical Spanish colonial church whose steeples is like the Virgin of Guadalupe's crown. Here are superb beaches, tequiza bars with excursions to picturesque Yelapa, possibly one of the few remaining true fishing villages in Mexico and an artists' colony, its striking backdrop, a beautiful 150-foot waterfall cascading through the jungle.

Costume and sculpture galleries are hidden in the side streets. Among them are Galería Pacifico with a permanent collection of fine Latin-American art, a Galería Vaillart owned by two Americans, Barbara and Gene Peters.

Ixtapa and Zihuatanejo

According to a spokesman for the Mexican government, these resorts represent a happy balance between nature and technology. "Early in the 1960's members of the Mexican Central Bank realized the broad economic value of tourism, then used a computer model to select new sites for development." Canec was picked on the east coast, Ixtapa and Zihuatanejo on the Pacific.

Formerly an area of coconut palms and mangrove swamps on a sweeping bay, Ixtapa was carved from the jungle and transformed into a planned upscale tourist project. It is elegant and sparkly clean, with deluxe hotels lining Ixtapa Boulevard along Palm Beach.

About four miles and ten minutes by cab from Ixtapa is historic Zihuatanejo, known only to natives until a highway was completed from Acapulco.

This fishing village was paradise for many travelers before Ixtapa was even a concept on Fontana's (The National Fund for the Development of Tourism) computer long before Columbus discovered the New World. It was called Zihuitla (land of women) since the indigenous society was matriarchal, and Royalty used it as a sacred sanctuary. After the Spanish conquest, the first ship from America to the Orient sailed from the Zihuatanejo harbor in 1527. Spanish palaces, returning with spices from the Philippines, introduced coconut palms to America. The Spanish, however, bypassed the area for colonization, and the village remained in a tiny, inconspicuous state of grace for centuries. Zihuatanejo visitors are generally more interested in a rustic and more earthy Mexico, and accommodations reflect this, costing sharply less than those in Ixtapa.

Hotels and vintage villas nestle in the hills overlooking the bay. Happily, local building codes limit all structures from being any taller than the palm trees.

To open shortly is the Museo Regional de Arqueología Chihuahua, a museum with hundreds of artifacts from surrounding archeological sites. In season, its patio will be used for classical music concerts.

Oaxaca

Once the heart of an ancient civilization founded by the Zapotecs and Mixtecs, Oaxaca is a mix of pre-Columbian, colonial and contemporary worlds separated from the rest of Mexico by the magnificent Sierra Madre del Sur Mountains. The ancestors of these peaceful people created a great civilization centuries before the birth of Christ, and later gave Mexico its first independent president, the self-educated Benito Juárez, and a later chief executive, dictator Porfirio Díaz, who ruled for thirty years.

The indefatigable Cortez discovered the area which had been conquered by the Aztecs in the sixteenth century and gave it the name, Oaxaca (Forest of God Trees). Despite the Spanish influence of churches and baroque buildings with distinctive iron grillwork, the capital's soul remains Indian with a culture and language of eighteen different Indian groups.

At the end of the last century, Oaxaca prospered from exports of cochineal (a bright red dye made from small insects), which had been used by the Aztecs to decorate their pyramids. Hidden away among the city's nacho-tasting sights, two museums, twenty-seven churches and a huge Zoque shaded by giant laurel and jacaranda trees.

North of the square is the sixteenth century Cathedral with an all-wooden clock that still tells time.

On Sundays the bells of all twenty-seven churches toll in unison, pealing every fifteen minutes and producing one of Mexico's more memorable concerts.

One of the most distinctive hotels in Mexico is the five-star Stouffer Presidente Oaxaca. This small deluxe hotel was once the sixteenth century Convento de Santa Catalina: careful restoration has retained its former grace. Besides a garden courtyard there's an amenity unknown to its former occupants, a pool.

Every Friday night, the hotel presents a Guadalajara, a six-century-old celebration with regional dances in some of the hundreds of Oaxacan costumes.

The Teatro Macedonio is a wonderfully preserved turn-of-the-century theater built by Porfirio Díaz. Nearby, the Bifano Tamayo Museum of Pre-Hispanic Art, located in a colonial villa with patios and lovely gardens, has a fine collection of Zapotec/Mixtec/Aztec pieces.

Just nine miles away is Monte Alban, the site of one of the most awe-inspiring ruins in Mexico. This former Zapotec holy city, twenty-five square miles with a population of forty-thousand, was built on a mountain that the Indians levelled off in about 600 B.C. No one really knows how they accomplished this incredible feat.

All the buildings but one are aligned perfectly north-south, the exception is believed to be an observatory and situated in relation to the stars instead of the poles. Continued
Where the Renaissance went after it left Europe.

Come to the city touched by magic.
Where the Baroque cathedrals are works of art.
And the art will touch your very soul.
Where you'll find more museums than any other city in the world.
And sample a grand lifestyle that few cities in the world still enjoy. Come stroll the Paseo de la Reforma — a boulevard designed by Emperor Maximilian himself.

Explore the Zona Romantica, cobblestone streets, sidewalk cafes and boutiques. Behold the magnificent murals -- the largest street artists festival in the world. Or visit the Palacio de Bellas Artes and the Museum of Fine Art.

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MEXICO CITY

You'll Think the World of It.

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North of the square is the sixteenth century Cathedral with an all-wooden clock that still tells time.

On Sundays the bells of all twenty-seven churches toll ensemble, pealing every fifteen minutes and producing one of Mexico's more memorable concerts.

One of the most distinctive hotels in Mexico is the five-star Stouffer Presidente Oaxaca. This small deluxe hotel was once the sixteenth century Convento de Santa Catalina: careful restoration has retained its former grace. Besides a garden courtyard there's an amenity unknown to its former occupants, a pool.

Every Friday night, the hotel presents a Guatemalan, a centuries-old Indian celebration with regional dances in some of the hundreds of Oaxacan costumes.

The Teatro Macedonio is a wonderfully preserved turn-of-the-century theater built by Porfirio Diaz. Nearby, the Bifano Museum of Pre-Historic Art, located in a colonial villa with patios and lovely gardens, has a fine collection of Zapotec/Mixtec/Aztec pieces.

Just nine miles away is Monte Alban, the site of one of the most awe-inspiring ruins in Mexico. This former Zapotec holy city, twenty-five miles square with a population of forty-thousand, was built on a mountain that the Indians leveled off in about 600 B.C. No one really knows how they achieved this incredible feat.

All the buildings but one are aligned perfectly north-south; the exception is believed to be an observatory and situated in relation to the stars instead of the poles.
It's time for a change to Gallo.
It's time for a change to Gallo.
Mitla (Place of the Dead) was begun by the Zapotecs and possibly completed by the Mixtecs twenty-four miles south-west of Oaxaca. The walls are made of a mosaic composed of stones cut into intricate geometric patterns. The designs are abstract, not typical depictions of humans, animals or mythological creatures.

Despite its overnight emergence as a major resort (Club Med at Tanganlusa is the largest in the Western Hemisphere), Huatulco has its own colorful history. Sir Francis Drake landed here in 1578 and later, Mexican revolutionary hero Venetico Guerrero was said to have been betrayed here not in Acapulco — for fifty-thousand pieces of gold.

THE YUCATAN
CANCUN AND COZUMEL

Supposedly, the Mayan kings of the Yucatan set their eyes on Cancun more than a thousand years ago. Obviously intrigued by the turquoise-blue Caribbean waters and powder-soft petrified limestone sand beaches, they built summer palaces at the edge of the sea and soaring pyramids to honor the sun.

The once-great Mayan civilization dominated the Yucatan Peninsula, then suddenly vanished around 1200 A.D., in a mysterious disappearance that remains unexplained to this day. Left behind were ruins at El Tajin with its Pyramid of the Niches and a ball court with sculptured panels, the archeological site at Palenque with a royal tomb in the Temple of the Inscriptions, and the Palace, a structure with a unique four-story tower with detailed stucco designs and most probably an observatory.

More reminiscent of a Spanish legacy is Bultarte San Carlos, once a fort built as a protection against pirates and now more pacifically, a regional craft center. The forts and palaces have changed to high-rise hotels lining the beachfront, but Cancun, carved from the jungle and gateway to the Yucatan, continues to attract tourists by the millions.

Cancun is the result of Fonatur’s long range planning. The ecology has been carefully preserved and the wildlife conservation program has protected the resident population of herons, egrets, frigate birds and coromanters among other feathered inhabitants on the beaches and in the jungle. Left virtually untouched is Isla Mujeres a few miles offshore, calm, peaceful watered by the Spaniards after the grandiose Mayan female statues, figures of the moon goddess. It’s a reverse mirror image of Cancun proper, with the simple village of El Garafin, where lunch is a product of the local fishermen’s catch of the day.

CHICHEN ITZA

A short flight or two-hour drive from Cancun is possibly the most dramatic of Mayan ruins, the complex of Chichen Itza. Built by the Mayans whose population reached two hundred-fifty-thousand in the beginning of the millennium, it was sacrificial victims to the Sun god.

More than a half million tourists visit the site annually, and there is a sound and light show daily with Spanish and English commentary.

COZUMEL

Mexico’s largest island, Cozumel, is forty-four miles south of Cancun and twelve miles offshore. Spanish explorers made their first landfall here in the early sixteenth century.

In prehistoric times, Icel, the Mayan goddess of the moon, and her consort, Izamama, the sun god, are said to have dwelled here, presumably in coconulut bliss. To the Mayans, the tropical paradise was known as Ah-Cusamil-Peten, (Island of Swallows).

Icel, also the goddess of fertility received tributes at her shrine from Mayan women who were required to visit her at least once during their lifetime. The journey was made in hollowed-out cedar logs from the mainland.

Today, visitors are likely to arrive more comfortably by jet, and include a high percentage of honeymooners (generally unaware of Icel’s powers), along with sun worshippers, snorkelers and scuba divers.

Happily, one can easily combine a sense of Mayan history, the sporting life, and sightseeing in felicitous combination.

Swimmers can snorkel off the limestone and coral reefs which lie only an instant from beach palapas. For the uninhibited, this structure is the traditional thatched shelter which has protected Mexicans from the scourching effects of the noon-day sun for centuries.

The Mueso de la Isla de Cozumel is located in San Miguel, the only town on the island. A charming beachfront museum, it is housed in the Playa del Sur, (the first resort hotel built on Cozumel in 1941).

The history of Cozumel and therefore the Mayans, is compressed into a few fascinating rooms and a garden. An interesting display recreates the famed Palancar Reef which lies offshore and can be compared to the Great Barrier Reef. It was discovered in the mid-1960s by Jacques Cousteau and the story of that find is dramatically illustrated in an “under-water” diorama.

INTRODUCING DIAMANTE.
PROOF THAT A GRACIOUS HOST CAN ALSO BE A STIMULATING ONE.

The proof is presented in a series of revelations.

First you notice the richness of the interior. The many small courtesies, such as the ignition key light and automatic door lock. And the seat, which supports you with almost no sense of pressure against your legs, hips and back.

You might conclude that this is a modern, well-crafted luxury car. But then it reveals a gratifying exuberance as well. A dramatic rush of power. Athletic steering response. It feels not just competent, but eager to perform.

Welcome to the new Mitsubishi Diamante. Conventional “luxury” and “performance” labels do not apply here. It is the best of both, without the limitations of either.

A panel of 49 international judges recently evaluated the Diamante in detail. And then named it Japan’s “Car of the Year.” To make your own evaluation, please call 1-800-447-4700 for your nearest Mitsubishi Motors dealer.

MITSUBISHI
The word is getting around!
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CANCUN AND COZUMEL

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CHICHEN ITZA

A short flight or two-hour drive from Cancun is possibly the most dramatic of Mayan ruins, the complex of Chichen Itza. Built by the Mayans whose population reached two hundred-fifty-thousand in the beginning of the millennium, it was a marketplace for the sale of local produce and manufactured goods. Today, the ruins consist of three major sections: the Pyramid of Kukulcan, named after the Mayan god of war; the Great Ball Court, where the game of pok-ta-pok was played; and the Temple of the feathered serpents, dedicated to the Aztec god Quetzalcoatl, known to the Aztecs as Kukulcan. The temple was restored in the mid-1970s by Jacques Cousteau and the story of that find is dramatically illustrated in an “under-water” diorama.

COZUMEL

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MITSUBISHI
The word is getting around!
American Conservatory Theater

Edward Hastings
Artistic Director

John Sullivan
Managing Director

1991/92 Repertory Season

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In recognition of her vision and unfailing support
Mrs. Edith Markson

The American Conservatory Theater was founded in 1965 by William Ball.

Tickets and Information: (415) 749-2ACT

CAT ON A HOT TIN ROOF by Tennessee Williams
October 1, 1991 through November 23, 1991
Stage Door Theater

THE PIANO LESSON by August Wilson
October 5, 1991 through January 5, 1992
Theatre on the Square

TAKING STEPS by Alan Ayckbourn
December 5, 1991 through January 25, 1992
Stage Door Theater

A CHRISTMAS CAROL by Charles Dickens
December 6, 1991 through December 29, 1991
Orpheum Theater

CYRANO DE BERGERAC by Edmund Rostand
January 21, 1992 through March 14, 1992
Theatre on the Square

CHARLEY'S AUNT by Brandon Thomas
February 4, 1992 through March 28, 1992
Stage Door Theater

THE COCKTAIL HOUR by A.R. Gurney
March 24, 1992 through May 16, 1992
Stage Door Theater

GOOD by C.P. Taylor
April 7, 1992 through May 30, 1992
Stage Door Theater
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Dear A.C.T. Patron —

A warm welcome to the opening of our new season. It's a very special season for A.C.T., a kind of holiday that moment in time, twenty-five years ago, when we found a permanent home in the San Francisco Bay Area. We're celebrating our past with new productions of two successes from our early years in San Francisco — Brontë Thomas' comedy classic Cherubijn's Ass, which I directed during our first season here and will do again this time around, and Edmond Rostand's great romantic adventure Cyrano de Bergerac, directed by Sabin Epstein, which will have its first preview performance on January 21, 1962, the precise day and month of A.C.T.'s San Francisco opening in 1967.

We're celebrating the present, too, with four plays by outstanding contemporary playwrights. We offer the works of two living American masters: August Wilson will be represented by his Pulitzer Prize-winning drama The Piano Lesson, and A.R. Gurney by his sophisticated hit The Dining Room. Two of Britain's most distinctive modern playwrights will take the stage as we present C.P. Taylor's stirring drama of the dark side of human nature, Good, and Alan Ayckbourn's brilliantly inventive farce, Talking Heads. As our season opener, we've chosen a major work by an American writer who remains in a class by himself, the explosive Cat on a Hot Tin Roof, winner of both the Pulitzer Prize and the New York Drama Critics Circle Award, by Tennessee Williams. Past and present will stand side by side through the Silver Season as veteran actors who worked with us in our first years join favorites from more recent seasons and new faces making their first appearances with the company.

And the future? That's very much a part of the season, too. It will be my last as Artistic Director — although I look forward to returning from time to time as a director and teacher — and I'll be handing over the reins to my successor in the coming months. At A.C.T. and other resident theaters throughout the country, a new generation of artists is emerging to give fresh vision to the American theater, to lead it in new directions, to bring the essential growth and change, the continuing evolution that any art form must undergo if it is to remain flourishing, strong and important.

And the future, if we're truly important, the collaborative art that brings us together to show us ourselves, to crystallize those quintessential moments in our lives, to illuminate our humanity in all its greatness and beauty as well as failure and folly. Theater, like the other arts, is the soul of the community it serves and of the society at large, a mirror reflecting us at our best and at our worst. A great city must have a vital theater. As the outgoing Artistic Director, I look back over the past five years with pride at what A.C.T. has accomplished with the company.

We've broadened the scope of our repertoire and our acting company to reflect more fully the diversity of our community and its artists — and we must continue to increase our efforts in that direction. We've joined forces with other theaters to bring important plays to our audience. We've introduced the work of new playwrights, both in our repertoire and our developmental Plays in Progress program. We've continued the growth of our Conservatory, whose graduates include some of the nation's finest actors. And we've survived the 1989 Loma Prieta earthquake's devastating toll on the Geary Theater, thanks to the commitment of the entire A.C.T. team and the loyalty of our audience. There have been some rough spots along the way, but we've managed to stay on course.

In the prevailing sense, the 1991-92 season is a tribute to William Ball, who founded A.C.T. against all odds in Philadelphia in 1965 and who died last July 30 in Los Angeles. His artistry, his vision of theater's limitless potential, and his commitment to excellence remain the foundation on which we continue to build. So we begin this anniversary season with a great joy in our present and the highest aspirations for our future — for the restoration and reinvigoration of the Geary, and far beyond. It has meant more to the theater world to have been part of A.C.T. since its beginnings, and I look to its future with high hopes and great anticipation.

Sincerely,

Edward Hastings  
Artistic Director
William Ball
1931-1991

On July 30, 1961, the world theater community lost one of its premiere contributors, William Ball. The creative genius behind the concept of the American Conservatory Theater, Ball founded the company in Pittsburgh in 1965, and, on invitation from the City, moved A.C.T. to San Francisco two years later. He remained the company’s artistic director until his resignation in 1989. An inspired and inspiring force in the American regional theater movement, his creative genius was felt far and wide by thousands of actors, directors, designers, educators and theatergoers. His friends and colleagues mourn this great loss and celebrate having known him.

Dear Bill:

The first time I saw you, you were wearing a black Spanish flamenca hat with a scarf that adorned the chin. You cut a dashingly figure, though a bit hunched, even for the mid-sixties. You hurriedly welcomed us to San Francisco and with a few off-handedly flamboyant gestures, you tore off to catch a concert in a Spanish church. I didn’t know what he meant then, and I don’t know what it means now. I do know that it was the beginning of the most magically creative part of my life.

What you had done was to invite us to join your family. A family called A.C.T. Actors, directors, teachers, students, designers, writers, dancers, singers, dedicated crew, costume cutters, prep makers, wig makers, volunteer board members, Beulah Street, staff usher, Fred Glick, and on and on. A family which included the people of San Francisco who had courted you because they knew a good thing when they saw it.

You brought your young, enthusiastic company to this glorious city and added your own special panache and “refinement.” You started a love affair with the city. San Franciscans were charmed and excited by what you were creating. They contributed both financially and personally. They wrote letters, came back stage, stayed for discussions after the shows. People come up to me today and say “I saw my first show at A.C.T.” or “I’ll never forget Pity Alice!” or “Harriot or The Three Sisters or Thing of Shaw: These theatre experiences are treasured parts of our lives.”

There was always an air of celebration around you and The Granny. You had us out there tap dancing to raise money. You got nothing but our pleased delight and how happy you got your share. But look what you did for us. You created a challenging environment for actors to grow, thrive and above all take chances. It was okay to risk magnificently -- and fail. If the commitment was total.

I remember the first day of rehearsals for The Three Sisters. You had on your black hat and your mouth was dry. We were nervous, but you looked terrible. You muttered some empty phrases, seemed flustered and flustered and I said “Oh, God, he doesn’t have a clue -- he’s blushing! Help!” Then all of a sudden you seemed to expand as if some kind of divine inspiration had entered your body and filled you up. You took off like a bird of paradise, and we flew with you. It was extraordinary. You understood that there is no art without danger. The danger that comes from the space of creative not knowing. You were willing to go to that awful place and grow flowers there.

Look at the joy you’re given to so many people. The laughter, tears, sweat and above all, the love of a family which includes a whole city. I can almost see the dismissive wave of your hand as to say “Let’s get on with our work,” and it hurts my heart because perhaps if you could have known how much your family cares you, how much we loved and loved you how much a part of our lives you will always be, you’d be with us still. But you do things your way -- you always did -- and it’s right.

Yet, even in leaving us you bring us together to mourn our loss, to comfort each other because we miss you. Bill, we miss you. Thank you. God speed.

Michael Learned

Dear William:

I think about you all the time. I remember the day I first saw you. It was at I’ve Got a Feeling. You were so handsome and so in love with theatre. I was so in love with you. I’ve always been so in love with you. I think about you all the time.

The work of Tennessee Williams is near and dear to me, both because of the plays themselves and also because I know and worked with Mr. Williams on This Is (An Entertainment), one of his later plays. Tennessee really made me live. Yes, as in The Glass Menagerie and he appeared in my life in the ‘60s in San Francisco when I was an actress with A.C.T. The company produced this new work and I played the leading lady, who was about as far from the moth like Blanche as you can get — she was a lot more like Stanley. That is (An Entertainment) was not destined to become one of his major

Elizabet Huddle

P.S. I spent many evenings over bottles of wine talking about love, art and his writing. I remember one memorable evening when I began drawing parallels between Blanche in STREETCAR and the title character in Miss Julie. Tom kept to his feet yelling at me “Stereotypical! Stereotypical! Are you saying that I’m stereotypical?” I went, and I finally managed to calm him down — but we had proved the restaurant at the Gilt Hotel with about five minutes of vivid floor show.”

Elizabeth Huddle

A Quarter Century of Plays and Players at A.C.T.
American Conservatory Theater

William Ball
1931-1991

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Dear Bill:

The first time I saw you, you were wearing a black Spanish fluorescent hat with straps that fastened under the chin. You cut a dashing figure, though a bit bizarre, even for the mid-sixties. You hurriedly welcomed us to San Francisco and with a few off-handedly flamboyant gestures, you tore off to teach a "polishing" class. I didn’t know what it meant then, and I don’t know what it means now. I do know that it was the most magically creative part of my life.

What you had done was to invite us to join your family. A family called A.C.T. Actors, directors, teachers, students, designers, writers, dancers, singers, dedicated creeps, costume cutters, prop makers, wig makers, volunteer board members, Beulah Street staff usher, Fred Grick, and on and on. A family which included the people of San Francisco who had courted you because they knew a good thing when they saw it.

You brought your young, enthusiastic company to this glorious city and added your own special panache and "nouveau." You started a love affair with the city. San Franciscans were charmed and excited by what you were creating. They contributed both spontaneously and personally. They wrote letters, came back stage, stayed for discussions after the shows. People come up to me today and say "I saw my first show at A.C.T. or "I’ll never forget..." or "I was in..." or "The Three Sisters or "Voyage of the Show." These theatre experiences are treasured parts of all our lives.

There was always an air of celebration around you and The Geary. You had us out there tap dancing and raising money. You got enthusiastic to trumpet the opening of a show. You waved banners, made up words, took chances and did things your way. Sometimes your way wasn't popular and that hurt you. You weren't indifferent to criticism. Any leader gets his knocks and you got your share.

But look what you did for us. You created a challenging environment for actors to grow, thrive and above all take chances. It was okay to risk magnificently - and fail. If the commitment was total.

I remember the first day of rehearsals for The Three Sisters. You had on your black hat and your mouth was dry. We were nervous, but you looked thrilled. You muttered some empty phrases, seemed flustered and flustered and I thought "Uh, God, he doesn't have a clue - he's bluffing! Help!" Then all of a sudden you seemed to expand as if some kind of divine inspiration had entered your body and filled you up. You took off like a bird of paradise, and we flew with you. It was extraordinary. You understood that there is no such thing as danger. The danger that comes from the space of creative not knowing. You were willing to go to that awful place and grow flowers there.

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I can almost see the dismissive wave of your hand at us if we say "let's get on with our work," and it hurts my heart because perhaps if you could have known how much your family needs you, how much we love and love you, how much a part of our lives you will always be, you’d be with us still. But you do things your way - you always did - and it’s right.

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Michael Learned

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A Quarter Century of Plays and Players at A.C.T.

In 1976, Allen Fletcher staged the world premiere of a new work by Tennessee Williams entitled This Is (An Entertainment). A marked departure from his trademark style, Williams described the show as "very different than anything I’ve ever written, a peculiar combination of the lyric and the comic." With an over 40-member cast, Elizabeth Huddell played the leading lady, a heavily built charming countess named Marguerite, who arrives at a luxury hotel in a small European country on the eve of a violent revolution by rebel guerrillas.

An award-winning actress, A.C.T. through its years will remember Ms. Huddell's remarkable performances as Dolly Levi in The Matchmaker, Jessie Gates in Night Mother, Masha in The Three Sisters, Joan in Roce Audou and Regina in The Little Foxes. Elizabeth Huddell joined Seattle's Intiman Theatre Company as Artistic Director in 1985, where her production of A Streetcar Named Desire opened in early September. Here she reminisces about the days she worked closely with the playwright.

"The work of Tennessee Williams is near and dear to me, both because of the plays themselves and also because I knew and worked with Mr. Williams on The Glass Menagerie, and he appeared in my life in the `60s in San Francisco when I was an actress with A.C.T. The company produced this new work, and I played the leading lady, who was about as far from the mythic Blanche as you can get — she was a lot more like Stanley. This Is (An Entertainment) was not destined to become one of his major works, however, and whatever the ultimate merits of the play were, it was exciting coming to know Mr. Williams. We spent many evenings over bottles of wine talking about love, art and his writing. I remember one memorable evening when I began drawing parallels between Blanche in Streetcar and the title character in Max and Jan. Tom kept to his feet yelling at me: "I'm derivative! Derivative! Are you saying that I'm derivative?" I went, and I finally managed to calm him down — but we had provided the restaurant at the Gift Hotel with about five minutes of vivid floor show."
Cat on a Hot Tin Roof

by Tennessee Williams

Directed by Warner Shook
Scenery by Joel Fontaine
Costumes by Sandra Woodall
Lighting by Derek Duarte
Music and Sound by Stephen LeGrand
Hair and Wigs by Rick Echols
Dialect Coach by Eric Zivot

The Cast
Margaret Andrea Marovicci (Oct. 1-Nov. 16)
Nancy Carlin (Nov. 17-23)
Brick Daniel Reichert
Mae Deborah Sussel
Big Mama Joy Carlin
Big Daddy Ken Buta
Reverend Tusher Ed Hodson
Cooper Lawrence Hecht
Doctor Baugh William Paterson
Lucy Adrian Roberta
Sookie Johannes Jackson
The Children Julie Bernstein, Megan Cohen,
Alexis Grausz, Matthew Lane,
Aisha LaMarque, Jason Lucch,
Jennifer Petrella, Kate Raymond,
Jose Camilo Velasquez, Jason Wyse

The Setting: A Plantation Home in the Mississippi Delta

There will be two intermissions.

Understudies
Brick — Mark Silince; Mae — Laurie McDermott; Big Mama — Lynn Soffer; Big Daddy — David Maier; Reverend Tusher
— Frank O'Neil; Cooper — Ed Hodson; Doctor Baugh — Eric Zivot; Lucy — Harold Surratt; Sookie — Judith Mclane

Stage Management Staff
Karen Van Zandt, Bruce Elsperger, Alice Elliott Smith

*The children in this production are students in A.C.T.'s Young Conservatory and will alternate in the roles.

This production is made possible in part through the generous support of the Simpson Fund, the Fireman's Fund Foundation and the Pan Pacific Hotel, San Francisco.
Cat on a Hot Tin Roof
(1955)
by Tennessee Williams

Directed by Warner Shook
Scenery by Joel Fontaine
Costumes by Sandra Woodall
Lighting by Derek Duarte
Music and Sound by Stephen LeGrande
Hair and Wigs by Rick Escobas
Dialect Coach Eric Zivot

The Cast
Margaret Andrea Marroccoli (Oct. 1-Nov. 16)
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Reverend Tooker Ed Hudson
Gooper Lawrence Hecht
Doctor Baugh William Paterson
Lucy Adrian Roberta
Sisley Johannes Jackson
The Children Julie Bernstein, Megan Cohen,
Alexis Grauza, Matthew Lane,
Aisha LaMarque, Jason Lucek,
Jennifer Pettila, Kate Raymond,
José Camilo Velazquez, Jason Wyse*

*The children in this production are students in A.C.T.'s Young Conservatory and will alternate in the roles.

The Setting: A Plantation Home in the Mississippi Delta

There will be two intermissions.

Understudies
Brick — Mark Silemen; Mae — Laurie McDermott; Big Mama — Lynne Soffer; Big Daddy — David Maier; Reverend Tooker — Frank O'Donnell; Gooper — Ed Hudson; Doctor Baugh — Eric Zivot; Lucy — Harold Surratt; Sisley — Judith Moreland

Stage Management Staff
Karen Van Zandt, Bruce Elsperger, Alice Elliott Smith

This production is made possible in part through the generous support of the Simpson Fund, the Fireman's Fund Foundation and the Pan Pacific Hotel, San Francisco.
Critic Says “Evasion,” Writer Says “Mystery”

In his reviews of Cat on a Hot Tin Roof, Mr. Walter Kerr has spoken of an “existential” anxiety among the young male protagonist, Brick Pollitt. This is not the first time that I’ve been surprised by the depth of character in his plays. Critics have often commented on his use of allegorical techniques to reflect the modern condition of man. In particular, the relationship between Brick and his father, Big Daddy, has been interpreted as a symbol of the conflict between generational values.

Brick’s resolve is at last broken through his heart is damaged; his father’s death leads to his final breakdown. The play’s climax comes when Brick, in a moment of outright existential anguish, proclaims: “I live with them for a year and a half...” But still they must here that quality of life which is shadowy. Was Brack Duhon a liar? She told many lies in the course of Shrew and yet at heart she was truthful. Was Brick homosexual? He probably — no, I would say quite certainly — went no further in physical expression than clapping Skipper’s hand across the space between their twin beds in hotel rooms — and yet, his sexual nature was not innately “normal.”

This, I believe, states clearly my defense of these so-called ambiguities of character in my plays. The point is, of course, arguable. You may prefer to be told precisely what to believe about every character in a play; you may prefer to know precisely what will be the future course of their lives, happy or disastrous or anywhere in between.

Then I am not your playwright. My characters make my play, I start always with them, they take spirit and body in my mind. Nothing that they say or do is arbitrary or invented. They build the play about them like spiders weaving their webs, sea creatures making their shells.

In the end, I think, the play is about Brick, and his relationship with Skipper, and the way they both must come to terms with their own identities. It’s a story about choosing life, and the choices we make in the face of uncertainty. And that, I hope, is what my audience will take away from Cat on a Hot Tin Roof.
Critic Says “Evasion,” Writer Says “Mystery”

In his review of Cat on a Hot Tin Roof, Mr. Walter Kerr has spoken of an “enervating” effect on the characters in the play. This is the first time that I’ve been suspected of dodging issues in my treatment of play as a character, pertinent mostly to the character of the young male protagonist, Brick Pollitt. This is not the first time that I’ve been suspected of dodging issues in my treatment of play characters. Critic complained, sometimes, of ambiguities in Shorer’s text. Certainly there were many divergent points of view among the characters in the play, and among the productions I saw at home and abroad. She was often referred to as a prostitute, often as a diva or a nymph of the Liz.

The truth about human character in a play, as in life, varies with the variance of experience and viewpoint of those who view it. No two members of an audience ever leave a theater, after viewing a play, with the same degree of complexity in character, with identical interpretations of the characters dealt with. This is as it should be. I know well the defenses and precautions against misinterpretations of Brick’s character, and I am widely differing interpretations in the playing of her character among the many productions I saw. It is a fact that if it existed it had to be discovered by the sadistic or the ruthless. I was in any way reluctant to reveal what I know of the truth.

But ambiguity is sometimes deliberate, and for artificially defensible reasons, one can best answer Mr. Kerr’s objections by a quote from the manuscript of the play which is not yet available to readers, but will be in a few weeks. It is a long note that occurs in the second act, at a point where Blackie looks to the charge of abnormality in Brick’s reaction to his death. Skipper:

Brick’s resolve detachment is at last broken through. His heart is accelerated, his forehead sweat-beaded; his breath becomes more rapid and his voice husky. The thing they’re discussing, timidly and painfully on the other side of Big Daddy, fiercely, violently on Brick’s side, is the inadvisable thing that Skipper and Brick would rather die than live with. The fact that if it existed it had to be discovered by the sadistic or the ruthless. I was in any way reluctant to reveal what I know of the truth.

But ambiguity is sometimes deliberate, and for artificially defensible reasons, one can best answer Mr. Kerr’s objections by a quote from the manuscript of the play which is not yet available to readers, but will be in a few weeks. It is a long note that occurs in the second act, at a point where Blackie looks to the charge of abnormality in Brick’s reaction to his death. Skipper:

On the original Broadway set designs by Jo Mielziner: Brick and Maggie making up.

I live with them for a year and a half or two years and I know them far better than I know myself, since I created them and not myself.

But still they must have the quality of life which is shadowy. Was Bianca Duous a liar? She told many lies in the course of Shorer’s and yet at heart she was truthful. Was Brick homosexual? He probably — no, I would say quite certainly — went no further in physical expression than clamping Skipper’s hand across the space between their twin beds in hotel rooms — and yet, his sexual nature was not innately “normal.”

Did Brick love Maggie? He says with unmistakable conviction: “One man has one great true thing in his life, one great good thing which is true. I had friendship with Skipper, not love. But friendship with Skipper ...”

This, I believe, states clearly my defense of these so-called ambiguities of character in my plays. The point is, of course, arguable. You may prefer to be told precisely what to believe about every character in a play; you may prefer to know precisely what will be the future course of their lives, happy or disastrous or anywhere in between.

Then I am not your playwright. My characters make my play, I always start with them, they take spirit and body in my mind. Nothing that they say or do is arbitrary or invented. They hold the play about them like spiders weaving their webs, sea creatures making their shells.
Facts About Me
by Tennessee Williams

I was born in the Episcopal rectory of Columbus, Miss., an old town on the Tombigbee River which was so dignified and reserved that there was a spring, only slightly exagger- ated, that you had to live there a whole year before a neighbor would smile at you on the street. As my grandfather, with whom we lived, was the Episcopal chasen, we were accepted without probation. My father, a man with the formidable name of Cornelius Coffin Williams, was a man of ancestry that came on one side, the Williams, from pioneer Tennessee stock and on the other from early settlers of Nantucket Island in New England. My mother was described from Quakers. Roughly there was a combination of Puritan and Cavalier strains in my blood which may be accountable for the conflicting impulses I often represent in the people I write about.

I was christened Thomas Lanier Williams. It is a nice enough name, perhaps a little too nice. It sounds like it might belong to the sort of writer who turns out sonnet sequences to Spring. As a matter of fact, my first literary award was $25.00 from a Women's Club for doing exactly that, three sonnets dedicated to Spring. I learned to add that I was still pretty young. Under that name I published a good deal of lyric poetry which was already imitating Edna Milley. When I grew up I realized this poetry wasn’t much good and I feel the name had been compromised so I changed it to Tennessee Williams, the justification being mainly that the Williamses had fought the Indians for Tennessee and I had already discovered that the life of a young writer was going to be something similar to the defense of a stockade against a band of savages.

When I was about 12, my father, a travelling salesman, was appointed to an office position in St. Louis and so we left the rectory and moved north. It was a tragic move. Neither my sister nor I could adjust ourselves to life in a mid-western city. The school children made fun of our Southern speech and manners. I remember gangs of kids following me home yelling “San,” and home was not a pleasant refuge. It was a perpetually dim little apartment, in a wilderness of identical brick and concrete structures with no grass and no trees nearer than the park. In the South we had never been conscious of the fact that we were economically less fortunate than others. We lived as well as anyone else. But in St. Louis we suddenly discovered there were two kinds of people, the rich and the poor and that we belonged more to the latter.

If we walked far enough west we came into a region of fine residences set in beautiful lanes. But where we lived, to which we must always return, were ugly rows of apartment buildings the color of dried blood and mustard. If I had been born to this situation I might not have resented it deeply. But it was forced upon my con- sciousness at the most sensitive age of childhood. It produced a shock and a rebellion that has grown into an inher- ent part of my work. It was the beginning of the social consciousness which I think has marked most of my writing. I am glad that I received this bitter education for I don’t think any writer has much purpose back of him unless he feels bitterly the inequities of the society he lives in. I have no acquaintance with political and social dialec- ties. If you ask what my politics are, I am a Humanitarian.

That is the social background of my life.

I entered college during the great American depression and after a couple of years I couldn’t afford to con- tinue but had to drop out and take a clerical job in the shoe company that employed my father. The two years I spent in that corporation were indescribable torment to me as an individual but of immense value to me as a writer for they gave me first-hand knowledge of what it means to be a small wage-earner in a hopelessly routine job. I had been writing since child- hood and I continued writing while I was employed by the shoe company. When I came home from work I would wash up or black coffee so I could remain awake most of the night, writing short stories which I could not sell. Gradually my health broke down. One day coming home from work I collapsed and was removed to the hospital. The doctor said I couldn’t go back to the shoe company. Soon after that I was relieved and went back South to live with my grandparents in Memphis where they had moved since my grandfather’s retirement from the Militia. Then I began to have a little success with my writing. I became self-sufficient. I put myself through two more years of college and got a B.A. degree at the University of Iowa in 1938. Before then and for a couple of years afterwards I did a good deal of travelling around and I held a number of part-time jobs of great diversity. It is hard to put the story in cor- rect chronology for the last ten years of my life are a dizzy kaleidoscope. I don’t quite believe all that has happened to me, it seems it must have happened to five or ten other people.
I was born in the Episcopal rectory of Columbus, Miss., an old town on the Tombigbee River which was so dignified and reserved that there was a sting, only slightly exaggerated, that you had to live there a whole year before a neighbor would smile at you on the street. As my grandfather, with whom we lived, was the Episcopal clergyman, we were accepted without probation. My father, a man of the verifiable name of Cornelius Coffin Williams, was a man of ancestry that came on one side, the Williams, from pioneer Tennessee stock and on the other from early settlers of Nantucket Island in New England. My mother was described from Quakers. Roughly there was a combination of Puritan and Cavalier strains in my blood which may be accountable for the conflicting impulses I often represent in the people I write about.

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My first real recognition came in 1940 when I received a Rockefeller Fellowship and wrote "Battle of Angels" which was produced by the Theater Guild at the end of that year with Miriam Hopkins in the leading role. It closed in Boston during tryout run but I have re-written it a couple of times since then and still have faith in it. My health was so impaired that I landed in 4F after a medical examination of about five minutes duration. My jobs in this period included running an all-night electronic in a big apartment hotel, waiting on tables and eating some in the Village, working as a teletype operator for the U.S. Engineers in Jacksonville, Fla., waiter and cashier for a small restaurant in New Orleans, ushering at the Strand Theatre on Broadway.

All the while I kept on writing, not with any hope of making a living at it but because I found no other means of expressing things that seemed to demand expression. There was never a moment when I did not think to be immeasurably lucky to have experienced and to witness, however difficult it was to sustain.

From a $75.00 a week job as a movie usher I was suddenly shipped off to Hollywood where MGM paid me $250 a week. I saved enough money out of my six months there to keep me while I wrote The Glass Menagerie. I don't think the story, from that point on, requires any detailed consideration.

If I can be said to have a home, it is in Key West where I've lived for the past few years. Before that, I lived in New Orleans, which has provided me with more material than any other part of the country. I lived near the main street of the Quarter which is named Royal. Down this street, running on the same tracks, are two streets, one named "Desire" and the other named "Cemetary." Their indescribable progress and down Royal struck me as having some symbolic bearing of a broad nature on the film in the Venus Carve — and everywhere else for that matter.

1965

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c.1965

THE STAGE AND FILM WORKS OF TENNESSEE WILLIAMS

Battle of Angels (later re-written as Orpheus Descending), 1949.

The Glass Menagerie Staged in Cleveland, 1944; New York production, 1945, and received the New York Drama Critics' Circle Award and The Sidney Howard Memorial Award; Films, 1950, 1957.

A Streetcar Named Desire New York staging, 1947; and received the Pulitzer Prize, the New York Drama Critics' Circle Award, and the Donaldson Award; London production, 1949; Film, 1951.

Summer and Smoke Staged in New York, 1948; London production, 1952; Film, 1951.


Camino Real Opens in New York, 1953; London production, 1957.

Cat on a Hot Tin Roof Staged in New York, 1955, awarded the New York Drama Critics' Circle Award and the Pulitzer Prize; London production, 1958; Film, 1958.

Baby Doll Film, 1956.


Suddenly Last Summer New York production, 1958; Film, 1959.

Sweet Bird of Youth Staged in New York, 1959; Film, 1961.


The Roman Spring of Mrs. Stone Film, 1961.


Kingdom of Earth New York production, 1968; Film, The Last of the Mohicans, 1970.


This Is an Entertainment A.C.T. San Francisco, 1976, directed by Allen Fletcher.


Clothes for a Summer Hotel Opens in New York, 1980.

Something Cloudy, Something Clear Williams' last play, staged in New York, 1981.
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WHO'S WHO

JOY CARLIN is an Associate Artistic Director at A.C.T., and has been a member of the company for many years. Among the roles she has played are Miss Primm in A Tale of Two Cities, Annie Parker in Where We Are Married, Muriel in A Lie of the Mind, Roland in The Importance of Being Earnest, Kitty Dorais in The Time of Your Life, Romana in The House of Blue Leaves, Ann in Peer Gynt, Aunt Sally in All the Way Home, Birds in The Little Foxes, and Odile in Opusse Comique. She has been Resident Director of the Berkeley Repertory Theatre, and served as its Acting Artistic Director. Among her directing credits are The House of Bernarda Alba, The Lady's Not for Burning, The Doctor's Dilemma, Maroo Million, Golden Boy, Hamlet, and her world premiere production of Food and Shelter at A.C.T., as well as productions at the Oregon Shakespeare Festival, the San Jose Repertory Company, A Contemporary Theatre of Seattle, and the Shanghai Youth Drama Troupe of China, where she directed You Can't Take It With You.

Among the roles NANCY CARLIN has played in the past six seasons at A.C.T. are Violet in Twelve Night, Luise Mante in A Tale of Two Cities, Ruth in A Lie of the Mind, Ursula in Feathers, Jennifer Doby in The Doctor's Dilemma, Masha in The Seagull, and Patsy in A Funeral. She also performed in the world premiere of Howard Zadoff's The House of Bernarda Alba.

LAWRENCE HECHT, now in his 38th season with A.C.T., has performed in over thirty productions, including The National Health, The Visit, Buried Child, Night and Day, Three Sisters, Happy Days, and A Lie of the Mind. He has directed numerous productions for A.C.T., including A Tale of Two Cities, An Inspector Calls, and The Visit. He has also directed productions for A.C.T. at the California Shakespeare Festival and the Oregon Shakespeare Festival.

ED HOUSDON has appeared with A.C.T. in Andromeda, A Tale of Two Cities, Nothing Sacred, Woman in Mind, Golden Boy, A Lie of the Mind, A Christmas Carol, Happy Days: The Real Thing, and The Humans. He has also directed productions of A Tale of Two Cities and A Christmas Carol.

Lelandie, The Hothup, Sunday in the Park with George, A Lie of the Mind, A Christmas Carol, Woman in Mind, Saint Joan, A Tale of Two Cities, and Saturday. Sunday and Monday. He was most recently seen as Claudius in Hamlet. He has also directed a number of plays, including The Dolly, Transitions, and Night, Mother at the Geary, numerous productions for Plays in Progress, and Enemies for Encore Theatre Company. A graduate of the University of San Francisco and A.C.T.'s Advanced Training Program, where he studied with Bill Ball and Allen Fletcher. He now teaches at the Conservatory, where he served as Director from 1994 to 1998. He has also directed productions for the Pacific Conservatory of the Performing Arts, where his directing credits include Harvey, Major Barbara, and Bus Stop. In addition, he has performed with the Berkeley Repertory Theatre and San Jose Rep. The last year he performed in The C a r e of The Wretched at Theatre on the Square, and he most recently appeared in Encore Theatre's production of Search and Destroy.
WHO'S WHO

JOY CARLIN is an Associate Artistic Director at A.C.T., and has been a member of the acting company for many years. Among the roles she has played are Miss Priss in A Tale of Two Cities, Annie Parker in When We Are Married, Peg in A Lie of the Mind, Red in The Floating Light Bulb, Miss Prim in The Importance of Being Earnest, Kitty Doran in The Time of Your Life, Barabara in The House of Blue Lenses, Ann in Peer Gynt, Aunt Sally in All the Way Home, Birds in The Little Foxes, and Oddie in Opeta Comique. She has been Resident Director of the Berkeley Repertory Theatre, and served as its Acting Artistic Director. Among her directing credits are The House of Bernarda Alba, The Lady's Not For Burning, The Doctor's Dilemma, Marcia Millarke, Golden Bay, Happily, and her women's world premiere production of Food and Shelter at A.C.T., as well as productions at the Oregon Shakespeare Festival, the San Jose Repertory Company, a Contemporary Theatre of Seattle, and the Shanghai Youth Drama Troupe of China, where she directed You Can't Take It With You.

Among the roles NANCY CARLIN has played in the past six seasons at A.C.T. are Viola in Twelfth Night, Lucie Manette in A Tale of Two Cities, Amy in A Lie of the Mind, Ria in Fables, Jennifer Drobek in The Doctor's Dilemma, Macha in The Seagull, and Prisca in A Pukey Thing Happened on the Way to the Forum. She has performed with many theaters on the West Coast, including Berkeley Rep, the Oregon Shakespeare Festival, (in both Ashland and Portland), Berkeley Shakespeare Festival, Shakespeare Santa Cruz, Marin Shakespeare Company, Berkeley Theatre, and the Pacific Conservatory of the Performing Arts. This past summer she played Helena in All's Well That Ends Well, Lagoon in A Ring of Love, and Helena in A Midsummer Night's Dream for the first season of the California Shakespeare Festival. Ms. Carlin holds a B.A. in Comparative Literature from Brown University, and an M.F.A. from A.C.T.'s Advanced Training Program.

LAWRENCE HICKEY, now in his 8th season with A.C.T., has performed in over thirty productions, including The National Health, The Visit, Buried Child, Night and Day, Three Sisters, Happy Landings, The Hitchup, Sunday in the Park with George, End of the World, A Lie of the Mind, Fables, Woman in Mind, Saint Joan, A Tale of Two Cities, and Saturday, Sunday and Monday. He was most recently seen as Claudius in Hamlet. He has also directed a number of plays, including The Doll's Translations, and Night, Mother at the Geary, numerous productions for Plays in Progress, and Renewal for Encore Theatre Company. A graduate of the University of San Francisco and A.C.T.'s Advanced Training Program, where he studied with Bill Ball and Allen Fletcher. He now teaches at the Conservatory, where he served as Director from 1984 to 1985. Mr. Hecht has acted, directed and served as Director of Actor Training for the Pacific Conservatory of the Performing Arts, where his directing credits include Harvey, Major Barbara, and Bus Stop. In addition, he has performed with the Berkeley Repertory Theatre and San Jose Rep. Last year Mr. Hecht performed in The Care of the Wilenski at Theatre on the Square, and he most recently appeared in Encore Theatre's production of Search and Destroy.

ED HODSON has appeared with A.C.T. in Andromache, A Tale of Two Cities, Nothing Sacred, Woman in Mind, Golden Bay, A Lie of the Mind, A Christmas Carol, Happily, The Real Thing, Food and Shelter, Hamlet, and the Hays in Progress production of Baby Doll Gardens. Additional Bay...
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having achieved this premier rank. Because it
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technologies that this feat was accomplished.

And unlike research in handling and perfor-
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Genuine breakthroughs were required. Break-
throughs that include an advanced overhead-
cam V-8 engine which operates with uncanny
silence and smoothness. And helps place
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And unlike research in handling and performance, there were few models to follow. Genuine breakthroughs were required. Breakthroughs that include an advanced overhead-cam V-8 engine which operates with uncanny silence and smoothness. And helps place today's Lincoln Town Car among the most fuel efficient ever built. Yet another Lincoln engineering achievement that was no mere accident of nature.

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FIRST IT SEALS, THEN IT HEALS.

Area acting credits include the Encore Theatre Company's productions of Romeo and Juliet, The Water Engine, Coming Attractions, and Odd Girls, and at the Eureka Theatre he has performed in A Narrow Bed, For, and Landscape of the Body. He also assumed the title role in Amandine in the touring production of that show. Mr. Hodson is a member of Improv Theatre, Bay Area Theatre Sports, and studied in A.C.T.'s Advanced Training Program.

Cynanog De Berengev, and Otto in Charge of the Werners at Theatre on the Square, in addition to appearances in the A.C.T. productions of Aida, Big Night, Saint Joan, Nothing Sacred, Golden Boy, and A Christmas Carol at the Orpheum Theatre, after which he will direct A Hatful of Rain as American Inside Theatre's offering at the Milwaukee Theatre Festival. Mr. Maiers is a founding member and the current artistic director of the Encore Theatre Company, and he is a managing director of A.C.T.'s Play's Progress program, which he directed Anthony Chisholm's hit Play at 19th street in 1990.

Joanna Jackson has previously appeared in A.C.T. productions of Our Town, Another Part of the Forest, I Remember Mama, A Christmas Carol, John Gabriel Borkman, and Mourning Becomes Elektra. She has performed in Pacific Conservatory for the Performing Arts, where her credits include Anne of a Thousand Days, A Raisin in the Sun, Working and Shoe Boat, and at the Playmakers Repertory Company as Marielita in The Marriage of Figaro. Most recently she played the Princess in Remembrance of Repeat at San Jose Repertory. A graduate of A.C.T.'s Advanced Training Program, Ms. Jackson has directed several projects for the Advanced Training Program as well as teaching classes for A.C.T.'s Young Conservatory and Academy programs.

David Maier, a graduate of the Advanced Training Program, is currently in his sixth season with A.C.T. He was most recently seen as the Ghost, the Player King, and the Gravedigger in last season's production of Hamlet. He has acted in numerous roles throughout the Bay Area, including Christian in San Jose Rep's production of Crime and Punishment.

Andrea Marcovici was most recently seen on the A.C.T. mainstage in Lincoln's Birthday. Other appearances with A.C.T. include the sold-out run of her one-woman show I'll Be Seeing You. The Love Songs of World War II has past Christmas season at the Herbst Theatre, and the title role in Saint Joan, for which she won a Drama-Logue Award and a Bay Area Critics Circle Award. Among Ms. Marcovici's many stage and film credits are Hamlet with Sam Waterston at the New York Shakespeare Festival, Ambassador with Howard Keel, Henry Old, The Seagull, and The Wedding of Iggy Azalea at New York's Public Theater. Ghost at the Mark Taper Forum; Chaplin with Anthony Newley at the Los Angeles Music Center; Carnivale at the Berkshires Theatre Festival; and Alferich in Chicago; and the films Someone to Love with Oscar Nix, The Front with Woody Allen, The Horse with Michael Caine, The Thief with Michael Moriarty, Stephanie Black and Desperate Men, and Airport 79. On television she has been featured in the films Some Kind of Miracle, Cry Baby, Patchin' It, An Invitation to Hill, The Cinderella Story, Ghost with John Gielgud, and Smiles, Jenny, You're Dead, in addition to the series "Beverly Hills," "Trapper John, M.D.," "Magnum, P.I.," "Taxi," "Hill Street Blues," "Kojak," and "Murder, She Wrote," as well as "The Twilight Zone," and "Good Morning, America." One of the country's foremost cabaret performers, she has performed at Geoge's and at the Cabaret Festival in Chicago, and at the Napa Valley Symphony, and she appears regularly at the Gardenia in Hollywood, the Oak Room of the Algonquin Hotel in New York, and San Francisco's Plush Room. Her recordings include Marcovici's Sings Movie, Early Kirk, What Is Love, and the soon-to-be-released I'll Be Seeing You: The Love Songs of World War II. Ms. Marcovici made her Carnegie Hall debut in 1988, and returned for the 100th anniversary celebration in April 1991 to perform December Songs — a commissioned cycle of cabaret songs written exclusively for her by Maury Yeston, the composer of the Broadway hit Nine and Grand Hotel. That special concert will be presented here in San Francisco at the Great American Music Hall on October 27. Her one-woman show What Is Love? premiered at Town Hall in New York in February 1990, had its pre-Broadway run at the Westwood Playhouse in Los Angeles, and will begin touring soon, anticipating arrival in San Francisco next spring. This winter Ms. Marcovici will be seen in the film Jack the Bear, with Danny DeVito.

Laurie McDermott, a professional theater intern in the Advanced Training...
ONE OF TONIGHT’S GREAT PERFORMANCES IS ON THE HOUSE.

Area acting credits include the Encore Theatre Company’s productions of Romeo & Juliet; The Way of the World, and Julius Caesar, and at the Eureka Theatre he has performed in A Narrow Bed, Fink, and Landscape of the Body. He also assumed the title role in Amedeus in the touring production of that show. Mr. Hudson is a member of Improv Theatre, Bay Area Theatre Sports, and studied in A.C.T.’s Advanced Training Program.

JOHANNA JACKSON has previously appeared in A.C.T. productions of Our Town, Another Part of the Forest, I Remember Mama, A Christmas Carol, John Gabriel Borkman, and Mornings Become Electra. She has performed at the Pacific Conservatory for the Performing Arts, where her credits include Dead of a Salesman, A Raisin in the Sun, Working and Shoe Boat; and at the Playmakers Repertory Company as Marcela in The Marriage of Figaro. Most recently she played the Professor in Remember or Reap at San Jose Repertory. A graduate of A.C.T.’s Advanced Training Program, Ms. Jackson has directed several projects for the Advanced Training Program as well as teaching classes for A.C.T.’s Young Conservatory and Academy programs.

Area acting credits include the Encore Theatre Company’s productions of Romeo & Juliet; The Way of the World, and Julius Caesar, and at the Eureka Theatre he has performed in A Narrow Bed, Fink, and Landscape of the Body. He also assumed the title role in Amedeus in the touring production of that show. Mr. Hudson is a member of Improv Theatre, Bay Area Theatre Sports, and studied in A.C.T.’s Advanced Training Program.

ANDREA MARCOVICH was most recently seen on the A.C.T. mainstage in Landau Wilson’s Bare Tree, opposite Daniel Reicher. Other appearances with A.C.T. include the sold-out run of her one-woman show I’ll Be Seeing You, The Love Songs of World War II, this past Christmas season at the Herbst Theatre, and the title role in Saint Joan, for which she won a Drama-Logue Award and Bay Area Critics Circle Award. Among Ms. Marcovich’s many stage and film credits are Florence and Fred, with Sam Waterston at the New York Shakespeare Festival, Ambassador with Howard Keel, Variety Girl, The Goodtime, and The Wedding of the Iphigenia at New York’s Public Theater. Ghosts at the Mark Taper Forum; Chaplin with Anthony Newley at the Los Angeles Music Center; Carousel at the Berkeley Theatre Festival; and Alibi in Chicago. And the films Someone in Love with Omar Sharif, The Front with Woody Allen, The Hand with Michael Caine, The Staff with Michael Moriarty, Speedboat, Kings and Desperate Men, and Airport 79. On television, she has been featured in the series More than a Miracle, Cry Rape, Parkins & Brown, Insatiable, The Crucible, and The Good Morning, America. One of the country’s foremost cabaret performers, she has performed at George’s and at the Bazaar Festival in Chicago, and with the Napa Valley Symphony, and she appears regularly at the Gardenia in Hollywood, the Oak Room of the Algonquin Hotel in New York, and San Francisco’s Bush Room. Her recordings include November, Marcovich Sings Morricone, Early Korn, What Is Love, and the soon-to-be-released I’ll Be Seeing You, The Love Songs of World War II. Ms. Marcovich made her Carnegie Hall debut in 1989, and returned for the 40th anniversary of the hall’s centennial celebration in April 1991 to perform December Songs — a commissioned cycle of cabaret songs written exclusively for her by Maury Yeston, the composer of the Broadway hits Nine and Grand Hotel. That special concert will be presented here in San Francisco at the Great American Music Hall on October 11. Her one-woman show What Is Love? premiered at Town Hall in New York in February 1990, had its pre-Broadway run at the Westwood Playhouse in Los Angeles, and will begin touring soon, anticipating arrival in San Francisco next spring. This winter Ms. Marcovich will be seen in the film Jack the Bear, with Danny DeVito.

LAURIE McDERMOTT, a Professional Theater Intern in the Advanced Training Program at the Performing Arts Conservatory of San Francisco, has recently appeared at A.C.T. as young woman in The Importance of Being Earnest, as well as a scene coach and forest ranger in the 1991-92 season, which included the Bay Area premiere of Peter Shaffer’s Amadeus. Ms. McDermott graduated from Harvard University in 1991 with a degree in English and has also studied at Boston University and in Australia. She is a frequent collaborator on various projects, including the A.C.T. Mainstage’s production of Ubu Roi, the American Conservatory Theater’s production of A Midsummer Night’s Dream, and the San Francisco Shakespeare’s A Midsummer Night’s Dream. She has also served as a group leader for the A.C.T. Children’s Theatre program.
American Conservatory Theater

Program and the recipient of the Friends of A.C.T. Fellowship, was seen last season as a Payer in Spirit in A.C.T.'s production of John C. Fletcher's Hamlet. Her roles in Conservatory studio productions include Stella in Noises Off, Nora in A Doll's House, and the Chickabiddy in Miss Mississip. As a cabaret performer, she has appeared with Julie Ota in At the Paradise Club, staged in the A.C.T. Playroom, and in Two, directed by Susan Stuber, at the Cazinny on San Francisco's waterfront. She was seen in the summer at Pacific Conservatory for the Performing Arts' theater in which she performed in Cabaret and A Funny Thing Happened on the Way to the Forum. Ms. McDermott, a graduate of UCLA, worked on "The Young and the Restless" and "The Gary Shandling Show" before moving to the Bay Area.

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

ADRIAN ROBERTS, a Professional Theater intern in the Advanced Training Program, was seen last season in A.C.T.'s production of John C. Fletcher's Hamlet. He has performed in Conservatory studio productions of A Few Like You, The Cherry Orchard, Tonight at 8:30, and Diary of Anne Frank. Mr. Roberts attended Chabot College. He is the recipient of the William and Flora Hewlett Foundation Fellowship.

WILLIAM PATRISON is now in his 25th season with A.C.T., having joined the company in 1967 to play James Tyrone in Long Day's Journey into Night. A graduate of Brown University, Mr. Paterson served in the army for four years before starting his professional acting career in a summer stock company. He appeared for

DANIEL REICHERT was last seen at A.C.T. as Kit in 1990's production of Lanford Wilson's Burn This, for which he received a Bay Area Critics Circle Award and a Drama-Logue Award. Previously at A.C.T. he played Sebastian in Twelfth

MARK SILENCE is a recent graduate of A.C.T.'s Advanced Training Program and earned his B.F.A. in acting at the University of the Arts in Philadelphia. While at A.C.T. Mark performed in several productions of the world premieres of The Florentine Night of July, The Imaginative (for both of which he received Bay Area Critics Circle Awards), and Night, A Christmas Carol, and Hogtown. He was selected by Sir Tyrone Guthrie to be an original member of the Guthrie Theatre in Minneapolis, and acted in over thirty productions in thirteen seasons there; he also served as Associate Director of the Guthrie for two years under Michael Langham, directing A Shrew Named Desire, Doctor Faustus, and La Ronde (which he also adapted and translated). Recently he appeared as King Lear at the Actors Theatre of Louisville, in Lynn Collins' production of Sir Charles Darwin's The Voyage of the Beagle, and in the Seattle Repertory Theatre as Titus Andronicus with the Utah Shakespearean Festival, and in the Seattle Repertory Theatre as Titus Andronicus. Among the other recent theater productions in which he has both acted and directed are the Mark Taper Forum in Los Angeles, the Huntington in Boston, and the Arena Stage in Washington, D.C., where he was Associate Artistic Director from 1984 to 1990. In New York he has worked with the Phoenix and Circle in-the-Square companies, and in the Broadway productions The Elephant Man, The Three Sisters, Bute, Separate Tables, and Ibsen's The Wind. Mr. Ruta has also appeared on radio, television, and film, and has performed and directed with the Lyric Opera of Chicago, the Dallas Opera, the Sacramento Opera, the Minnesota Opera, and the Minnesota Orchestra.

LAINE SOFFER made her mainstage debut at A.C.T. this past spring when she assumed the leading role of Lydia de Jager in the world premiere of Louise Lear's The Cult. Since then, she has performed with the San Francisco Ballet and the San Francisco Opera. She was last fall as Jessica in...
American Conservatory Theater

Program and the recipient of the Friends of A.C.T. Fellowship, was seen last season as a PaperSpirit in A.C.T.'s production of John C. Fitchett's Hamlet. Her roles in Conservatory studio productions include Stella in Stege and Meese, Nina in The Seagull, Helma in A Midsummer Night's Dream, and the Chekhovian in Misalliance. As a cabaret performer, she has appeared with Julie Oka in A at the Paradise Club, staged in the A.C.T. Playroom, and in Thee, directed by Susan Stalter at the Cannery on San Francisco's waterfront. She was seen this past summer at Pacific Conservatory for the Performing Arts' theatrical where she performed in Cabaret and A Funny Thing Happened on the Way to the Forum. Ms. McDermott, a graduate of UCLA, worked on "The Young and the Restless" and "The Gary Shandling Show" before moving to the Bay Area.

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

WILLIAM PATTERSON is now in his 25th season with A.C.T., having joined the company in 1967 to play James Tyrone in Long Day's Journey into Night. A graduate of Brown University, Mr. Patterson served in the army for four years before starting his professional acting career in a summer stock company. He appeared in at least part of every season for twenty years at the Cleveland Play House, taking time out for live television, films, and four national tours with his own one-man show. The list of A.C.T. productions in which he has appeared in major roles includes You Can't Take It With You, Jumpers, The Matchmaker (U.S.R. tour), All the Way Home (Japan tour), Buried Child, The Gin Game, Deal ‘M’ for Murder, Painting Churches, The Doctor's Dilemma, King Lear, Saint Joan, A Tale of Two Cities, and Saturday, Sunday and Monday. Mr. Patterson played Scrooge in the original A.C.T. production of A Christmas Carol, and this season will perform the role again in its sixteenth holiday production. He served for nine years on the San Francisco Arts Commission, and for two years as a Trustee of the A.C.T. Foundation.

DANIEL REICHERT was last seen at A.C.T. as Pale in the 1990 production of Lasdon Wilson's Raw Throat, for which he received a Bay Area Critics Circle Award and a Drama-Logue Award. Previously at A.C.T. he played Sebastian in Twelfth Night, Sydney Carton in A Tale of Two Cities, Marco Polo in Marco Millions, Don Quixote in Don Quixote, and Edmund in King Lear and performed in A Christmas Carol, Diamond Lil, and Brother. He appeared as Jake in Ophelia Descending with the New York Stage and Film Company and in Benedick in the San Francisco Shakespeare Festival production of Much Ado About Nothing. At the American Museum Theatre in Spring Green, Wisconsin, his roles included Theseus in A Midsummer Night's Dream, the Second Messenger in Our Great眩, and Edmund in King Lear directed by Morris Carnovsky. He recently played Bo Deiker in Thee, and he was the lead in a film directed by Werner Shook, and also a producer in The Floating Night Built, The Immigrant (for which he received Bay Area Critics Circle Award), and Night Wood. A Christmas Carol, and Hopkington. He was selected by Sir Tyrone Guthrie to be an original member of the Guthrie Theatre of Minneapolis, and acted in over thirty productions in thirteen seasons there; he also served as Associate Director of the Guthrie for two years under Michael Langham, directing A Stranger Named Desire, Doctor Faustus, and Of Gods (which he has also adapted and translated). Recently he appeared as King Lear at the Actors Theatre of Louisville in Lynn Notter's production of Of Gods. In a review of a production of The Taming of the Shrew at the Seattle Repertory Theatre, as Titus Andronicus with the Utah Shakespearean Festival, and in Syracuse Stage's Three Sisters. He has also appeared in the American premieres of Brecht's The Caucasian Chalk Circle, and in the Seattle Repertory Theatre in The Trestled and Walking Sacred. Among the other resident theaters in which he has both acted and directed is the Mark Taper Forum in Los Angeles, the Huntington in Boston, and the Arena Stage Company, where he was Associate Artistic Director from 1984 to 1990. In New York he has worked with the Phoenix and Circle in-the-Square companies, and in the Broadway productions The Elephant Man, The Three-Sisters, and Separate Tables, and in the Wind. Mr. Rechter has also appeared on radio, television, and film, and has performed and directed with the Lyric Opera of Chicago, the Dallas Opera, the Sacramento Opera, the Minnesota Opera, and the Minnesota Orchestra.

MARK SILENCE is a recent graduate of A.C.T.'s Advanced Training Program and earned his B.F.A. in acting at the University of the Arts in Philadelphia. While at A.C.T. Mark performed in studio productions of Andave and Soie, Major Barlow, and A Midsummer Night's Dream. He has also appeared in various regional, stock, and university productions including the original Philadelphia cast of Gary Trudeau's A Rap Master Bonnie, the world premieres of Rock and Diego at the Philadelphia Drama Guild, and in The Restless One of Arturo 54 for Bay Package Productions. Mr. Silence also teaches Stage Combat in the Conservatory.

ADRIAN ROBERTS, a Professional Theater Intern in the Advanced Training Program, was seen last season in A.C.T.'s production of John C. Fitchett's Hamlet. He has performed in Conservatory studio productions of Are You Like It? The Cherry Orchard, Twilight at 8:30, and Diary of Anne Frank. Mr. Roberts attended Chabot College. He is the recipient of the William and Flora Hewlett Foundation Fellowship.

KEN BARTZ joined A.C.T. when the company first arrived in San Francisco in 1967, and remained as actor/teacher. For the next six seasons. He returned in 1982 to direct Lost and was more recently seen with the company in The Floating Night Built, The Immigrant (for both of which he received Bay Area Critics Circle Award), and Night Wood. A Christmas Carol, and Hopkington. He was selected by Sir Tyrone Guthrie to be an original member of the Guthrie Theatre of Minneapolis, and acted in over thirty productions in thirteen seasons there; he also served as Associate Director of the Guthrie for two years under Michael Langham, directing A Stranger Named Desire, Doctor Faustus, and Of Gods (which he has also adapted and translated). Recently he appeared as King Lear at the Actors Theatre of Louisville in Lynn Notter's production of Of Gods. In a review of a production of The Taming of the Shrew at the Seattle Repertory Theatre, as Titus Andronicus with the Utah Shakespearean Festival, and in Syracuse Stage's Three Sisters. He has also appeared in the American premieres of Brecht's The Caucasian Chalk Circle, and in the Seattle Repertory Theatre in The Trestled and Walking Sacred. Among the other resident theaters in which he has both acted and directed is the Mark Taper Forum in Los Angeles, the Huntington in Boston, and the Arena Stage Company, where he was Associate Artistic Director from 1984 to 1990. In New York he has worked with the Phoenix and Circle in-the-Square companies, and in the Broadway productions The Elephant Man, The Three-Sisters, and Separate Tables, and in the Wind. Mr. Rechter has also appeared on radio, television, and film, and has performed and directed with the Lyric Opera of Chicago, Dallas Opera, the Sacramento Opera, the Minnesota Opera, and the Minnesota Orchestra.

LYNNE SOFFER made her mainstage debut at A.C.T. this past spring when she assumed the leading role of Lydia de Ager in the world premiere of Leloi Locat and Das' Siss Music, directed by Erhard Hastings. She appeared last fall as Jessica in
LIVING WITH HIV

IN 1985, I FOUND OUT. I WAS HIV POSITIVE. I THOUGHT IT WAS OVER. THAT WAS THEN— THIS IS NOW.

WELL, I'M STILL HERE AND GOING STRONG.

BILL

Every day, more and more people like Bill are learning to live with HIV.
People are finding ways to stay healthier, strengthen their immune systems, develop positive attitudes. They're finding that preparation, even stress management, can help. Put time on your side. So, the sooner you take care of yourself, the better.

We urge you to call the number below anonymously, if you wish.

FOR MORE INFORMATION CALL 1-800-HIV-INFO

Brought to you as a public service by the San Francisco Black Coalition on AIDS and American Academy of Dermatology, American Academy of Family Physicians, American College of General Practitioners in Osteopathic Medicine and Surgery, American Osteopathic Association, American Social Health Association, National Association of People with AIDS, and Burrells Welcome Co.
LIVING WITH HIV

In 1985, I found out I was HIV positive. I thought it was over. That was then—this is now.

Well, I'm still here and going strong.

Bill

Every day, more and more people like Bill are learning to live with HIV. People are finding ways to stay healthy, strengthen their immune systems, develop positive attitudes, and live fulfilling lives.

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CAT ON A HOT TIN ROOF
DIRECTORS, DESIGNERS, AND STAFF

WARREN SHOOK (Director) makes his A.C.T. directorial debut with Cat On A Hot Tin Roof. He recently directed the world premiere of Robert Schenkkan's The Kentucky Cycle at Seattle's Intiman Theatre. This 6½ hour production will be mounted this winter at the Mark Taper Forum in Los Angeles, where Mr. Shook also staged the world premiere of Doris Bailey's Mrs. California with Joan Stuart. He directed the American premiere of Stephen Poliakoff's Breaking the Silence with Ken Eassa, and Bus Stop with Len Thompson and Daniel Inghrist at the Pasadena Playhouse. Other directing credits include You Can't Take It With You, Frankie and Johnny in the Claire de Lune and Beyond Therapy for South Coast Repertory, and A Nightingale Sang for the Oregon Shakespeare Festival; and Strange Snow, Snowpiercing and the west coast premiere of Tipping for the Old Globe Theatre in San Diego. In Los Angeles Mr. Shook directed Elizabeth Huddle in her acclaimed performance in Sister Mary Ignatius Explains It All For You, as well as Translations, The Subjectivist Jil Rose and Private Lives. He is the resident director for Seattle's Intiman Theatre, where his productions include Private Lives with Barbara D'Urso and Byron Jennings, Aristocrats, and Rosencrantz and Guildenstern Are Dead. For television, he currently directs both the series "Stories From the Dark Side" and "Monsters." Mr. Shook is a graduate of A.C.T.'s Advanced Training Program where he studied with William Ball, Allen Pfeifer and Edward Hastings. He would like to thank Bill Ball for helping him make all this possible.

A.C.T. resident designer this season, JOEL PONTAINE (Scenery) has created scenery for the A.C.T. productions of Dark Sun, When We Are Married and Jules and Jim. His regional theatre design credits include sets for Gilgul at the Oregon Shakespeare Festival, Portland, The Road to Mecca at the Old Globe, The Museum at the Gable House, The Madness and The Witch of Edmonton at the Shakespeare Theatre at the Folger in Washington, D.C. and A Walk in the Woods at the Repertory Theatre of St. Louis. In the Bay Area, he has designed Of Mice and Men for the San Jose Repertory, The Ruming of the Bells for the Berkeley Shakespeare Festival, and Lloyd's Prayer for the Eureka Theatre. A graduate of the Yale School of Drama, Mr. Pontaine has also designed for the Yale Repertory Theatre, the Juilliard School, the Connecticut Grand Opera, the Portland Repertory Company, the California Theatre Center, and the Pacific Northwest Ballet.

Cat On A Hot Tin Roof by Tennessee Williams. Set design by LANDIS WOODRUFF; costume design by WILMA A. COBB; lighting design by RICK ECHOLS; music and song arrangements by BEECHER WOODRUFF; and stage management by MILTON RUBIN.

A Sensational Night in San Francisco with Special Offers from The Pan Pacific Hotel

The Pan Pacific is now featuring pre-theatre dining at the Pacific Grill. Each evening from 5:30 to 7:30 p.m. theatre goers can enjoy their choice of a starter (appetizer or salad), an entree and a dessert all for $25, not including tax or gratuity. Complimentary valet parking also included. Just mention this offer to your waiter prior to ordering. Valid through November 30, 1991.

Before or after the theatre enjoy live piano entertainment and complimentary hors d'oeuvres nightly from 5:30 to 7:30 p.m. and 10 p.m. to midnight in the hotel's third floor bar. Or enjoy light jazz and dancing music with local celebrity Billy Philadelphia and his trio, Friday and Saturday from 8 p.m. to midnight.

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CAT ON A HOT TIN ROOF
DIRECTORS, DESIGNERS, AND STAFF

WARREN SHOOK (Director) makes his A.C.T. directorial debut with Cat On A Hot Tin Roof. He most recently directed the world premiere of Robert Schenkkan's The Kentucky Cycle at Seattle's Intiman Theatre. This 6½ hour production will be mounted this winter at the Mark Taper Forum in Los Angeles, where Mr. Shook also staged the world premiere of Doris Bailey's Mrs. California with Joan Stuart. He directed the American premiere of Stephen Poliakoff's Breaking the Silence with Ken Ruta, and Bug Step with Les Thompson and Daniel Recht at the Pasadena Playhouse. Other directing credits include You Can't Take It With You, Pramukh and Johnny in the Cour des Laveur and Beyond Therapy for South Coast Repertory, and A Nightingale Song for the Oregon Shakespeare Festival; and Strangers Snow, Mommonov and the west coast premiere of Fings in the Old Globe Theatre in San Diego. In Los Angeles Mr. Shook directed Elizabeth Huddles in her acclaimed performance in Sister Mary Ignatius Explains It All For You, as well as Translations, The Subject of the Rose, and Private Lives. He is the resident director for Seattle's Intiman Theatre, where his productions include Private Lives with Barbara Dierkes and Byron Jennings, Aristocrats, and Rosencrantz and Guildenstern Are Dead. For television, he currently directs both the series "Salem's Back from the Dark Side" and "Montaria." Mr. Shook is a graduate of A.C.T.'s Advanced Training Program where he studied with William Ball, Allen Potter, and Edward Hastings. He would like to thank Bill Bell for making this possible.

A.C.T. resident designer this season, JOE LAUGRAND (Scenic and Sound) has created scenery for the A.C.T. productions of Dark Sway, When We Are Married and Judeux. His regional theatre design credits include sets for Holiday at the Oregon Shakespeare Festival, Portland, The Road to Mecca at the Old Globe, The Messenger at the Gareh Theatre, The Messenger and The Witch of Etobicoke at the Shakespeare Theatre at the Folger in Washington, D.C., and A Walk in the Hoop at the Berkeley Repertory Theatre in St. Louis. In the Bay Area he has designed Oedipus the King and the Betrayal for the San Jose Repertory, The Runaway Studio for the Berkeley Shakespeare Festival, and Lloyd's Prayer for the Eureka Theatre. A graduate of the Yale School of Drama, Mr. LaGrand has also designed for the Yale Repertory Theatre, the Juilliard School, the Connecticut Grand Opera, the Portland Repertory Company, the California Theatre Centre, and the Pacific Northwest Ballet.

CAT On A Hot Tin Roof's marks SANDRA WOODALL (Costume) her fifth production with A.C.T. Her previous work with the company includes Saturday, Sunday and Monday, Burn This, Finian's Rainbow and St. Joan, for which she was the recipient of a Bay Area Critics Award for her costume design. She has designed numerous ballets and dance costumes for companies including San Francisco Ballet, Richmond Ballet (Virginia), Oakland Ballet, Pacific Northwest Ballet (Seattle), Hong Kong Ballet, Margaret Jenkins Dance Company and OCD, San Francisco. Her work includes costumes for the premieres of Chromataphs and In Perpetuam, choreographed by Val Canipari for the San Francisco Ballet. In 1988 she received the Isadora Duncan Award for sustained contribution to the field of dance, and last October her designs were featured on the KQED special Women's Song, choreographed by Bob Sandr. Ms. Woodall's recent designs include Acts for the Jeffrey Ballet, Angels in America for Eureka Theatre, Mozart's Journey to Paris for the Magic Theatre, and A Midsummer Night's Dream for the California Shakespeare Festival.

DEREK DUARTE (Lighting) returns to A.C.T. for a seventh season as resident lighting designer. Last season, Mr. Duarte designed eight A.C.T. productions, including The Gospel at Colonus, Dark Sway, and The Marriage of Figaro. Past light-

ing designs for A.C.T. include the award-winning productions of Sunday in the Park with George, King Lear, Saint Joan, Nothing Sacred, A Tale of Two Cities, and Judeux. Recent projects include Rigoletto's Something Wicked This Way Comes. His work has been represented at the American Festival Theatre in Stratford, Connecticut, the Marine's Memorial Theatre, Berkeley Rep, Los Angeles Theatre Center, Milwaukee Rep, San Jose Rep, Berkeley Shakespeare Festival, the Fringe Festival in Edinburgh, Scotland, and the Kennedy Center in Washington, D.C. In 1986 he was awarded a Theatre Communications Group grant to study lighting design in New York City. Mr. Duarte holds an M.F.A. in theatre technology from UCLA and teaches at Chabot College.

STEPHEN LEGRAND (Music and Sound) is now in his sixth season as sound designer and composer for A.C.T. His work with the company has included musical compositions for The Marriage of Figaro, The Snowball and Finian's Rainbow. He wrote the music for a 12th Night in the Mind, Saint Joan, and Rigoletto with his collaborator Eric Drew Feldman with whom he has received several awards for his scores for The Ledge's Not For Burning at A.C.T., The Thoth of Orine and The Eecoon at Berkeley Rep and Fae at the Eureka Theatre. Mr. LeGrand's recent work has included scores for Hooray for You Die at Berkeley Rep and the Los Angeles Theatre Center. Last season he contributed a score for Drury Lane's production of Finian's Rainbow. For reservations or information call 415/771-8600

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A Sensational Night in San Francisco with Special Offers from The Pan Pacific Hotel

The Pan Pacific is now featuring pre-theatre dining at the Pacific Grill. Each evening from 5:30 to 7:30 p.m. theatre goers can enjoy their choice of a starter (appetizer or salad), an entree and a dessert all for $25, not including tax or gratuity. Complimentary valet parking also included. Just mention this offer to your waiter prior to ordering. Valid through November 30, 1991.

Before or after the theatre enjoy live piano entertainment and complimentary hors d'oeuvres nightly from 5:30 to 7:30 p.m. and 10 p.m. to midnight in the hotel's third floor Bar. Or enjoy light jazz and dancing music with local celebrity Billy Philadelphia and his trio, Friday and Saturday from 8 p.m. to midnight.

For reservations or information call 415/771-8600
EDWARD HASTINGS (Artist Director), a founding member of A.C.T., has joined the company during its formation in 1965 and served as Executive Director under General Director William Ball. He was appointed Artist Director by the Board of Trustees when Mr. Ball resigned his position in February, 1986. During A.C.T.'s twenty-five years in existence, Hastings has directed thirty repertory productions, including "One-Woman, A Delicate Balance, The Time of Your Life, The House of Blue Leaves, Broadway, Street Scene, All the Way Home, Fifth of July, The Girl of the Golden West, and King Lear." This year, he directs a Silver Anniversary Season review of his first San Francisco A.C.T. production, Charley's Aunt. Mr. Hastings' commitment to new writing and playwrights is evident in the many world premiers he has directed at A.C.T., including Lisette Lecat Roelz, Dark Sun, David Studilh's Judas, Michael McClure's General Gorgon, William Hamilton's Happy Landings and Munsch Norman's The Holdup. He is resident director at the Eugene O'Neill Playwrights' Conference for three summers and taught acting in 1984 at the Shanghai Drama Institute as part of the Theater Bridge Program between A.C.T. and the Shanghai Theatre. He has been visiting professor at the University of Pennsylvania and director of the Theatre and Drama Program at the University of Michigan. He has been a director of the annual production of All the Way Home presented in Tokyo. He directed a national company of the London and Broadway musical hit Olivier, staged the American production of Shakespeare's "Romeo and Juliet." Hastings is also a teacher in the A.C.T. Conservatory Program. 

JOHN SULLIVAN (Managing Director) is a graduate of the Libera Institute of International Education. In 1964, he was a staff officer in the San Francisco Police Department. Mr. Sullivan has been active in the theater since the mid-1970s, when he directed Harvey's "Afternoon Tea" for the Circle Repertory Company in New York. He also has worked as a staff member for the Fontana, Inc., and as an assistant in the residence of Washington, D.C.'s Arena Stage, as an NSA Directing Fellow at the Pittsburgh Public Theatre, and as a United States Information Agency sponsored lecturer at the University of Nairobi, Kenya. He has served on the board of the Bay Area Theatre and has been a member of the Center's Services Committee. In London, Sullivan is a member of the Multi-Cultural Advisory Council for the California Arts Council, and has been active locally, regionally, and nationally in advocacy for cultural equity, non-traditional casting, and pluralism in American art. Mr. Sullivan received his B.A. in theater arts and dramatic literature from Brown University, and his M.A. in English from the University of California, San Diego.

BENNY SITI ADIBIEM (Associate Artistic Director) is a veteran theater professional with national and international experience, including Professor of Acting at the Yosogurw Dramatic Theater in Beigale. Other productions have been presented on A.C.T. tours in the United States, including Hawaii, and he has been a guest director at major resident theaters throughout the country. A graduate of Yale College and the Royal Academy of Dramatic Art, Mr. Hastings is also a teacher in the A.C.T. Conservatory Program. 

SUSAN STALTER (Counselor) came to A.C.T. four years ago as a Counselor of the San Francisco Opera. She has also served as a Counselor with the Arts (NEA) Arts Management Fellowship in their Special Projects Program; as an Assistant Director in Residence at Washington, D.C.'s Arena Stage, as an NSA Directing Fellow at the Pittsburgh Public Theatre, and as a United States Information Agency sponsored lecturer at the University of Nairobi, Kenya. He has served on the board of the Bay Area Theatre and has been a member of the Center's Services Committee. In London, Sullivan is a member of the Multi-Cultural Advisory Council for the California Arts Council, and has been active locally, regionally, and nationally in advocacy for cultural equity, non-traditional casting, and pluralism in American art. Mr. Sullivan received his B.A. in theater arts and dramatic literature from Brown University, and his M.A. in English from the University of California, San Diego.

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EDWARD HASTINGS (Artistic Director), a founding member of A.C.T. having joined the company during its formation as a repertory company in 1965 and served as Executive Director under General Director William Ball. He was appointed Artistic Director by the Board of Directors when Mr. Ball resigned his position in February, 1986. During A.C.T.'s twenty-five years in existence, A.C.T. has directed thirty repertory productions, including Our Town, A Delicate Balance, The Time of Your Life, The House of Blue Lenses, Broadway Show, All the Way Home, Fifth of July, The Girl of the Golden West and King Lear. This year, he directs a Silver Anniversary Season reversion of his first San Francisco A.C.T. production, Chekhov's Aunt. Mr. Hastings' commitment to new writing and playwrights is evident in the many world premiers he has directed at A.C.T., including Lisette Lestal's Rose! Dark Sun, David Budill's The Judas, Michael McClure's General Gregorio, William Hamilton's Happy Landings and Munch Norman's The Holdup. He is resident director at the Eugene O'Neill Playwright's Conference for three summers, and taught acting in 1984 at the Shanghai Drama Institute as part of the Theater Bridge Program between A.C.T. and the Shanghai Theatre. He has been an observer of the development of the Shanghai Theatre and a member of the Arts International Committee of the Shanghai Drama Institute. In 1986 A.C.T. produced All the Way Home was presented in Tokyo. He directed a national company of the London and Broadway musical hit Olivier, staged the American production of Shakespeare's As You Like It.

JOHN SULLIVAN (Managing Director) became A.C.T.'s first administrative director in 1980. He received a B.A. from the University of New Mexico and an M.A. in International Education from the University of Denver. In 1980-81, Mr. Sullivan served as General Manager of the National Black Theatre Festival in Winston-Salem, North Carolina. In addition, he has served as a National Board Member of the Arts (NEA) Arts Management Fellowship Special Projects Program, as an Assistant Director in Residence at Washington, D.C.'s Arena Stage, as an NSA Directing Fellow at the Pittsburgh Public Theater, and as a United States Information Agency spon- sored lecturer at the University of Nairobi, Kenya. He has served on the Board of Theatre Bay Area and chaired its Services Committee, is a member of the Multi-Cultural Advisory Council for the California Arts Council, and is presently the Bay Area B.A. in theater arts and dramatic literature from Brown University, and his M.A. in Shakespearean studies from the University of California, San Diego.

Dennis Powers (Associate Artistic Director) joined A.C.T. in 1980, directing the company's first full San Francisco season, after six years as an arts writer at the Oakland Tribune. Before being named to his present position in 1986 by Edward Hastings, he worked with William Ball as, successively, Press Representative, Staff Writer, Dramaturg, and Artists and Repertory Director. The A.C.T. produced his wildly popular A C T o U t s i d e to c o n v e r t i b l e , and numerous other works for audiences of all ages in all parts of the world.

Benny Said Abrams (Associate Artistic Director) is a veteran theater professional with national and international experience. A Tony Award winner with the Made in America (1987) with Miss Lelia Galleli, Sylvia Sydney, and Leona Dana, The Iron, John Bennett and Mrs. Thorpe, he directed Lysistrata and The Comedy of Errors. Mr. Abrams also starred in the Broadway productions of The Man I Married and Mr. Gable's Gold. And Miss Beverly Tolar D'Arcy's, and the national tour of Woody Allen's On the Waterfront. Mr. Gable's Gold was directed by Benny Abrams and presented by A.C.T. in 1971 as Production Stage Manager, and in this capacity has managed numerous productions; he has also taken the company on numerous regional, national, and international tours, including China and the Soviet Union in 1976 and Japan in 1978.

SUSAN STAUTER (Conservatory Director) came to A.C.T. four years ago as Director of the Arts Management Fellowship Special Projects Program, as an Assistant Director in Residence at Washington, D.C.'s Arena Stage, as an NSA Directing Fellow at the Pittsburgh Public Theater, and as a United States Information Agency sponsored lecturer at the University of Nairobi, Kenya. He has served on the Board of Theatre Bay Area and chaired its Services Committee, is a member of the Multi-Cultural Advisory Council for the California Arts Council, and has been active locally, regionally, and nationally in advocacy for cultural equity, non-traditional casting, and pluralism in American art. Mr. Abrams received his B.A. in theater arts and dramatic literature from Brown University, and his M.A. in Shakespearean studies from the University of California, San Diego.

For instance, 25 American Conservatory Theater

AMERICAN CONSERVATORY THEATRE DIRECTORS, DESIGNERS, AND STAFF

EDWARD HASTINGS (Artistic Director), a founding member of A.C.T. having joined the company during its formation in 1965 and served as Executive Director under General Director William Ball. He was appointed Artistic Director by the Board of Directors when Mr. Ball resigned his position in February, 1986. During A.C.T.'s twenty-five years in existence, A.C.T. has directed thirty repertory productions, including Our Town, A Delicate Balance, The Time of Your Life, The House of Blue Lenses, Broadway Show, All the Way Home, Fifth of July, The Girl of the Golden West and King Lear. This year, he directs a Silver Anniversary Season reversion of his first San Francisco A.C.T. production, Chekhov's Aunt. Mr. Hastings' commitment to new writing and playwrights is evident in the many world premiers he has directed at A.C.T., including Lisette Lestal's Rose! Dark Sun, David Budill's The Judas, Michael McClure's General Gregorio, William Hamilton's Happy Landings and Munch Norman's The Holdup. He is resident director at the Eugene O'Neill Playwright's Conference for three summers, and taught acting in 1984 at the Shanghai Drama Institute as part of the Theater Bridge Program between A.C.T. and the Shanghai Theatre. He has been an observer of the development of the Shanghai Theatre and a member of the Arts International Committee of the Shanghai Drama Institute. In 1986 A.C.T. produced All the Way Home was presented in Tokyo. He directed a national company of the London and Broadway musical hit Olivier, staged the American production of Shakespeare's As You Like It.
NEWS FROM THE AMERICAN CONSERVATORY THEATER

Susan Stauter, Jonathan Marks and Richard Butterfield Fill Expanded Leadership Roles in the Conservatory

The start of the 1991-92 season welcomes exciting new leadership in the growing educational wing of A.C.T. Former Conservatory co-Director Susan Stauter takes the helm as Director of the Conservatory as Sabin Epstein concludes a three-year tenure as co-Director, supervising the four training programs that comprise the institution. Mr. Epstein will continue to work on special projects with Conservatory students and be on the additional role of Resident Director with the acting company, where he will stage A.C.T.'s new Season production Gymnys de Bergamas, opening in January at Theatre on the Plaza. Susan Stauter welcomes two administrators to new posts in the Conservatory to meet the surges of activity and enrollment. A.C.T. company member and instructor Richard Butterfield becomes Dean of the Conservatory; and educator Jonathan Marks becomes Director of the Bachelor of Fine Arts program. An A.C.T. Educational Accordionation program will serve as Associate Director of the Conservatory.

As Conservatory Director, Ms. Stauter is responsible for the overall supervision of all Conservatory activities, including development of the primary designs under which the four actor training programs - Advanced Training Program (ATP), Academy, Young Conservatory and Summer Training Congress - operate. The student selection process for the ATP requires the Director to travel nationwide to attend auditions for the top applicants. In addition to the development of curriculum, Ms. Stauter defines the long-term vision of the Conservatory in cooperation with the objectives of the company's Artistic Director.

An actress, playwright, stage director and educator, Susan Stauter came to A.C.T. in 1987 as Director of the Young Conservatory, and, in 1990, joined Sabin Epstein as co-Director of the Conservatory. Prior to her arrival in San Francisco, Ms. Stauter had built a significant reputation in education during fourteen years of teaching, including serving as founding Chairman of the Theatre Department of the Los Angeles County High School for the Arts, where she received a citation for outstanding teaching in 1986-87. While her duties as Conservatory Director demand her talents as an institutional founder and management of an over 50-member staff and faculty, Ms. Stauter continues to teach and direct projects in the school as well as serving on the Board of Trustees for A.C.T.

Jonathan Marks came to A.C.T. four years ago from the American Repertory Theatre, where he was Literary Director, prior to which he was Literary Manager of Yale Rep, and had acted with both of these companies. He currently heads the Master of Fine Arts Degree program and serves as liaison to the Western Association of Schools and Colleges (WASC), the accrediting body that approves degree programs. As Associate Director of the Conservatory, Mr. Marks will continue his teaching and directing responsibilities, while developing a strategy to enhance the humanities portion of the ATP. He will also create and administer a mechanism for assessment of the degree program, both internally and externally. A faculty member of the A.C.T. Conservatory since 1988, Dr. Marks has taught drama at the universities of Stanford, San Francisco State, and Harvard, and at Yale University, where he received his undergraduate and graduate degrees. During the past year Dr. Marks also headed the WASC Self-Study Steering Committee for A.C.T.

Conservatory Dean Richard Butterfield is an MFA graduate of A.C.T.'s Advanced Training Program and an alumnus of Stanford University, where he was awarded a BA with Honors in International Relations in 1981. A company member of A.C.T. since 1992, Mr. Butterfield teaches vocal pronunciation, musical theater, audition techniques, acting and Shakespeare in the Conservatory's four training programs. As Dean of A.C.T.'s Conservatory he will be responsible for the overall implementation of programs, which he develops with the Director and Associate Director, including the creation of curriculum. He is also responsible for securing the highly trained professionals who teach in the Conservatory and design the annual calendar, as well as budgetary administration. In addition to his new post as Dean and continued teaching in the Conservatory, Mr. Butterfield will perform in A.C.T.'s productions of A Christmas Carol and Gymnys de Bergamas this season. A.C.T. audiences are familiar with his stage work in such significant roles as Edgar in Edward Albee's production of King Lear, Tony in Woman in Mind with Michael Learned, Captain Cummings in Diamond Ed. with Gretchen Wyler, Charles Darrar in A Tale of Two Cities, and a Pole in the extension of Born This, among many others. Ms. Butterfield was named an Artist of the Board of Trustees in 1989, and has served on the Finance, Planning and Conservatory committees.

Macy's and A.C.T. Are Having a Ball!

On Saturday, October 19 you'll want to don fancy frocks and black tie to join the merry makers celebrating the fall season at Macy's Hardest Masquerade Ball, an 18th century evening of fantasy and fun to benefit A.C.T.'s Conservatory Scholarship Fund. Famous San Francisco businesswoman Mary's California and Harasti Masquerade Ball co-chairs Diana Dalton and Mrs. Henry Bowles are hosting a carnival of earthly delights inspired by autumn's plentiful bounty and highlighted by an unforgettable ball created by Wolfgang Puck and prepared by the distinguished chefs of Postrio, Spago and Choufous.

During the evening, A.C.T. will present its annual benefit A.C.T. Advanced Training Program actors. Then dine by candlelight under a canopy of colorful leaves on the main floor as Wolfgang Puck and his master chefs serve up a one-of-a-kind culinary experience that showcases the best of the California harvest. While you savour the ambrosial repast, Dance Through Time performs historical prescriptions in period costumes.

It wouldn't be a masquerade without and A.C.T. raises the curtain on its 35th season in the company's new home, The Geary Theatre. Two weeks prior to opening, A.C.T. launched its Fall 1991-92 season celebration with an opening night gala, followed by a 35th anniversary benefit party. For more information, contact A.C.T. at (415) 749-2329.

San Francisco Pace-Setters Sponsor Cat On A Hot Tin Roof

As a C.T. raises the curtain on its 35th season in the city, three well-known San Francisco names lend their support to make this Silver Season opener possible. Long-time benefactors Pincus have included The Godfather film, A Christmas Carol, King Lear, and the Doctor's Delicatessen. The company celebrated its 100th in 1990 and this year the company founded in 1970, this year the Simpson Foundation is celebrating the 20th anniversary of its Simpson Company.

A.C.T., a valuable component of the Bay Area's cultural foundation," says Simpson's Public Affairs Manager, Maureen Prich, "and we're delighted to support this theater. Besides, when you have the chance to sponsor this show with this cast in such a significant season - well, who wouldn't pass it up?"

After last season's Contribution to The Marriage of Figaro, the Pan Pacific Hotel, San Francisco also couldn't miss the opportunity to assist A.C.T. with the start of the season. Our neighbors at the corner of Mason and Post streets, the Pan Pacific has hosted receptions and provided services for a number of recent theater events, as well as complimentary parking on performance nights for top A.C.T. performances.
The start of the 1991-92 season welcomes exciting new leadership in the growing educational wing of A.C.T. Former Conservatory co-Director Susan Stauter takes the helm as Director of the Conservatory as Sahin Epstein concludes a three-year tenure as co-Director, supervising the four training programs that comprise the institution. Mr. Epstein will continue to work on special projects with Conservatory students and be on the additional role of Resident Director with the acting company. In his absence, Ms. Stauter will stage A.C.T.'s next major production, women in motion, a new production of Pym By Merebee, which will open in January as Theatre on the Page. Susan Stauter welcomes new administrators to new posts in the Conservatory to help meet the goals of the educational development of A.C.T. company member and instructor Richard Butterfield, Dean of the Conservatory; and instructor Jonathan Marks, recently named head of the A.C.T. Conservatory. Ms. Stauter is responsible for the overall supervision of all Conservatory activities, including development of the primary design under which the four acting training programs - Advanced Training Program (ATP), Academy Young Conservatory and Summer Training Congress - operate. The student selection process for the ATP requires the Director to travel nationwide to attend auditions for the top applicants. In addition to the development of curriculum, Ms. Stauter defines the long-term vision of the Conservatory in cooperation with the objectives of the company's Artistic Director. An actress, playwright, stage director and educator, Susan Stauter came to A.C.T. in 1987 as Director of the Young Conservatory, and, in 1990, joined Sahin Epstein as co-Director of the Conservatory. Prior to her arrival in San Francisco, Ms. Stauter had built a significant reputation in education during fourteen years of teaching, including serving as founding Chairman of the Theatre Department of the Los Angeles County High School for the Arts, where she received a citation for outstanding teaching in 1985-86. While her duties as Conservatory Director demand her talents as an institutional fund raiser and management of an over 50-member staff and faculty, Ms. Stauter continues to teach and direct projects in the school as well as serving on the Board of Trustees for A.C.T.

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And it all takes place from 8:00 p.m. to 1:00 a.m. at Macy's on Union Square, as the first floor of the store is transformed by the bewitching designs of Peter Young, set decorator for the Superwoman Films, Rochester, and The Solid Senders, there for someone for everyone to walk away a spirited evening.

This is Macy's Hardest Masquerade Ball, seen as a part of the Macy's Harvest Gala Ball and available through reservation only. Tickets are priced at $100 each for Patrons; $75 each for Supporters (50 years old and under); and $200 each for Benefactors, who also receive an autographed copy of Wolfgang Puck's new cookbook Adventures in the Kitchen with Wolfgang Puck. Macy's Hardest Masquerade Ball is presented by benefitting Macy's Conservatory Scholarship Fund. For reservations early. For more information, contact A.C.T. at (415) 444-5299.
American Conservatory Theater

Young Conservatory Summer Performance Workshop Gets Windybrook

When Devon Angles, Andrew Innsa, Jon Lucash, Shina Mirzai, Pedro DeLuz and Ty Hord, from Sonic Band, attended Rainbow Underhill returned to school this fall, they did so with a unique summer vacation experience: the opportunity to be the first actors to portray characters in a new play commissioned specifically for A.C.T.’s Young Conservatory Performance Workshop. In August 200 students participated in the second year of a new play development for the Young Conservatory, in performances of Windybrook, a collaborative work from playwrights Margaret Gaidis. Craig Staght, Director of the Young Conservatory, designed the New Plays Program to enable young people to experience the stage in works relevant to their age and circumstances. “The theater is a place where our life adventures are reserved, regardless of our age,” explains Craig. This is a program that gives professional playwrights the power to tell the world through the eyes of young people. In doing so, we only increase the body of plays for the American theater in a range that has received limited contribution, but we also offer training for young actors, the process of bringing an original stage work to life.

In selecting an appropriate work for this summer’s Performance Workshop, Craig approached Margaret Gaidis, whose plays Fisherwomen, Little Chocoholic Cat, Buddies, Bedtime, How to Say Goodbye and It Don’t Have to be published by Dramatists, were produced by theaters across the country and abroad. An old Scottish folk song served as Gaidis’s inspiration for Windybrook: “The play began with one of the Child Ballads, ‘The Mill of Tillic’s Annie’.” She had been thinking of writing a play based on that song for years. When Craig Staght asked me to write a play told from the point of view of young people, I was excited, I strove to make the story of ‘Tillic’s Annie’ could be approached with that perspective in mind. The three central characters are teenagers, and the themes revolves around relationships with parents, love relationships, and the struggle to define one's identity in the face of family and social pressures to conform.”

Margaret Gaidis is a recipient of the Susan Smith Blackburn prize for How To Say Goodbye and the Essential New Play Award for It Don’t Have. She has been honored with many professional awards, including those from the NERA, the New York Foundation for the Arts, the Rockefeller and Guggenheim foundations, the New Dramatists residency at the Tyrone Guthrie Center in Ireland, and a grant for the Dramaturg for the Advanced Drama teacher. As an artist Watson Ms. Gaidis wrote the CBSTV movie Nobody’s Child, which was directed by Lora Gourie and starred Tom McCorkell, and received the 1988 Writers Guild Award and the Lumina Award from Women in Film. She has published many stories and two novels, and her plays Fly Away Home (later titled Little Bird) and Fishermen Delerious were developed in A.C.T.’s Play in Progress program in 1977 and 1979.

The American Conservatory Theater is deeply grateful to the generous support of its individual, foundation, corporate, cable, and government agencies. These donations make great theater possible, and we are proud to salute them by associating their names with the glittery capitals of our rich dramatic heritage. This list reflects gifts received between August 1, 1990 and August 31, 1991.

Christine & Stan Matthews
Morgan Street Foundation

PATS (PASPORTS)
Young Conservatory Summer Performance Workshop Gets Windsock

When Devon Angas, Andrew Innes, Jon Lucchese, Shana Mitchell, Parke Paulinette, Tyeper Sherry and Rainbow Rachel Underhill returned to school this fall, they did so with a unique summer vacation experience: the opportunity to be the first actors to portray characters in a new play commissioned specifically for ACT's Young Conservatory Performance Workshop. In August six students participated in the second year of a new play development for the Young Conservatory, in performances of Windsock, a commissioned work from playwright Mark Gallagher. Gallagher, Director of the Young Conservatory, designed the new Play Program to enable young people to experience the stage in works relevant to their age and circumstance. "The theater is a place where our life adventures are rehearsed, regardless of our age," explains Gallagher. "This is a program that enables professional playwrights to perceive the world through the eyes of young people. In doing so, we not only increase the body of plays for the American theater in a range that has received limited contribution, but we also offer training for young actors in the process of bringing an original stage work to life."

In selecting an appropriate work for this summer's Performance Workshop, Gallagher approached Mary Gallagher, whose plays include Father Dreamers, Little Chocolate Catsu, Buddies, Bedtime, How to Say Goodbye and Windsocks, have been published by Dramatists and produced by theaters across the country and abroad. An old Scottish folk song served Gallagher as inspiration for Windsock: "The play began with one of the Child Ballads, 'The Mill o' Titty's Annie.' I had been thinking of writing a play based on that song for years. When Craig Glaugher asked me to write a play told from the point of view of young people, I instinctively knew that the storyline of 'Titty's Annie' could be adapted with that perspective in mind. The three central characters are teenagers, and the themes revolve around relationships with parents, love relationships, and the struggle to define one's identity in the face of family and social pressures to conform." Mary Gallagher is a recipient of the Susan Smith Blackburn prize for How To Say Goodbye and the Rosemary New Play Award for Windsock. She has been honored with many professional awards, including those from the NEA, the New York Foundation for the Arts, the Rock-efeller and Guggenheim foundations, the New Dramatists residence at the Theatre甘肃省 Center in Ireland, and the Office for Advanced Drama Research at the University of Wisconsin. Ms. Gallagher wrote the CBS-TV movie Nobody's Child, which was directed by Lois Gould and starred Marko Thomas, and received the 1988 Writers Guild Award and the Lumina Award from Women in Film. She has published many stories and two novels, and her plays Fly Away Home (later titled Little Bird) and Father Dreamers were developed in a CT's Play in Progress program in 1977 and 1982. Mary Gallagher joined Craig Gallagher and the Performance Workshop students during the writing and rehearsals of Windsock. As the playwrights had interacted with the rivulets of the script in that, the young actors were eager to contribute their own energy and enthusiasm, which inspired Ms. Gallagher during the writing of the resolution of the play. Together they forged the Young Conservatory's New Plays Program second and unforgottable new work for the theater, which the students presented in three performances at the A.C.T. studios in 1988. In 1990 Craig led the group through the creation and production of Windsocks by Timothy Mason, Ascension Day, which examined the advent of adulthood, freedom and responsibility for members of a Lutheran bible camp during the summer of 1947. "These young people will eventually have the opportunity to portray the theater's memorable characters, such as Wally Loomis and Lady Macbeth," adds Craig Glaugher. "With the New Plays Program, young writers are encouraged, through new perspectives, to tell stories through seasons of playwrights, the theater is a vehicle for expression at all stages in life, just as adults find meaning in reflecting on the journeys of youth."
FOR YOUR INFORMATION

American Conservatory Theater

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

BOX OFFICE INFORMATION
A.C.T.'s Central Box Office
Location: The lobby of the Geary Theater, located on Geary at Mason Street, one block west of Union Square.
Box Office Hours: 10am-6pm Tuesday through Saturday; 10am-6pm Sunday and Monday.
Ticket Information/Charge by phone: (415) 749-2267. Use your Visa, MasterCard, or American Express card.
Box Offices at the Stage Door Theater, Theatre on the Square and the Orpheum Theatre: Full-service box offices will be open 90 minutes before each performance in these venues.
BASE: A.C.T. tickets are available at all BASE/TM centers, including The Wharehouse and Your Records Video. Charge by phone: (415) 1/100-782-888 or (408) 988-888.

STAGE DOOR / THEATRE ON THE SQUARE ORPHEUM THEATRE
Ticket Prices: ORPHEUM THEATRE
Orchestra/Loge $22
Balcony $16
Gallery $10

Tuesday/Thursday
Orchestra/Loge $20
Balcony $15
Gallery $10

Friday/Saturday
Orchestra/Loge $19
Balcony $14
Gallery $11

Stage Door Theater

The golden palaces of France. The tranquil rivers of England. The hidden castles of Germany. Europe is a truly magical place. And this year, American Airlines can take you to more of it than ever. With service to 13 wonderful European cities. And affordable Fly Away Vacations packages to all of them. So let us take you where there's something special in the air.

All Over Europe, There's Something Special In The Air.
FOR YOUR INFORMATION

American Conservatory Theater

STAGE DOOR THEATRE ON THE SQUARE

Ticket Prices:
Orchestra Loge $22
Balcony $15
Gallery $10

Tuesday/Wednesday/Thursday:
Orchestra Loge $22
Balcony $20
Gallery $10

Friday/Saturday:
Orchestra Loge $23
Balcony $24
Gallery $11

Group Discounts: For groups of 15 or more, call Linda Graham at (415) 346-7800 for special prices.

Lateneces: Lateneces will be seated at an appropriate interval.

Mailing List: Call 749-2228 to request advance notice of shows, events, and subscription information.

Gift Certificates: Give A.C.T. to a friend, relative, co-worker, or client. Gift Certificates are perfect for every celebration.

Discounts: Half-price tickets are frequently available on the day of performances at STBRS on Union Square in San Francisco. Limited-time, Student and Senior tickets tickets are available at the box office 90 minutes prior to curtain. (Please note: Rush tickets are available for The Piano Lesson 60 minutes prior to curtain.) Matinee Senior Rush price is $5.00 (Not applicable to The Piano Lesson). All half-price tickets are subject to availability, one ticket per valid I.D.

Ticket Policy: All sales are final, and there are no refunds. Only current subscribers enjoy ticket exchange privileges of lost ticket insurance. If, at the last minute you are unable to attend, you may make a contribution by donating your tickets to A.C.T. The value of donated tickets will be acknowledged by mail. Tickets for performances already past cannot be considered a donation.

Wheelchair Access: The Stage Door and Theatre on the Square are accessible to persons in wheelchairs.

Senioise Listening System is designed to provide clear amplified sound anywhere in the auditorium. Headsets are available free-of-charge in the lobby before performances.

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

Beepers! If you carry a pager, beeper, watch or alarm, please make sure that it is set to the “off” position while you are in the theater to avoid disturbing the performance. Alternatively, you may leave it with the House Manager, along with your seat number, so you can be notified if you are called.

SPECIAL PROGRAMS

A.C.T. Prologues are presented before the Tuesday evening Performances for all productions, except A Christmas Carol, from 5:30 pm to 6:30 pm. Doors open at 5:30 pm. Please check your tickets for the appropriate theater’s location.

Tuesday Conversations: These after-show talks are informative discussions concerning issues and ideas surrounding the evening’s play. Tuesday evening programs will have special effects describing the speaker and topics for that evening. The Conversations, moderated by A.C.T. Associate Artist Faye Dunaway, are free-of-charge and open to everyone.

School Matinees: 1:00 pm matinees are offered to elementary, secondary, and college groups. Thousands of students attend these performances each season. Tickets are specially priced at $5. For more information please call Katharine Stijnman, Student Matinee Coordinator at 749-2220.

Conservatory: A.C.T. offers classes, training, and advanced theater study. Its Young Conservatory program offers training for students between the ages of 8 and 18. Call 749-2220 for a free brochure.

Costume Rental: A large collection of costumes, ranging from hand-made period garments to modern sportswear, are available for rental by schools, theaters, production companies and individuals. Call (415) 749-2226 for more information.

A.C.T. Venues:
THE STAGE DOOR THEATRE
The Stage Door is located at 450 Mason Street at Geary, one block from Union Square.

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

THEATRE ON THE SQUARE
The 790-seat Theatre on the Square is located in the Keystone Park Hotel, at 450 Post Street between Mason and Powell. Conveniently located within short walking distance of the Stage Door Theatre, Theatre on the Square is close to many fine restaurants along Post and Mason streets. Ask our box office for suggestions.

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Da Ponte in New York

The librettist for Mozart's The Marriage of Figaro, Don Giovanni, and Cosi fan tutte came to America in a quest for success

"Though it is as Mozart's librettist that we know his name today," wrote Sheila Holmes in her 1985 biography of Lorenzo Da Ponte, "perhaps Da Ponte himself might have preferred to be remembered as the indefatigable pioneer who gave Americans an awareness of the literary and musical heritage of his native land, opening their eyes to splendors they have never seen or dreamt of before."

Da Ponte's native land was Italy. Already skilled in the great traditions of Italian poetry when he began to write words to be set to music, Da Ponte enjoyed popular as well as critical acclaim for awhile. He was the consummate poet who happened to write for the theater and the arena of his success was achieved in his late thirties with his three libretti for Mozart, The Marriage of Figaro, Don Giovanni, and Cosi fan tutte.

But Da Ponte suffered from chronic financial problems. He was no good with money — neither his own, nor anyone else's. An expensive, generous artist with a taste for fine things, he was the kind of personality that enjoys picking up the check even when his pockets are empty. Chased out of various European cities — Venice, Vienna, London — for unpaid bills or romantic indiscretions, Da Ponte was widely perceived to be a libertine who managed his many affairs poorly. In fact he led a life less of dissolution than of hard work and frustration. He also tended to fall madly in love, not frequently so much as inappropriately.

The troubles that led Da Ponte to join his wife Nancy and their four children in America in 1806, at the age of fifty-six, had begun more than thirty years earlier, when Da Ponte — born Jewish (original name: Emanuele Conegliano) in Genoa, Italy, but baptized along with his father and brothers and given the name of the city's bishop — left the priesthood. From Genoa, Da Ponte moved sixty kilometers south to Venice, which for centuries had been a powerful city-state before falling under Austrian dominion. (Although we think of Venice as supremely Italian, it wasn't until 1866 that it became part of the Italian Republic.) It was in Venice that Da Ponte courted disaster with such successive liaisons. "Whoever is faithful to one woman only betrays the rest," Don Giovanni explains in Act II, Scene I of the opera. "The bounty of my love embraces all womankind. But women, confused by my good nature, call it deceit." [Translation by Robert Pack and Marjorie Lebas.] That's probably too much sexual calculation to ascribe to Da Ponte, who, in creating the character, was more likely needing his older friend Casanova. Still, Da Ponte lost his teeth when a jealous lover of a Da Ponte admirer, hearing him complain of a toothache, administered nitric acid.

Such romantic entanglements led Da Ponte to Vienna, where he combined his facility with Italian poetry and his love for music. A failed collaboration with Salieri, Mozart's notoriously jealous rival, made Da Ponte available to Mozart himself. (A bit with Salieri probably would have forged an ongoing collaboration.) With the great Mozart operas, all three created within a mere four years, Da Ponte made his name forever. In Trieste, he met the Englishwoman Nancy Graham, twenty years younger than he, and soon married her. The next logical stop for them was London.

London was hospitable only briefly. Ventures involving a bookstore and several theater projects quickly turned sour. Impressario William Taylor, who promised Da Ponte the moon if he could raise some capital on his name, debited his considerable debts by getting himself elected to parliament — status that made him immune to prosecution — and left Da Ponte holding the bag. On Da Ponte's fifty-first birthday, 1800, the poet was arrested in his nightclothes. For the next five years he would try to straighten out his crooked finances. Nancy and the kids sailed for Philadelphia in 1804 to join her family, most of whom had settled there years earlier.

Above: Lorenzo Da Ponte, Mozart's collaborator, from an anonymous watercolor now lost.

by Gary Marmorstein
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By April 1865, Da Ponte’s only alternative to debtor’s prison was to flee. He borrowed one hundred guineas, forged a passport, and followed his family to America.

The crossing took fifty-seven grueling days. Da Ponte gambled away what little money he carried and had to borrow back fifty dollars from the Philadelphia merchant who’d taken his money in the first place. As Milton Grinnell wrote in his 1890 study On the Music Merchants, “The episode was typical of the poet, a speculator handicapped by an artistic temperament, an artist handicapped by a gambler’s need to test his luck.”

After arriving with his family in Philadelphia, Da Ponte settled in Manhattan for awhile. New York City had recently overthrown Boston and Philadelphia in popularity and wealth. DeWitt Clinton was mayor. Business was conducted downtown, below Canal Street; north of Fourteenth Street, Manhattan island had virtually indistinguishable from uptown.

- jigs and dogs competed for the lout up in those parts. Industry would burst upon the War of 1812, when Atlantic was reopened and goods poured into port again. Already the city was seen as the most cosmopolitan in the nation. It hosted more publishing concerns, theaters, and music than anywhere else in North America.

But the music in New York, though serious by the standards of the day, was still relatively limited. Few people had ever heard a grand opera. Given the long Atlantic crossings, the planning involved in bringing a European opera company to New York was too intimidating for even the most enterprising impresario. Classically trained singers had to be contracted (America’s best singers then came out of church choirs), musicians had to be rounded up, great sets prepared. The taste for grand opera wasn’t there yet. The New York elite, who might have attended Covent Garden or taken in several operas during a season on the Continent, thought of grand opera as a foreign thing, something one heard and saw while vacationing. Of American cities, only New Orleans could boast a permanent opera company that, according to Sheilla Hodges, presented primarily French operas.

Straight drama was far easier to import. English and English-trained actors had been starring in New York theaters long before the American Revolution. Meanwhile, an evening of musical theater consisted largely of scattered arias that didn’t require elaborate sets or a knowledge of a foreign language. Most of those were the ballads of England’s most prominent post-Purcell composers, among them Samuel Arnold (1740-1842), credited with composing the first full-length opera in English, and Henry Bishop (1781-1889), famous as a very young man for composing “Home, Sweet Home” and as the first musical knight of Victoria’s reign.

The published scores of The Marriage of Figaro and Don Giovanni preceded Da Ponte to New York, where local stage composers routinely “adapted” them by trimming the libretti, changing them up and serving them as courses of an evening’s entertainment. (The artistic tampering that we decry today — say, the colorization of black-and-white movies — is not new, just in a new form.)

Newly arrived in 1865, Da Ponte deployed the lack of grand opera in New York, as well as the lack of anything Italian — not just opera, but books and food and wine. There were many delinquents and ingredients he just couldn’t get: most cheeses, for example, would spoil during the ocean crossing. But friends and relatives brought him roastlo, chestnuts, and salami, and he was always trying to procure vine roots and olive seeds — anything that could put a touch of Italy into Manhattan soil. And if by chance he could turn a profit with these, so much the better.

It was while expounding on Italian literature outside a Broadway bookshop, speaking in thickly accented English and wearing ill-fitting clothes, that Da Ponte, dirt poor and terribly proud, met Clement Moore. Considerably younger than Da Ponte but already famous for his poem “The Night Before Christmas,” Moore encouraged Da Ponte to teach. On December 15, 1867, Da Ponte conducted his first Italian literature class in the house of Clement Moore’s father, who was then president of Columbia College.

This was a great set up, for Da Ponte could walk to work. (Columbia, like every other important institution of the day, was then located downtown.) The problem with teaching Italian literature, however, was that there was — that is, nobody could find Italian books in New York. So Da Ponte had his stepbrother ship from London, a set of Italian classics. These books provided the foundation for his classes, in which only Italian was spoken.

The classes were popular for awhile. When enrolment lapsed and he had to face the money crunch again, he decided to leave New York altogether. He moved to Sunbury, Pennsylvania, where his in-laws housed him safely if not graciously. (Although he was well into mid-age by this time, Da Ponte’s in-law troubles were of the garden variety. The in-laws put him down for his failures; he reminded them of their successes.) From 1809 to 1918, Da Ponte worked, in a manner of speaking, as a trader, shuttling between Sunbury and Philadelphia, a city he never quite warmed to. All this time Da Ponte was composing Italian sonnets, and when Clement Moore became professor of Greek at Columbia College, he didn’t have to do much to lure Da Ponte back to New York. The bait was the first Chair in Italian literature at Columbia, created specifically for Da Ponte.

The position, largely decorative, hardly lightened Da Ponte’s financial load. Soon he set himself up as a bookseller as well as professor, peddling Petrarch and Boccaccio and his beloved Dante. He was seventy now and Nancy, who gave her own classes in cooking and social graces, became the breadwinner for their students and for European visitors. Wine flowed. Da Ponte began to write his memoirs; the first volume was privately printed in 1895. (The third and final volume was printed in 1930. As a set they were finally published in Italy in 1871, in Great Britain and the USA in 1939.)

In 1928 he became an American citizen. In the middle of his seventies, Da Ponte...
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certea García. García's opera company settled for several weeks at the Park The-
ater (at Park Bow, near Ann Street), with twenty-four orchestra members in tow 
and a full month's worth of rehearsals. A few evenings into the run, Da Ponte 
presented himself to García who, legend has it, promptly burst into the so-called champagne ("Pinch han del vit"; aria from Don Giovanni). The meeting rekindled 
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Giulia turned out to be as beautiful as 
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Ponte's eighty-first birthday party, she 
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Da Ponte's disappointments began to mount again. While pining for Italy, he 
was outliving many of his children and grandchildren, fully half of them dying 
before the age of thirty. His greatest loss 
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Well rehearsed at bolting when things 
turned bad, Da Ponte was now too old 
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tion for New York, even if there seemed 
to be too little of Italy in it for his taste. 
Redeckling his efforts to install opera in 
Manhattan, Da Ponte, in 1822, bought 
over an Italian opera company managed 
by French tenor Jacques Montesrre. Set-
ting up at the Richmond Hill Theater, a 
downtown mansion once owned by Aaron 
Burr, Montesrre's company consisted of 
fi-fly three singers and musicians (includ-
ing the first obstet heart in New York), who 
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Montesrre's tour kept Da Ponte and his 
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Montesrre left for Havana and died there, 
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Given the state of his affairs and his con-
viction that New Yorkers were a bunch of 
gullible rubes who didn't give a whit 
for Italian culture, it's a wonder that Da 
Ponte (in his early eighties, no less) sum-
morized the strength to raise $250,000 for 
the new Italian Opera House, a building 
distinct from the old Richmond Hill The-
a-ter, located at the corner of Church and 
Leonard Streets. Unlike European opera 
houses, which stood in fashionable neigh-
borhoods and enjoyed some form of govern-
mental or royal subsidy, this Italian Opera 
House was situated in a neighborhood 
already considered menacing, and was a 
strictly private, commercial concern. In 
ill-considered imitation of its opulent 
European counterparts though, this opera 
house boasted boxes that sold for six 
thousand dollars a season, the equivalent 
of nearly $100,000 today. With much fan-
fare the Italian Opera House opened on 
November 18, 1833, with Rossini's Za 
Gazzara Lede. Four hours long, the opera 
was sold to put half the audience to sleep. 
In the audience that night was Philip 
Hone, mayor of New York from 1826-27, 
whose twenty-five years' worth of diaries 
provide a vivid rendering of the city. 
Sheila Hodges quotes from Hone's diary on 
two reasons why Italian opera was such a 
wash-out: "The first is that we want to 
understand the language; we cannot 
endure to sit by and see the performers 
splitting their sides with laughter, 
and we not take the joke... The other 
is the private box [that] cost six thou-
sand dollars each, to be sure, and the use 
of them is all that the proprietors get for 
their money; but it forms a sort of 
artificial distinction."

By the end of summer of 1834 the 
Italian Opera House was operating at 
an $80,000 loss; Da Ponte and his partner 
Chevalier Boffrandi were let go. Da 
Ponte must have felt like Charlie Parker 
after he was banned from Birdland, like 
a screenwriter or director bumped from a 
movie project he or she had originated. 
Characteristically leading with his chin, 
Da Ponte published a letter exorcising 
the entire Italian Opera House man-
agement, but by then he was too ill to fight 
it. He retreated to his library and the 
occasional care of a comedy nurse. 
The Opera House staggered along for two more 
seasons, then its investors pulled the plug. The building became a legitimate 
theater, the National, in 1836.

Despite the undeniable failure of the 
Italian Opera House, grand opera — par-
ticularly Italian grand opera — had 
captured the imagination of American 
music lovers. This led directly to the 
opening of the Academy of Music in 1854, 
which prompted Whitman to write of the 
operas' "vocalism of sun-bright Italy," and, 
more significantly, the opening of the 
Metropolitan Opera House in 1883. 
Opera became permanently fixed in New 
York and, by extension, in America.

Da Ponte didn't live to see this. But he'd 
had his share of literary triumphs: known 
European royalty and beautiful women of 
all classes; collaborated with perhaps 
the greatest composer we know of; and 
offered the best elements of his native 
culture to a new land. His memoirs attest 
that his life, before he died at eighty-nine, 
had been uncommonly full, even if his 
bank account was commonly empty.

An Irish-American priest heard Da 
Ponte's deathbed confession. Da Ponte 
was buried in a Roman Catholic ceme-
tery on Eleventh Street in Greenwich 
Village — Clement Moore served as a 
 pallbearer — in an unmarked grave, like 
Mozart's. (The graves of that cemetery 
were transferred long ago to another part 
of the city.)

"With blondes, it's his habit to praise 
their sweetness." Da Ponte wrote of Don 
Giovanni [translation by Pack and 
Lehavi]: "with brutettes, their concave, 
with old women, their tenderness. In 
winter he likes them plump; and in the 
summer, slender, tall, and majestic..."

Such life-affirming gusto could have been 
claimed by Da Ponte himself. More than 
a century and a half after his death, we 
can thank him for three of the greatest 
libretto in musical history, and for teach-
ing New Yorkers a thing or two about 
Italy. Without him, American culture 
would be much poorer.
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Da Ponte’s disappointments began to mount again. While pining for Italy, he was outliving many of his children and grandchildren, fully half of them dying before the age of thirty. His greatest loss came when Nancy died in 1851, at sixty-two, of pneumonia.

Well rehearsed at belting when things turned bad, Da Ponte was now too old to run. Besides, he’d developed an affection for New York, even if there seemed to be too little of Italy in it for his taste. Redoubling his efforts to install opera in Manhattan, Da Ponte, in 1852, bought over an Italian opera company managed by French tenor Jacques Montresor. Setting up at the Richmond Hill Theater, a downtown mansion once owned by Aaron Burd, Montresor’s company consisted of fifty-three singers and musicians (including the first oboist heard in New York), who were expertly rehearsed for a presentation by Aaron Burd. Although Montresor’s tour kept Da Ponte and his co-investors in the red, it forged a course for opera in America. New Yorkers were so dazzled that the owners of the Richmond Hill Theater renamed it the Italian Opera House. After a professionally disdained stay in Philadelphia, however, Montresor left for Havana and died there, leaving Da Ponte with still more unpaid bills.

Given the state of his affairs and his conviction that New Yorkers were a bunch of insensitive rubes who didn’t give a whit for Italian culture, it’s a wonder that Da Ponte (in his early eighties, no less) summoned the strength to raise $250,000 for the new Italian Opera House, a building distinct from the old Richmond Hill Theater, located at the corner of Church and Leonard Streets. Unlike European opera houses, which stood in fashionable neighborhoods and enjoyed some form of government or royal subsidy, this Italian Opera House was situated in a neighborhood already considered menacing, and was a strictly private, commercial concern. In ill-considered imitation of its operatic counterparts though, this opera house boasted boxes that sold for six thousand dollars a season, the equivalent of nearly $100,000 today. With such a fare, the Italian Opera House opened on November 18, 1853, with Rossini’s Za Gazzo Ladro. Four hours long, the opera was said to put half the audience to sleep.

In the audience that night was Philip Hone, mayor of New York from 1826-27, whose twenty-five years’ worth of diaries provide a vivid rendering of the city. Sheila Hodges quotes from Hone’s diary on two reasons why Italian opera was such a wash out: “The first is that we want to understand the language; we cannot endure to sit by and see the performers splitting their sides with laughter, and we do not take the joke. . . . The other is the private boxes [that] cost six thousand dollars each, to be sure, and the use of them is all that the proprietors get for their money; but it forms a sort of artistic distinction.”

By the end of summer of 1854 the Italian Opera House was operating at a $30,000 loss. Da Ponte and his partner Cherubini’s (Birindelli) were let go. Da Ponte must have felt like Charlie Parker after he was banned from Birdland, like a screenwriter or director bumped from a movie project he or she had originated. Characteristically leading with his chin, Da Ponte published a letter excoriating the entire Italian Opera House management, but by then he was too ill to fight it. He retreated to his library and the occasional care of a comedy nurse. The Opera House staggered along for two more seasons, then its investors pulled the plug. The building became a legitimate theater, the National, in 1856.

Despite the undeniable failure of the Italian Opera House, grand opera—particularly Italian grand opera—had caught the imagination of American music lovers. This led directly to the opening of the Academy of Music in 1854, which prompted Whitman to write of the opera’s “vocational of sun-bright Italy,” and, more significantly, the opening of the Metropolitan Opera House in 1883. Opera became permanently fixed in New York and, by extension, in America.

Da Ponte didn’t live to see this. But he’d had his share of literary triumphs: known European royalty and beautiful women of all classes; collaborated with perhaps the greatest composer we know of; and offered the best elements of his native culture to a new land. His memoirs attest that his life, before he died at eighty-nine, had been uncommonly full, even if his bank account was commonly empty.

An Irish-American priest heard Da Ponte’s deathbed confession. Da Ponte was buried in a Roman Catholic cemetery on Eleventh Street in Greenwich Village—Clement Moore served as pallbearer—in an unmarked grave, like Mozart’s. (The graves of that cemetery were transferred long ago to another part of the city.)

“With blondes, it’s his habit to praise their sweetness,” Da Ponte wrote of Don Giovanni [translation by Pack and Lelash], “with brunettes, their constancy; with old women, their tenderness. In winter he likes them plump; and in the summer, slender, tall, and majestic . . .” Such life-affirming gusto could have been claimed by Da Ponte himself. More than a century and a half after his death, we can thank him for three of the greatest liberties in musical history, and for teaching New Yorkers a thing or two about Italy. Without him, American culture would be much poorer.
Lloyd-Michael Dauglsh
American Savings Bank
Senior New Accounts Counselor/Balloon Man.

When somebody tells Lloyd-Michael Dauglsh he's full of hot air, he agrees. Because that's exactly what he needs when he's blowing up balloons for the kids who come into the bank. But Lloyd-Michael's ability doesn't stop there. He's pretty talented in the grown-up department, as well. He takes the extra time to get to know his customers. By sitting down and talking. Getting that extra cup of coffee. Really listening. His patience, energy and commitment have made him a favorite with everyone, young and old alike.


AMERICAN SAVINGS BANK

Properties in Development
Market Update
New homes focus on quality of living

Endangered species — they range from the snow leopard to the minke whale. But it's the northern spotted owl (also on the endangered list), located in the forests of Washington, Oregon, and Northern California, that has spurred discussion among California builders recently.

Discouraged by a ruling that blocked most U.S. Forest Service timber sales in the Northwest to protect the owl's habitat, builders claim the result has been a lumber shortage that has pushed the price of wood up one-third. It has even prompted the following revelation by Mark Ellis Tipton, president of the National Association of Home Builders:

"That the newest endangered species on the West Coast may well be the first-home buyer.

Tipton's remarks resulted from topics discussed during the thirty-third annual Pacific Coast Builders Conference in San Francisco this summer, at which builders were told that only one hundred thirty thousand new homes will be built in California this year, the lowest amount of new activity since the 1961-62 season.

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Above: A new mixed-use project in The City is 1770 Sacramento Street, located at the corner of Sacramento and Van Ness. Inset: Fifty miles north of San Francisco is Lake Shasta Ranch Estate on 1746 acres of unspoiled land.

by Barbara Miller
Despite all of the above, however, builders say the slump in sales has given them time to strengthen relationships with architects, lenders and other professionals in the business. And their enthusiasm has far from waned when it comes to discussing current developments still out there, waiting for buyers to bite.

One such development is the mixed-use project at 1779 Sacramento Street, featuring ten thousand-plus square feet of commercial space, two-level parking and fifty-one residential condominiums.

Located on the corner of Sacramento and Van Ness, the condominiums include one to three bedrooms, up to two baths and are priced from $270,000 to $505,000. The building offers city and bay views, a European-style multi-level landscaped courtyard, valet parking and an audio-video security system.

Interior amenities found in most plans include bay windows, balconies with double-glazed acoustical sliding glass doors, mirrored wardrobe doors in master bedrooms, and walk-in closets. Also featured throughout the plans are gas fireplaces with tile faces, study/den options, gas ranges, and washer and dryer hook-ups.

Over at the Crest or Nob Hill, the new residential community of Montaie is hoping to reflect the tradition neighborhood is already steeped in, by offering twenty condominiums in a nine-story building, plus two single-family residences.

Adjacent to the marbled lobby are two and one-half levels of secured parking. Floors three through five feature the Premiere residences, with either garden courtyards or multiple window exposures. On floors six and seven sit the Nobles plans, featuring broad terraces with sweeping vistas of the Golden Gate Bridge, Pacific Heights or the City skyline. The Penthouse residences occupy floors eight and nine, with the Penthouse Exclusus occupying the entire ninth floor.

The condominiums range in size from one thousand thirty to six thousand four hundred eight square feet and are priced from $500,000.

To our competition, an air bag is a luxury item. A feature reserved for those who can afford their higher priced and usually larger cars.

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THE ISUZU STYLUS $9,199.*

*Comparison of larger base models. Always remember to view your safety first. Driver's side air bag is engineered to deploy only when a collision is severe. Damage to vehicle, inflation of air bag, or damage to air bag system. Price starts at $9,199. MSRP (manufacturer's suggested retail price) $11,299. Optional equipment shown in additional cost.
Despite all of the above, however, builders say the slump in sales has given them time to strengthen relationships with architects, lenders and other professionals in the business. And their enthusiasm has far from waned when it comes to discussing current developments still on the drawing board, waiting for buyers to bite.

One such development is the mixed-use project at 1776 Sacramento Street, featuring ten thousand-plus square feet of commercial space, two-level parking and fifty-one residential condominiums.

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Interior amenities found in most plans include bay windows, balconies with double-glazed acoustical sliding glass doors, mirrored wardrobe doors in master bedrooms, and walk-in closets. Also featured throughout, the plans are gas fireplaces with tile faces, study/den options, gas grills, and washer and dryer hook-ups.

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Two separate Priest Street homes, four stories and three thousand five hundred to three thousand seven hundred square feet in size, offer a park-like setting to residents while still maintaining the security of living in a community such as Montaire.

Each home at Montaire follows a classic floorplan with interior appointments such as marble floors, wood flooring, nine- and ten-foot ceilings and walk-in closets.

A large part of Montaire's appeal lies outside its perimeter. Residents will find themselves in close proximity to the Fairmont and Mark Hopkins hotels, Grace Cathedral, and the Pacific Union Club. The emphasis here is on the advantages of urban life, while still preserving the feel of a private home.

Away from the city, in the wine country of Sonoma County, one can find the Gallery at Province in Windsor. The perfect answer if a more countrified existence is what you crave.

Already in its second phase, the Gallery consists of four floorplans with three, four and five bedrooms, ranging in size from one thousand nine hundred fifty to two thousand five hundred fourteen square feet. Features include concrete tile roofs, custom oak cabinetry, wood-burning fireplaces, and ceramic tile countertops in kitchens and baths. Prices begin at $324,000.

Also in Sonoma County, Lake Sonoma Ranch Estates is offering price reductions on its estate-size parcels of thirty-five to two hundred fifty-seven acres. Prices now

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THE ISUZU STYLUS $9,199.

*Comparison of largest 4-door model. Always remember to wear your safety belt. Driver's side air bag is a supplemental restraint system which will inflate only with speed, conditions and angle of impact. 4WDR model differs in features, colors and trim. See dealer for details. Prices start at $9,199. MSRP (manufacturer suggested retail price) is $11,295. Optional equipment shown at additional cost.
range from $259,000 to $399,000.

The Estates encompasses about one thousand three hundred forty-six acres of unspoiled land with views of Lake Sonoma. The area, located about fifty miles north of San Francisco, is considered perfect home country, and is set adjacent to an eight thousand-acre wildlife reserve with deer, wild boar, wild turkeys, raccoons, coyotes and eagles.

In keeping with the country-atmosphere theme, Lee’s Orchard spans fifty acres in the Milpitas foothills and is comprised of a community pool and thirteen homes sites, with several lots available for the design of one’s own home. Lot prices begin at $350,000.

The project is one where the developers chose not to chop down orchards to make way for housing. Instead, they incorporated the homes and homesites among newly planted olive trees rescued from the development of a more conventional suburb. The trees now dot the lower slope of the Milpitas hillside at Lee’s Orchard, where farm-style homes with clapboard or board-and-batten siding and multiple chimneys are featured.

Large master bedroom suites and dining rooms are featured within the one- and two-story homes ranging in size from four thousand three hundred to five thousand three hundred square feet. Prices start at $729,000.

Cypress Cove at Half Moon Bay may not offer olive orchards, but it features a unique step-up plan designed to give buyers spaciousness beyond what they think might be affordable with views of the ocean and surrounding hillsides.

Four plans, ranging in size from one thousand two hundred eighty-two to one thousand six hundred fifty-one square feet, are offered at Cypress Cove. Interiors include up to three bedrooms and three baths, volume ceilings, wood-burning fireplaces, breakfast nooks, ceramic tile entries, custom oak cabinetry, walk-in closets and two-car garages.

Prices begin in the mid $200,000s. Another Cypress, Cypress Hollow in the unincorporated section of Marin County in Mill Valley, features luxury estate homes with views of the San Francisco skyline and Richardson Bay.

Homes at Cypress Hollow range in size from two thousand four hundred to three thousand seven hundred square feet and are priced from $700,000 to $1.1 million.

In other words, when selling a home, what are your prospects when the best prospects come calling? The answer can be found in your agent’s performance. Is your agent perceptive enough to discern between qualified buyers and window shoppers without real interest or resources? If not, you could be wasting time on a deal that goes nowhere.

Is your agent a skilled negotiator, not only with the buyer, but with the buyer’s agent? If not, an opportunity can quickly turn into a crisis, and a sale could be lost.

Will your agent follow up with details, even though they may not technically be his responsibility? If not, circumstances within his control may soon be beyond anyone’s control.

In short, the agent’s job is to make the prospect’s decision to buy as easy as possible. It’s a commitment that has to last until the sale is completed. Which is precisely the commitment you’ll find from the moment you call Hill & Co.

We pride ourselves on a thoroughness that starts even before the first showing. Our agents have the insight, the experience and the resources to identify prospects, to put deals together and to expedite the entire process. So the buyer stays committed, and the property gets sold.

Every Hill & Co. agent understands the urgency of doing the job right the first time. Because with any given buyer, there may not be a second chance. But with the right handling, there’s no need for second chances.

May we discuss with you the sale of your property? We look forward to the opportunity.
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In keeping with the country-atmosphere theme, Lee's Orchard spans fifty acres in the Marinwood foothills and is comprised of a community pool and thirteen homesites, with several lots available for the design of one's own home. Lot prices begin at $350,000.

The project is one where the developers chose not to chop down orchards to make way for housing. Instead, they incorporate the homes and homesites among newly planted olive trees rescued from the development of a more conventional suburb. The trees now dot the lower slope of the Marinwood hillside at Lee's Orchard, where farm-style homes with clad-door or board-and-batten siding and multiple chimneys are featured.

Large master bedroom suites and dining rooms are featured within the one- and two-story homes ranging in size from four thousand three hundred to five thousand six hundred and three hundred square feet. Prices start at $750,000.

Cypress Cove at Half Moon Bay may not offer olive orchards, but it features a unique step-up plan designed to give buyers spaciousness beyond what they think might be affordable with views of the ocean and surrounding hillsides.

Four plans, ranging in size from one thousand two hundred eighty-two to one thousand six hundred fifty-eight square feet, are offered at Cypress Cove. Interiors include up to three bedrooms and three baths, volume ceilings, wood-burning fireplaces, breakfast nooks, ceramic tile entries, custom oak cabinetry, walk-in closets and two-car garages.

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Just twelve minutes from downtown San Jose is a community where developers incorporated homes and homesites among existing and newly planted trees which dot the lower slope of the Marinwood hillside at Lee's Orchard.

Still on the Marin side of the Bay, Southwest Diversified's Marin Lagoon borders lagoons directly linked to the tides of the San Francisco Bay.

The single-family homes, priced from $400,000 and ranging in size from one thousand nine hundred twenty-four to two thousand, six hundred eighty-seven square feet, have attracted small families and move-up buyers.

The multi-family villas at Marin Lagoon, new in their last phase, are drawing the attention of move-down buyers and empty-nesters looking for a low-maintenance lifestyle. The villas range in size from one thousand thirty-seven to one thousand nine hundred thirty-two square feet and are priced from $525,000 to $580,000.

Monterossa of Tiburon townhomes and condominiums also offer panoramic views of Belvedere Lagoon and Richardson Bay. Ranging in size from one thousand five hundred to six thousand six hundred square feet, and priced from $450,000 to $720,000, the appeal of Monterossa residences seems to be their proximity to San Francisco and the maintenance-free lifestyle they afford buyers.

Before you become an endangered species, don't you think you should take a look?  

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IN FASHION

Perfect Pairs

Welcome back the dress and jacket

Although the 1960s seem to be the main source of fashion inspiration these days, everything in those days was completely wild. Oh, there was a fair share of Goldie Hawn daisy dresses, and aggressive boots, and minis in slick fabrics à la Mrs. Peale in The Avengers. But, there also was a mild side to the decade personified by ladies who preferred understated style: Jacqueline Kennedy and Babe Paley. Those simple chemise dresses, topped with a feminine but

Barbara Foley, former west coast fashion editor of Women's Wear Daily and W, a fashion editor of Performers Arts magazine.


by Barbara Foley
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classic jacket, were the chic, sensible statement of the era—an era wrought with messages of peace, war, and a re-examination of personal values. Sound disarmingly familiar?

And so, it’s no coincidence, with similar complex socio-political-economic messages going on, that the simplicity of the dress and jacket is back to offer our complicated lives.

The look is feminine, pulled-together, mistake-proof. However, the likes of Christian Lacroix, Karl Lagerfeld for Chanel, Sonia Rykiel, Giorgio Armani, Gianni Versace, Bill Blass and Calvin Klein, just to name a few, are not content to serve up strictly nitty-dirty dishes.

First, let’s discuss the Italians. Valentino, the man who often dressed Jackie O and Babe, is at it again in a new way. Sophisticated chemises in raw silk and weighty linen made their way down the runway this season often topped with boxy jackets. This is his wink to the 1960s with a major nod to the 1980s. Giorgio Armani blends his man-tailoring with heavy doses of femininity by taking the dress. His dresses are short, but his jackets are long and fluid, reaching to the fingertips. All together, the ensemble might be in shades of grass green, celery, and taupe silks in a mixture of weights. The effect is anything but 1980s; it appears completely modern and dignified, without being stuffy. Farther out on the edge, Gianni Versace dresses and jackets come in with colors and patterns that the 1960s only wishes it had.

While it can be clearly said that the Americans are giving the dress and jacket idea its vim and vigor, the Parisians are taking it seriously. Karl Lagerfeld for Chanel is getting rave reviews for his extraordinary jackets—soft, structured, fitted, loose, short, long—how he showed them with everything from short skirts and bicycle shorts to dresses. Although Lagerfeld showed thigh-grazer pants on the runway, most ladies will be relieved to learn that lengths in the store are often just above the knee, and the fit is easy. Gianfranco Ferre at Christian Dior continues to get high marks for his impossibly tailored dresses and jackets that are, in general, more structured than most this season. Sonia Rykiel is back to her pencil slim dresses with long cardigan jackets made modern in bold colors like fuchsia. Not many argue with the expertise of Yves Saint Laurent when he puts his hand to a dress and jacket. This season, the master who often goes against the grain, stayed with it by showing loose fitting dresses accompanied by loose fitting jackets.

American designers are no strangers to a smart dress and jacket either. Bill Blass loves Bobe Pales. His straight-lined dresses and neat jackets are the prime picks for the ladies who lunch, committee and dine. Calvin Klein couldn’t be simpler or more divine. His silk shirts glided down the runway with the ease of sportswear in tranquil colors of steel blue, celadon, buff beige and adobe. Throw one of his softly tailored jackets over the dress in a matching or contrasting color and modern dressing is defined. Carolina Herrera, Carolyne Roehm, Oscar de la Renta all showed dresses and jacket versions—a myriad of interpretations of Jackie and Babe. And some of the up and coming designers including Carmelo Bonfondo, Gordon Henderson, Randolph Duke, and Todd Oldham were called “wild, exuberant, and clever” by Women’s Wear Daily for their ensembles. Henderson’s short white cotton knit dress under a nappa coat is just one example. Never before has Seventy and Fifth Avenues, Rue St. Honore, Via Spiga, and Bond Street had so much to agree about. The dress and jacket is the cure-all for designers who need inspiration, retailers who need “new,” and customers who are simply saturated with sportswear.

Says June Bui, Nonlneen Fashion Coordinator: “The dress is the number one item of the season. Paired with a jacket, creating an edge-to-edge silhouette, it becomes the new suited look of the 1980s.”

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Photography: Amanda Greene Makeup: Joyce Townsend/Celeste Hair: Katsusia Ethan/Celeste Model: Jane Kurt/Nottingham
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Giorgio Armani green jacket, cotton shift and sleeveless shirt. All are available at Giorgio Armani, Beverly Hills.

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James Perroux Novembre’s silk dress, $5000, and matching coat, 1960, are available at Neiman Marcus.

James Perroux Novembre’s tailored dresses and jackets that are, in general, more structured than most this season. Sonia Rykiel is back to her pencil slim dresses with long cardigan jackets made modern in bold colors like fuchsia. Not many argue with the expertise of Yves Saint Laurent when he puts his hand to a dress and jacket. This season, the master who often goes against the grain, stayed with it by showing loose fitting dresses accompanied by loose fitting jackets.

American designers are no strangers to a smart dress and jacket either. Bill Blass loves Babe Paley. His straight-lined dresses and soft jackets are the prime picks for the ladies who lunch, committee and dine. Calvin Klein couldn’t be simpler or more divine. His silk shifts glided down the runway with the ease of sportswear in tranquil colors of steel blue, celadon, buff beige and adobe. Throw one of his softly tailored jackets over the dress in a matching or contrasting color and modern dressing is defined. Carolina Herrera, Carolina Reemts, Oscar de la Renta all showed dress and jacket versions — a myriad of interpretations of Jackie and Babe. And some of the up and coming designers including Carmelo Poncodro, Gordon Henderson, Randolph Duke, and Todd Oldham are called “wild, exuberant, and clever” by Women’s Wear Daily for their ensembles. Henderson’s short white cotton knit dress under a nappa coat is just one example. Never before has Seventh and Fifth Avenues, Rue St. Honore, Via Spiga, and Bond Street had so much to agree about. The dress and jacket is the cure-all for designers who needed inspiration, retailers who need “new” and customers who are simply saturated with sportswear.

Says June Bui, Nononsense Fashion Coordinator: “The dress is the number one item of the season. Paired with a jacket, creating an edge-to-edge silhouette, it becomes the new suit look of the 1990s.”

Photograph: Amanda Sivertsen
Makeup: Joyce Townsend/Colleen Blair
Hair: Ruth Ettani/Colleen Blair
Model: Texas Hunt/Vera Bowlchuk
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In Brief
Theater: Guillermo Gomez Pena, a Mexican born performance artist, presents his new work, "1991," a dance about "women's lament..."

In Brief
Theater: Guillermo Gomez Pena, a Mexican born performance artist, presents his new piece, 1991, a view of "border culture" putting "The Warrior of Gringo Stripes," a comic book hero, in conflict with a Chicano man, "Tito," a Chicano man, against whom he is angry. The piece is about the relationship between an Aztec dancer and a low rider.

November 8 and 9, A Life on the Water co-production at UC Berkeley's Wheeler Auditorium: (415) 642-9088 . . . Reni Once Removed, a monologue written and performed by the actress/comedienne known simply as Reni, who says she is Hispanic and WASP, and who adopts in search of identity at least a place in the bank lines, November 12 - December 15 at the Eureka Theatre Company, 2730 18th Street, San Francisco (415) 555-8988 . . . Mucha! The California Symphony's 1991-92 season opens with a gala featuring violinist Elmar Oliveira performing Max Bruch's Concerto No. 1, the California premiere of American composer Joan Tower's First Fanfare for the Uncornered Woman, a choral piece from Graziano's ballet, The Wizards and Bachmanoff's Symposium of Dances, Op. 40; November 3 and 5 at the Hofmann Theatre, Regional Center for the Arts, Walnut Creek; (415) 255-1555 . . . Vocalist/comedian Vladimir Spivak returns to San Francisco after his memorable debut recital, leading his chamber orchestra, the Moscow Virtuosi; November 14 at Herbst Theatre; (415) 398-6449 . . . Dance: The Oakland Ballet presents the world premiere of modern choreographer Margaret Jenkins' collaborative work, "Ballo Doppio," with the Kronos Quartet, "Pleasure in Angles" also Val Caniparoli's "Street Songs" and Tomm Roos' "Bella di Notte"; November 16 - 17 at the Paramount Theatre, Oakland; (510) 465-4640 . . . Art: Indonesian Textiles: Heritage in Cloth, is one of many exhibitions connected with the Festival of Indonesia; November 9 - December 29 at the San Francisco Craft & Folk Art Museum, Fort Mason. (415) 775-0990.
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PERFORMING ARTS

GREAT EXPECTATIONS continued from page 10

oldest museums of theater arts. Some thirty-eight artists, the average age of whom at the time of the 1917 revolution was twenty-four, are represented through designs on paper as well as threedimensional models.

Fascinating for their bold use of volumetric space and their experiments in motion, the works are glorious in themselves— despite the fact that theorists such as Malevich declared that art lay in the process, not in the resultant object. Many of the set and costume designs are exquisitely collaged and painted studies
dancers are among the unexpected finds.

These artist’s idealism and imaginative energy without through fear or were actively suppressed during the witch hunts that began in the mid-1930s. Many artists and writers emigrated, hid, died (or were killed), and others succumbed to the grim imposition of Socialist Realism as the prevailing style. Nothing could be more refreshing, at the beginning of another Russian revolution, than to see these long hidden evidences of an earlier vigor that promised a bright new day.

The exhibition, which includes some are here to delight and astonish us.

November 9 – February 16 at the California Palace of the Legion of Honor, San Francisco (415) 884-3330

IN BRIEF

Theater: Guillermo Gomez Pena, a Mexican born performance artist, presents his new piece 1991, a view of “border culture” putting “The Warrior of Gringostrucks,” a mambo die-jockey/Mexican kid singer against his elders in a dramatic tug of war between an Aztec dancer and a low rider.

November 8 and 9, A Life on the Water co-production at UC Berkeley’s Wheeler Auditorium: (415) 642-9098 . . . Reno Once Removed, a monologue written and performed by the actress/comedienne known simply as Rene, who says she is of Hispanic birth, WASP adopted and in search of identity or at least a place in the bank lines. November 12 – December 16 at the Eureka Theatre Company, 2730 16th Street, San Francisco, (415) 555-9868 . . . Music: The California Symphony’s 1991/92 season opens with a gala featuring violinist Elmar Oliveira performing Max Bruch’s Concerto No. 2, the California premiers of American composer Joan Tower’s First Fantasia for the Unsung Woman, Autumn from Glazunov’s ballet. The Seasons and Rachmaninoff’s Symphony Dances, Op. 45, November 3 and 5 at the Hofmann Theatre, Regional Center for the Arts, Walnut Creek: (415) 250-1935 . . . Viennese conductor Vladimir Spivakov returns to San Francisco after his memorable debut recital, leading his chamber orchestra, the Moscow Virtuosi, November 4 at Herbst Theater; (415) 398-6449 . . . Dance: The Oakland Ballet presents the world premiere of modern choreographer Margaret Jenkins collaborative with the Kronos Quartet, Plate Believe in Angels; also Val Canipari’s Street Songs and Tomm Ranulph’s Bella di Notte, November 16 – 17 at the Paramount Theatre; Oakland: (510) 465-4440 . . . Art, Indonesian Textiles: Heritage in Cloth, is one of many exhibitions connected with the Festival of Indonesia, November 2 – 25 at the San Francisco Craft & Folk Art Museum, Fort Mason. (415) 775-0060 .

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October 1991
THE LAST WORD

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Geary at Taylor on Theatre Row

771-1600

women disguised as men, and vice versa, are popular motifs in drama, lending both humor and complications to a plot. Men played female roles as far back as the origins of theater, and the convention survives in the classical drama of the Orient. Social and religious prohibitions banned women from acting until the Renaissance; well into this century the stage and films were considered improper careers for respectable girls.

I love the image of a remarkable young woman playing a male role. It is a reminder of the limitations placed on women in the past and how far we have come. However, I would like to see more variation in the types of roles that are available for women in contemporary theater. It is important to challenge traditional gender roles and provide opportunities for women to explore a range of characters.

by Peter Hay
**THE LAST WORD**

Nothing Like A Dame

Women disguised as men, and vice versa, are popular motifs in drama, lending both humor and complication to a plot. Men played female roles as far back as the origins of theater, and the convention survives in the classical drama of the Orient. Social and religious prohibitions banned women from acting until the Renaissance; well into this century the stage and films were considered improper careers for respectable girls.

Consequently, all of the great Greek and Shakespearean dramatic roles—from Antigone to Desdemona, and from Medea to Cleopatra—were written for and played by male actors. It is even more astounding, given the profound emotional range of these characters, that in the Elizabethan theater they were created by prepubescent boys.

Although the Restoration of Charles II in 1660 finally allowed English actresses to take on these roles, people still flocked to see the best female impersonators. According to one story, when the Merry Monarch sent for Edward Kynaston to be presented before the performance of a

by Peter Hay

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tragedy, word came from backstage that “the queen had not shaved yet.”

Despite the low social status of actors in general, Kynaston was a darling of society ladies who prided themselves in taking him with them on their coaches to Hyde Park in his theatrical habit after the play. “We are told that the ladies’ pet retained his good looks to an advanced age: “even at past sixty his teeth were sound, white, and even so one could wish to see in a reigning toast of twenty.”

Through pantomime and vaudeville the theatrical tradition of female impersonation passed from tragedy to comedy and into popular culture. The standads “dance” parts in English pantomime include Cinderella’s ugly sisters, Idle-Jack’s mother in Jack and the Beanstalk, the Queen of Hearts, Mother Goose and several others. Unlike the actors who played classical heroines, the dames capitalized on physical ugliness or at least incongruity.

The tradition also exists in low comedy—drag shows are a popular in a macho society like Australia. In high comedy, dressing up as Charlie’s aunt makes the play; also Lady Bracknell in The Importance of Being Earnest can be acted by a man.

The antics of Milton Berle, Flip Wilson and the Monty Python gang are not too confused with the subculture of drag queens, cross-dressing or indeed with sexuality at all. They are in direct descent from proper Victorians of the English music halls and American minstrels.

The greatest female impersonator of our century, William Walton, acted under the name of Julian Eltinge and retired in 1890. He became one of the biggest Broadway stars before World War I, and co-owned a theater named after him. Off-stage, Eltinge was very much a man’s man, famous for punching out anyone who made derogatory comments. It was thought by some that these fights were staged for publicity and to inhibit hecklers.

Eltinge was quite a heavy-set man, who could transform himself into a delicate, small-boned woman. To have seen him in a woman’s bathing suit, wrote one eye-witness, “or hearing him sing in his low sweet voice was something to remember as long as you lived.”

For years the actor published a fan magazine, sharing his beauty secrets with his large, predominantly female following. Taking ninety minutes to make up, he paid close attention to his hands. He powdered and whitened, and put rouge on the last digits so they tapered into long lacquered nails. With a blue pencil Eltinge delineated the back of his hands which he never showed in full breadth. By displaying only the narrow edge he created the illusion of having small hands. One writer called his look “the way women ought to be.”

Eltinge, a serious and subtle actor, transcended the ranks of vaudeville, which boasted a number of impersonators as headliners. Bert Savoy became famous with his character of a street walker which he began developing while performing in the mining camps of Montana and Alaska. He had an imaginary friend, Margie, who formed the subject of much humorous discussion with Savoy’s straight man, Jay Brennan.

Despite the broad characterization, Savoy’s artistry was widely recognized, and perhaps the highest compliment came from those show business historians who trace Mae West’s provocative persona back to it. Savoy died young, and the literary critic Edmund Wilson eulogized him:

“When he used to come reeling on the stage, a gigantic red-haired harlot, swaying her enormous hat, reeking with corrosive cocktails of the West, Fifties, one felt oneself in the presence of the vastness of New York incarnate and male heroic . . . Well, we have heard the last of Margie’s wiles and the thought is a genuinely sad one. Still, in the brush nights of the city, between Reisenweber’s and the Montmartre, we shall sometimes be haunted by the accents of a gossip raspy voice, hard-boiled, shamelessly obscene, but in a continual tress of feminine excitement: ‘I’m so glad you asked me that, dearie! You don’t know the half of it, dearie! You don’t know the half of it!’

Bert Savoy was killed by lightning while walking on the beach. William Collier, an actor well known for his impecunious wit, quipped when he heard of the sad event: “I hear that all the female impersonators are now carrying lightning rods.”
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