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The Experience Is Priceless.
CREATING ARTS

San Francisco edition • April 1991 / Vol. 4, No. 4

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The art of writing.
Great Expectations

What May Brings
People and Performances to Catch Next Month.

Beaumarchais's The Marriage of Figaro has always been overshadowed, outside of his native France, by the Mozart opera. In its witty and heartfelt criticism of class, Figaro had "a pertinence which passed as impertinence;" comments the English critic and translator John Wood. It was regarded as so daring politically that Louis XVI of France banned it from the stage; he and his censors finally relented after three years of revisions.

The challenge in presenting the play to wider audiences lies in "making it available," according to Joan Holden, the San Francisco Mime Troupe playwright who is translating The Marriage of Figaro for American Conservatory Theater's final production of the season.

"It's a great play," she said during a recent interview, "but people always think of Mozart. It was the idea of Richard E.T. White (who is directing the play) to update it, bring it closer to our time. The sexual and social behavior of the characters is timeless.

Figaro was written just before the French Revolution, and not long after Beaumarchais had almost single-handedly raised a fortune in supplies, ammunition and equipment for the American Revolution. This imposing, immensely strong 4,123-pound car also happens to be an aerodynamic marvel—registering a scant 0.29 drag coefficient while maintaining a tenacious hold of the road. Inside, it is rich in leather and artfully sculpted from door to instrument panel. Its new technology is visibly oriented toward safety and comfort—from a seat-integrated seat-belt system that automatically adjusts to the height of the driver to a voice-activated cellular phone.

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Above: Beaumarchais's The Marriage of Figaro in a production at La Comédie-Française. 1794.

by Kate Regan

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THE ULTIMATE DRIVING MACHINE.
last time that class was still credible. There was enormous power in the aristocracy still. Also, the 1960s offered a language rhythm closer to ours, and familiar from all those 1930s films about rich people. It's a time halfway between Beaumarchais and ours. And Figaro challenges the aristocracy on every level, but never overtly.

"The second line of conflict in Figaro is that between men and women," Holden said. "The men never quite realize what the women know. But although Beaumarchais is very aware of the abuses of women at the time, there are places in the play where a woman remains silent and I have given her speech. So, although it's very close to the original, that's why I call it an adaptation. Beaumarchais does have an enormous understanding of the character of the Countess and of Susanna and Marcelline. In the world of his play, the women are wiser and understand humans better; they have a spirit of compromise. Figaro acts only out of self-interest, he doesn't see himself as a representative of a class, nor does he comprehend how his hot-headed distrust of Susanna could be destructive as the Count's more cynical use of droit du seigneur.

Yet to like the play, you have to like Figaro — his wit, energy, and spirit," said Holden. "It's powerful because Beaumarchais wrote about the subjects he cared most about." May 2 through June 19, Palace of Fine Arts, San Francisco. (415) 749-2990.

WAY TO GO

In ways both profound and engaging, the choreography of Brenda Way has often focused on women's lives and emotions. The Long and Short of It considered the political implications of intimacy in a light-hearted manner, while Adam's Brivisible Hand was a poetic and unflinching expression of men's controlling sphere. Now, for the twentieth anniversary season of ODC/San Francisco, the intelligent and lively modern dance troupe, guided since its beginnings by Way's own incisive hand, will present Ghosts of an Old Ceremony, a story of American women during the period of westward expansion.

The work was commissioned by Minnesota's Walker Art Center, where the piece will premiere this month and then it will incorporate the entire Minnesota Orchestra in the movement of the dance. Libby Larsen, a Minnesota composer familiar to audiences here, composed the score.

"In San Francisco, we'll be using members of the Women's Philharmonic rather than a full orchestra, so it will look slightly different, but with the same idea of using musicians as part of the action," Way said. "The research for Ghosts of an Old Ceremony was an occasion to indulge myself in research; I've read something like two hundred journals kept by pioneer women.

It was a real shock: I thought I'd find the strong Western woman of myth, but most of these women didn't want to go." Our sense of manifest destiny, Way points out, "is a credit to the patriarchy. The women went because they were persuaded to follow their men. And over and over again you find them mourning all that they had to leave behind. I've become very interested in the subject, because I see that the West evolved very differently from the East.

She feels that the pioneering women believed the romance and promise of Western painters such as Thomas Moran and Albert Bierstadt, whereas women saw the real landscape's threatening bleakness. Also in May, the premiere of Sweet Basil, an all-men's ensemble, will offer "the sweet, serious capacity of the men I like, playing directly with my movement interests. It's a sort of companion piece to the all-women Bold Sally, which is also on the program, and the men in ODC think it's about time I gave them a dance!" Kimo Odaka's "post-modern" In One Day, reworked by Odaka, a former co-director and dancer of ODC, will be revived at the program's final piece. May 16 through May 19, Herbst Theatre, San Francisco. (415) 863-6606.

ENVIRONMENTAL ART

In California's fifth year of drought, and at the end of a decade where environmental awareness has gained immense and worldwide ecological destruction, it's timely that the Earth Drama Lab, a project of Life on the Water Theatre, will open its second annual festival of theater, choreography and performance with an environmental focus.

Bill T. Jones, curator of the event and co-director of Life on the Water, emphasized that performances will address "adolescent gulling, no-exit angst, or self-important performance art. We feel that the Earth has been filtered out of the process of drama in our culture. . . . If it's true that 'the play's the thing,' then it's true that 'the Earth's the play,' or it ought to be."

Among the productions — not all of them were set at press time — will be Leslie Mohr's The Passion of Lucy, in which the lead character moves among the pieces.
last time that class was still credible. There was enormous power in the aristocracy still. Also, the 1950s offered a language rhythm closer to ours, and familiar from all those 1950s films about rich people. It’s a time halfway between Beaumarchais and ours. And Figaro challenges the aristocracy on every level, but never overtly.

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Kim Oda’s “post-modern MS in One Eye,” reworked by Oda, a former co-director and dancer of ODC, will be revived as the program’s final piece. May 16 through May 19, Herbst Theatre, San Francisco. (415) 863-6996.

ENVIRONMENTAL ART

In California’s fifth year of drought, and at the end of a decade where environmental awareness was embraced by many people and worldwide ecological destruction, it’s timely that the Earth Drama Lab, a project of ODC on the Water Theatre, will open its second annual festival of theater, choreography and performance with an environmental focus.

Bill T. Jones, curator of the event and a co-director of Life on the Water, emphasized that the performances will feature “adolescent, gung-ho, no-exit angst or self-important performance art. We feel that the Earth has been filtered out of the process of drama in our culture... . If it’s true that ‘the play’s the thing,’ then it’s true that the Earth’s the play, or it ought to be.”

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the stories of Lucy, the pre-historic humanoid thought to be one of our earliest ancestors, the medieval visionary St. Lucy and Lucy Ricardo, "the mother of television," at least to some of us. Antenna Theatre will lead an "all-species parade" with its fifteen-foot tall puppets; Stephan Bapping's monologue The Chocolate Quarry will examine the consequences of finding huge reservoirs of chocolate beneath the world's major cities. An Eco-fay-Contest will bring together children with environmental scientists to compose their own "earth rap," and a group of Australian aboriginal sand painters and storytellers, War-tila Kalumpangka, will bring their ancient arts to San Francisco's seaside.

Dancem, too, will enter into the earthy spirit with choreography and performance by Aloma King's Lines Dance Company, JoAnna Halograd of Zaccho Dance Theatre and Independents Patricia Bulilit and Kathryn Rosank. Performances place are Life on the Water, Theater Artaud, Climate Theatre and the beach at Crissy Field. May 19 through June 9, various San Francisco locations. (415) 776-8000

SHOWING THE HUMAN CONDITION

Some time in the 1890s certain artists began to reawaken what others had forgotten: that the human figure will not forever stay out of the picture. In keeping with an age of distrust and confusion, and with factocrpically mixed results, however, the figure has been often disfigured: disembodied, fragmented or merely hinted at, as in the stock figures and faceless Amish dolls of Gerben Cook's paintings. de-Persona, the Oakland Museum's exploration of this concern for human disembodiment, will include about fifty works by twenty-five American artists. Among them are the nationally known David Salle, Jonathan Borda, Cindy Sherman, John Baldessari, along with artists whose work is just beginning to attract wider audiences.

Paul Tomidy, the Oakland Museum curator who has spent more than three years organizing de-Persona, emphasizes in his catalogue essay that his intent was not to make claims for a specific artistic movement but rather to indicate how these works share certain qualities: "a

human and disturbingly empty doe correspond with other pieces in de-Persona. Above all, these artists, working in disparate ways and not doubt from different intentions, confront modern troubles with equally troubling images. For the most part they have avoided easy analogies or the one's most fashionable disease, anamnesis. "This art does register a significant chum or thud or perhaps an annoying buzz," writes Tomidy. "So a special patience is required in addressing these deceiving malcontents as they pose before us.

May 18 through September 22, Oakland Museum. (415) 237-3400.

IN BRIEF:

Theater: Two of our most innovative theater groups will reappear next month: The Paul Deshot Ensemble will reprise Pioneers, an irreverent look at America's frontier tradition that was seen in one performance only last December; it's a ninety-minute music-theater piece that satirically examines Columbus, Cortes, Lewis and Clark and some other "Big Ole White Boys." And, as Terry Allen song goes, Binde Robert and Jo Harvey Allen are the stars and Robert Woodruff directs. May 2-12 at Theater Artaud, San Francisco. (415) 621-7791. Magic Theater has a program change: Stone Play, Elizabeth Egolf's comically skewered look at the myth of Leda and her seductive swan, was originally scheduled for January and previewed in our December issue. It will now be seen May 7-9. Building D, Fort Mason, San Francisco. (415) 441-8522. Soon 3, the San Francisco visual theater directed by Alan Fineman, will present a new "performance landscape" entitled As You Wish. Singers Pamela 2, Leigh Evans and Julie Queen, along with three members of the American family--Bean, Max and eight-year-old Kate--will appear in this work that explores the nature of exile in Soon 3's cool, evocative and frequently hilarious style. May 15-20, Cowell Theater, Fort Mason Center, San Francisco. (415) 555-8875. Music: Simfonio San Francisco performs Beethoven's Ninth Symphony and the world premieres of Alan Menken's Les Illuminations, May 6 at Herbst Theatre, San Francisco. (415) 468-2500. San Francisco Girls Chorus moves to the East Bay with a program of staged selections from American musical theater and choral music from around the world. May 4 at Lapham's Orinda Presbyterian Church's Concert on the Hill. (415) 673-1511. Dance: Momix, that indefatigably romping troupe directed by Moses Pendleton, takes over San Francisco Performances programming for six performances, April 30-May 5, Cowell Theater, Fort Mason. (415) 588-6443.

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PERFORMING ARTS

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the stories of Lucy, the pre-historic hominid thought to be one of our earliest ancestors, the medieval visionary St. Lucia and Lucy Ricardo, "the mother of television," at least, to some of us. Antenna Theatre will lead an "all-species parade" with its fifteen-foot tall puppets; Stephen Rappaport’s monologue "The Chocolate Quaylery" will examine the consequences of finding huge reservoirs of chocolate beneath the world's major cities. An Eco-Gypsy Contest will bring together children with environmental scientists to compose their own "earth maps," and a group of Australian aboriginal sand painters and storytellers, War-tuila Kalipumangka, will bring their ancient arts to San Francisco’s seaside. Dancers, too, will enter into the earthly spirit with choreography and performance by Aloma King’s Lines Dance Company, Joanna Halogod of Zaccheo Dance Theatre and Independents Patricia Bulilit and Kathryn Masnak. Performances: places are Life on the Water, Theater Artaud, Climate Theatre and the beach at Crissy Field. May 19 through June 5, various San Francisco locations. (415) 778-9868

SHOWING THE HUMAN CONDITION

Some time in the 1980s certain artists began to reeducate what other artists had forgotten: that the human figure will not forever stay out of the picture. In keeping with an age of distrust and controversy, various artists have observed new possibilities. The figure has been often disfigured: disembodied, fragmented or merely hinted at, as in the stock figures and faceless Amish dolls of Gerben Cook’s paintings. De-Persona, the Oakland Museum’s exploration of this concern for human embodiment, will include about fifty works by twenty-five American artists. Among them are the nationally known David Saile, Jonathan Borofsky, Cindy Sherman, John Baldessari, along with artists whose work is just beginning to attract wider audiences. Paul Tomidy, the Oakland Museum curator who has spent more than three years organizing de-Persona, in his catalogue essay that his intent was not to make claims for a specific artistic movement but rather to indicate how these works share certain qualities: "a human and disturbingly empty does correspond with other pieces in de-Persona. Above all, these artists, working in disparate ways and no doubt from different intentions, confront modern troubles with equally troubling images. For the most part they have avoided easy analogies or the one’s most fashionable disease, anemia. "This art does register a significant thump or thud or perhaps an annoying buzz," writes Tomidy. "So a special patience is required in addressing these deceiving malcontents as they pose before us."

May 15 through September 22, Oakland Museum. (415) 237-9401.

IN BRIEF:

Theater: Two of our most innovative theater groups will reappear next month: The Paul Desher Ensemble will reprise "I Am the Prince," an ironic look at America’s frontier tradition that was seen in one performance only last December; it’s a ninety-minute music-theater piece that sardonically examines Columbus, Cortez, Lewis and Clark and some four "Big Ole White Boys," as one Terry Allen song goes. Blinde Robert and Jo Harvey Allen are the stars and Robert Woodruff directs. May 2-12 at Theater Artaud, San Francisco. (415) 461-7799. . . . Magic Theater has a program change: "Stone Play," Elizabeth Epolito’s comically skewed look at the myth of Leda and her seductive swan, was originally scheduled for January and previewed in our December issue. It will now be seen May 7-11, Building B, Fort Mason, San Francisco. (415) 441-8852. . . . Soon 5, the San Francisco visual theater directed by Alan Finneman, will present a new "performance landscape" entitled The Ex Tapes. Singers Pamela D, Leigh Evans and Julie Queen, along with three members of the Finneman family—Ben, Max and eight-year-old Kate—will appear in this work that explores the nature of exile in Soon 5’s cool, evocative and frequently riveting style. May 15-June 1, Cowell Theater, Fort Mason Center, San Francisco. (415) 558-8876. . . . Music: Simfonía San Francisco performs Beethoven’s Ninth Symphony and the world premiere of Alan Can’s Las Illuminaciones. May 6 at Herbst Theatre, San Francisco. (415) 465-2909 . . . . San Francisco Girls Chorus moves to the East Bay with a program of staged selections from American musical theater and choral music from around the world. May 4 at Lapidyce/Orinda Presbyterian Church’s Concerts on the Hill. (415) 673-1811. . . . Dance: Momix, that indefatigably romping troupe directed by Moses Pendelton, takes over San Francisco Performances programming for six performances, April 30-May 5, Cowell Theater, Fort Mason. (415) 598-6449.

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PERFORMING ARTS

10
San Francisco Ballet's Fire and Ice

Helgi Tomasson has built an extraordinary company with cool determination and glowing artistry.

The words that have been used to describe San Francisco Ballet in recent seasons are adjectives like "dazzling," "brilliant," and "radiant," and the Company more than lives up to these accolades from the press and public. To be sure, San Francisco Ballet has more than its fair share of dazzle, evidenced by a roster of dancers whose virtuosity and panache are equal to that of other major international companies. It has its share of brilliance, too, with a repertory that boasts two operatic full-length classics staged by Helgi Tomasson and signature ballets by Balanchine, Bournonville, Christensen, Robbins, Tudor, and others. Contemporary choreographers are represented as well, by an impressive list of commissioned works by the ballet world's most sought-after creators.

But the current success and international standing of San Francisco Ballet didn't happen overnight. It has been carefully and solidly built over the course of six years by Helgi Tomasson, the acclaimed former New York City Ballet Principal Dancer who became San Francisco Ballet's Artistic Director in July, 1985.

Tomasson's personality is a striking reflection of the physical characteristics of his native Iceland, a country of ice and volcanoes. He is at once cool and introspective, but just below the surface boils a creative mind capable of fiery dis-
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Peter Martins, who danced with Tomason at New York City Ballet and who now directs that company, has been quoted by Marilyn Hunt in Dance Magazine about the difference between Tomason's on- and off-stage personalities. "He is known among dancers to be a rather restrained, reserved Icelander character who never really shows what is just beyond [his public personality]," said Martins. "That's for himself. Well, he came onstage and it was absolutely mesmerizing. I thought he was of pure Italian blood, dancing in the middle of Naples. But the minute he got off stage, he was his own Icelander self."

The same could be said of Tomason's persona as Artistic Director compared with his personal vision as displayed by San Francisco Ballet on stage. Tomason is a quiet, thoughtful man, not a self-promoter by any stretch of the imagination. To watch him work with dancers in class, coaching, or creating a ballet, is to witness a man of measured, intense focus. He is a model of polite elegance with a firm will and uncompromising high standards. To see his company perform is to watch an explosion of vitality and resilience balanced, naturally, with a healthy dose of Tomason's attention to pure classical detail and unfailing good taste.

To get Helgi Tomason to talk about his accomplishments with this extraordinary company is not easy. It is obvious that he would much rather let the company's performing speak for itself. And it does. But how has Tomason accomplished so much in six years and how does San Francisco Ballet today reflect his vision and sensibilities? "First of all, repertoire," he says. "The kind of repertoire I am building and the kind of choreographers that I am bringing in. Also the two new Robbins on his own taste and choreographic style, particularly in his musicality and demand for perfection. Initial specialization, though, was quickly put to rest as Tomason began assembling a repertory. It was clear that San Francisco Ballet would develop a unique profile all its own; one that would gradually elevate it to international stature.

During his tenure, Tomason has built and expanded San Francisco Ballet's repertory by commissioning new works by distinguished choreographers including William Forsythe, James Kudelka, David Bintley, Lisa de Faire, and Val Canipari. In addition, he has been avid in his acquisition of important ballets by George Balanchine, Jerome Robbins, Antony Tudor, Glen Tetley, Frederick Ashton and August Bournonville, among others.

Tomason's own choreography is well represented. His premieres for San Francisco Ballet have included Con Épis, Valse Poétique (Love Letters), Handel — A Celebration, Intimate Voices, Bizet pas de deux, Concerto in D: Poulenc, and Confidences.

More than these repertoire works, what has irrevocably established Tomason's own reputation as a choreographer and Artistic Director are the two full-length ballets he created for the Company: Swan Lake in 1988 and The Sleeping Beauty in 1990. Clive Barnes of the New York Post proclaimed Swan Lake, "a brilliant achievement and a milestone in the Company's long history." And San Francisco Examiner critic Allan Ulrich wrote, "This Sleeping Beauty affirm[s] Artistic Director Helgi Tomason's position as one of the leading classics of our day...a radiant, sensuous, uncommonly intelligent, imaginative production."

But even before Tomason's full-length ballets received their premieres, a turning point year for the Company was 1987. In one fell swoop, Tomason relocated San Francisco Ballet on the international dance map with a season that included commissioned premieres by Frankfurt Ballet's William Forsythe and Les Grands Ballets Canadiens' James Kudelka. Forsythe's hard-edged, sassy New Sleep and the highly charged lyricism of Kudelka's Dream of Harmony firmly established...
The same could be said of Tomasson's persona as Artistic Director compared with his personal vision as displayed by San Francisco Ballet on stage. Tomasson is a quiet, thoughtful man, not a self-promoter by any stretch of the imagination. To watch him work with dancers in class, coaching, or creating ballet, is to witness a man of measured, intense focus. He is a model of polite elegance with a firm will and uncompromisingly high standards. To see his company perform is to watch an explosion of vitality and ebullience balanced, naturally, with a healthy dose of Tomasson's attention to pure classical detail and unfailing good taste.

To get Helgi Tomasson to talk about his accomplishments with this extraordinary company is not easy. It is obvious that he would much rather let the company's performing speak for itself. And it does.

But how has Tomasson accomplished so much in six years and how does San Francisco Ballet today reflect his vision and sensibilities? "First of all, repertoire," he says. "The kind of repertoire I am building and the kind of choreographers that I am bringing in. Also the two new Robbins on his own taste and choreographic style, particularly in his musicality and demand for perfection. Initial specialization, though, was quickly put to rest as Tomasson began assembling a repertory. It was clear that San Francisco Ballet would develop a unique profile all its own, one that would gradually elevate it to international stature.

During his tenure, Tomasson has built and expanded San Francisco Ballet's repertory by commissioning new works by distinguished choreographers including William Forsythe, James Kudelka, David Rinty, Lisa de Faire, and Val Canipari. In addition, he has been involved in the acquisition of important ballets by George Balanchine, Jerome Robbins, Antony Tudor, Glen Tetley, Frederick Ashton, and August Bournonville, among others.

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the new spirit of Tomasson's San Francisco Ballet and brought it renewed national attention.

Not coincidentally, the repertory Tomasson has built is one that shows off San Francisco Ballet's dancers extremely well. "People tell me that San Francisco Ballet has a 'style,' and that's good to hear," he says. "I think that the San Francisco Ballet style has to do with our repertory and with the versatility of the dancers. Hopefully audiences come away dazzled by the capability of the dancers from one totally different ballet to another."

Versatile, capable dancers must be trained, and it comes as no surprise that another key to Tomasson's artistic success has been his long-standing emphasis on dancers' training as technicians and performers. "The [San Francisco Ballet] School has always been very important to me," he says. "It is already a major school in this country, and with that comes a lot of responsibility on my part to provide excellence in teaching the students."

To this end, Tomasson brought some of the best names in the ballet world such as Balletto Benois from Odessa, New York City Ballet to work with the Company. Likewise, Tomasson hired Irina Jacobson of the Kirov Ballet to work with both the Company members and on the School. Tomasson wisely engaged former San Francisco Ballet dancer Nancy Johnson as Director of the School.

"Help Tomasson's belief that the School is central to the life and development of a first-rate ballet company has led the School to a reorientation to the highest possible teaching standard," says Johnson. "His artistic credo has reaffirmed and enhanced the principal goals upon which San Francisco Ballet was founded over fifty years ago."

"I have taken a lot of dancers through the School and Apprentice Program," says Tomasson. "Some of them are quite young, but that's why we have an apprentice program: to see how younger dancers work and see what they can do." The Company, he says, "gives so many opportunities to all of our dancers, and it is a combination of things that makes our dancers so successful."
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To this end, Tomasson brought in some of the best names in the ballet world such as Ballerina from New York City Ballet to work with the Company. Likewise, Tomasson hired Irina Jacobson of the Kirov Ballet to work with both the Company members and on the faculty of the School, and also added Jonathan Watts of New York City Ballet and the Joffrey Ballet to the School’s faculty. Tomasson wisely engaged former San Francisco Ballet dancer Nancy Johnson as Director of the School.

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“I have taken a lot of dancers through the School and Apprentice Program,” says Tomasson. “Some of them are quite young, but that’s why we have an apprentice program: to see how younger dancers can handle the pressure of working with Company members.”

San Francisco Ballet School has provided a pool of trained dancers not only for San Francisco Ballet but for other companies as well. Dancers trained at the school have been hired by companies including American Ballet Theatre, Joffrey Ballet, Pacific Northwest Ballet, Oakland Ballet, Frankfurt Ballet, and Stuttgart Ballet.

Tomasson began his own training as a dancer at an early age in his native Iceland, at the National Theatre’s school. At age fifteen he went to Copenhagen, Denmark, to study and perform at that city’s celebrated Pantomime Theatre in Tivoli Gardens. In 1969, at age seventeen, Tomasson met Jerome Robbins, who was touring with his company, Ballets USA. Impressed by Tomasson’s dancing, Robbins arranged a scholarship for him at New York’s School of American Ballet.

Soon after, he was invited to join the Joffrey Ballet and two years later joined the Harkness Ballet. During six years dancing with the Harkness, he became one of the Company’s most acclaimed Principal Dancers and began to establish himself as one of America’s supreme classicists.

In 1989, Tomasson entered the International Moscow Ballet Competition as the United States representative, returning with the Silver Medal (the Gold Medal having gone to Mikhail Baryshnikov). The following year, Tomasson was again invited to join the New York City Ballet as a Principal Dancer. Throughout his career, touring was an integral and important part of his experience and growth as an artist.

Touring continues to be a priority for Tomasson as an Artistic Director. Since his arrival at San Francisco Ballet six years ago, the Company has toured the United States six times, and has performed in Singapore, Tokyo, and Paris.

“I think it’s very important to be seen outside of San Francisco for various reasons,” he says. “We have a wonderful season and wonderful audiences here, but at home we basically perform from November through May and our repertory season through the first week of May. Unless we tour, from May to December is really a very long time for a professional dancer not to be on stage. And unless we are able to provide dancers with touring — additional performances, in other words — we might find it difficult to keep the level of dancers we have worked hard to achieve.”

“A dancer’s career is so short, that dancers tend to be a little bit in a hurry, they don’t have time to waste and stop around. They have to get as much fulfillment, artistically, in those few years that they are at their best.”

It’s good for dancers to be challenged by different audiences, Tomasson feels. “Some audiences have seen more dance, some less, but every audience reacts in a different way. It’s quite an educational process a dancer goes through in touring,” he says.

Although San Francisco Ballet’s touring schedule has grown in the past few years, Tomasson acknowledges that touring has become more difficult for ballet companies. “There’s no question that touring in general has increased,” he says. “It has become expensive to tour. Not only is there transportation, but per diem, hotels, all kinds of expenses for dancers, the crew. Even with sold-out performances like we had at Kennedy Center, touring is still extremely expensive.”

Tomasson took great pleasure in returning to his native Iceland last May, at the invitation of the Reykjavik Arts Festival, leading a tour of sixteen San Francisco Ballet dancers last spring. “I’ve had dancing on my mind all along,” he says. “I was with the New York City Ballet,” he remembers.

“And occasionally I would bring small groups there to perform. But it was very nice for me for the first time to bring dancers from my own Company, and choreography of my own that had not been seen there.” During the Company’s stay in Reykjavik, Tomasson was awarded the highest civilian honor in Iceland when he was named Commander of the Order of the Falcon by President Vigdis Finnbogadottir for his continuous achievement in the arts.

As part of this coming fall tour, San Francisco Ballet makes its long-overdue debut under Tomasson’s direction in New York City. The Company gives performances October 1-6 Center City. San Francisco Ballet has been enthusiastically followed at home in San Francisco by the New York Times for several seasons under Tomasson, so why was the company’s appearance in New York so long in coming? “It’s a combination of events."
The touch is pure Cartier

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Artistic Director
John Sullivan
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1990/91 Repertory Season

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by Jane Anderson
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by William Shakespeare
February 21, 1991 through March 31, 1991
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April 11, 1991 through June 2, 1991
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SATURDAY, SUNDAY AND MONDAY
by Eduardo De Filippo
A new translation by James Rether and Albert Bocko
October 18, 1990 through November 18, 1990
Stage Door Theater

THE GOSPEL AT COLONUS
Adapted and directed by Lee Brome
Music by Bob Fosse
October 17, 1990 through November 18, 1990
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by Charles Dickens
November 20, 1990 through December 23, 1990
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FOOD AND SHELTER
by Jane Anderson
December 6, 1990 through January 27, 1991
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1918
by Horton Foote
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by William Shakespeare
February 21, 1991 through March 31, 1991
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DARK SUN
by Lazette Local Ross
(In association with the Lorraine Hansbery Theatre)
April 11, 1991 through June 2, 1991
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THE MARRIAGE OF FIGARO
by Beaumarchais
Translated and adapted by Joan Golden
May 2, 1991 through June 9, 1991
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Tickets and Information: (415) 749-2207
NEWS FROM THE AMERICAN CONSERVATORY THEATER

A.C.T. Celebrates "A Great Day with Horton Foote"

When A.C.T. discounted Horton Foote was turning 75, we decided to have a party! The Academy Award-winning author came to San Francisco for the west coast premiere of a C.A.T. production of "DR. ONE OF THE THREE" and "The Oldest Griffeys in the World" at the American Conservatory Theater. Foote was joined by the cast of "The Griffeys" and guests, including James Earl Jones and Lukash Kaufman, who greeted the actor with a standing ovation.

Douglas A. Russell
1927-1991

The members of A.C.T. joined academic and professional theater colleagues across the country in mourning the death of Douglas A. Russell, who was a beloved figure in the world of theater. Russell was a member of the American Conservatory Theater (A.C.T.) since 1973 and a professor of drama at Stanford University. He was an internationally respected actor and theater historian as well as a working theater designer. His books include "Costume History and Style," "Period Style for the Theatre," "Stage Costume Design and Theatrical Style," and "Theater Design and Development." In addition, he edited the 1985 "Drama of the Renaissance." At A.C.T. he taught History and Period Style to students in the Advanced Training Program, but his contribution to the Conservatory went far beyond the classroom. Doug Russell was instrumental in the development of our curriculum, in our accreditation as a graduate school, and in our role as a Master of Fine Arts degree program. He was a deeply positive force at A.C.T., an artist and a scholar who never compromised his standards, a gentle, dedicated and utterly irresistible presence.

On March 14th, 2001, A.C.T. presented "Drama of the Renaissance" in honor of Doug Russell. The event was held at the American Conservatory Theater in San Francisco, California. The event was attended by numerous members of the theater community, including the director of the American Conservatory Theater, who delivered a memorable tribute to Doug Russell.

A.C.T. - Celebrating "A Great Day with Horton Foote"

Horton Foote (center) was born in 1907 and died in 1999. His birthday is celebrated on March 14th. Foote was a beloved figure in the world of theater and was known for his work in the American Conservatory Theater. Foote was a member of A.C.T. since 1973 and a professor of drama at Stanford University. He was an internationally respected actor and theater historian as well as a working theater designer. His books include "Costume History and Style," "Period Style for the Theatre," "Stage Costume Design and Theatrical Style," and "Theater Design and Development." In addition, he edited the 1985 "Drama of the Renaissance." At A.C.T. he taught History and Period Style to students in the Advanced Training Program, but his contribution to the Conservatory went far beyond the classroom. Doug Russell was instrumental in the development of our curriculum, in our accreditation as a graduate school, and in our role as a Master of Fine Arts degree program. He was a deeply positive force at A.C.T., an artist and a scholar who never compromised his standards, a gentle, dedicated and utterly irresistible presence.

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Mary Garman, Company Manager
Albert Thomas, Resident Director

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Lauren Ferguson
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Eli Holden
Olivia Armstrong
James Patrick Kennedy*

Terry Nystad
*Past President of Theater Union.

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CRAIG SLAGHT, Young Conservatory Director

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Sabin Epstein, Susan Rastetter, Directors

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NEWS FROM THE AMERICAN CONSERVATORY THEATER

A.C.T. Celebrates "A Great Day with Horton Foote"

When A.C.T. discounted Horton Foote was turning 73, we decided to have a party! The Academy Award-winning author came to San Francisco for the west coast premiere of A.C.T.'s production of DX, one of the nine plays in Foote's "Oorah, Handkerchief Cycle," and just in time for his March 14th birthday. And what a party it turned out to be! On Sunday, March 14, A.C.T. presented a day-long tribute of his work, beginning at the AMC Kabuki Theater with private screenings of two films from The "Oorah, Handkerchief Cycle" — Cousin, starring Robert Duvall; James Earl Jones and Lukas Haas, and

Douglas A. Russell

1927-1991

The members of A.C.T. join academic and professional theater colleagues all over the world in mourning Douglas A. Russell, who suffered a fatal heart attack March 4 while walking near his Palo Alto home. A faculty member in the A.C.T. Conservatory since 1973 and a professor of drama at Stanford, he was an internationally respected art and theater historian as well as a working theatre designer. His books include Costume History and Style, Period Style for the Theatre, Stage Costume Design and Theatrical Style. In addition, he edited the 1985 Anthology of American Drama. At A.C.T. he taught History and Period Style to students in the Advanced Training Program, but his contribution to the Conservatory went far beyond the classroom. Doug Russell was instrumental in the development of our curriculum, in our accreditation as a graduate school, and in our professional life as a Master of Fine Arts degree program. He was a deeply influential force at A.C.T., an artist and scholar who never compromised his standards, a gentle, dedicated and utterly incomparable teacher.

Copyright, with Sally Foote and William Converse-Rediker — Edited by the production of 1938 at the Stage Door Theater. Participants engaged in an animated discussion with Foote, the cast of 1938 director Sabin Epstein and A.C.T. Young Conservatory Director Craig Stagg following the play, and everyone enjoyed cake and pastries created by the chefs of The Pan Pacific Hotel, champagne and sparkling cider at the final. During his San Francisco visit, Foote also dropped into Drama Books for a special book signing reception. When it was all over, A.C.T. patrons could say they had truly "had a day with Horton Foote." A.C.T. gratefully acknowledges the Regis Hotel, 11 Forno, Shadow Creek Winery, and the AMC Kabuki Theaters for their generous support in making the day a memorable success.

$600,000 Donation from IATSE Used for San Francisco Renovation Plans

For the October 1996 earthquake that hit the Geary Theater, leaving A.C.T. homeless, the International Alliance of Theatrical Stage Employees (IATSE) was

Continued on page P-14
American Conservatory Theater
In Association with Lorraine Hansberry Theatre

presents

the World Premiere of

DARK SUN

(1991)

by Lisette Lecat Ross

Directed by Edward Hastings
Scenery by Joel Fontaine
Costumes by Käring Simonson Kopischke
Lighting by Derek Duarte
Sound by Stephen LeGrand
Hair and Make-up by Rick Echols
Associate Director Craig Slaight

The Cast

Simon Kpathe Seth Sibanda
Lydia de Jager Joy Carlin
Sipho Michael Chirayamurindi
Policemen Dumile Sadiqa Vokwana
James Patrick Kennedy

The Setting: A house in the poorer section of the South African township of Soweto.
The Time: The Winter
The action takes place between mid-afternoon and dawn of the following day.

There will be two ten minute intermissions.

Understudies

Simon Kpathe, Sipho — Dumile Sadiqa Vokwana; Lydia de Jager — Lynne Sellier;
Policemen — Michael Chirayamurindi, David Maer.

Stage Management Alice Smith

Translations into Xhosa and Zulu by Selaelo Mareki, Seth Sibanda, Michael Chirayamurindi, and Dumile Sadiqa Vokwana.

This project is funded in part by the California Arts Council, a State agency. Any findings, opinions or conclusions contained therein are not necessarily those of the California Arts Council.

Dark Sun is made possible in part by BankAmerica Foundation, AT&T, and the Columbia Foundation.

Opposite: Sooty recall of the government demolitions of the squatter camps of Modimolle and Umbilo, where "even the children were bulldozed." Linocut on paper, by Patrick and Sydney Hesb.
American Conservatory Theater
In Association with Lorraine Hansberry Theatre

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Opposite: Desperate recalls the government demolitions of the squatter camps of Modderfontein and Unitel, where "even the children were bulldozed." Lithocut on paper, by Patrick and Sydney Bolo.
South Africa—A Point of View from the Playwright
by Lisette Lechat Ross

The motif on the South African coat of arms reads, "Unity is Strength," and it is one of the many ironies that abound in the country that, from 1948 until only very recently, believed its leaders had to "Witloof to rule." They were convinced, firstly, that the viability of the African people (whites, speaking a language largely derived from Dutch) and, later, white supremacy and, ultimately, white survival, depended on it. The system of apartheid ("separateness") that they built grew out of this ethnocentrism and fear.

But the man known as the architect of apartheid, Prime Minister Hendrik Verwoerd (1890-1966), did not conjure it out of thin air. It was already firmly, if unofficially, in place under the slightly more benign rule of the English.

Before implementing his Grand Design, Dr. Verwoerd appointed a Commission of Enquiry into the practical viability of such a concept. When the Commission found it was non-workable at any level and said as much, he went about anyway. I suppose, to his way of thinking, there was nowhere else to go.

The key notion that swept the Nationalist Party to power in '48 was the idea of "job reservation." The Afrikans, who nurtured bitter, hostile feelings toward Britain and their English-speaking counterparts, were at the time either rural ("land reservation" was to follow) or they held semi- and unskilled jobs—jobs which were under threat from the steady influx of blacks into the urban areas.

Non-white students allowed to remain (because facilities at the non-white colleges for their educations did not yet exist) were few and far between. The "winds of change" may have been sweeping down the continent in the early '60s and echoes from the American Civil Rights movement did occasionally reverberate on our shores. But South Africa, that was a time of rapid erosion of civil liberties and increasingly harsh repression. Had we had such a formidable weapon as the American Constitution, things might have been different. There is no doubt that our country had its heroes and its martyrs of all colors; mostly they were consigned to all manner of oblivion, unhealed, unspoken.

Lidia and Simon in Dark Sun belong to this era—without the benefit of a university education.

I wanted to put these two people together; Lidia, cooed from the harder social realities and Simon, struggling to keep his humanity in an increasingly dehumanized environment. Given their wildly disparate universes and the gulf between them, never under any "normal" circumstances would they have engaged in meaningful interaction nor found a way through their mutual distrust. Yet, perhaps the human drive to understand and be understood is so strong that, left alone, even these two might arrive at "something.

People like Lidia are not unique to South Africa. We can meet them everywhere in different camouflages—conformists who think in stereotypes; who accept, unquestioningly, any information (or silence) from their leaders; who are threatened by the dignity of any kind. People who require "bottom-line" simplifications of life to feel secure, who are, no matter what their facade, basically frightened people.

Dark Sun is set in 1988, which was arguably one of the bleakest times in the country's recent history. I was there for a brief period in the winter of that year and, rather than the quiet and relatively easy death of my 86-year-old mother, it was the moral and emotional climate of the country that I found deeply depressing.

To paraphrase anti-apartheid activist Afrike Sisu: It is only with hindsight that the "impossible" is seen to have been "inevitable." In 1988, however, it surely was.

Glossary

Apartheid—An Afrikaans word mean-
ing separate-ness. It is pronounced "apart-hate." In Afrikaans, a "b" at the end of a word is usually pronounced as a "d," and "d" has the sound of "g."

The Star—Daily English-language even-
ing newspaper.

to "necklace" someone—to immo-
late them by means of a grease-soaked
caul fur tire hanging around the vic-
tim's neck and set on fire.

biltong—dried and seasoned raw
meat.

tontis—hooligans.
melkpie—poppy seed bread made
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Bokfier—Pejorative term for a black person.

Kaffir—Prison for blacks, south of Johannesburg.

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South Africa—A Point of View from the Playwright
by Lizette Lecat Ross

The motif on the South African coat of arms reads, "Unity is Strength," and it is one of the many parodies that abound in the country that, from 1948 until very recently, beloved its leaders believed they had to "Witloof to rule." They were convinced, firstly, that the viability of the Afrikaner people (whites, speaking a language largely derived from Dutch) and, later, white supremacy and, ultimately, white survival, depended on it. The system of apartheid ("separateness") that they built grew out of this ethnocentrism and fear.

But the main architect as known to the ascendant apartheid, Prime Minister Hendrik Verwoerd (1890-1966), did not quite conjure it out of thin air. It was already firmly, if unofficially, in place under the slightly more benign rule of the English.

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Thereafter, bit by bit, apartheid was legalized and a vast infrastructure was set up to prevent the very people who were being hated to know it could never work, those who had themselves been victims of oppression in the Anglo-Boer war, 1901-1902, 26,000 Afrikaner women and children died in concentration camps set up by the British.

Verwoerd is also known for an incident which occurred when he was opening an industrial agricultural show in Johannesburg. It was a heavily orchestrated PR affair during which, at a key point in his speech, he was to release from its cage a white dove, symbolizing peace. Once released, however, the dove refused to fly. In spite of repeated attempts to help it, in its way it remained steadfastly earth-bound and eventually had to be removed.

As many in the outside world are perhaps now only beginning to realize, the complexities of South Africa (exaggerated by the evocation of) are extraordinary. There are approximately forty key political groups in the country today. Up to now, when a South African—any South African—has said "we" it's been in reference to some or other rigidly defined racial or political language group. "Us" the people, does not exist. Not yet.

At the start of my education I went to a "dual-medium" school (English and Afrikaans) where I and many other children had friends of both languages. Not very long. The Nationalists, fearful that the Afrikaner's identity would be submerged, redesigned schools unilingual and, henceforth, I was officially and irrevocably English. With Afrikaans as my second language, I was given a third choice: Latin, German or French. No mention was made of Swazish or Zulu or any other language native to the country, not even of the artificially devised Vlamin, Fasho, Panagal. It was only when I got to University that opportunities to interact with someone of another color as a social equal presented themselves. And that was the year they "closed" the universities. Any non-white students allowed to remain (because facilities at the non-white colleges for their diseases, did not exist) were few and far between.

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I hope, for instance, do you reappportion the land? With the constraints down, the violence and paranoia that grew with apartheid are bubbling over. Whites are increasingly polarized and, blacks, now that there is light at the end of the tunnel and the common enemy may disappear, the political infighting has begun. A journal recently writing about this new era, quoted his black host in the province of Natal: "You may as well argue about starving versus drowning!"

I remember, many years ago, after an accident in a Johannesburg mine, an extraordinary headline appeared in one of our newspapers. It said: "GROWING MAN MAY BE ALIVE." And, perhaps, it is analogous to our present situation. Finally, the voice has been heard; the connection made... "Incredible as it may seem, there's something alive, buried under all the rubble, something worth saving, if we can get to it in time..."

Glossary

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Black Sheep — a voluntary group of white women, formed in 1965, united in protesting government measures of apartheid, and dedicated to assisting victims of this system.
American Conservatory Theater

War Stories
Reports from South Africa


After spending time in other parts of southern Africa, going into South Africa can be jarring. There is probably no other country on the continent that is so built up and in some ways so strikingly similar to the U.S. and other Western imperialist countries. I came to Jo'burg from the northeast. We had spent most of the afternoon driving on a large and well-maintained freeway that cuts through the northern part of the country. The scenery was mostly big white-owned farms broken up by occasional small towns consisting of a few service stations, government buildings, churches, shopping malls, and a few neighborhoods of large, clean ranch-style homes with clipped lawns, high walls, and steering guard dogs. Freeway travel provided only an occasional glimpse of the other side of South Africa. Sometimes we would see a group of black school children hurrying down the side of the highway towards some unseen ghettos. Or when we passed by small wooded areas I would catch sight of groups of black women and children walking through the woods as they scavenged for firewood. And every now and then we would pass some rundown shack in a farm field. Dark, snoopy smudges hanging in the air off the horizon signaled the location of the black townships in these rural areas.

On one of my first visits to Soweto, the friend who was driving me around was talking about how much had changed in the ghettos as a result of the rebellion. He explained that one of the biggest changes was that all of the various agents of the regime — community councillors, black police, informants, and other collaborators — were no longer able to live within most of the ghettos. My friend said, "These were some of the most hated people in the country. They wouldougter through the streets with their bodyguards or drive by in their big cars. You don’t know what it was like to know that someone was a police informer and not be able to do anything about it, to know that this person was sending people to jail and to death and then living in our midst. There was a time when this immobilized us. When we got the chance, we dealt with them proper."

(Reprinted by permission of the South African Consulate, Los Angeles.)

In this country we have so many people who want change so long as things remain the same.

— Archbishop Desmond Tutu

More than ten feet away, two strange and ugly shapes emerged from the smog. They wore combat fatigues and face masks. In their arms they cradled two huge guns. We made a quick U-turn. My friend explained that we had run into some members of the army night patrol. As we continued through Soweto he told me that these patrols had become regular events over the last year or so. About a mile from our encounter he pointed to the right side of the road. There was a field surrounded by a high concrete fence with the usual topping of barbed wire. Sun-bleached bunks inside the fence. Fifty soldiers stood around, the dark shapes of their guns barely visible in the brightness, and now and then the flames cast an eerie glow on the military vehicles parked inside. This was one of the temporary army bases set up inside Soweto, and I was told that there were a number of others scattered throughout the ghettos. Three permanent army bases were also located around the perimeter of Soweto.

(Reprinted by permission of Nelson Mandela, February 1999 (Freed in 1990 after 27 years in prison).)

The elimination of racial discrimination goes hand in hand with the constitutional process. The South African Government has expressed its intention repeatedly to remove discriminatory laws and practices. Many of them have been abolished already. Those remaining could not be repealed out of hand, because their complex nature required in-depth investigation.

The basis of the new South Africa should be justice. The great majority of South Africans desire a just state which will guarantee basic liberties, rule out arbitrary actions and domination, and which will require and assure responsible citizenship. Everyone deserves a just dispensation in which fairness will be a point of departure.

— From South Africa's President F.W. de Klerk's address to the opening of Parliament, February 1, 1991. (Reprinted by permission of the South African Consulate, Los Angeles.)

Racial relations cannot improve if the wrong type of education is given to Natives. They cannot improve if the result of Native education is the creation of frustr
American Conservatory Theater

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After spending time in other parts of southern Africa, going into South Africa can be jarring. There is probably no other country on the continent that is so built up and in some ways so strikingly similar to the U.S. and other Western imperialist countries. I came to Johannesburg from the northeast. We had spent most of the afternoon driving on a large and well-maintained freeway that cuts through the northern part of the country. The scenery was mostly big white-owned farms broken up by occasional small towns consisting of a few service stations, government buildings, churches, shopping malls, and a few neighborhoods of large, clean ranch-style homes with clipped lawns, high walls and crossing guard dogs. Freeway travel provided only an occasional glimpse of the other side of South Africa. Sometimes we would see a group of black school children hurrying down the side of the highway towards some unseen ghettos. Or when we passed by small wooded areas I would catch sight of groups of black women and children walking through the woods as they scavenged for firewood. And every now and then we would pass some rundown shacks in a farm field. Dark, smoky smudges hanging in the air off the horizon signaled the location of the black townships in these rural areas.

We had driven into Soweto late on a Saturday afternoon. The streets were crowded with kids playing and people getting ready for Saturday night. The winter sun was just beginning to set and the evening smog was settling down on the ghettos. We had some trouble with the headlights on our car which, combined with the thick, choking smog, meant that we couldn't see more than five feet in front of us. And there was something else in the smog burning our eyes. An intense cold hung heavy in the air. It was reflected in the new "law and order" lights set up in the most rebellious townships, a calm enforced and preceded over by a bizarre network of armed men and agents. ... We were in White City, one of the poorest sections of Soweto. It's a place jammed with people—the matchbox houses have three or four doors each and each door opens up into one or two rooms that routinely house at least two families. We drove down the streets very slowly as my friend fiddled with the headlights switch. Suddenly he yelled and slammed on the brakes. Up ahead, not

more than ten feet away, two strange and ugly shapes emerged from the smog. They were combat fatigues and face masks. In their arms they cradled two huge guns. We made a quick U-turn. My friend explained that we had run into some members of the army night patrol. As we continued through Soweto he told me that these patrols had become a regular feature over the last year or so. About a mile from our encounter he pointed to the right side of the road. There was a field surrounded by a high concrete fence with the usual topping of barbed wire. Sunless burned inside the fence. Fifty soldiers stood around, the dark shapes of their guns barely visible in the firefight, and now and then the flames cast an eerie light on the military vehicles parked inside. This was one of the temporary army bases set up inside Soweto, and I was told that there were a number of others scattered throughout the ghettos. Three permanent army bases were also located around the perimeter of Soweto.

On one of my first visits to Soweto, the friend who was driving me around was talking about how much had changed in the ghettos as a result of the rebellion. He explained that one of the biggest changes was that all of the various agents of the regime—community councillors, black police, informants, and other collaborators—were no longer able to live within most of the ghettos. My friend said, "These were some of the most hated people in the country. They would waggle through the streets with their bodyguards or drive in their big cars. You don't know what it was like to know that someone was a police informer and not be able to do anything about it, to know that this person was sending people to jail and to death and then living in our midst. There was a time when this immobilized us. When we got the chance, we dealt with them proper."

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Nelson Mandela (left) with South African President FW de Klerk.

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Racial relations cannot improve if the wrong type of education is given to Natives. They cannot improve if the result of Native education is the creation of bruised people who, as a result of the education they received, have expectations in life which circumstances in South Africa do not allow to be fulfilled immediately, when it creates people trained for professions not open to them, when there are people who have received a form of cultural training which strengthens their desire for the white collar occupations to such an extent that there are more such people than openings available.

Statement from a speech given by Minister of Native Affairs (later Prime Minister) Verwoerd during the 1958 House of Assembly Debates about the Bantu Edu-
cation Acts.

Nelson Mandela (February 1999) (Freed in 1990 after 27 years in prison)
JOY CARLIN (Lydia) 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, Meg in A Life of the Mind, Ellie in The Floating Light Bulb, Miss Primm in The Importance of Being Earnest, Kary Davul in The Time of Your Life, Bananas in The House of Blue Leaves, Ao in Poor Eulog, Aunt Sally in All the Way Home, Birdie in The Little Foxes, and Odile in Ophelia Conique. She has been Resident Director of the Berkeley Repertory Theatre, and served as its Artistic Director. Among her directing credits are The House of Bernarda Alba, The Lady's Not For Burning, The Dickers' Diamento, Marco Millions, Golden Boy, Happiness, and this season’s world premiere Foot and Feather at A.C.T, and productions at the Oregon Shakespeare Festival, the San Jose Repertory Company, A Contemporary Theatre of Seattle, and the Shanghai South Drama Troupe of China, where she directed You Can’t Take It With You.

MICHAEL CHINAYAMURINDI (Sipho) was born in Harare, Zimbabwe, Africa. There, as a child, he began acting in children’s plays. In 1988 he came to the United States to pursue his education and art.

After graduating from Rockmore College in Denver, Colorado, he attended A.C.T’s Advanced Training Program. At A.C.T, he has appeared in Twelfth Night, and Studio productions of Lear and the King Lear and Summerfield. Most recently he has been seen in San Jose Rep’s Othello the King and in TheatreWorks’ production of Athol Fugard’s critically acclaimed My Children, My Africa. Mr. Chinayamurindi’s national and film credits include HBO’s Miss Africa, Music from the Frontline, and numerous lead roles on Zimbabwe television.

A native San Franciscan, JAMES PATRICK KENNEDY (Policeman) first appeared on the stage while attending St. Ignatius College Preparatory. He is now a third-year M.F.A candidate in A.C.T’s Advanced Training Program, having played Scylla in The Three Sisters, York in Henry V, Portia 1-3, Newman Noggs in Nicholas Nickleby, Benadoc in Courtship, and Bert in Marie and Bruce. He has performed on A.C.T’s mainstage in 1989, Hamlet, A Christmas Carol, A Tale of Two Cities and Food and Shelter, in Shakespear’s Plays in Progress, and at Theatre Rhinoceros in Poppies. Among his other roles, Mr. Kennedy played Joseph Sweeney in Witness, Bullock in The Recruiting Officer, and Hamlet in Rosencrantz and Guildenstern Are Dead at Stanford University, where he received a B.A. in psychology and an M.A. in Latin American studies.

DAVID MAIER, a graduate of the Advanced Training Program, has acted in numerous roles in the Bay Area. He is a founding member and producer of Encore Theatre Company — the A.C.T alumni production company — and a producer of A.C.T’s Plays in Progress program, where he directed Anthony Charmse’s Pick Up. Mr. Maier is in his fifth season with A.C.T, and most recently played the Ghost, the Player King and Grootdigger in John C. Petcher’s production of Hamlet.

SETH SIRANDA (Simon) was born in Alexandria Township, South Africa. In 1973 he co-founded the Experimetal Theatre Workshop ‘71 where he co-authored and performed in Osmosmatics, Stealthbay and Survival, which later toured the United States. He also played a lead in Giban Koen’s musical Shoe Lep. Recent credits include Blood Knot with Princeton Repertory, and Born in the BBQ with Berkeley Repertory. Other credits include Shoes, Blood Knot, Desdemona, Rosename and Lena, and Bright Night Falling. He won an Olibe as an original member of Poppie Nongena which was seen off Broadway. Mr. Siranda’s television credits include playing the role of Melvin in the NBC movie Cat Squat.

LINETTE LEGAT BOSS (Playwright) began her career as an actress and has worked on stage, in radio, film and televison and dubbing films, in four languages and in five countries including her native South Africa. She is a translator and journalist and was the chronicler on a round-the-world expedition under the patronage of Prince Charles. Her first play was Flapper/Outcast, her second play ... And Gentle People was produced for BBC Radio. Ms. Boss is also a talking books narrator at the American Foundation for the Blind, for the Library of Congress in New York. At present she is writing the book and lyrics for a musical based on Thornton Wilder's The Bridge of San Luis Rey.

EDWARD HASTINGS (Artistic Director) assumed the leadership of A.C.T. early in 1986. A founding member of the company, he directed Charter’s A LAID and Our Town during its first two San Francisco seasons. Since then he has staged many A.C.T. productions, including The Time of Your Life, The House of Blue Leaves, Street Scene, Fifth of July, The Real Thing, King Lear, When We Are Married, and Judeocne. In 1972 he founded the company’s Plays in Progress program, which is devoted to the development and presentation of new theatre writing. Mr. Hastings served as a resident director at the Eugene O’Neill Playwrights’ Conference for three
American Conservatory Theater

Who's Who

MICHAEL CHIN-YAMURINDI (Sibwo) was born in Harare, Zimbabwe, Africa. There, as a child, he began acting in children's plays. In 1980 he came to the United States to pursue his education and art.

After graduating from Rockmore College in Denver, Colorado, he attended A.C.T.'s Advanced Training Program. At A.C.T. he has appeared in Twilight Night, and Studio, productions of Learned Ladies, King Lear, Nicholas Nickleby, A Midsummer Night's Dream, and Smokey. Most recently he has been seen in San Jose Rep's Dead End, The King and in Threepenny's production of A Midsummer Night's Dream, and Smokey. And in Syracuse. He is also a member of A.C.T.'s Advanced Training Program, where he directed Anthony Charnov's Pick Up.

DAVID MAIER, a graduate of A.C.T.'s Advanced Training Program, has acted in numerous roles across the Bay Area. He is a founding member and producer of Ennoe Theatre Company — the A.C.T. alumni production company — and a producer of A.C.T.'s Plays in Progress program, where he directed Anthony Charnov's Pick Up.

VENETTE LEGAT BOSS (Playwright) began her career as an actress and has worked on stage, in radio, film, and television and has written in all these genres. She is a member of A.C.T.'s Plays in Progress program, where she directed Anthony Charnov's Pick Up. Mr. Maier is in his fifth season with A.C.T., and most recently played the role of Melina in the NBC movie Cat Squid.

Lynne Soffer appeared last fall as Jessica in Babylon Gardens for A.C.T.'s Plays in Progress series. Bay Area audiences have also seen her work in Ennoe Theatre company productions of June 2nd and Women Deliver Women. She has also performed with the Pacific Conservatory of Performing Arts, Alaska Repertory Theatre, Portland Shakespeare Festival, Arandas Repertory Theatre in Maine, and in New York City with Direct Theatre and the 20th Street Project. She has toured extensively throughout Alaska performing Shakespeare's women and has taught and directed in that state's Arts in Schools program on and off for the past 12 years. Ms. Soffier is currently teaching speech, text and acting at A.C.T. and has also served as dialect coach for Berkeley Repertory Theatre, Berkeley Shakespeare Festival, the Magic Theatre, Theatre Artists of Marin and the Pacific Conservatory of the Performing Arts.

DELELE SADIMA WAKWAKA (Bionek) comes to A.C.T. after a six month run as a principal character and collaborator of George Gaines Performance Works "Architects of Catastrophic Change." As an actor, singer, dancer, playwright and poet from Capetown, South Africa, some of her credits include Athol Fugard's Master Harold... and the Boys, The Merchant of Venice, Suelo Mardi's For Better, Not for Worse, Perseus, Prometheos, The Turnaround Christmas, and an original work... Africa, My Child, commissioned by Kommunik Repertory in Houston, Texas. Mr. Wakwaka can be seen performing regularly with the Bay Area's leading worldbeat band, Zulu Spirit.

DIRECTORS, DESIGNERS, AND STAFF
American Conservatory Theater

Dennis Powers (Associate Artistic Director) joined A.C.T. in 1967, during the first season of the company’s first San Francisco season. For six years an arts writer at the Oakland Tribune. Before being named to his present position in 1986 by Edward Harris, he worked with William Ball as, successively, Press Representative, Staff Writer, Dramaturge, and Artists and Repertory Director. The A.C.T. productions on which he has collaborated as Pacifica. His life design credits include various diverse clients as the California Roundtable, Kansas City Power and Light, and Major League Baseball. Among his productions in The National Outdoor Leadership School’s Wilderness Guide, a manual for wilderness guides and trails. His piece was written with Laind Williamson, who was also his collaborator on Christmas Miracles, performed at Denver Center Theater Company in 1985 and later published. Among other théatres with which he has been associated are Long Wharf Theater in New Haven, Stanford Repertory Theater. Pacific Conservatory for the Arts in Santa Barbara, and Alc

BEATRICE AMBROSE (Associate Artistic Director) is a veteran theater profes
dional with national and international experience as a director, education, pro-
ducer, and arts administrator. Before join
ing A.C.T. this season, she has been the Artistic/Producing Director of Oakland Estival/Theatre Ensemble (O.E.T.E.) for eight years, during which time she has directed credits including Divison Street, letters from a New England Nurse, O’Henry’s Christmas, Tenor of Hours, and Alabaster. She also directed Master Harlot… and the Beggars for the California Conservatory Theatre. Before joining O.E.T., she was resident of New York City. And in a National Endowment for the Arts (NEA) Arts Management Fellowship in her Special Projects Program, as an Assistant Director-In-Residence at Washington, D.C.’s Arena Stage, as an NEA Directing Fellow at the San Francisco Public Theater, a National Endowment for the Arts Information Agency sponsored lecturer to Kenya University, Nairobi, in 1979. In 1980, she returned to the Bay Area to head the Conservatory’s Theatre Arts, a member of the Multi-Cultural Advisory Council to the California Arts Council and its Theatre Services Committee, is a member of the Bay Area Theatre Communications Group and a member of the San Francisco Arts Commission and of the San Francisco Arts Commission. For A.C.T. ’s Advanced Training Program he has included: Bay Area Actors and the Urban League, the Department of Cultural Affairs. The San Francisco Recreation and Parks Department, the San Francisco Performing Arts Council, and the San Francisco Human Rights Commission. For A.C.T.’s mainstage season he has directed 1990, A Tale of Two Cities. A Wonderful World, On Stage, The Invincibles, and Private Lives. Mr. Epstein is an Artist-in-Residence at the Georgia Shakespeare Festival, and has also worked at the Oregon and Utah Shakespearean Festivals, and at San Juan Island. His directorial credits at the frost Theatre of American, and Brown University, and his M.I.A. in stage directing from the Univer-
sity of California, San Diego. He co-authored, with John Harrop, of Acting with Style (published by Prentice-Hall).
American Conservatory Theater

summer, and taught acting in 1984 at the Shanghai Drama Institute as part of the first exchange of actors between A.C.T. and the Shanghai Theater. He has been involved in the development of cultural exchange programs among the Asian International Committee of the Institute of International Education. He directed a national tour of A.C.T.'s Broadway musical 'Oliver,' staged in San Francisco, and designed the American production of Shakespeare's 'Hamlet.' During the 1985-86 season, he directed the American premiere of 'The Hot L Baltimore,' and managed the A.C.T. production of San Stefano's Crockett in Serbo-Croatian at the Youngman Drama Theater in Belgrade. His A.C.T. productions have also been presented on tour in the United States, including Hawaii, and in 1987 he was a guest director at major resident theaters throughout the country. A graduate of Yale College and the Royal Academy of Dramatic Art, Mr. Hughes teaches in the A.C.T. Conservatory, and this season directed 'Chicago' by Timothy Mason in the Play-in-Progress program.

John Sullivan (Managing Director) joined A.C.T. as its chief administrative officer in 1986 from a native of San Francisco, Mr. Sullivan has been active in the theater since the mid-1970s, when he directed Harvey Fierstein's 'Hairspray' at the Circle Repertory Company in New York. In 1977 he joined the staff of the Mark Taper Forum in Los Angeles as a resident director and producer, and head of the Taper's Forum Laboratory. He produced numerous new plays and musicals as a writer as David Mamet, Susan Yankowitz, and A.C.T. Gurney. More recently he produced 'The Detective,' a collaboration between thre and Vaudville Nouveau at San Francisco's Magic Theater. Former deputy director of the California Arts Council, Mr. Sullivan has served on the Boards of the Theater Bay Area and the San Francisco New Vaudville Festival. After completing his graduat work at the University of Southern California School of Cinema, Mr. Sullivan wrote and directed several films for the educational and entertainment markets, including three which were nominated for national Emmy Award candidacies. For five years he was a consultant to the Rand Corporation, focusing his work on the process and societal impact of popular culture. As a communications consultant for Professor Mr. Sullivan has advised several diverse clients as the California Roundtable, Kansas City Power and Light, and Major League Baseball among others in The National Outdoor Leadership School's Wilderness Guide, a manual for wilderness survival. His creations for the Annie Awards by Simon and Schuster, and numerous articles for magazines and newspapers.

Benno Santi Amahi (Associate Artistic Director) is a veteran theater professional with national and international experience as a director, educator, producer, and arts administrator. Before joining A.C.T. this season, he was the Artistic/Producing Director of the Oakland Ensemble Theatre (O.E.T.) for eight years, where his directing credits included 'Divisadero, Letters from a New England Diary,' 'O'Neill's Christmas, Dinner of Sorrows, and Alligator.' He also directed 'Maryland,' and 'The Rite' for the California Conservatory Theatre. Before joining O.E.T. he served as a National Endowment for the Arts (NEA) Arts Management Fellow in its Special Projects Program, as an Assistant Director-in-Residence at Washington, D.C.'s Arena Stage, as an NEA Directing Fellow at the University of Pittsburgh. He has also held jobs at the California Arts Information Agency sponsored lecturer at the University of Kansas, and others. He has served on the boards of the Bay Area Theatre Bay Area and the California Arts Council Theatre Services Committee, is a member of the Multicultural Coordination Center of the California Arts Council, and has been actively locally, regionally, and nationally in advocacy for cultural equity, non-traditional casting, and pluralism in American art. Mr. Amahi received his B.A. in theater arts and drama at the University of Wisconsin, and his M.F.A. in stage directing from the University of California, San Diego.

Dennis Powers (Associate Artistic Director) joined A.C.T. in 1967, during the company's first San Francisco season. He served for six years as an arts writer at the Oakland Tribune. Before being named to his present position in 1986 by Edward Handelman, he was playwright (her Miss Matchfaked Theatre at Los Angeles) director (more than 40 productions), actress (Cabaret Repertory Theatre), and educator. She served in the M.A. from the California State University at Fullerton, taught in southern California for 14 years (including a stationer and Catalina Island) and in residence at the University of Chicago for the Arts. At the Conser- vatory she has created and directed the first two performances of 'Move Me, the Wildfire Storm of all the Ocean's Voice Confronts the Jedd, ' and 'Whom It May Concern, directed 'The Diary of Anne Frank, and co-directed Who Are Those People?' Mr. Stailer served on the Superintendent's Task Force for the San Francisco Unified School Board. His directing credits include directing the Board of Directors at Bay Area Theatre Sports, for which he has been a creative consultant at Donaldson, and toured to Alaska as playwright-in-residence with the Oregon Shakespeare Festival's Educational Outreach Program.

Joel Fontaine (Scenemaster) has designed A.C.T.'s productions of 'Who's Who and Mr. Smith.' His regional theater design credits include sets for Holiday at the Old Globe, the Midwest at the Playhouse at the Shakespeare Theatre at the Folger in Washington, D.C., and A Walk in the Mind at the Studio Theatre. A graduate of the University of California at Davis and San Francisco State University, Mr. Fontaine has designed 'Oedipus the King' and 'Distant Dreams' at the Berkeley Repertory Theatre. For The Taming of the Shrew for the Berkeley Shakespeare Festival, and Lloyd's 'The Prodigal Son' for the Theatre Bay Area. A graduate of the Yale School of Drama, Mr. Fontaine has designed for the Yale Repertory Theatre and the Santa Fe Opera. Mr. Fontaine has also designed for 'The Burgerman Theatre, the Santa Fe Colonial, the University of Virginia, and the Pacific Northwest Forum.

Karin Simonsen Koishpoc (Costumes) has designed the A.C.T. and Lorraine Hansberry co-productions of 'Clara and Dukemoc at the Lorraine Hansberry Theatre. For the past three seasons she was an assistant designer and made the Adult Program-In-Progress series, and recreating the A.C.T. costume rental program which rents to schools, universities, theatres, television and film companies. Other credits include designs for the Seattle Repertory Theatre, the Theatre with Peter Evans and Ellis Ralfe, 'The Kathryn Chow Show,' and 'The Black Groom.' For television she has designed hair and makeup for the original production of 'Oedipus for the San Francisco Shakespeare Festival. She has also directed and produced the playwrights with Geno Baxter and Christopher Wallace for the American Shakespeare Festival, and 'Life with a Pearl for the Festival Theatre in Edmonton, Canada. He worked on the national tours of 19th Street, La Cagacepoli with Gene Barry, Sweet Charity with Debbie Allen, and toured in Las Vegas and London with Bing Crosby.

James Haire (Production Director) began his career with the Mark Taper Forum and was executive producer of the San Francisco Opera, the San Francisco Ballet, and the Center for the Performing Arts. He has managed the American Conservatory Theater, among the productions he stage-managed were The Madisonian of Chicago with Miss Le Gallienne, Sylvia Sydney, and Laura Dana, The Midsummer Night's Dream with Gene Barry, and Sweet Charity with Debbie Allen, and tours to Las Vegas and London with Bing Crosby.

Stephen LeGrand (Sound) is now in his fifth season as sound designer for A.C.T. His work the 1985-86 production of 'The Trial' for the San Francisco Shakespeare Festival, the 1985 production of 'The Seagull and Farinell in Hell, and he wrote the music for 'A Life of the Mind' for the Berkeley Repertory Theatre. For The Taming of the Shrew for the Berkeley Shakespeare Festival, and Lloyd's 'The Prodigal Son' for the Theatre Bay Area. A graduate of the Yale School of Drama, Mr. Fontaine has designed for the Yale Repertory Theatre and the Santa Fe Opera. Mr. Fontaine has also designed for the Yale Repertory Theatre, the Santa Fe Colonial, the University of Virginia, and the Pacific Northwest Forum.

Rick Scholes (Wigmaster) has designed hair and makeup for over 200 productions at A.C.T. since 1971, including this season's 'Hedda Gabler,' last season's 'Amadeus,' and the company's tours to Canada, Hawaii, Russia, and Japan. He also created the lighting and makeup for the television production of 'Oedipus for the San Francisco Shakespeare Festival, 'The Taming of the Shrew,' and 'A Christmas Carol.' Among his other television and film credits are 'A Fine Way to Kill,' 'Highboy,' and 'The Killing Time.' He has served as a performer and director on the stage and with the San Francisco Shakespeare Festival. As a director he has worked with the Theatre with Peter Evans and Ellis Ralfe, 'The Kathryn Chow Show,' and 'The Black Groom.' For television he has designed hair and makeup for the original production of 'Oedipus for the San Francisco Shakespeare Festival, 'The Taming of the Shrew,' and 'A Christmas Carol.'
The American Conservatory Theater is deeply grateful for the generous support of many individuals, corporations, foundations, and government agencies. Their contributions make great theatrical possible.

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American Conservatory Theater

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ADMINISTRATIVE OFFICES
A.C.T.'s Administrative and Conservatory offices are located at 440 Geary Street, San Francisco, CA 94102. (415) 749-2200.

BOX OFFICE INFORMATION
A.C.T.'s Central Box Office is in the lobby of the Geary Theater, located on Geary at Mason Street one block west of Union Square in the heart of Theater Row.

Ticket Information: (415) 749-2228
Charge to Visa, MasterCard, American Express.

A.C.T.'s Central Box Office Hours:
8:00am-9:00pm Tuesday through Saturday; 11:00am-6:00pm Sunday and Monday.

Ticketing: A.C.T. tickets are available at all Ticketon Outlets including Rainbow Records, or by calling (415) 392-4400.

Box Office at the Stage Door and Palace of Fine Arts Theaters: When A.C.T. is performing at one of these locations, a full-service box office will open there 90 minutes before each performance.

Ticket Prices:

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Group Discounts: For groups of 15 or more, call Linda Crisbom at (415) 749-7885 for special group prices up to 30% off single prices.

Latecomers: Latecomers will only be seated at an appropriate time selected by the director of the play.

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: Anyone can purchase half-price tickets on the day of shows at STBS on Union Square or Embarcadero Center in San Francisco. Student and Senior Rush tickets at half-price are available beginning at 9:30pm for evening performances. Senior Rush tickets for matinees only are just $5.

Ticket Policy: All sales are final, and there are no refunds. Only current subscribers enjoy ticket exchange privileges or 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 as a donation.

Wheelchair Access: The Stage Door and Palace of Fine Arts Theaters are fully accessible to persons in wheelchairs.

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

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.

SPECIAL PROGRAMS

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

School Matinees: We offer 6pm matinees to elementary, secondary, and college students. Thousands of students attend these performances each season. Tickets are specially priced at 6pm. Exclusive corporate support has been provided by the Pacific Telefilm Foundation. For more information please call Katherine Spielmann, Student Matinee Coordinator at 749-2230.

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The New Stage Door is located on Mason Street between Post and Geary, just around the corner from A.C.T.'s Geary Theater in the heart of Theater Row. Many of the City's finest restaurants are located within a easy walking distance; ask our Box Office for suggestions.

Parking for hundreds of cars is available within one block. Garages offering lower hourly rates are located under Union Square, across from Macy's on O'Farrell, and on Stockton at Sutter.

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Canada's Cultural Cornucopia
The arts are alive and well in North America

his is une histoire de deux villes, or tale of two cities, Victoria and Montreal, one almost as English as London, the other as Gallic as Paris. Together they present contrasting images of contemporary Canadian culture. To borrow a phrase from Rudyard Kipling, who loved Canada, the two have met — albeit with some linguistic chauvinisme in Quebec.

The captain on Air Canada will normally offer you flight observations in French, and quickly follow with an English version. When guests enter the doors of Montreal's regal Le Reine Elisabeth Hotel, an instruction reads "poussez." But concerned that English-speaking visitors might not get the message, the instruction also appears as "push" on an adjacent panel. In their own ways, both cities, thousands of miles apart, have preserved their European cultural characters.

Montreal will be celebrating its 350th anniversary next year with a dramatic expansion of its grand Musée des Beaux Arts, an imposing museum of environmental science, an extensive restoration of the splendid Second Empire City Hall, and festivals that are expected to rival the days of Expo '86. Continued


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The American connection with Montreal has long been a close one. In 1775, during revolutionary times, Gen. Richard Montgomery led his Continental Army troops into Quebec, headquartered at the Château Ramezay (now a fascinating museum reflecting middle-class eighteenth-century settlers’ life and once the home of Claude de Ramezay, a governor of Montreal). Col. Benedict Arnold and even Benjamin Franklin tarried in the château, having hopes that Quebec would become the fourteenth state. (Montgomery later perished in the battle for Quebec, and Arnold was wounded in a skirmish.) Although the resident Frenchpolitically declined Franklin’s invitation, today they welcome American visitors assiduously, along with their tourist dollars.

To put it succinctly, while English is spoken, Montreal is emotionally and practically French and takes no offense at being referred to as the Paris of North America. As a further point of pride, the University of Montreal has a student enrollment of fifty thousand, making it second only to the Sorbonne as the largest French educational institution in the world. Montreal presents a split image. The older side is relatively intact with its city takes its name. The scenic “overlook” here was designed by Frederick Law Olmsted and is often cited as one of the world’s great public parks. Known as the top of Olympic Velodrome into a “living” museum of natural and environmental sciences, incorporating an aquarium and a botanical garden, it was designed by the basilica of Notre-Dame. A Gothic lighthouse at its base helps visitors see the planet Earth as a series of interrelated ecosystems. It will host both a humid and humid tropical forest, a 150-foot waterfall, and bird habitat with three white swans, starfish and sea urchins in a tidal pool, and a polar exhibit with Arctic penguins and Antarctic penguins. Another remarkable museum of significance is the Montreal Insectarium, which displays the world’s most beautiful insects by the thousands, some of which are on display in a room where they can be studied in their natural environment. The museum has a collection of more than fifty thousand insects, including stick insects, symmetric moths, and butterflies.

Montreal has a full complement of statues celebrating its historic past, and some deserve more than a passing glance. There is, for example, a monument to Jackie Robinson at the entrance to Olympic Stadium. Although not in the same league as the “cross” atop Mount Royal, and the city’s signature monument. On January 6, 1643, Maisonneuve respected his promise and made his first day of the city. The last house in a Victorian mansion guarded with statues by Rodin and Henry Moore.

City fathers have spent a considerable amount of time preserving the character of the violette, the Gallic heart of the city. An erudite publication, A Walking Tour of Old Montreal, is a gift to the city’s guests. The tour is slightly more than two miles and can be covered in about an hour. The newspaper Le Progrès is considered an outstanding in building on the grounds in 1850. Since Montreal is French, it goes without saying that the cuisine is an important part of life. An estimated five thousand restaurants are in situ. Accessed to the remarkable Poilicourt church built in 1762 by Deloff de Caron, a soldier turned priest. The neo-Gothic masterpiece provides a unique and unique experience in the top. The church has a 260-foot-long, and a luminous gold and blue interior and its twelve-ton bell can be heard for miles. With a 6,000-pipe pipe organ, the church is a popular venue for symphonic concerts. In fact, it resembles Westminster Abbey. The “old” law courts, designed by John Ostell, resemble a Greek temple and currently house city offices. In sharp contrast, the new eighteenth-century provincial courthouse is much more functional, but its severe lines lack the charm of the nineteenth century.

Château de Ramezay, perhaps the most interesting historical museum, was once the residence of the French governors. The château’s architectural grandeur includes a stone garden gate from Brouage in France, home of Samuel de Champlain, the “Father of New France,” who arrived on the site some years later. The château’s grandeur is even more impressive at night, when the windows are illuminated. Today the club is open to the public and attracts a cross-section of business men and women, government officials, and tourists.

The Beaver Club in Le Reine Elizabeth, founded in 1755 with a membership once
It was in Montreal that Charles de Gaulle, the "Magnificent Charles," speaking on the steps of the venerable city hall, sounded the phrase "Vive Le Quebec Libre!" reacting to all things Gallic.

The laws that originally mandated that all public signs in Quebec be in French produced at least one anomaly. The famous "la rieuse" became Le Reine Elizabeth in the translation of the name of one of the city's most distinguished hotels, thus altering the Queen's garden since the noun reine is unfeminine masculine in French.

Montreal, Canada's second largest city, was founded in 1642 as the Ville-Marie de Montreal by Paul de Chomedey, Sieur de Maisonneuve, the name later shortened to its current form.

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The Beaver Club in Le Reine Elizabeth, founded in 1758 with a membership once The Burlington Gardens in Victoria, British Columbia
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If the Sieur de Maisonneuve gave a French accent to Montreal, George Vancouver conveniently took over the land that now bears his name from the Spanish and established Vancouver as essentially British. Interestingly enough, the publisher of Vancouver’s travel narrative detailing his voyage to Australia was his former lieutenant, Peter Pugert, who gave his name to the famous sound.

Through the years, Victoria has evolved from a Hudson’s Bay Company fort on Vancouver Island into a pleasant sanctuary of great homes, beautiful gardens, and the seat of government of British Columbia. To judge by the deluge of maps, brochures, double-decker London buses, and omnipresent souvenir shops, Victoria is a tourist destination in the classic mode. But on a line-by-line basis, it preserves a cultural heritage that is uniquely Western Canadian.

The face of Victoria is changing as “glass box” architecture creeps westward, but, happily, its colonial character survives. Jerry Hulse, the esteemed travel columnist of the Los Angeles Times, summed up the current scene. “What with lawn bowling and cricket matches and crowds that queue up for afternoon tea at the Empress Hotel, Victoria continues to display a surprising likeness of a charming British village, while the fact of the matter is … it’s Canada, English style.”

Kipling, never at a loss for words about Canada, said, “Victoria had all the best of Bournemouth arranged around the Bay of Naples.” Writer Bruce Hutchison described the city differently. “Victoria is a slyly, duffeloid, green-fingered sort of place, a golffish, fly-fishing, five-o’clock-tea-pot place.”

Today, this island city has become much more casual, losing some of that British character as the impact of tourism from the U.S. and Japan affects the city’s said “Empire” personality. The city fathers, however, have been steadily reviving Victoria’s regal past. The Royal Theatre, which recently celebrated its seventy-fifth anniversary, is a “grand theater” building. In its early days it hosted such great artists as Sarah Bernhardt and Anna Pavlova, and later Helen Hayes, Katherine Hepburn, Michael Redgrave, and Luciano Pavorotti, along with the Royal Winnipeg Ballet and the Victoria Symphony Orchestra. In a restoration program, the lobby has been enclosed in glass, and a fund-raising program is underway to construct a garden lobby and patio.

Old press clippings provide some enchanting reading. On the Royal’s opening night in 1913, the Times Colonist reported: “Before the gayest and most brilliantly attired audience which ever attended a public occasion in Victoria, the most spectacular drama at present on the English-speaking stage, Kismet, gave the first performance last night in what
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APRIL 1993

no less an authority than Otis Skinner himself described to be the most beauti-

ful playhouse in Canada." With its gold leaf, oil-cellulose murals, richly detailed ceilings, and lobby of white marble, it was breathtaking in a city that was barely years away from dirt streets and saloons.

The Public Opera performs at the restored McPherson Playhouse, a baroque theater built in 1913, then called the Pantages and now an elegantly refur-

ished auditorium with marble pillars and proscenium arch. Threatened by the wrecker's hammer in the early 1960s, the then-shabby theater was rescued by its civic-minded owner, T.J. McPherson, who deeded it to the city of Victoria along with funds to renovate the house. Fifteen years ago, a group of arts-oriented busi-

nessmen created, took responsibility for the theater's administration on behalf of the city. The McPherson Playhouse Founda-

tion was created, and the theater is now the lively heart of Victoria's perform-

ing arts scene, with presentations sponsored by the foundation that range from appearances by the Chieftains and Ray Charles to Ballet Victoria and Swiss Opera in concert.

In contrast, a former church serves as the setting for the Belfry Theatre, which is mandated to present new works and appearances by young Canadian play-

wrights, actors, and actors like John Lazzaro, Frances Hyland, and Joy Coghill. There's no-reserved seating here, and most performances play to a full house. If you're going to the Belfry, try the nearby Sboho Village Bistro for a pre-

theater supper with a menu that offers moderately priced entrees like peas primavera, spinach and cheeze tortellini, or steak djon.

The Art Gallery of Victoria opened in 1945 with an exhibit featuring the paint-

ings of Emily Carr, who pictured the Pacific Northwest's rain forests, Indian totem poles, and native villages. The artist's work became highly regarded after her death, but during her lifetime she lived in poverty and painted some of her finest work on brown wrapping paper.

now the gallery, situated on a quiet street in an apartment-occupied, is housed in a stately mansion and features the work of other Canadian artists, European masterpieces, and one of the finest collections of Japanese art in Canada, including the complete collection of Edo-period Japanese art at the museum. The gallery shop has an excellent selection of postcard, glass, and handmade paper pro-

duced by British Columbia artists.

For those who would normally attend the opera, the Royal London Wax Museum contains many surprises among its realistc props. Along the same line, in an Old English setting complete with a Chaucerian Inn and a seventeenth-century Plymouth Tavern, there's a replica of William Shakespeare's birthplace and Anne Hathaway's thatched cottage.

Victoria also has a number of fine restaurants, such as Chef Pierre with its classic canard à l’orange and British Columbia salmon. The Seaco Harbour House located on a scenic cliff in Sidney is the most renowned of them, its seafood, and Pagliacci's on Broad Street is popular for its Italian cuisine and great homemade bread. In contrast, there's the Falky Elephant & Castle, which serves British country fare like fish and chips, steak and kidney pie, and Cornish pasties. Rattenbury's, named after the architect of the Parliament Buildings, is housed in a Victorian build-

ing. One of its claims to fame is the largest selection of beers on the island.

As museums and art galleries characterize the city's past, the proud neo-

Gothic provincial Parliament Buildings represent a turn-of-the-century architec-

ture. Built in 1867 of granite and wood, the stately structures are regally enshrined in a setting of broad lawns and statues beyond count, one of them the ubiquitous Queen Victoria. The government has preserved the mosaic tile floors, the intricate stained glass windows, and the "golden" gates leading to the marble-paved legislative chambers. The speaker sits majestically on a canopied throne backed up by his symbol of authority, a golden mace.

The Royal British Columbia Museum, adjacent to the Parliament Buildings, is a tour de force with its depiction of twelve thousand years of British Columbia history ranging from a life-size woolly mam-

moth and an ancient Salish Indian pit house to a nineteenth-century working lumber mill, a replica of Captain Cook's private cabin aboard his ship Discovery, and a recreated pioneer town. The grove of totem poles in Thunderbird Park at the entrance to the museum is the largest such collection extant. In a studio here, Indian carvers craft full-

scale totem poles, many of which are commissioned by foreign governments and major corporations.

For contemporary collectors, Fort Street between Blanchard and Cook streets has a "clutch" of antique dealers, book-

sellers, jewelers, and just plain "used" clothing and furniture. For example, Faith Grant Antiques is located in a heritage building, with period garden, selling everything from wooden furniture to linen napery.

Butchard Gardens is a former limestone quarry that was turned into fifty acres of elaborate gardens by Audrey Butchard in 1904. It overlooks the Tod Inlet on the Saanich Peninsula and consists of a group of formal gardens with a dazzling display of seasonal bulbs, exotic shrubs, flower beds, and dancing fountains all connected by charming paths and tiny bridges.

Craigdarroch Castle was built by Robert Dunsmuir in 1887, when the Hudson's Bay Company executive became the prov-

ince's first millionaire after the discovery of a rich vein of coal at Nanaimo. Once a company outpost, it's today known as the "sun porch" of Canada. Dunsmuir never lived to see the castle completed, but his funeral procession in 1889 was reported to have been almost a mile long. His family took up residence, however, and lived there until his widow died in 1906. Today, Craigdarroch is a museum and an architectural triumph with its granite walls, château-style roof, and main hall with oak paneling and eighty-seven-step staircase. On the FIREPLACE mantel in this hall is a hand-carved inscription of Virgil and Crusand: "Welcome Ever Smiles and Farewell Goes Out Sighing."

On a last note, one of Victoria's most famous landmarks is the aforementioned Empress Hotel, part of the Canadian Pacific group. Although the work of contemporary architects has changed the character of the domes and spires, which overlooks the inner harbor and the Parliament Buildings, they haven't destroyed its charm. The stately ivy-covered "castle" with its pinnacles

Cultural Events in Canada through September

Dramatically expands late-pall in the Province of British Columbia:

THEATER:

May 29 through November 10: THE STRATFORD FESTIVAL

This festival which began in 1953 is now housed in the Festival Theatre. Designed by architect Robert Burfield, this the-

ater was modeled after the Greek theater at Epidaurus.

This year the plays at the Festival Theatre will be:

Hamlet — open May 27
Much Ado About Nothing — open May 29
Coriolanus — open May 31
Treasure Island — open August 1

The offerings at the Avon Theatre are:

Our Show — open May 28
Richard III — open May 30
The Reluctant Suitor — open June 1
The School for Wives — open August 2
As You Like It — open August 3

And at the Tom Patterson Theatre (formerly the Third Stage):

The Merry Wives of Windsor — open June 14
Romeo and Juliet — open July 5
Rumpelstiltskin — open July 5
The Knight of the Burning Cane — open August 5
Love Letters — open August 22

Box Office: (613) 273-6900
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Tickets can be paid for by check, money order, or credit card.

The Celebrated Widows Weekend seminar will take place June 14, 16, 18, with Strathm, the playwright of Last Bedside Stories will be the guest lecturer.
no less an authority than Otis Skinner himself described to be the most beauti-
ful playhouse in Canada. With its gold leaf, oil painting murals, richly detailed ceil-
ings, and lobby of white marble, it was breathtaking in a city that was barely years away from dirt streets and saloons.

The playhouse, however, had its ups and downs. In 1970, the McPherson Playhouse, a bar and restaurant that operated from 1923 to 1970, was torn down to make way for the new theatre. The site is now occupied by a parking lot. The theatre has since undergone several changes, including a renovation in 2004. These changes have helped to preserve the theatre's historic charm while making it more accessible to modern audiences.

The Whistler Theatre, another historic theatre in the city, was built in 1928 and operated until 1978. It was the first theatre in the city to be built with an attached restaurant and bar. The theatre was eventually demolished in 1981.

In addition to these historic theatres, the city has several modern venues that attract a wide range of performers. The MacEwan Hall is a popular venue for concerts and other events, while the Arts Club Theatre Company is known for its production of new plays and musicals. The city's cultural landscape continues to evolve, with new venues and events being added each year.
Festivals:

MAY
First Week: MAYWORLD FESTIVAL
Art and life meld together in this festival of celebration and culture and working life. Theatre, poetry readings, creative workshops, music, art exhibits will be held at various venues around Vancouver. For more information contact: Mayworld Festival, 304-2005 East 4th Avenue, Vancouver, B.C., V5P 3G3, Phone: (604) 324-9001.

21-20: VANCOUVER'S CHILDREN'S FESTIVAL
The largest event of its kind in North America, this festival features various selections of music, storytelling, dance, puppetry and creative plays. All of the events are held in tent-cities on the shores of False Creek. For more information contact: C.I.A.A.A., 210, 800 Cambie Street, Vancouver, B.C., V6B 2P1, Phone: (604) 684-7697.

JUNE
21, 22 & 23: 20th CANADIAN INTERNATIONAL DRAGON BOAT FESTIVAL
International entertainment and cuisine accompany the racing of Dragon Boat teams along the waters of False Creek. For more information contact: The Canadian International Dragon Boat Festival Society, 2510-380 West Hastings Street, Vancouver, B.C., V6C 2L1, Phone: (604) 684-3415.

JULY
2nd week of July to 3rd week of August: VICTORIA INTERNATIONAL FESTIVAL
Concerts, classical recitals, ballet performances, baroque concerts, and other events take place in various venues around Victoria. For more information contact: Victoria International Festival, 1480 Richmond Road, Victoria, B.C., VAP 45, or call: (604) 565-4212.

19-26: THE 25TH ANNUAL VANCOUVER SEA FESTIVAL
A celebration of the nautical history of Vancouver. Contact Vancouver Sea Festival, 210-800 West Georgia Street, Vancouver, B.C., V6C 2V9, Phone: (604) 688-3175.

AUGUST
First week: VANCOUVER INTERNATIONAL COMEDY FESTIVAL
For information contact: (604) 885-0980.

SEPTEMBER
7-19: ANNUAL VANCOUVER FRINGE FESTIVAL
Poetry, music, dance, drama, and cabaret can all be seen in the fifty daily performances offered at this festival. For more information contact: Vancouver Fringe Festival, 18-4241 Main Street, Vancouver, B.C., V5T 2B1, Phone: (604) 873-3640.

Last week of September-first week of October: INTERNATIONAL FILM FESTIVAL
For information call: (604) 865-0629.

Music:

JULY
All month and August: VANCOUVER EARLY MUSIC FESTIVAL
The University of British Columbia (UBC) in the location for seven performances of music ranging from that of the Renaissance to Baroque and Classical. Tickets can be purchased via UVic Ticketmaster (604) 205-3011, and schedules are available (604) 726-3010.

July 26-July 7: MONTREAL INTERNATIONAL JAZZ FESTIVAL
Big-name performers play in the city's larger halls and (tickets are mandatory). About one thousand lesser-known artists give free concerts (up to fifty a day) at other venues, parks, and squares. The sidewalks of St. Denis in the Latin Quarter are filled with temporary stages and jazz fans recreating a carnival-like atmosphere. For more information call: (514) 289-3727.

July 30-August 9: VANCOUVER CARNABY MUSIC FESTIVAL
Six evenings of chamber music presented by resident and visitors available. The evenings take place outdoors at St. Georges School. Bring your own picnic (if you like). For more information contact: The Vancouver Chamber Music Festival, Suite 300, 300-285 West Georgia Street, Vancouver, B.C., V6C 2L3, Phone: (604) 736-6010.

SEPTEMBER
Mid-month: MONTREAL INTERNATIONAL MUSIC FESTIVAL
Concerts from all over the world gather to give concerts and recitals in the great halls of Montreal. For more information call: (514) 868-2682.

Museum Exhibitions:

Montreal's Place des Arts

Pierre Curie: PAST, PRESENT, AND FUTURE
A retrospective of the famed scientist's career will be on view March 29 until June 2 at the Montreal Museum of Fine Arts.

September
1000 Years of Civilization
The exhibition is on view from May 15 to September 15.

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To experience for yourself what these critics have already discovered, take in the performance of the Q45 at an Infiniti showroom soon.
Festivals:

JULY
2nd week of July to 3rd week of August: VICTORIA INTERNATIONAL FESTIVAL. Classical music, ballet, opera, musicals, plays, and other events take place in various venues all over Victoria. For more information contact: The Victoria International Opera Festival, 1401 Douglas Street, Victoria, B.C., V8W 3K7. Phone: (604) 386-4800.

SEPTEMBER
7-18: ANNUAL VANCOUVER FRINGE FESTIVAL. Poetry, music, dance, drama, and cabaret can all be seen in the fifty daily performances offered at this festival. For more information contact: Vancouver Fringe Festival, 18-2441 Main Street, Vancouver, B.C., V5T 2E6. Phone: (604) 479-8486. Last week of September-first week of October: INTERNATIONAL FILM FESTIVAL. For information call: (604) 853-6200.
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**SAN FRANCISCO BALLET**

Creating repertory and having the dancers dance in a certain way that I like," says Tomasson. "When I came to San Francisco, I began to build a repertory. That takes time. Now the Company is certainly ready to be seen in New York, there's no question about that. New York audiences can be very tough. They see a great deal of dance, but I really look forward to bringing the Company and a repertory that is very special.

How does Tomasson, the Artistic Director compare with Tomasson the dancer? "I'm the same person," he laughs. "Older. Wiser. Heigl. Tomasson the dancer was thinking only of what I had to concentrate on the stage. What I was going to do, what was expected of me. This time around I'm thinking sixty-five dancers that I am in charge of. I am trying to make all of them look their best and as a whole, make the Company look the best possible. My focus is totally different."

What remains a constant between Tomasson the dancer and Tomasson the choreographer and Artistic Director is his dual personality. It is content with a very private, shy personal style which contrasts with the excitement and razzle-dazzle on stage.

When asked about what he would like to achieve in the next five years at San Francisco Ballet, Tomasson's usual thoughtfulness in answering becomes a drawn-out reply. "Each year there are new challenges, and I am always striving for perfection. I hesitate in answering, not because I think we have achieved everything, but it's just that I like to stay flexible, not bound by a three-year plan. The future really comes down to how I make a season and how I want to construct a program."

"I find that flexibility really works best. Dancers come and go. Dancers inspire me and the other choreographers who come here to work with them. That's an important part of the process."

Tomasson prefers to keep his counsel about plans for the future, but it is safe to assume that he has his abund-dance in the end, it seems, the quiet, reserved Artistic Director of San Francisco Ballet prefers to let his Company speak for itself.
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**SAN FRANCISCO BALLET continued from page 31**

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**SAN FRANCISCO RESTAURANT GUIDE**

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A Plague of Plagiarists

Dorothy Parker tried to engage in conversation, a young man whose latest play, she felt, owed some unacknowledged debt to her own work. "It's hard to describe my theme," the writer was explaining, "but it's a play against all time." "Except plagiarism," Ms. Parker remarked coolly. Both George Oppenheimer and Ruth Gordon had written a play based on Dorothy Parker's character. "Now, I suppose, if I ever wrote a play about myself," she said, "I'd be sued for plagiarism."

In the theater, stealing other people's material had been the rule going back to Shakespeare and Molière; originally rarely rested with the story but rather the poetic expression. Actor-manager Maurice Barrymore was frequently accused of stealing plots from the French dramatists, whose successes dominated the theater during the latter part of the century.

Above: When charged with plagiarism by a contemporary, Hemingway retorted: "That play did not know what to do with such a good time."

by Peter Hay
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THE LAST WORD

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by Peter Hay
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Among composers, Handel was dubbed the “Grand Old Thief,” who stole—according to famed musicologist Ernest Newman, writing in the Twenties—not out of necessity, but simply because he was a Kleptomaniac: “He resembles not the shop girl who takes a Welsh linen jacket belonging to her employer because she has not a jacket of her own to wear, but the lady of independent means who slips a packet of hairpins or a silk blouse into her muff when no one is looking. He is not so much a music thief, in fact, as a music lifter of deprived tendencies. No one ever stole so systematically and so extensively, yet at the same time so needlessly.”

Handel himself, when someone condemned him for taking a melody from one of his contemporaries, gave this explanation: “That pig did not know what to do with such a good tune.”

The shoplifting theme carried over into the world of comics where stealing jokes is both endemic and epidemic. Walter Vanfleet used to call Milton Berle “the Thief of Bad Gags” and there were psychoanalytical theories that he acquired the habit because his mother, who had once worked as a store detective, had been scarred by a shoplifter who was pregnant.

Berle enjoyed his reputation and used it to reply to accusations of thievery: “No gags is new until it is forgotten.” Replacing Rudy Vallee on a radio show, Milton Berle greeted him on the way into the recording studio with, “Your time is my time.” On another occasion, Rudy Vallee came in for interviews. “What do you do, my good man?” “I do a joke on the air, and he does it the week before.” Hollywood had a term for radio writers, those who took old gags and recycled them: “switch-doctors.” Comedian Eddie Cantor was looking for a new gag writer for his radio show, and a screenwriter came in for an interview. “What did you do,” asked Cantor, “before you started in pictures?” “I was too young,” said the applicant. “But as a boy I always wanted to become a pirate.” “Congratulations,” Cantor told the writer. “You’re one of the few people I’ve met who fully realized his childhood ambition.”

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