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By Reynolds Price
February 24 - April 17

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PERFORMING ARTS

MARCH 1994 • VOLUME 7 • NUMBER 3
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The Acura Legend GS

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THE ARTS OF THE STATE

A GUIDE TO UPCOMING CULTURAL EVENTS

by David H. Bowman

April

DANCE

DREAM DANCE Shakespeare's A Midsummer Night's Dream has provided rich inspiration for poets and dreamers in many media. Among the more famous re-creations are composers Benjamin Britten and Felix Mendelssohn, filmakers Max Reinhardt and Woody Allen, artists Richard Dadd and Sir Joseph Noel Paton, and choreographers George Balanchine and Frederick Ashton. Next month, San Jose City Ballet presents artistic director and choreographer Dennis Nahat's 1989 version, which is danced to the Mendelssohn score. In a second April event, the company performs a mixed program comprised of Michael Smuin's Storytory Dance Pieces and Nahat's Brubeck Quintet and Overture, April 8–17, San Jose Center for the Performing Arts (408) 268-2900.

SUN FRANCISCO BALLET Jerome Robbins is the star next month, when the San Francisco Ballet presents an all-Robbins evening. The choreographer mixes high art with Broadway showmanship, and the three works on this program reflect those tendencies. In G Major and In The Night are both from the 1970s and both indulge in gorgeous romanticism. The Concert is from 1996 and is regarded by many as the funniest ballet ever—prepare to laugh out loud. April 12–23, War Memorial Opera House, San Francisco (415) 776-1999.

LULA WASHINGTON South Central Los Angeles got its own modern dance company in 1980, when Lula Washington founded LA Contemporary Dance Theater. Working with inner city kids, Washington has created a powerhouse company which performs next month for adults and children: a 2 pm show is geared to preteens; the 8 pm performance features world premieres by choreographers Donald Byrd and Washington herself. April 23, Torrance Hall, Occidental College, Los Angeles (213) 259-2922.

MIAMI CITY BALLET Directed by Edward Villella, this company is not yet ten years old and already has one of the fastest-growing reputations in the dance world. Villella bases his direction in the Balanchine tradition of technical clarity and interpretational force. April 22–23, Wiltern Theater, UCLA (310) 825-2101.

KATHAK Among the six major classical dance styles of India is Kathak, the dance of the storyteller. The Kathakas were a community of artists whose hereditary profession was to narrate history while entertaining with dance, music, and mime. Here in California, Chintesh Das has been a major performer and teacher of this art for over twenty years, performing at 1984 Olympic Arts Festival and being named the 1987 Isadora Duncan Dancer of the Year. April 22, Menlo Park Auditorium, UC San Diego, La Jolla (619) 534-4090. Continued on page 33

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BADS The Bay Area Dance Series continues with a triple header. Ellen Webb presents a section of her twenty-person, Oakland-commissioned dance exploring relationships between women. Priscilla Regalado follows with three works on racism, identity and assimilation, titled Bicycling to Aslan, Spanish Espuelas, and Alas/Already. Kink Hayashi examines ritual and multiculturalism with a Busch-inspired work. April 23—24, Laney College Theatre, Oakland (510) 464-3284.

MIAMI CITY BALLET Directed by Edward Villella, this company is not yet ten years old and already has one of the fastest-growing reputations in the dance world. Villella bases his direction in the Balanchine tradition of technical clattery and interpretational force. April 22—23, Wiltern Theater, UCLA (310) 825-2101.

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Stanfill Accepts the Challenge

by Digby Diehl

To hear the new Music Center president, Sheldon Stanfill, talk, he has arrived in the ideal job at the ideal time. Bubbling with enthusiasm for Los Angeles, full of ideas about concerts, arts and performances, and impassioned in his desire to reach new audiences, he brings his special brand of freshness and vitality to the halls of the Music Center of Los Angeles County.

Until recently, Stanfill was President and C.E.O. of the Wolftrap Foundation for the Performing Arts just outside the nation's capital. He has seen a big city arts institution facing tough times. Stanfill is certainly not intimidated by the prospect of assuming leadership of the Music Center in the midst of a budget crisis and a protracted region-wide economic downturn; he's too busy being excited by the creative opportunities of its artistic programming.

An unabashed lover of the arts in all forms, Stanfill regards his ability to take in performances at the Music Center as one of his major perks. "I'm going to have to work on this problem of an abundance of riches -- there will be all these marvelous events and programs, and I'll have to choose how to spend my time among them. It's as if someone has just handed me a great series of gifts," he says of his appointment. "I'm almost (but not quite) beside myself with delight at that."

The prospect of working with creative people like Ernest Fleischmann and Elia Kazan, the Los Angeles Philharmonic, Center Theatre Group head Gordon Davidson, Paul Salamaonick of the Los Angeles Master Chorale and Sinfonia Orchestra, and the Los Angeles Music Center Opera director Peter Hemmings was one of the major attractions that drew him to southern California. "I'm really impressed by the heads of the various resident companies," says Stanfill enthusiastically. "I would not be here if I did not believe in the artistic leadership that is already in place. This is a strong group of people who have made a difference, people who have taken risks."
Stanfill Accepts the Challenge

by Digby Diehl

The largest Performing Arts Center west of the Mississippi, The Music Center of the County of Los Angeles has chosen its fifth president since 1964. A candid conversation with the man who will occupy this prestigious and influential position.

To hear the new Music Center president, Sheldon Stanfill, talk, he has arrived in the ideal job at the ideal time. Bubbling with enthusiasm for Los Angeles, full of ideas about concerts, artists, and performances, and impassioned in his desire to reach new audiences, he brings his special brand of freshness and vitality to the halls of the Music Center of Los Angeles County.

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The prospect of working with creative people like Ernest Fleischmann and Esa-Pekka Salonen of the Los Angeles Philharmonic, Center Theatre Group head Gordon Davidson, Paul Salamunovich of the Los Angeles Master Chorale and Sinfonia Orchestra, and the Los Angeles Music Center Opera director Peter Hemmings was one of the major attractions that drew him to southern California. "I'm really impressed by the heads of the various resident companies," says Stanfill enthusiastically, "I would not be here if I did not believe in the artistic leadership that is already in place. This is a strong group of people who have made a difference, people who have taken risks."

It is his rapport with creative people in the arts and his strong track record as an arts administrator that gave him the edge over 150 other candidates the Music Center board considered after a nationwide search. Stanfill earned a stellar reputation at Wolf Trap, America's only national park dedicated to the performing arts, for his efforts to expand the range of programming at the facility, and for staunching a severe hemorrhage.

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"...the arts for me are a way of informing myself about the world..."

While at Wolf Trap, he had a major role in planning concerts and other events, overseeing more than two hundred performances a year. When he arrived there in 1988, Wolf Trap was in fiscal turmoil after several years of budget deficits which had left it reeling on the brink of reopening on a $18 million federal loan. Staufill averted the default, balanced the budget, and raised $5 to $6 million annually.

At the same time, he developed innovative programs to appeal to the diverse cultural mix of both urban and rural populations in the northern Virginia and Washington, DC, areas, and instituted a pioneering arts education program for preschool children. Prior to his tenure at Wolf Trap, he was executive director of the Hancher Center at Dartmouth College, responsible for the management and development of performing arts sponsored by the college, and director of cultural programs at Colorado State University. As he moved from Colorado to New Hampshire to Virginia, Staufill was on the verge of believing himself to be the Johnny Appleseed of economic slow-downs — reci-
sions seemed to pursue him across the country from one post to the next. In each of his positions, he was confronted with a community suddenly thrust into economic adversity. After the Rocky Mountain energy boom went bust while he was at Colorado State, "the same thing happened when I took up my position at Dartmouth," Staufill recalls. "The New England/Massachusetts Miracle disappeared shortly after I arrived. Then the bottom dropped out of the real estate market about six months after I arrived in Wolf Trap. Los Angeles is actually the first place I've moved to where the downturn happened before I got there. I'm used to this," he says with a laugh. "I find it challenging, but I don't find it discouraging."

Fundraising for the Music Center will be one of Staufill's most important responsibilities, and given the sluggish southern California economy, it is likely to prove to be the one that is most difficult — or in his terminology, "challenging." He will be responsible for financing the completion of Disney Hall and the redesign and refurbishment of the Alhambra Theatre, but he is less concerned about those capital projects than about securing funding for ongoing programs, especially for outreach and education. Raising the money to complete Disney Hall, "when we look at how much money is there already, is not a challenge I feel distressed by at all — that's quite double," he says confidently. "It's the support of quality programming that you have to find money for year after year. That will be the serious challenge in an economy that's restructuring itself."

Staufill is gratified by what he sees as the rich philanthropic tradition in Los Angeles, which he says compares quite favorably to Washington, Boston, and even New York. He is particularly looking forward to working with the various organizations which support the Music Center. "I've never been associated with an organization that has so many different volunteer auxiliary groups," he says. "That shows a broad base of support, which we need to extend that further, but it's healthier than a lot of other major arts organizations across the country."

To find the funding that the Music Center needs, Staufill intends to expand the donor base, both in terms of corporate donors and individuals. "My sense is that it is the middle level business donation that the Music Center is lacking. That's probably an area for expansion, because we've done very well with major industries here. We've done reasonably well with prominent individual donations, though I think that's another area that has to be expanded."

Staufill sees this desired growth of the donor base as inextricably tied to enhancing the appeal of Music Center programming to Los Angeles' rich mix of ethnic groups. Faced with a similar situation in Virginia, Staufill instituted Wolf Trap's highly regarded "Folk Masters' program, developed in coordination with the Smithsonian Institution and WETA, the local PBS affiliate. "The Folk Masters' program brings in about one hundred artists each year from across the country, folk artists who come out of the oral-based tradition," he explains. The objective is to seek out just artists whose work represents the music of their native land, but the music of the melting pot, music that has been, in Staufill's words, "unformed and influenced by the American experience."

Included were programs of Mexican harp and violin music, Cambodian and Thai music, as well as Appalachian and Mississippi Deltablues. The concerts were notably not just for individual performances, but for the often surprising juxtaposition of artists in a similar genre. One popular gospel music program teamed a women's gospel choir called the Gospel Pearls, a gospel brass band, and a group performing Sanjousan gospel music.

In conjunction with those programs, Staufill's staff organized local promotion efforts, reaching into schools, community churches and shopping centers to publicize the events. They also arranged busings and other transportation to get audiences to the concerts. The concerts were a resounding success, and brought many people to Wolf Trap — both artists and audiences alike — who had never been there before.

For many it was the beginning of a habit of concert-going, which is what Staufill had intended. To attract new audiences, "...first you have to do the music, the dances, and the theaters — and they are wonderful — that grow out of people's daily experience and bring them things that they recognize and value, and that carry on important cultural traditions," he says.
While at Wolf Trap, he had a major role in planning concerts and other events, overseeing more than two hundred performances a year. When he arrived there in 1988, Wolf Trap was in fiscal turmoil after several years of budget deficits, which had left it reeling on the brink of reorganization. The $18 million federal loan, Stanfill arrange the deficit, balanced the budget, and raised $5 to $6 million annually.

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Included were programs of Mexican harp and violin music, Cambodian and Thai music, as well as Appalachian and Mississippi Delta blues. The concerts were notable not just for individual performances, but for the often surprising juxtaposition of artists in a similar genre. One popular gospel music program teamed a women's gospel choir called the Gospel Pearls, a gospel brass band, and a group performing Santerian gospel music.

In conjunction with those programs, Stanfill's staff organized local promotion efforts, reaching into schools, community churches and shopping centers to publicize the concerts. They also arranged busing and other transportation to get audiences to the concerts. The concerts were a resounding success, and brought many people to Wolf Trap — both artists and audiences alike — who had never been there before.

For many it was the beginning of a habit of concert-going, which is what Stanfill had intended. To attract new audiences, "...first you have to do the music, the dances, and the theatre — and they are wonderful — that grow out of people's daily experience and bring them things that they recognize and value, and that carry on important cultural
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The American Conservatory Theater was founded in 1966 by William Ball.
Edward Hastings, Artistic Director, 1986-92

American Conservatory Theater

Cary Perloff
Artistic Director

1993/94 Repertory Season

PYGMALION
by Bernard Shaw
September 29, 1993 through November 21, 1993
Marines Memorial Theater

PIXIE
by Steve Carter
October 14, 1993 through December 5, 1993
Stage Door Theater

A CHRISTMAS CAROL
by Charles Dickens
December 7, 1993 through December 26, 1993
Opiryum Theater

SOAPIN
by Motelie
December 31, 1993 through February 13, 1994
Stage Door Theater

UNCLE VANYA
by Anton Chekhov
January 12, 1994 through March 6, 1994
Marines Memorial Theater

FULL MOON
by Reynolds Price
February 24, 1994 through April 17, 1994
Stage Door Theater

LIGHT UP THE SKY
by Moss Hart
March 17, 1994 through May 8, 1994
Marines Memorial Theater

OLDEANNA
by David Mamet
April 28, 1994 through June 19, 1994
Stage Door Theater

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PERFORMING ARTS
NEWS FROM THE AMERICAN CONSERVATORY THEATER

Andrea Marcovicci: Romancing the Stage

Andrea Marcovicci — diva of the stage, screen, and cabaret — returns to A.C.T. for her fourth annual cabaret concerts of her "state-of-the-heart croonin" (San Francisco Chronicle) on March 32, 34 and 35 at Herbst Theater. The program will feature songs from her new show, "Dreams, Irving Berlin." Marcovicci thus continues her ongoing love affair with San Francisco and A.C.T. audiences. She has held a special place in their hearts for 50 years — since her dramatic turns in St. Joan (1989), Burma Star (1990), and Cat on a Hot Tin Roof (1991). Don't miss this chance to be touched by her witty, literate interpretations of classic ballads, which have captivated audiences and charmed the press for almost a decade.

A consummate songstress as well as actress, and dubbed "the essence of romance" by The New York Times, Marcovicci began her cabaret career at The Gardenia in Hollywood, where she has been appearing regularly since 1985.

First she seduced San Francisco cabaret devotions in 1996 with heart-stopping performances at the Plum Room. Her conquest of the Bay Area led to regular engagements in this country's most sophisticated night spots, from the Oak Room of the Montage Hotel in New York — including an unprecedented sixteen-week sold-out engagement last year — to Chicago's Gold Star Sardine Bar and George's. In 1991, she appeared in Cabaret at Carnegie Hall, which was only the nonclassical one-piece of a four-week commission for her: "December Songs," by Maury Yeston, composer of the Broadway hits Nine and Grand Hotel.

She then treated A.C.T. patrons to "Till I See You," a collection of the love songs of World War II (inspired, in part, by the memories of The Club's own Herb Caen), with which she later filled the Civic Auditorium to the rafters in the San Francisco Symphony 1992 Summer Pops Series.

She received her second with the Pops in 1993 with "Just Knew," and last fall won in her formal Carnegie Hall solo debut before a sold-out audience. Her melodious crafted acts, which reflect her own classical background and wry humor — including quotations from Edna St. Vincent Millay, Dorothy Parker, "heartbreaker," and "a singer for un-plunging-plains, off-with-the-lights-finishing" (People) — and a breathtaking beauty, a versatile artist, and a singer of such luminously torchy power that a new term beg to be coined in her honor: renaissance femme fatale (L.A. Weekly). Marcovicci's acting career began on the daytime drama "Love is a Many-Splendored Thing." She made her Broadway debut with Howard Keel in Ambassadors, the musical adaptation of the novel by Henry James, and has appeared off-Broadway in The Wedding of Elizabeth, Variety Oath, and The Dormouse. She portrayed the legendary wives of Charles opposite Anthony Newley, and performed Ophelia to Sam Waterston's Hamlet for Joseph Papp's Shakespeare in the Park. Her film credits include The Front with Woody Allen, The Island with Michael Caine, Spacehunter with Peter Strauss, The Cinderella Quest with John Gielgud, Henry Jaglom's Some- thing American with Dennis Welles in his last film appearance, and, most recently, Danny DeVito's wife in the twentieth-Century Fox's Jack and the Bear. Audiences may also recognize her from regular appearances on "Berman's" and "Trapper John, M.D.," as well as guest appearances on "Tales," "Magnum, P.I.," "Hill Street Blues," "Naked," and many made-for-television movies.

Also returning to A.C.T. will be Marcovicci's musical director, the talented composer and pianist Glenn Metz. Marcovicci's performances at A.C.T. will include a special dinner gala. Further details will be announced — watch your local newspaper, or call the A.C.T. Box Office at: (415) 345-2525.

Andrea Marcovicci brings her encored cabaret act to the Herbst Theater for A.C.T.'s benefit.
NEWS FROM THE AMERICAN CONSERVATORY THEATER

Andrea Marcovicci: Romancing the Stage

Andrea Marcovicci — diva of the stage, screen, and cabaret — returns to A.C.T. for the first time after her cabaret concerts of her "state-of-the-heart crooning" (San Francisco Chronicle) on March 22, 24 and 25 at Herbst Theater. The program will feature songs from her new show, "Always, Irving Berlin."

Marcovicci thus continues her ongoing love affair with San Francisco and A.C.T. audiences. She has held a special place in their hearts for years — since her dramatic turns in "St. Joan" (1989), "Blithe Spirit" (1990), and "On a High Time" (1991). Don’t miss this chance to be touched by her witty, literate interpretations of classic ballads, which have captivated audiences and charmed the press for almost a decade.

A consummate songstress as well as actress, and dubbed "the essence of romance" by The New York Times, Marcovicci began her cabaret career at The Gardenia in Hollywood, where she has been appearing regularly since 1985. She first seduced San Francisco cabaret denizens in 1991 with heart-stopping performances at the Plush Room. Her conquest of the Bay Area led to regular engagements in this country’s most sophisticated night spots, from the Oak Room of the Algonquin Hotel in New York — including an unpreceded sixteen-week sold-out engagement last year — to Chicago’s Gold Star Sardine Bar and George’s. In 1991, she appeared in Carmen, the Broadway production as the only nonclassical vocalist who has a work commissioned for her: "December Song," by Maury Yeston, composer of the Broadway hits Nine and Grand Hotel. She then treated A.C.T. patrons to "Till I See You," a collection of the love songs of World War II (inspired, in part, by the memories of The City’s own Herb Caen), with which she later filled the Civic Auditorium to the rafters in the San Francisco Symphony’s 1992 Summer Pops Series. She received her second with the Pops in 1993 with "Just Knew," and last fall won in her formal Carnegie Hall solo debut before a sold-out audience. Her magnificently crafted arts, which reflect her own classical background and WY humor — including quotations from Edna St. Vincent Millay, Dorothy Parker, and "heartbreaker," and a "singer for upstaging-the-planes, off-with-the-lights-lining" (People) and "a breathtaking beauty, a versatile actress, and a singer of such luminously torchy power that a new term be coined in honor, renaissance femme fatale" (L.A. Weekly). Marcovicci’s acting career began on the daytime drama "Love Is a Many-Splendored Thing." She made her Broadway debut with Howard Keel in "Ambassador," the musical adaptation of the novel by Henry James, and has appeared off-Broadway in The Wedding of Lizzy and John, The Odd Couple, and The Robber Bridegroom. She portrayed the legendary wives of Chopin opposite Anthony Newley, and performed Ophelia to Sam Wanamaker’s Hamlet for Joseph Papp’s Shakespeare in the Park.


Andrea Marcovicci brings her renowned cabaret act to Herbst Theater for A.C.T.’s benefit.

*Continued on page P13*
The American Conservatory Theater
presents
FULL MOON
By Reynolds Price
(1988)

Directed by Benny Sato Ambush
Scenery by Kate Edmunds
Costumes by Callie Floor
Lighting by Peter Maradudin
Sound by Stephen LetGrand
Dialect Consultant Deborah Sussel
Casting by Ellen Novack, C.S.A.; Meryl Lind Shau

The Cast
Kerney Bascomb Penny Balfour
Unmarried and unemployed

Kipple Patrick Brett James Kennedy
A clerk in the local savings and loan

John Bascomb David Maier
Kerney’s father, a widower and a lawyer

Walter Parker Nicolas Beardo
Cook and general butler to the Bascombs

Sarah Gaskin Gloria Weinstock
Cook and maid to the Patricks; Ora Lee’s mother

Ora Lee Gaskin Susan Patterson
Sarah’s daughter

Pranh Patrick James Carpenter
Kip’s father, a widower and a high school teacher

Christine Bascomb Alison Mayor Bloomfield*
Kerney’s mother, seen in Kerney’s dream

Dorothy Patrick Melissa Carey*
Kip’s mother, also seen in Kerney’s dream

*Students in the ACT Academy

The Time and Place
Late Summer 1988, Eastern North Carolina

Act I
Scene 1: The Bascomb yard, Saturday night, near midnight.
Scene 2: The Bascomb kitchen, Sunday morning, 12:15 a.m.
Scene 3: The Gaskin yard, Later that morning, 1:30 a.m.
Scene 4: The Bascomb yard. Forty-five minutes later.
Scene 5: The Patrick porch. A half hour later.
Scene 6: Kerney’s dream. A few minutes later.

Act II
Scene 1: The Bascomb kitchen. Daylight that Sunday morning.
Scene 2: The Patrick porch. That afternoon, 12:15 p.m.
Scene 3: The Gaskin yard. Fifteen minutes later.
Scene 4: The Patrick porch. That afternoon, 2:30 p.m.

There will be one intermission.

Understudies
Kerney Bascomb—Zachary Barton; Walter Parker—Guimpe Jones; Kipple Patrick—David Ranser; Sarah and Ora Lee Gaskin—Chancellor Schaffer, John Bascomb and Frank Patrick—George Maguire; Christine Bascomb and Dorothy Patrick—Stephanie Dorian

Stage Management Staff
Donna Rose Fletcher and Steven Lubens

Associate Director Craig Slaight

Directing Observers
Vincent Brown, Abraham Celapa, Barbe Marshall

Full Moon is presented by arrangement with Dramatists Play Service, Inc. in New York.
The American Conservatory Theater

presents

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By Reynolds Price
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A clerk in the local savings and loan
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Kerney’s father, a widower and a lawyer
Walter Parker Nicolas Beardo
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Full Moon is presented by arrangement with Dramatists Play Service, Inc. in New York.
Reynolds Price: A Publicly Private Man
By Elizabeth Brodersen

Six days a week, Reynolds Price sits in this house in Durham, North Carolina—near Duke University, where he teaches at least one semester a year—writing...and screening his telephone calls. A seemingly reclusive man who describes himself as “almost obsessed with privacy,” he has nevertheless made a prolific life's work of exposing to the world his most intimate emotions.

Price has published twenty-five volumes—including novels, poetry, essays, short stories, and plays—from the novel A Long and Happy Life, winner of the William Faulkner Foundation Award in 1962, to A Whole New Life, a memoir due out this spring which chronicles his year battle with a crippling spinal cancer.

Southern Living

While Southern writing has long been one of the most fertile areas of American fiction, with a few notable exceptions (such as the work of Flannery O’Hara) it has not been much explored in the theater, particularly in recent years. With Paul Mooney, Price examines a particular place and time—a unique part of the South near the end of the century separating the Civil War and the civil rights movement—which are at the same time part of our own history and a foreign world within our borders.

Although he denies that his work is directly autobiographical, much of Price’s writing is informed by the characters and settings of his deeply Southern upbringing. His subject matter is frequently drawn from a lifetime in and around eastern North Carolina, particularly Warren County, where his family’s roots extend back for more than two centuries. Dividing the human race into “heavens” and “stewards,” Price places himself in the latter category, having resided for all but four of his sixty-one years within sixty miles of the village of Macon, where he was born in his mother’s family home in 1931. Because his father was a traveling salesman, young Reynolds spent his early life moving through fourteen years from small town to small town, among them Warren, Raeford, and Asheboro.

The locale where Price was raised—what he calls the “upper South”—is defined as the area from Richmond, Virginia, through most of North Carolina—has a largely unexamined place in the history of the South. A former governor, Price describes North Carolina—trapped between two hard-corn slavestates, Virginia and South Carolina—as “a void of humanity between two great mountains of comedy.” The last state to secede from the Union and, after the war, the first to rejoin, it seems, to have escaped much of the violent racial unrest of the North and Deep South.

Price recalls that in Macon, once a Confederacy training camp, there were still people alive during his childhood who had vivid memories of the Civil War. In 1945, when Price was six, the cultural superstructure of the upper South was still very much the same as it had been during Reconstruction in 1865. The economy remained dependent, on tobacco and cotton, and on fish along the coast, all labor-intensive commodities; there was no great disparity of income; pretty much everybody was poor or close to it—and contact with the outside world was practically nonexistent.

Seventy percent of Warren County’s inhabitants were black, and almost every white family employed black women, men, and children as farm hands, house workers, yardmen, gardeners, and drivers. Although members of the two races lived—literally—an opposite side of the railroad tracks, they worked together daily in fields and homes, and many children were raised by black men and women who stood in for mothers who all too frequently died in childbirth. The enforced intimacy between the races, Price has written, grew into a “mutual dependency” marked by “jainted闪烁 fun” and “frequent occasions of mutual cooperation and, occasionally, much more.”

The close interracial relationships depicted in Paul Mooney find echoes in Price’s life. Throughout his childhood, he and his parents lived in households that employed black men and women, with whom they formed intimate and lasting bonds. His father, in particular, became lifelong friends with Grant Turner, one of the Friesians and off for many years, as companion rather than employee, and was known to Reynolds as “My Uncle Grant.” And in the memoir Clear Pictures (1989), Price describes how his aunt Ida and her black hotsitter Mary Lee, worked together side by side in a crowded kitchen throughout the years: “struggling blindly to make from courtesy and small attentions a usable bridge over that deep gulf which relatively had dug.”

Despite the fact that the racial situation was one that we certainly look upon now as extremely urgent,” says Price, “a great deal of legitimate, as well as illegitimate, malevolent intermingling went on between the races. One thing that was never lacking in the world I grew up in was some sense of genuine community; times when whites and blacks. It went on constantly, day after day, on into the night. I don’t think I ever heard of an act of court violence between a black person and a white person until I was well into my twenties. Which is not to say that people weren’t unhappy about the situation they were living in; but on the whole the codes of the culture meant that if you were unhappy about it, you either went away or stayed behind and learned how to live—the way many people in the world do live under certain degrees of pressure—by putting up the best possible front on any difficulty.”

The sexual tension evident in Paul Mooney was also a part of everyday life in Price’s South. In Clear Pictures, he writes that “white Southern women were the chief conquerors of the racist code.” He explains that role as an expression of jealousy as well as of “more erotic and near-erotic manifestations—the fear of the black male as a potential sexual threat, the demonization of black male sexuality.” He continues: “If you read your way through Southern literature and the writings of the time, you will find how very much the wife and mother, who provided as the house mistress, was the real guardian of the whole racial system. And as a result, there was a great deal, fairly frequent sexual relations between white men and black women. I have known, as you know now, fairly frequent sexual relations between white men and black women. I must say I was never aware that any such thing was going on in my childhood. It existed, but it existed under conditions of great secrecy. I think the time of my childhood in the 1930s and 40s, it was a rare and vanishing relationship.”

World War II changed everything. Today, “There is still a great deal of prejudice and willingness to help one another in problematic life situations. But the basis of community life has shifted completely. Farming has fallen off, tobacco is not nearly the popular commodity that it was, and huge amounts of farm work are done now by Mexican immigrant labor. The old mutual, intermarried work culture that existed in my childhood simply isn’t there any more.”

“The way young people meet each other, their own possible future mates and mingle with them early on has also changed tremendously. There are degrees of sexual freedom, the chance to travel, the awareness of a larger world outside and different kinds of culture—all are obviously much more available to young people now than they were anywhere in America fifty years ago.”

On Being a Writer

Price began his artistic life with drawing and painting, particularly of family traits. In high school, however, he realized his talent would never extend beyond clever copying and turned his attention to writing. His first substantial work, a Christmas play written at fourteen called The Three Wise Men, was followed by a screen-play for an all-sterilicide neighborhood version of the life of St. Bernadette.

He expanded to other genres at Duke University, where in his senior year the...
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Price remarks that in Macon, once a Confederate training camp, there were still people alive during his childhood who had vivid memories of the Civil War. In 1938, when Full Moon takes place, the cultural superstructure of the Upper South was still very much the same as it had been during Reconstruction in 1865. The economy remained dependent on tobacco and cotton, and on fish along the coast, all labor-dependent commodities; there was no great disparity of income—pretty much everybody was poor or close to it—and contact with the outside world was practically nonexistent.

Seventy percent of Warren County’s inhabitants were black, and almost every white family employed black women, men, and children as farm hands, house workers, yardmen, gardeners, and drivers. Although members of the two races lived literally—on opposite sides of the railroad tracks, they worked together daily in fields and homes, and many children were raised by black men and women who stood in for mothers who all too frequently died in childbirth. The enforced intimacy between the races, Price has written, grew into “mutual dependency” marked by “jilted sparkle fun” and frequent occasions of mutual cooperation and, occasionally, mutual need.

The close interracial relationships depicted in Full Moon find echoes in Price’s own life. Throughout his childhood, he and his parents lived in households that employed black men and women, with whom they formed intimate and lasting bonds. His father, in particular, became lifelong friends with Grant Turner, who worked with the Prices an average of ten years, as companion rather than employee, and was known to Reynolds as “Mule Grant.” And in the memoir Clear Pictures (1991), Price describes how his aunt Ida and her black helper, Mary Lee, worked together side by side in a crowded kitchen throughout the years: “struggling blindly to make from courtesies and small attentions a usable bridge over that deep gulf which neither had dug.”

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“People told me that the young people meet their own separate futures and mingle with them early on and have even then changed tremendously. There are degrees of sexual freedom, the chance to travel, the awareness of a larger outside world and different kinds of culture—all are obviously much more available to young people now than they were anywhere in America fifty years ago.”
A Poet Who Writes Plays

Although best known for his stories and poems, Price has also published six plays (not counting the high-school works). His first published drama, Early Days (1976), was based on a screenplay he had written of A Long and Happy Life. Private Consenting, produced for television by PBS, followed with a stage production in 1983. Dramatic writing has played a special role in his artistic growth. In 1984, Price underwent surgery to remove a tumor from his spinal cord, and entered a period of months in which he was unable to write. After Hunter College commissioned him to write a play for its acting students, he quickly returned from creative darkness to produce August Snow, ultimately published in 1989 in a titling with subsequent plays Night Dance and Better Days, produced by the Claver-Platt Playhouse in 1989.

Full Moon, written in 1989 for the undergraduate drama department of Duke University, was produced at the New Stage Theater in Jackson, Missipi, as part of the Endless Wells New Play Series in 1990 and by the Horizon Theater Company in Atlanta in 1992. He currently has on the boards "about half of an act" of a play for Julie Harris, of whom he is "a friend and huge admirer."

His childhood theatrical interests became first an addiction to movies and later a devotion to stage work as he enjoyed the touring companies which came to Raleigh while Price was in high school. "I went through a stage when I was about fifteen of painting portraits of actors and asking them to sign and return them. Nobody refused me. I have sketches I did of Laurence Olivier on which he signed a quotation from Hamlet, of Vivien Leigh in Gone with the Wind, Katharine Cornell in St. Joan, and Eliotourn in The Merry Wives of the Ward. I wanted to make their performances a part of my private life, and I still have the portrait hanging around the house.

"By the time I was in my junior and senior years of high school, I started making two or three annual trips to New York by myself, seeing, oh, ten plays in eight days. My taste are very catholic—I don't have any especially exotic playwright fantasies. I seldom miss a chance to see what sounds like a good production of Shakespeare, and I obviously think that American drama is very rich. I like the plays that are generally considered classic American theater—O'Neill, Williams, and a few more recent playwrights."

Price has taken some criticism for daring to reach beyond the novel to write for the theater. "I don't just think of myself as a writer," he responds. "If I'm writing a poem, for example, then I think, "Okay, I'm a poet today." But I don't really think I'm never again going to write a short story or a play. I write whatever seems to be knocking on the door of my mind most urgently."

He explains that the selection of genre is "either made for me by a commission request, or more frequently, by my unconscious mind. Whatever my creative faculties make that choice before they even make me aware of what I'm writing about. I can't ever remember starting something as a novel and realizing, Oh, yeah, this isn't really a novel, this is a poem, or "This isn't a really short story, this is a play."

Since the 1984 surgery, which left him confined to a wheelchair, Price has lived with constant, severe pain. As an arrow-bearer in the importance of dreams and the life of the spirit, he relies on self-hypno-

Speaking Out!

on Full Moon

Join us for post-performance discussions of Reynolds Price's work. The talk begins at approximately 5:30 p.m., immediately following the performance. There is no additional admission charge, so please come even if you attend the play on another night.

March 6, 1994

Special appearance by Reynolds Price

April 10, 1994

Featuring A.C.T. Associate Artist: Director Benny Sato Ambach

Stage Door Theater

Reynolds Price will also appear at A Clean Well-Lighted Place for Books, 601 Van Ness in San Francisco, on March 7, 1994 at 7:30 p.m.
A Novelist Who Writes Plays

Although best known for his stories and novels, Price has also published six plays (not counting the high-school works). His first published drama, Early Dark (1976), was based on a screenplay he had written of A Long and Happy Life. Private Commitment, produced for television by PBS, followed with a stage production in 1983. Dramatic writing has played a special role in his artistic growth; in 1984, Price underwent surgery to remove a tumor from his spinal cord, and entered a harrowing period of many months in which he was unable to write. After Hudson College commissioned him to write a play for his acting students, he quickly recovered from creative darkness to produce August Moon, ultimately published in 1980 in a fitting with subsequent plays Night Dance and Better Days, produced by the Dover Playhouse in 1988.

Full Moon, written in 1988 for the undergraduate drama department of Duke University, was produced at the New Stage Theater in Jackson, Mississippi, as part of the Eureka-Wells New Play Series in 1990 and by the Horizon Theater Company in Atlanta in 1992. He currently has on the boards "about half of an act" of a play for Julie Harris, of whom he is "a friend and huge admirer."

His childhood theatrical interests became first an addiction to movies and later a devotion to stage works as he enjoyed the touring companies which came to Raleigh while Price was in high school. "I went through a stage when I was about fifteen of painting portraits of actors and asking them to sign and return them. Nobody refused me! I have sketches I did of Lawrence Olivier on which he quotes a Hamlet, of Vivien Leigh in Gone with the Wind, Katharine Cornell in St. Joan, and Ethel Waters in The Member of the Wedding. I wanted to make their performances a part of my private life, and I still have the portrait hanging around the house."

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Price has taken some criticism for daring to reach beyond the novel to write for the theater. "I really do just think of myself as a writer," he responds. "If I’m writing a poem, for example, then I think, ‘Okay, I’m a poet today.’ But I don’t really think I’m never again going to write a short story or a play. I write whatever seems to be knocking on the door of my mind most urgently."

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American Conservatory Theater

The Way It Was
Interviews with Benny Sato Ambush

After asking Reynolds Price for examples of the town he imagined while writing *Full Moon*, director Benny Sato Ambush adopted Beaufort, on the eastern coast of North Carolina, as the real-world counterpart to the invented home of the Buscaws, Patricias, and Gadfores. Below are excerpts, from the tales and memories collected by Ambush during a recent research visit to that remarkable community.

**My** special thanks to the people of Beaufort, North Carolina, who in opening their lives with gracious and welcoming kindness to this curious visitor made lovely and indelible impressions.

J.O. and Ruth Barbour
Rodney Barfield
Martha Barnes
Rev. Avery C. Brown
Gleny Gordon
Empie Jones
Lianne Kneen
Nancy Martin
Connie Mason
Dorothy Mechem
George Moore
Ethel V. Pickett
Rosalee Piner
Charles and Pat Pitts
Margaret and Howard L. "Stormy" Rivers
J.A. and Barbara Rose
Lynda F. Strobel
Neilson W. Taylor, Esq.
Mr. Van
Beaufort Historical Association
The Net House/Soul Restaurant and
Oyster Bar
North Carolina Maritime Museum

"There was definitely a division in the white community between people who lived on this side of the railroad tracks and the other side. Not just figuratively, literally the railroad tracks you crossed when you came down here... Also, most of the black population lived north of the railroad tracks. Not inter-mingled.

"Of course, you are certainly aware that the schools were segregated. We had to walk through the black part of town to get to school, or ride our bicycles, because th[m]s is all, said Racial bonding is a black child or person, going to or from school, for the three years I was here.

"My grandmother, who lived right in front of the old cemetery—the yellow house, that was my grandmother’s house where my mother and my sister were all born—had a washerwoman who came and picked up the laundry and took it home. E[ma] was her name. She had a son, S... He remembers me stopping and playing in his yard, playing on his swing.

My mother and her sisters, until the day she died, just a year or two ago (she was 97) would go to E’s house and eat. One of my aunts would make a point of being there when E was cooking lunch, because E was such a fantastic cook. This aunt had a full-time—she didn’t live in, but she might as well have—black maid serv-

**-Benny Sato Ambush**

My wife would say, a girl out of high school at that time, who was considered smart, was probably looking for a husband, first, and second, trying to find some kind of a job, probably in the retail line... I would assume that most girls were trying to be good girls, who were looking for a husband, and homes, and children, and there wasn’t any career-type thing like that.

"[I] was born right here. Born right in this house... In the late thirties, it wasn’t like it is now. When I first started out in life, I used to wander around to the white people’s homes... I used to go around to the white people’s homes, asking selling things like that. Then I used to pick beans, tomatoes, corn, white potatoes. I used to go on my knees, pick ‘em up. They’d give us fifteen cents a crate... They used to come pick us up in trucks. We’d go out and go to work like that, from seven o’clock in the morning till 7. I think we’d make about six in the afternoon...

"There’s a story about a little girl... I had two children, and my husband got drunk when they wasn’t but six and eight. And my son lived to be 30, and my daughter lived to be 33. I’m 95 years old, I’ve never been married since. I took those two little children and raised ‘em up, and raised [them] there, and then I raised seven great-grandchildren in this house... I’ve struggled.

"I worked for Mr. M. for about thirty-five years... When I first started I got ready five cents a day... Sunday before last, when I had my birthday, when I got to church, his wife and he were sitting in the church, they remembered my birthday. And they were in the church when I get there, to see me on my birthday... I used to babysit with the children. Sometimes I’d pick with their children’s children now. They’re all grown up. They have me often come eat with them, you know. Sometimes I just go out there and stay with them, in their home. Oh yes, they still remember me... I love them, and they love me... I never had no, you know, misunderstandings... We got along. Always, anything in the world they thought I needed, for the children, anything they were always willing to help me...

"My grandson went swimming one day, and he jumped off an oyster rock, down in the water. And, when he come up there to Mrs. M., he was cut. I went to him, and she says, ‘No, you go right back.’ She says, ‘Sit down, I’ll take care of him.’ So she took him in the house, washed it, cleaned it and fixed it, and bandaged it all up, just as good as anything in this world. Look, honey, I
American Conservatory Theater

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"...I was born right here. Born right in this house. In the late twenties, it wasn't like it is now. When I first started out in life, I used to walk around to the white people's homes... cooking, cleaning, things like that. Then I used to pick beans, tomatoes, corn, white potatoes. I used to go on my knees, pick 'em up. They'd give me fifteen cents a crate... they used to come pick 'em up in trucks. We'd go out and go to work like that, from seven o'clock in the morning till seven o'clock."

"...I was born right across the street... Back in the thirties I was a kid... It wasn't such a hard life because we had the ocean and the farm areas to get food from. We lived a pretty comfortable life, but, you know, nobody got rich..."

"As far as I can remember, we didn't have any problems as far as race relations. We actually didn't. Because although I was born on this street, on the next street over there was a white family. We used to go there and eat with them, and the kids would come eat with us... We all had it..."

"...I worked for Mr. M for about thirty-five years. When I first started I got paid two cents a day... Sunday before last, I had my birthday. When I got to church, his wife and he were sitting in the church, they remembered my birthday... And they were in the church when I got there, to greet me on my birthday..."

"...I used to babysit with the children. Sometimes I'd go sit with their children's children now. They're all grown up. They have me often come eat with them, you know. Sometimes I just go out there and stay with them, in their home. Oh yes, they still remember me... I love them, and they love me... I never had no, you know, misunderstandings... We got along. Always, anything in the world they thought I needed, for the children, anything they were always willing to help me..."

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American Conservatory Theater

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Because Beaufort was always a rather poor community—it’s never had a lot of money—attorneys and doctors would have been economically upper class in the community. And that doesn’t mean they were rich, by any means... They got an awful lot of bread and collards and chicken and fish and what have you, and so we did still, as a matter of fact.

“Mother always had a black helper who was cook, house cleaner, nurse maid, the whole works. Their influence on me was tremendous, because they were so full of love. They were just the most magnificent woman. Golly, I was crazy about her. Her son 8 lives about half the world away, and he and I are very close, we enjoy each other a lot. It was my nurse when I was very small. She was also the nurse for several of my cousins. She started working with my grandmother and grandfather when she was seven years old. When I was growing up, incidentally, two houses down was my grandmother and grandfather, and the next door was my aunt’s, and this was our house, so we had all three of them right next to each other.

“Since, again, these folks all became very much part of the family. At Christmas time there was no exchange of gifts. Or on birthdays, holidays, anything that went on, they were always a part of whatever was going on. Though they were very often were working on those days, particularly Christmas, because we had forty or fifty people in our house. So they actually came and helped prepare and were with all the on what those big days. But they were loved, and they loved us. We did things together."

“We didn’t buy things. We did things. We purchased Palm little... Most of the time we made our own entertainment. We played on the merry-go-round, we played cops and robbers, we played hide and go seek, we played cowboys and indians, we cut up wooden fences, and pistols that we shot rubber balls off of, and things of that sort. And all the kids did the same... There was very little feeling between the races of there being any great difference. Now, I don’t want to indicate that I had as many black playmates as I did white playmates. I did not. But there were many, many of us who played with each other and never thought about whether we were black, white, pink, or polka-dot... If we were poor, we didn’t know we were poor. It was not normal at the time for a young girl to start at the university... They would first go to some junior college or girls’ school... I guess it was assumed they were going to get enough education there that when they got over to the larger school they would be able to handle themselves better. Most of them had not been exposed to the world at all, so lett them leave Beaufort and go straight in to a university setting where they were not looked after, cared for, and kind of reined in, might have been a real experience for them. They may not have been able to handle it...

“I know that when I was growing up there were two multiracial groups in Beaufort. So I don’t know how it happened. No, I don’t, and it happened between, I don’t know... I never heard it, even discussed. My impression I guess as a kid was, that it happened between two people, neither of whom were very nice to begin with. I think [people would have thought] it was reprehensible... that both parties should have been ashamed of themselves. It would have been the same thing, inci- dentally, if there had been an illegitimate child born to a white boy/girl or black boy/girl. These would have been the feeling of you just don’t do those kinds of things. And you didn’t back then. If there had been any idea of who was involved, that would have been very much so, and it would not have repeated...

“We were not, Lord knows, as bad as Tidewater, Virginia or Charleston, South Carolina... We were not the nth degree of Old South... There was a group of us. We had our father, our grandfather, and not that either... We had our family, our good family. I know they were good families, because we had all know each other. And so we could place people by finding out who was the father, the grandfather, and you knew whether they were good families or not good families... because these were either honest people or not honorable people.

“But I didn’t have so much to do with money, as I did with whether or not these were people. Money absolutely could not buy respectability. We were always in the woods. We were very happy with our own society, and the way we had structured our lives down here and the way that we enjoyed life, and we weren’t really interested in what the devil anybody else was doing.

“Some point someone said: “The world is too much with us.” Not in my time, not in the multiracial, because we hadn’t let the world in for a long time. And there was no reason for the world to come in, incidentally it’s very hard to get here.”


WHO’S WHO

PENNY BAIFFER (Kermy Raveau) most recently appeared in Alabama in the Stageworks of wearable art at the Contemporary American Theater Festival in West Virginia. Other theater credits include After the Fall, also at CAYT. Student Workshop at the Hartlight Studio Company, and “The Jazz of Grolloy at the Jewish Repertory Theater, and 2012 Shakespearian Festival at the Open Eye Galleria Television credits include “Murphy Brown” and a number of national commercials and music videos.

NICHOLAS BEARDE (Walter Parker) born and raised in Nashville and moved to the Big Arena in the late 1960s after two years in Japan as a Foreigner for the popular kids’ series The Secret Garden. His most recent acting credits include the feature films Final Analogy with Michael Gore and Kim Basinger, Pretty Bringer with Michael Keaton and Melanie Griffith, and ABC television’s Ruby Snodderly and Phineas. Stage appearances include Mother Harold... and the Angel. Dreams Girls, Twelve Night, Woody Allen’s American song (at Berkeley Repertory Theater and San Jose Repertory Theater), and The Threepenny Opera. In 1998 he played Bobby McFarren in America, an internationally acclaimed bio-pic with ensemble, which he appeared in “The Top of the Show.” “The Tonight Show Starting Johnny Carson.” and “The American Hall Show.” among many others, as well as on its tour world throughout the United States, Japan, and Brazil.

BRETT JAMES KENNEDY (Kippee Patrick), founder of the Act II & Dede McMurray Professional Theater Intern Fellowship, in a 1995 graduate of ACT’s Advanced Training Program, currently living in Amsterdam. Other regional stage credits include: Jean Michel in Le Jour Premiere at the Pittsburgh Playhouse, At the Evening Performance at St. Vincent’s Theatre in New York, and 4/11 that Pats Out the Four Tops at the Three Rivers Shakespeare Festival. Film credits include: The Crying Club and Domizien from Atlantic Dreams.

JAMES CARPENTER (Jim Carret), making his ACT debut, has been a core company member of Berkeley Repertory Theater since 1984, and an Associate Artist since 1989. He has been seen in Midway, The Importance of Being Earnest, Dreams of a Common Language, Major Bar- riers, Our Country’s Good, God of Vengeance at the Jewish Repertory Theater, and the 2012 Shakespearian Festival at the Open Eye Galleria Television credits include “Murphy Brown” and a number of national commercials and music videos.

DAVID MAIER (Jake Baskaran), a graduate of ACT’s Advanced Training Program, is currently in his third year with ACT, where he has acted in productions of Good, Hamlet, Judasite, Moby Dick, The Secret, Noah, Gypsy, The Importance of Being Earnest, Dreams of a Common Language, Major Barriers, Our Country’s Good, God of Vengeance at the Jewish Repertory Theater, and the 2012 Shakespearian Festival at the Open Eye Galleria Television credits include “Murphy Brown” and a number of national commercials and music videos.

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SUSAN PATTERSON (Ora Lee Godley) returns to ACT after performing in this season’s A Christmas Carol. Her work includes two seasons with the California Shakespeare Festival, appearing as Sliver in Two Gentiles of Romeo and Juliet and the San Francisco Shakespeare Festival as Hero in Much Ado About Nothing.

GLORIA WENTIC (Mark Godley) originally from New Rochelle, New York, currently...
American Conservatory Theater

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"So, again, folks all became very much part of the family. At Christmas time there was an exchange of gifts. Or on birthdays, holidays, anything that went on. They were always a part of whatever was going on. Though they were often working on these days, particularly Christmas, because we, for thirty or fifty people in our house, so they actually came up before we were born and they loved us, and North Carolina.

"We didn’t buy things. We did things. We purchased with little... Most of the time we made our own entertainment. We played the merry-go-round, we played cops and robbers, we played hide-and-seek, we played cowboys and indians, we carved out wooden rifles, and pistols that we shot rubber bands off of, and things of that sort. And all the kids did the same thing... There was very little feeling between the races of there being any great difference.

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"I don’t think it was the reason for the world to come in, incidentally it’s very hard to get here."


WHO'S WHO

PENNY BALFOUR (Kermy Racovitza) most recently appeared in Alabama Balle at the Contemporary American Theater Festival in West Virginia. Other theater credits include Still Waters, also at CAT, Hidden Laughter with the Robert Shaw Company and the New Jersey Repertory, God of Vengeance at the Jewish Repertory Theater and the Washington Shakespeare Festival, and for left in the Open Eye Telethon Telethon credits include "Murphy's Memers" and a number of national commercials and music videos.

DAVID MAIER (John Roscoe), a graduate of A.C.T.'s Advanced Training Program, is currently in his eight-year with A.C.T., where he has acted in productions of Good, Hamlet, Julesver, As You Like It, Twelfth Night, Macbeth, King Lear, and many others. Last season he appeared in The Duchess of Malfi and as a member of the chorus in Lady Perkin's production of Andromache. He has also acted in numerous roles throughout the Bay Area, including Christian in San Jose Repertory Theater's Genesis of America and Octavius in Of Mice and Men at Theatre on the Square. Also a director, this year staged A.C.T.'s Christmas Carol for the third season, he serves as A.C.T.'s Lighting Coordinator, a founding member of Enron Theater Company. Maier served as its Artistic Director for five years and appeared in Chiseldon's Ode to Shakespeare and Mannes Mr. Happend and directed Quill's Road to Nirvana, among others.

WHEN, WHERE, AND HOW

WHEN: Monday, April 18, 1989, at 7:30 P.M.

WHERE: A.C.T.'s Strand Theater, 1127 Market Street, San Francisco, CA 94110

HOW: Call (415) 441-8000 for tickets.

Nicolas Beaud, Warner Pacific, born and raised in Knoxville, moved to the Big Apple in the early 1970's after two years in Japan as a新鲜的 for the popular kids' show The Sesame Street. His most recent writing credits include the feature film Final Approach with Richard Gere and Kiml Basinger, Buffalo Spots with Michael Keaton and Melanie Griffith, and ABC television's Buffy Snodderly and Phoebe's. Stage appearances include Master Harward... and the Angel, Dreams Girls, Night, No 1 Night, Woody Guthrie's American Song, (at Berkeley Repertory Theater and San Jose Repertory Theater), and The Tango Boxer. In 1986 he played Bobby McFerrin's Veestra, an internationally acclaimed a cappella vocalist with whom he has appeared on "The Tonight Show," "The Tonight Show starring Johnny Carson," and "The Ame

BRETT JAMES KENNEDY (Kippe Patrick), member of the Butt & Dracut McMaster Professional Theater Intern Fellowship, in a 1985 graduate of A.C.T.'s Advanced Training Program, appearing earlier this season as Fredrick in Fugly eyes. Other regional stage credits include: Jean Michel in The Cage of Fables at the Pittsburgh Playhouse, At The Evening Performance at St. Vincent's The Theater, and as Philo in The Three Rivers Shakespeare Festival. Film credits include: The Crescendo Club and Diamond in the Rough. He has also been seen in the PBS television series Darrow and The Mark Twain Musical Drama.

SUSAN PATTERSON (Ora Lee Gadsir), returns to A.C.T. after performing in this sea

GLORIA WENTZ (Sarah Graber), origi

P.12

P.13
in the Bay Area and performs throughout the United States. She is the recipient of a Bay Area Theater Critics Circle award for her roles of Roberts in Sugar Moon and Snow Don’t Dance No More and a nomination for Her in The Own Land is Home to Water. Other theater credits include Honors of Honor, The Three Sisters, Restoration of Lady of the Castle, A Raisin in the Sun, and others. Additional stage appearances include Twelve Angry Men, Three Act of Reminiscence—A Trilogy, Execution of Judas, and the Alley Theater production of The Farmer’s Come and Gone.

As she was under study in the touring production of August Wilson’s Fences, and last season she appeared in the death of Stuart and The Pope of West. Winner of the Outstanding Teacher of San Francisco City College’s Theater Department.

ENDSTUDIES

GEORGE MAGUIRE is the recipient of the Pennsylvania Children’s Theater Professional Internship Fellowship. His recent production of Space was received as one of the Bay Area Drama League Awards. He also has been seen as a choreography busy in Barnet’s Dance Along your Arms at intersection for the Arts, the way in which he moves onto the stage at Studio 880 and has been a recipient of the A.C.T. Student without a G.B. and a former student as a voice over actor in the University of California Music Department. Barnet, a former student of A.C.T. Theatre for Children, has performed in the Midwest, the Mountain Theater, and the New York State Theater. He has toured throughout the United States with the Bay Area Theater. His recent production of Fences has been praised for its masterful direction and acting. Barnet is also on the management staff for A.C.T. and the University of California Music Department. Barnet’s latest book, New Plays from A.C.T.’s San Francisco Conservatory, was recently published by Smith and Kraus.

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American Conservatory Theater

Scott O'Hara's The Silver Tunic Breath, St. John of the Scholastic and the New York premier of David Allen's Australian play (Owings, John). In the spring, he starred in the Mark Taper Forum, winning a Drama Logue Award for outstanding performance. And in the fall, he was Androcles in the McQuown's production of The Lion in Winter. His last appearance was in Black Box Repertory's production of The Fly by John Guare, for which he was nominated for a Drama Logue Award for outstanding performance. O'Hara's performance was praised by several critics, who noted his ability to capture the essence of the character.

RICHARD SEYD (Associate Artistic Director) was appointed Associate Artistic Director of American Conservatory Theater in 1992. He is a native of England, where he studied at the Red Lodge Theater, England's first professional political theater collective, for which he acted, directed, and produced, for seven years. In San Francisco, Seyd worked first with the Autumn Theater Workshop and the Moving Men Theater Company. He has directed Premiere Bay Area Area Theater Critics' Circle Awards for his productions of Clouds, A Midsummer Night's Dream, and The Crying Game.

JOHN LOCMAN (Production Manager) has been working at the American Conservatory Theater for thirteen years as stage manager for the teaching and directing spring programs. He has also directed and produced several Bay Area theater productions, including Bay Area Theater Critics' Circle Awards for his productions of Clouds, A Midsummer Night's Dream, and The Crying Game. During his tenure at American Conservatory Theater, he has also directed and produced several Off-Broadway productions, including The Crying Game and A Midsummer Night's Dream.

DENNIS POWERS (Senior Director of Marketing) is responsible for all marketing and public relations activities for the company's first San Francisco season, after six years as an arts writer at the Oakland Tribune. Before coming to his present position, he worked with the San Francisco Chronicle, the San Francisco Examiner, and the San Francisco Chronicle. In New York, he has worked both on and off Broadway, as well as in national and international tours, and has produced and directed several successful plays. He has also worked as a consultant for several theater companies, including the American Conservatory Theater, the San Francisco Mime Troupe, and the San Francisco Shakespeare Festival.

Yasuko Abe's Don't Drink the Water: Off-Broadway he produced productions of Both the Bens and the Bens by Beryl Sherr and The Book of Life by Mark Rylance and James Corden. In 1993 he began his position as Production Manager for the American Conservatory Theater. He has also directed and produced several Off-Broadway productions, including The Crying Game and A Midsummer Night's Dream. He has also worked as a consultant for several theater companies, including the American Conservatory Theater, the San Francisco Mime Troupe, and the San Francisco Shakespeare Festival.

KATE EDENS (Stage Manager) has been a member of the American Conservatory Theater since 1991, and her design for Holly's Son's film in the San Francisco Steamboat at the Bay Area Theater Critics Circle Awards. In 1994, she was also awarded the Bay Area Theater Critics Circle Awards for her design for Holly's Son's film in the San Francisco Steamboat at the Bay Area Theater Critics Circle Awards. In 1994, she was also awarded the Bay Area Theater Critics Circle Awards for her design for Holly's Son's film in the San Francisco Steamboat at the Bay Area Theater Critics Circle Awards.
American Conservatory Theater

Sous O'Neill's The Silver Bowl at the Stranahan and the New York premiere of David Allan's Our Day in Chicago. O'Neill was then the editor of the New York Dramatic Mirror, where his first published play was performed. In 1910, he returned to the U.S., where he became a professor at the University of Chicago, and later at the University of California at Berkeley.

RICHARD SEYD (Associate Artistic Director) was appointed Associate Artistic Director of A.C.T. in January 1992. He is a native of England, where he trained as a professional actor at the Red Lion Theatre, England's first professional political theater collective, for which he acted, directed, and produced for seven years. In San Francisco, Seyd worked first with the Opera Theater Workshop and the Moving Men Theater Company. He has directed Dramatic Literature and Bay Area Theater Critics' Circle Awards for his productions of Cloud Nine, A Midsummer Night's Dream, and A Midsummer Night's Dream, all for A.C.T. In 1990, he directed the Bay Area Theater Critics' Circle for his production of Threepenny Opera in San Francisco. His productions include A Midsummer Night's Dream, which was presented at the Shakespeare Festival in Chicago, and A Christmas Carol, which was presented at the Lake Tahoe Shakespeare Festival. His productions have been seen in the United States and Europe, and have received critical acclaim from both American and international critics.

DENNIS POWERS (Senior Editor, Performance) was appointed Director of Performance for A.C.T. in 1992. Prior to joining A.C.T., he was an actor with the Berkeley Repertory Theater for eight years, during which time he directed several productions, including Man of La Mancha, The Whipping Boy, and The Visit. He has also directed several productions for the Los Angeles Free Theatre, including A Midsummer Night's Dream and A Christmas Carol. His directing credits include A Midsummer Night's Dream, A Christmas Carol, and A Christmas Carol, all of which have received critical acclaim from both American and international critics.

JAMES HARRIS (Associate Producer) began his career in Broadway with Eliza Doolittle's Polytime at the National Theater. He has produced multiple plays and musicals, including A Christmas Carol, A Christmas Carol, and A Christmas Carol, all of which have received critical acclaim from both American and international critics. His directing credits include A Christmas Carol, which was produced at the Berkeley Repertory Theater, and A Christmas Carol, which was presented at the Berkeley Repertory Theater. His productions have been seen in the United States and Europe, and have received critical acclaim from both American and international critics.

STEVEN LEGRAND (Music and Sound) is now in his eighth season as sound designer and consultant for A.C.T., working with music director Michael Dcrapo. This season, he has also served in the Bay Area as a freelance sound designer and consultant for the San Francisco Opera, the San Francisco Symphony, and the San Francisco Ballet. In addition to his work with A.C.T., he has also served in the Bay Area as a freelance sound designer and consultant for the San Francisco Opera, the San Francisco Symphony, and the San Francisco Ballet.
A.C.T. PERSPECTIVES
A series of public symposia funded by a grant from the National Endowment for the Humanities Division of Public Programs. Admission is free, and everyone is welcome.

You are invited to
A.C.T. PERSPECTIVES

You are invited to visit The American Conservatory Theater:


during the 1993-94 subscription season. For more information, please call 415-861-8600.

The American Conservatory Theater presents the 1993-94 Subscription Series: Public Symposia

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American Conservatory Theater

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The deadline is fast approaching for the spring session of The A.C.T. Academy, a part-time training program in the Conservatory for theater students and professionals. Academy classes commence March 28, with a March 11 application deadline.

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Enrollment is limited, and students will be registered as applications are received; the fee for each course is $200. For applications and information, contact the A.C.T. Conservatory at (415) 896-9309.

Olympia Dukakis, Academy Award-winning film actress, stage and television "(The Face of the City)" Actress

Marines Memorial Theater, 7–9 p.m.

VI is There a Common Myxide in Contemporary American Culture and Theater?

André Odrescu, Professor of Chinese and Comparative Literature, Louisiana State University; Poet, Essayist, Author, and NRF Fellow, Writer and Star of the film Bound Scholar

Judith Malina, Director, Teacher, and Co-founder of The Living Theater Company; Actor (Dog Day Afternoon, Blowup), Founder of The Addams Family

Toni Kaszmer, Pulitzer Prize-winning Playwright (Angelo in America, Pornography 1992)

May 9, 1994

Marine's Memorial Theater, 7–9 p.m.

Pardenos subject to change without notice.

DAVID BENEFICIARY ($25,000 and above)

Emma Jo Houston Foundation

Odem H. Davis Jr. Foundation

Orange County United Way

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In fact, the ghostly villagers in Full Moon, Aileen Moyer Buesoeld and Milissa Carey, have both been taking Academy classes for the past year. Enrollment is limited, and students who are accepted are registered as applications are received; the fee for each course is $250. For applications and information, contact the A.C.T. Conservatory at (415) 884-8300.

The American Conservatory Theater and Tour Arts
present the
1994 THEATER TOUR TO GREAT BRITAIN
May 29 to June 12
London, Manchester, Wales

A.C.T. Associate Producer James Haire hosts a once-in-a-lifetime adventure that you won’t want to miss. Join him for a two-week in-depth exploration of the best theater of Great Britain, entertaining talks with noted theater professionals, guided tours of renowned art and architecture, and delightful lodging and dining at historic inns. Registration is limited, but space is available. Now in its fifteenth season, the Theater Tour is an annual fundraising event for A.C.T., sponsored by Tour Arts of San Francisco.

For more information, brochures, and booking contact Tour Arts, 231 Franklin Street, San Francisco, CA 94102, (415) 884-9666.

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FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES
A.C.T.'s administration and Conservatory offices are located at 90 Grant Avenue, San Francisco, CA 94109; (415) 584-3200.

BOX OFFICE INFORMATION
A.C.T.'s Central Box Office.
Location: 405 Geary Street at Mason, next to the Geary Theater, one block west of Union Square.
Box Office Hours: 12 p.m. - 8 p.m. Tuesday through Saturday, 12 p.m. - 6 p.m. Sunday and Monday.
Ticket Information/Change by Phone: (415) 749-2424. Ask your Visa, MasterCard, or American Express card.
Box Office at the Stage Door Theater, Marines Memorial Theater and Orpheum Theater Full-service box offices will be open 90 minutes before each performance in these venues.
BASE: A.C.T. tickets are available at all Base/TM centers, including The Warehouse and Tower Records/Videot.

STAGE DOOR/ MARINES MEMORIAL/ ORPHEUM INFORMATION
Ticket Prices:

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Sunday/Tuesday/Thursday/Orpheum Stage:
| Preview: | $21 |
| Balcony: | $24 |
| Gallery: | $12 |

Group Discounts: For groups of 15 or more, call Linda Graham at (415) 584-7606 for special prices.
Latecomer: Latecomers will be seated only if there is an appropriate interval.
Mailing List: Call (415) 749-2228 to request advance notices of shows, events, and subscription information.
Gift Certificates: Give A.C.T. to a friend, relative, co-worker, or client. Gift certificates are perfect for every celebration.

Discounts: Half-price tickets are frequently available on the day of performance at A.C.T. on Union Square in San Francisco. Half-price Senior and Junior Rush tickets are available at the theater box office 1 hour before performance time. Half-price Senior Rush price is $6. All rush tickets are subject to availability, one ticket per valid I.D.

Ticket Policy: All sales are final, and there are no refunds. Only current subscribers enjoy free ticket exchange privileges or last-minute 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.

Performance: All performances are subject to change without notice. A.C.T. is not responsible for delays or other causes of late seating.

Wheelchair Access: The Stage Door, Marines Memorial Theater, and the Orpheum Theater are accessible to persons in wheelchairs.

Cigarettes: Smoking is not permitted in the auditorium.

Beepers: If you carry a pager, beeper, watch, telephone, or alarm, please make sure that it is set on the "off" position while you are in the theater to avoid disturbing other performances. Otherwise, you may leave it with the House Manager, along with your seat number, so you can be notified if you are called.

Special Programs:
A.C.T. Perspectives is a six-week series of discussions to be held from 5:30 to 9 p.m. on selected Monday evenings throughout the season, featuring in-depth panel discussions and performance demonstrations by scholars and artists from all over the country. Topics range from aspects of the season's productions to the general relation of theater and the arts to American culture. The discussions, moderated by A.C.T. directors, are free of charge and open to everyone. If interested, call 749-2228.

THE STAGE DOOR THEATER
The Stage Door Theater is located at 430 Mason Street at Geary, one block from Union Square.

THE MARINES MEMORIAL THEATER
The Marines Memorial Theater is located at 609 Sutter Street at Mason, one block from the Ferry Building. The Marines Memorial Theater is close to many fine restaurants near Union Square. Ask our Box Office for suggestions.

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Life's an adventure. Be prepared. (800) 734-2700.
FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES
A.C.T.'s administrative and Conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94109. (415) 864-3300.

BOX OFFICE INFORMATION
A.C.T.'s Central Box Office.
Location: 456 Geary Street at Mason, next to the Geary Theater, one block west of Union Square.
Box Office Hours: 10 a.m. - 6 p.m. Tuesday through Saturday, 12 p.m. - 6 p.m. Sunday and Monday.
Ticket Information/Changes by Phone: (415) 749-2428. Use your Visa, MasterCard, or American Express card.
Box Office at the Stage Door Theater, Marines Memorial Theater, and Orpheum Theater. Full-service box offices will be open 90 minutes before each performance in these venues.
BASE: A.C.T. tickets are available at all BASE/TM centers, including The Warehouse and Tower Records Video.

STAND-UP TICKET PRICING

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Group Discounts: For groups of 15 or more, call Linda Graham at (415) 564-7805 for special prices.
Latecomers: Latecomers will be seated only if there is an appropriate interval.
Mailing List: Call (415) 749-2258 to request advance notice of shows, events, and subscription information.
Gift Certificates: Give A.C.T. as a gift, relative, co-worker, or client. Gift certificates are perfect for every celebration.

Discounts:
Half-price tickets are frequently available on the day of performance at A.C.T. on Union Square in San Francisco. Half-price student and senior Rush tickets are available at the theater box office 90 minutes prior to curtain. Matinee Senior Rush price is $5. All rush tickets are subject to availability; one ticket per valid ID.

Ticket Policy:
All sales are final, and there are no refunds. Only current subscribers enjoy free 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 ticket(s) 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, Marines Memorial Theater, and the Orpheum Theater are accessible to persons in wheelchairs.

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

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

Smoking is not permitted in the auditorium.

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

SPECIAL PROGRAMS
A.C.T. Perspectives is a six-symposium series to be held from 7 to 9 p.m. on selected Monday evenings throughout the season, featuring in-depth panel discussions and performance demonstrations by scholars and artists from all over the country. Topics range from aspects of the season's productions to the general relation of theater and the arts to American culture. The symposium, moderated by A.C.T. directors, is free of charge and open to everyone. For information, call 749-2228.

Speaking Out: Informative after-play discussions concerning issues and ideas raised by the afternoon's play, scheduled throughout the season after selected Sunday matinees. The discussions, moderated by A.C.T. directors, are free of charge and open to everyone. For information call 749-2228.

A.C.T. Prologues:
Presented before the Tuesday evening Preview for all productions, except A Christmas Carol, in the same theater as the evening's play, from 5:30 p.m. to 6:30 p.m. Doors open at 5:45 p.m.
School Matinees:
Matinees are offered at 1 p.m. to elementary, secondary, and college groups. Tickets are specially priced at $4.50. For more information, please call Jane Turner, Student Matinee Coordinator, at 749-2228.

Conservatory:
The A.C.T. Conservatory offers classes, training, and advanced theater study. Its Young Conservatory program offers training for students between the ages of 8 and 18. Call 749-2250 for a free brochure.

Costume Rental:
A large collection of costumes, ranging from hand-made period garments to modern sportswear, is available for rental by schools, Orpheum, production companies, and individuals. Call (415) 749-2256 for more information.

A.C.T. Venues:
ORPHEUM THEATER:
The Orpheum Theater is located at 1192 Market Street at Eighth, near the Civic Center BART/MUNI Station.

THE STAGE DOOR THEATER:
The Stage Door Theater is located at 430 Mason Street at Geary, one block from Union Square.

MARINES MEMORIAL THEATER:
The Marines Memorial Theater is located at 688 Sutter Street at Mason. Conveniently located within short walking distance of the Stage Door Theater, the Marines Memorial Theater is close to many fine restaurants near Union Square. Ask our Box Office for suggestions.

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Life's an adventure. Be prepared. (800) 726-2700.
MUSIC

FIGOZAR Mozart's The Marriage of Figaro returns to LA Opera in the supertitled Sir Peter Hall/John Berry production seen there in 1990. Writes Stendhal, "Mozart, with his overwhelming sensitivity, has transformed into real passions the superficial indications of Aquas Frescas in Beaumarchais. In this sense... Mozart could not have distorted the play more. I do not really know if music is capable of depicting French fluctuation and frivolity for the cause of four acts and in all the characters. I should say it was difficult, for music needs strong emotions, whether of joy or unhappiness... the wit remains only in the situations; all the characters have been filled with feeling and passion... Mozart's opera is a sublime mixture of wit and melancholy, which has no equal." April 12—25, Dorothy Chandler Pavilion, Los Angeles (213) 480-3232.

DON GIOVANNI In his version of the Don Giovanni, Mozart surpassed everything else he had ever done. The legend's roots are unknown, but the central theme, that of a strolling minstrel who accepts a libertines' invitation to dinner, first appeared in literary form in Spain in 1610. From there, it was translated into Italian, picked up, then the French, English, and Germans. Opera San Jose features baritones David Corl and Mel Ulrich, sharing the title role. April 16 (prey 4/11)—May 1, Montgomery Theatre, San Jose (408) 288-7077.

LA SONBAMBULA Vincenzo Bellini's 1835 musical tale of a young girl who sleepwalks her way into a very compromising position is seen next month at San Diego Opera. Conducted by hel camaster, the San Diego Opera will be in residence at the San Diego Civic Theatre through May 1.

LA ANGELS PHILHARMONIC A six-week summer program of chamber music with LA Phil ex-conductor Zubin Mehta leading an all-Arias concert (the Third Symphony and Piano Concerto) before current music director Esa-Pekka Salonen conducts Haydn's "The Miracles," February 5-6, 14th Street Theatre, Los Angeles (213) 382-0530. SAN FRANCISCO SYMPHONY Vittorio Negri leads the Symphony in an all-

The "Tolk Master" series also reappeared the times of Wolf Trap's seasoned concertgoers and broadcast Stanfill's own musical horizons as well. "It really stretched me," he says of the series, "I heard things that made me realize I also had a lot of room to grow. And I'm not just talking about what I already knew. I mean that I had a lot more potential than I thought I did, and that I could really use that potential to make my career something special." Stanfill's music has been performed by a wide variety of orchestras and opera companies around the world. He is currently working on a new opera based on the life of Martin Luther King Jr., which he hopes to premiere in 2025.
continued from page 12

"The Folk Masters" series also expanded the talents of Wolf Traps' seasoned concertgoers and broadened斯坦福's own musical horizons as well. "It really stretched me," he says of the series. "I heard things that made me reexamine my whole aesthetic set of values and standards in order to take them in, and found out that they were changed not just for one performance but permanently." Stan- fill views sponsoring similar types of concerts at the resident companies as a better way to encourage efforts, and sees this as another of his primary responsibilities.

Yet another primary emphasis will be education. In this field, Stanford is quite an iconoclast. "I am a great cynic about most arts education programs," he says straightforwardly. "Most of it is 'feeling-good' programming done to provide warm fuzzies for people." Having said that, however, he quickly distinguishes the Music Center program from the "warm fuzzy" category. "The one program that I was attracted to the Music Center was the education program, a K-12 program that is one of the very best in the country, used very often in the NEA (the National Endowment for the Arts) as a model to judge and test other programs. It's in the schools, they do not make valued parts of the Music Center, and I see it as part of my responsibility to get people to understand what a wonderful program it is and to correct any weaknesses that there are.

Even more importantly, however, Stanford is looking to establish an outreach program for preschool children similar to the one he instituted at the Wolf Traps. The project is an overlay on Headstart. We focused on three- to five-year-old children at risk. We did arts activities with them, not to make kids budding young artists, not to make them more appreciative of art, not as a general enrichment program. All those things take place, but the basic function of the program is to use the vocabulary of the arts to teach them to see things better, so they can have a much better chance when they go to school.

"We start with rough or gross motor skills," he continues, "move on to fine motor skills, interpersonal skills, and finally get to verbal skills, which is where a lot of children sit. This has their first and existing failure. The program has made a powerful difference. We have studied coming in the music programs and the learning and cognitive skills not just by 20 to 30 percent, but that it moves children up to a whole other level." Stanford is clearly excited by the potential.

"It is now a national program. We have taught workshops on the technique and the curriculum in forty states. We see real change taking place. We see children with something that is substantive in their lives. It's not just warm fuzzies and feelgood. It's really making a difference. This is something I certainly intend to bring with me."

The final area where Stanford hopes to most forward is in enhancing the national reputation of the Music Center. "At this point it casts a very sharp shadow inside southern California," he says. "But I honestly, it doesn't cast a great shadow across this country. The resident companies do, but not the Music Center." When he announced his departure, Stanford found himself having to explain what the Music Center was to members of Wolf Trap's board of directors. "If I had said I was going to Lincoln Center, people would have understood immediately," he says by way of comparison. "That's one of my great challenges, how to make the whole of the Music Center greater than the sum of its parts."

His ability to do so will rest in his rapport with the individual resident companies and his ability to maintain a balance and properly enhance the synergy among them. Stanford does not see himself holding the reins of the Music Center. In his view he is only one part of something else — an umbrella. "The Music Center is a center for the arts. It has been joined together because we feel better off as part of a center than they are separately. There is no doubt that the bigger the whole, the greater the chances of getting money from major foundations, corporations and individuals."

For Stanford, Harvard University is an apt place to work. "In a modern university, it is very easy to micro-manage," he says. "Very difficult, it is easier to get people to work together."

In conclusion, if Stanford is to succeed, he will probably need to change some of the Music Center's programs. "There is no reason that the Music Center, if it wants to find new venues for other venues to Music Center events, there's nothing that says that everything the Music Center does has to be downtown," he declares.

His determination to find diverse locations for a wide diversity of programming echoes his own personal eclectic taste in the arts. In films, he is a particular passion. He vows that he will use his influence as a producer of dance, his love all forms of music, from chamber music to jazz and folk. "Let's put it this way," he says of his taste for the arts, "for me there is a way of information about the world. There's almost no form of art that I can think of that I don't respond to personally."

As the curtain comes up on the Stanford Era at the Music Center, get ready for plenty of both, right? This is a man who brings menace wherever he goes, and right now, Los Angeles is the right town for him to put on a show. [ ]

Digsy Diehl is a freelance writer based in Los Angeles.
SMUN IS BACK
San Francisco's own Tony and Emmy Award-winning choreographer debuts his exciting new dance company!

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Photo: Howard Schott
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THE CREATORS
Haydn's superb oratorio was composed in 1798 and used German translations from Genesis and Paradise Lost. Nicholas McGegan leads the Philharmonia Baroque Orchestra, one of the country's leading period-instrument ensembles, in their first performances of this moving masterpiece. April 9—15, various locations, San Francisco Bay Area (415) 391-3229.

THEME AND VARIATIONS
Said Leslie Scott, music director, "The piece is an exploration of tone color and the sensibilities of the time."

OLIENNA
The battle of the sexes took on its ugliest forms when Clarence Thomas and Anita Hill lobbed anti-charac-
ter grenades at each other in the august chambers of the United States Senate. The spectacle rolled playwright David Mamet to the point that he revisited a manuscript about sexual harassment that he had shelved some eight years before. The result is the 1992 two-person dialogue, Olienna, in which a college professor and student face off in one of the most blister-
ing and controversial plays to hit the American stage in many years. April 28—June 19, Stage Door Theatre, San Francisco (415) 749-2228.

TROTSKY AND FRIDA
This new play by the Traveling Jewish Theatre revives around the events of Leon Trotsky's exile in Mexico, his association with Frida Kahlo, and his assassination by the agents of Stalin. On a deeper level, it examines how both Trotsky and Frida denied their hidden Jewish identities, he becoming the devoted internationalist, she the folklor- bound Mexican. And yes, Frida's father was a German Jew who immigrated to Mexico in 1891, where he married a Mexican woman of mixed Indian and Spanish descent.

REDEGRAVES
Lynn Redgrave pays tribute to her father, the late Sir Michael Redgrave, in the multimedia Shakespeare For My Father, bringing to the stage some of Sir Michael's greatest creations, from Richard III to Troilus and Cressida. But the play also raises the question of how one is to know such a protean creation as an actor, especially if one is that actor's daughter. Opening April 19, Henry Fonda Theatre, Hollywood (213) 480-3225.

GRAY'S ANATOMY
The standard and classic reference book for anyone studying the human body is as fresh and relevant in its numerous editions as Gray's Anatomy. The second edition of this text is as fresh and relevant as the first, and it has been updated to reflect the latest advances in medical science. April 20—23, Wadsworth Theatre, UCLA (310) 825-2101; May 1, Irvine Barclay Theatre, (714) 594-4660.

SIGHT UNSEEN
Playwright Donald Margulies wrote this Ohie and Drama Desk award winning play dealing with painting, art speculation, and Jewish life in America. Margulies's point of departure is the contemporary artist who is so hot that his work is purchased before it is even produced—sight unseen. April 1—May 27, Berkeley Repertory Theatre (510) 484-7070.

LETTICE AND LOVAGE
Peter Shaffer, author of Amadeus and Equus fame, wrote this comedy in 1987, when it became yet another London/New York hit for Maggie Smith. The stately homes of England provide the backdrop for the flights of fancy of two women who meet and become sur-
prisingly fast friends. April 6—May 15, Mainstage, South Coast Repertory Theatre, Costa Mesa (714) 957-4033.

ABS EROTICA
Painter Egon Schiele was a follower of Gustav Klimt, and by 1912 he was Vienna's most erotic talent. But Schiele was summarily arrested one night and locked up in a provincial jail, no charges, no sentence. In this new play by Jay Alan Quintrell, the court tries to defend his shocking and profound art against charges of pornography. April 15—May 21, Fountain Theatre, Hollywood (213) 664-1522.

TERRY FOX
In a thirty-year career, Seattle-bom Terry Fox has been a key figure in contemporary art, especially conceptual art. Now living in Europe, Fox was an important creator of video, performance, and installation art in the Bay Area in the late '60s and early '70s. This is the first major American exhibition of Fox's work in twenty years and includes a specific installation at the museum. Also opening next month is The World Seen: Landscape Prints and Drawings (1500-1914). April 13—June 19, University Art Museum, UC Berkeley (510) 642-0680.

BREAKDOWN
Four emerging artists create provocative examinations of objects or forms to determine their meanings or essences. Michael Jooquin Gray, Robert Levine, Jorge Pardo, and Rina Miltchlow model their works on forms such as build-
ings, domestic appliances, or sea creatures and give us new ways of looking at ordi-

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THEATER

OLEANNA
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TROYSKY AND FRIDA
This new play by the Traveling Jewish Theatre reverses around the events of Leon Trotsky’s exile in Mexico, his association with Frida Kahlo, and his assassination by the agents of Stalin. On a deeper level, it examines how both Trotsky and Frida denied their hidden Jewish identities, he becoming the devoted internationalist, she the folklore-bound Mexican. And yes, Frida’s father was a Jewish jew who immigrated to Mexico in 1891, where he married a Mexican woman of mixed Indian and Spanish descent. April 23—26, Yerba Buena Center for the Arts, San Francisco (415) 978-ARTS.

GRAY’S ANATOMY
The standard and classic reference book for anyone studying the human body is and has been (through numerous editions) Gray’s Anatomy. Monologist Spalding Gray (Swimming to Cambodia) at the Bay picks this physically introspective foundation as the basis for some mental and emotional exploration. In his new autobiographical monologue, Gray tells about his recent traumatic eye operation and all the issues and concerns that arise from it. April 20—23, Wadsworth Theatre, UCLA (310) 825-2101; May 1, Irvine Barclay Theatre, (714) 854-4660.

Dances with Songs
Photo: Howard Scher
Solos and duets danced by the Bay Area’s most charismatic principal dancers to some of the most beloved vocal recordings of the past fifty years, including:

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ART

TERRY FOX
In a thirty-year career, Seattle-born Terry Fox has been a key figure in contemporary art, especially conceptual art. Now living in Europe, Fox is an important creator of video, performance, and installation art in the Bay Area in the late '60s and early '70s. This is the first major American exhibition of Fox's work in twenty years and includes a site-specific installation at the museum. Also opening next month is The World Seen: Landscape Prints and Drawings 1500-1914, April 15-June 19, University Art Museum, UC Berkeley (510) 643-9088.

COLCOTUS
Cocotus Among the Musicians includes costume and stage designs, portraits, liberties, theatrical properties, paintings, and photographs which document Cocteau's collaborations with such composers as Hahn, Satie, Stravinsky, and Still, and others. On April 24, the Museum celebrates the 100th birthday of musicologist, composer, and conductor Nicolas Steinmisky, who will compose a new work with text by Cocteau. April 18-July 22, Severin Wunderman Museum, Irvine (714) 672-1138.

BREAKDOWN
Four emerging artists create provocative examinations of objects or forms to determine their meanings or essences. Michael Joqquin Grey, Robert Levine, Jorge Pardo, and Rita McCall model their works on forms such as buildings, domestic appliances, or sea creatures and give us new ways of looking at ordinary things. April 1-June 23, Museum of Contemporary Art, San Diego (619) 454-3541.

ABSTRACT/BAUHAUS Two exhibitions opening next month gives us modern times through the photographer's lens. The Abstract Urge features thirty large-scale abstract photographic works, while The New Bauhaus/School of Design in Chicago documents Lilié Mobey-Nagy's short-lived New Bauhaus (1918-38) and its successor, the School of Design in Chicago (1939-44), reorganized as the Institute of Design (1944-49). April 28—June 12, Ansel Adams Center, San Francisco (415) 459-7000.

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The Musical Hub of Mexico
by J. Herbert Silverman

The dramatic crescendo of Guadalajara. Guadalajara has earned Mexico's second largest city a lyrical place in musical geography. High-rise buildings have been banished to the suburbs permitting this capital of the State of Jalisco to preserve an authentic colonial ambiance although here and there a modern office block manages to intrude. Coupled with a mild, clear climate this lively city has earned the poetic sobriquet "Perla del Occidente (Pearl of the West)."

Guadalajara thrives with music and the number of guitars per capita is probably higher than those of the less melodious states. In fact, a magnificent folkloric ballet company is one of its distinguished university's proud achievements.

Easier to find on the map than to spell, Guadalajara dates to 1542 and the reign of Nuño Beltrán de Guzmán who had an unfulfilled dream of a New Galicia. Along the way, he earned a double role in history as one of the finest conquistadors. Later on, the city was one of the first to fall to the revolutionary Padre Miguel Hidalgo y Costilla. In the historic Palacio de Gobierno (Governor's Palace) the cleric declared the emancipation from slavery in Mexico, preceding Abraham Lincoln's proclamation by half a century.

Local citizens are called "agustinos," meaning "three times as worthy" and according to

The central plaza, with its cascading fountains, are flanked with performers on weekends.

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The centro plays, with their cascading fountains, are flanked with performers on weekends.

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The famous aquila distilleries are within easy driving distance centered in the blue agave fields outside the city which provide the raw material for the distillate.

Among the more than six hundred distilleries of the blue agave, a plant often mistaken for a cactus but more closely related to the amaryllis, are the historic houses of Herradura, Cuervo, and Casa Sauza.

Casa Sauza dates from 1795 when Don Jose Maria Guadalupe de Cuervo first started to produce a distillate from the heart of the agave. Sauza was founded by Don Zenobio in 1873, and Herradura's progenitor was an unlikely Catholic priest who acquired a distillery (built in 1799) sometime during 1861.

The name tequila comes from two Nahua Indian words: Tex meaning volcano or mountain, and Quila meaning lava. The Mezcal (or tequila) is once utilized the agave hearts by cooking them in underground furnaces to produce the heart agave or hearts.

Latter they learned to ferment the agave juice producing an alcoholic drink used for special ceremonies to be drunk only by priests, sages, warriors, and kings.

The roads lead steeply up the beverage, extended its use and, as a source of income, began taxing it in 1608. The tax, or now known Herradura remem- bers a small Cognac estate. This bonding comes complete with chapel and great mansion. The present estate is a reminder of past lives and professional peer of the famed Vieux Cognac of Champagne fame.

Actually, the jardines was originally a gypsy dance and true jardines are licentious; to put it mildly, the tempo, triple measure, al-though the contents are an archetypal delight, do, from this Olmec civilization which adorned the Aztecs along with antiques such as old oak chests, brass bedsteads, and elongated figures of Christ made of pressed cane by the resident Indians. Antiques, pottery, and silver antiques, one of the more passionate is Guillerminas, son,Guillermo Romero de la Peña, general manager, who is religious in his favor about this latter-day version of mescal.

The true Tequila is 100 percent blue agave, which should be drunk like a fine cognac. The margarita is a Latin invention and usually fusions with lemon and salt and sometimes tequila drinkers would never permit it to be mixed. To do would be sacrilegious.

The best way to arrange a tour of Tequila distilleries such as Jose Cuervo and Sauza is through the travel desk of your hotel. Her- radura also offers a river trip and visitor facilities will welcome a request for a tour of their estate in the charming town of Arandas.

Some tour operators traveling the destituted bottle plants in Guadalajara.

Some travel details Guadalajara has a unique charm of a large Mexican city. It's a modern metropolis, sophisticated and cosmopolitan, the major street along the church in the country.

After WWII, American students came, to study at its university. Many military and professional American retirees took up residence in villages bordering aridly Lago de Chapala (the largest body of water in Mex-ico), which was an unexcelled and captivated by the Lago la Chapala is still casual, English is a major second language and there's even an American Legion post with an excellent library.

Times have changed, however, Prices have increased markedly although still quite affordable. Airfares have increased with pollution problems. But the hand of man cannot alter the magnificent surrounding mountain scenery in its area once the scene of ancient Indian battles.

Guadalajara's more than three million residents are widely scattered and its population density is high.

The climate is temperate and predictable with the average daily temperature ranging from 75 to 85 degrees, somewhat akin to Southern California, its picturesque setting is on a plain surrounded by the picturesque Sierra Madre Occidental mountains.

Traffic (and pollution) has increased to gridlock point during rush hours but the city has a plan to get a feel of the city than on foot taking frequent parades to rest at restaurants or in cafes.

Taxis are plentiful — and the only cans painted yellow. It's a good idea to have the doorman at your hotel or restaurant confirm the price before you embark on a journey. The drivers readily speak English so its wise to determine the price by writing it out.

But there's no better and more adventurous way to get a feel of the city than on foot taking frequent parades to rest at restaurants or in cafes.

Tourists will pass the bars but they are extraordinarily polite and non-intrusive.

The centro plaza, with its cascading fountains, is a good place to watch the people per-sonally on weekends — jugglers and white-hooded mice grateful for change. The aridly Lago de Chapala is still casual, English is a major second language and there's even an American Legion post with an excellent library.

The event was dreamed up twenty-seven years ago as a tourist attraction and more than three hundred artisans and cultural events take place throughout the city center. The event is the mammoth Benito Juarez Auditorium, reminiscent of a colonial fair with rides, games, and carousels.

But the high point of all this excitement is the restoration of the tiny 100-year Virgen de Guadalupe in its original location in the city center near Zapopan after five months of touring all of Guadalajara on a mission to protect the area against floods.

The twelve (twelve) cushions in Mexico's largest religious celebration on October 12 representing more of a mission of the faithful along with interested tourists.

The exquisite nineteenth-century Guada- lujara cathedrals have impressive interiors with tall, slender, and gold- plated floor glass tile windows. Started in 1550 and taking two centuries to complete, the edifice is basically Gothic with Corinthian and Moorish accents incorporating more than a dozen architectural influences. The glass is visible for some distance, perfect for orienting a visitor to the center.

The Plaza de la Liberanda on the west face of the cathedral, complete with its open impressive fountains, is named for its Moorish tree but for the monuments to Mexican heroes.

On the other side of the cathedral is the Plaza de Armas, a small green plaza where you will find an elaborate pavilion supported by art nouveau figures presented by the people of France to the city at the turn of the century. A state band plays every Thursday and Sunday evening.

The cathedral towers over the Plaza de la Liberanda, paved with concrete and brick and studded with leaded glass. A central focal point sets off the square and is a tourist photographer's besquest for souvenirs such.

Every day the aquila gather to sell their wares in stalls scattered throughout the plaza. A dart walk across the square, in sharp contrast to the cathedral, is one of the city's most exciting places, attractive to the lave.

Every Sunday morning the superb Univer- sity of Guadalajara folklore dance groups, an ensemble which is lively and well-rehearsed. The boat will go; start, perform such classic figures as the Negra de la Calera.

The picturesque commercial-anchored theater, with its eight columns and design remi- niscence of La Scala in Milan, was built in 1855. The concert stage is a great place to see classical concerts where a well-known tenor may sing in an exquisite dress and tie silver metalwork. It's also the permanent home of the world-class Jalisco Philharmonic Orchestra.

Behind the theater is the Plaza Tapatia, a huge square (actually a series of squares) and a favorite "people-watching" area. Nearby is the local tourist office at Raccoon Diablo (Devil's Corner) along Avenida Molinos which originally was headquarters for the feared Inquisition. The stall stills to hear ghosts whispering in tallled halls. Nearby is the island section of the plaza with laces where ladders victims were condemned to be hanged by.

The city is considerably lighted three days with all free handicraft markets and such quaint souvenirs as ceramic animals, plaid neckties, and magnets.

Stops along the way sell "genuine" antiques, leather handbags and the ubiquitous lottery tickets. Walking down the mysterious display cotton candy atop cardboard bowls.

Facing the Plaza Tapatia is the archetypal Casa Colonial Hotel, considered
There is no better way to see and get a feel of the city than foot.

The famous aqua diablos are within easy driving distance centered in the blue labyrinth of a grid whose streets are bordered with narrow stone walls and ornate wrought iron fences. The water that fills these pools is contributed by the city's aqueducts, which supply the city's needs throughout the year.

Among the more than six hundred distilleries of the city, there is a large Mexican city known for its modern, sophisticated, and cosmopolitan style. The major thoroughfares and landmarks are a testament to the city's rich history.

After WWII, American students came to study at the university. Many military and professional American tourists took up residence in the city. The university was founded by Don Zenobio in 1873, and it remains one of the most respected universities in the country.

The name toquila comes from the Nahuatl Indian words: "tequitl" meaning mountain or hill and "onlal" meaning lava. The Mezcal (or tequila) is consumed usually neat at high altitudes. The Guadalajara's famous Mezcal is a distillation process using the blue agave plant.

The taste of the toquila is unique, often described as earthy and slightly smoky. The blue agave plant is a source of fiber, which is used in the production of mezcal. The plants grow best in the high-altitude regions of Mexico, where the climate is ideal for their growth.

The toquila industry is a major contributor to the local economy, providing employment and income for many people in the region. The export of toquila has also played a significant role in the country's economic development.

The toquila is aFunction of the Toquila, which is a beverage made from the blue agave plant. The toquila is distilled and aged in oak barrels, which imparts a smoky flavor to the final product. The toquila is a popular drink in Mexico, and it is enjoyed throughout the country.

Types of toquila include blanco, reposado, and añejo. Blanco is a raw toquila that has not been aged, reposado is aged for a minimum of two months, and añejo is aged for at least one year. The longer the toquila is aged, the more complex and flavorful it becomes.

The toquila is best enjoyed neat, on the rocks, or with a splash of water. It is also used in various cocktails, such as the classic mai tai.

The toquila industry is highly regulated, with strict standards for production and quality control. The toquila is a Function of the Toquila, which is a beverage made from the blue agave plant. The toquila is distilled and aged in oak barrels, which imparts a smoky flavor to the final product. The toquila is a popular drink in Mexico, and it is enjoyed throughout the country.

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one of Mexico’s most impressive neoclassic structures.

Construction began in 1805 and took thirty-eight years to complete. For more than a century this “House of Charity” was used primarily as an orphanage and during the last century it was occupied briefly by the military. Just a decade ago however, it was restored and converted into a cultural institute.

The Caballos’ late night is a chapel where Jalisco-born José Clemente Orozco painted his interpretation of Mexican history—fifty-three dazzling murals depicting the War for Independence in somber tones of gray and black.

Four giant figures on the chapel dome are supposed to represent the four elements earth, water, wind, and fire, but the symbolism is at best a mystery.

Inside the huge stone complex there’s a maze of passageways connecting twenty-three patios and more than one hundred rooms including several concert auditoria.

As a matter of interest, impressive Orozco murals decorate the arched entrance to the Palacio de Gobierno. The painter, along with Diego Rivera and David Siqueiros, was part of a group of brilliant revolutionaries Mexi- can artists who used their paintings as powerful political statements— their palette often government buildings on walls, ceilings, and exteriors.

For an experience in organized shopping march down, walk from the Caballos in the San josé de Dios Church area and the Mercado Modelo (Market).

This three-story extravaganza is a huge enclave of dozens of crowded stalls, narrow aisles and pedestrian traffic jams. Browsing is not necessarily comfortable and bargain-hunting is a state-of-the-art skill.

One wonders if Mexicans are more than hip to wade through the dozens of shoes— leather, fabric— offered in dozens of stalls. There’s a choice of hand-made shoes and backpacks, scarves, linens ($30 and up) and four figures, costume and precious jewelry and seemingly limitless selections of colorful tourist T-shirts.

In true Spanish tradition, there is an entire section devoted to birds. You can pick up a whole goose for $20, select from a collection of Andalucian patios, cockades or carmen. The food area provides such local products as corn, vegetables, candy and huge blocks of cinnamon-flavored chocolate. The latter provides the base for a post-meal drink and alcohol is presented as a digestif at the end of a party.

The market has high marks for hygiene and for recreation, there’s a police post in the center. Merchants entertain themselves in slow periods with tiny selection sets. The only evident hazard is a constant flow of high-speed porchers with their hand trucks constantly supplying the stalls owners with fresh vegetables, fruit, and other food items.

For some necessary verbal aid, learn the following two phrases. Que caseta (How much?) and Anda entienda (Just looking).

If you’re not amused at the market experience, visit the Casa de los Arqueólogos at the state gallery located in the Palacio de Exposiciones, a quality handcrafts at reasonable prices.

El Farol (El Farol) (Clarette 148) has an excellent selection of handwoven Mexican cowboy regalia from hand-carved leather boots to large enough in size to be perfect for a rate dance.

Speaking of shopping, Guadalajara’s rapid growth has all but overwhelmed several nearby villages easily reached by taxi or trolley bus.

San Pedro Tlahuacapan is known for its craftsmen and streets lined with "bou- tiques" selling "hand-made" Mexican souvenirs.

But there are exquisite tapestries, pottery, tapetes, and glassware items on the shelves of shops such as Kent English, Casa Carnitas, and the El Faro Gallery.

Many of the old colonial mansions here have been renovated and now house craft workshops. The Regional Ceramics Museum has a display of both ancient and contemporary works.

El Farito, the central plaza (built in 1884), is surrounded by numerous financial buildings with a large interior patio. It’s lined with a limitless supply of cafes around the huge courtyard, particularly popular during the evenings when shops close down. Food specialties might include "tamales" (a kind of Mexican roti or flat bread and the ubiquitous "trees" "amate" (oldest record) along with an endless supply of local beers and tequila.

Music is provided by the ever present mariachi bands and colorfully dressed Indian women offering handmade yard dolls, lace table clothes, and beads in casas town houses and stores and simultaneously dance.

In 1866, El Farito is a remarkable combination of food, drink and music particularly on Sunday afternoons when some of the most professional mariachi bands perform on its bandstand in concert.

The Plaza de Armas is only a few miles away from Chapala. It’s quiet and pictu- ruesque, the residents create spiritual dinner at sunset H. Lawrence who wrote "The Plumed Serpent" here.

Visitors to Guadalajara will find that the main historic and tourist hotel such as the Camino Real have been built in the west of the city in an upscale suburb area.

The shabbily wave-axed Fiesta Americana Guadalajara, part of a major Mexican hotel group, is one of the most luxurious and modern hotels with panoramic views of the city.

A central arium with cascading philodendron and swish elevators, rises from the lobby where nightly, a mariachi band performs in a bar that is overflowing with attractive local business people, visiting celebrities and hotel residents.

The hotel rises over the Fountain of Minerva covered in a traffic roundabout inscribed with the words, "Fountain of Wisdom, Strength," which might well apply to the speeding cars that circle it.

In a city with no depth of good restau- rants, the Fiesta Americana is home to one of Guadalajara’s best and most sophisticated dining rooms, La Hacienda. It features tortillas with an infinite variety of flavors "dips." Another house specialty is a combination of top steaks, chicken, beef tongue and molecal of veal served with charro-style beans, tiny grilled onions, and melted cheese.

Newest arrival on the hotel scene is the nearby Quinina Real, an all-suite hotel. With hands-on windows, antique furnishings and oil paintings, the style is so authentic one has a hard time believing it’s the newest arrival here. There’s an attractive interior garden and an excellent restaurant in town, La Copa de Oro (Jueves 14) is a traditional restaurant and bar with a Guadalajara institution with a bar on the roof and a second floor restaurant featuring fresh Mexican specialties and prized tortillas and a mixed grill.

The charming Restaurant La Rinconada (Av. Madero #405) is situated in 1877. Designed in traditional "ranchero" style with patio and airy outdoor, it specializes in such dishes as asado (grilled) beef and "huitlacoche" (a hunters dish with hot sauce) and "tostada" (tostada a verde)

Some other restaurants, mostly medium priced and popular with Guadalajarens, are El Tiro (Av. Dico Juanes) (no modelo), El Puerto (Av. Americas #311) and Mi Puerta Grill (Mariano Echeverria #21).

NOTA BENE: This year the Mexican Government enacted a currency reform to make life easier for travelers and visitors. New peso notes are in circulation but do reflect devaluations. The government simply lopped three zeros off each note. Thus old 2,000 peso notes (worth approximately 66 cents) are now two new peso coins and a 5,000 peso note is now five new pesos and worth $1.67. □

J. Herbert Silverman travels the world for many publications including Performing Arts magazine.

MARCH 1994
There are numerous reasons why the Four Seasons Clift in San Francisco's only five-star, five-diamond hotel, The Russian Room and the French Room are two of them.

The French Room — The one that Michael Bauer of The San Francisco Chronicle calls "one of the most magnificent-looking restaurants in San Francisco!"

The Russian Room — exemplifies the city's best in elegance and comfort.

...just two reasons why the Four Seasons Clift is San Francisco's only five-star, five-diamond hotel.

One of Mexico's most impressive neoclassic structures. Construction began in 1805 and took thirty-eight years to complete. For more than a century this "House of Charity" was used primarily as an orphanage and during the last century it was occupied briefly by the military. Just a decade ago however, it was restored and converted into a cultural institution.

The Caballeros' mistico is a chapel where Jalisco-born José Clemente Orozco painted his interpretation of Mexican history. Fifty-three dazzling murals depicting the War for Independence in somber tones of gray and black.

Four giant figures on the chapel door are supposed to represent the four elements: earth, water, wind, and fire, but the symbolism is at best, murky.

Inside the huge stone complex there's a maze of passageways connecting twenty-three patios and more than one hundred rooms including several concert auditoria.

As a matter of interest, impressive Orozco murals decorate the arched entrance to the Palacio de Gobierno. The painter, along with Diego Rivera and David Siqueiros, was part of a group of brilliant revolutionary Mexican artists who used their paintings as powerful political statements — their paint often government buildings on walls, cellars, and exteriors.

For an experience in organized shopping, market walks, visits to the Caballeros in the San José de Dios Church area and the Mercado Liberal (Liberty Market).

This three-story extravaganza is a huge conclave of dozens of crowded stalls, narrow aisles and pedestrian traffic jams. Browsing is not necessarily encouraging and bargaining is a state-of-the-art skill.

One wonders if Mexicans are more than bipedal bearers with handfuls of shoes — leather, fabric — offered in dozens of stalls. There's a choice of hand-carved chess and backgammon sets, guitars ($50 to $300 in four figures), costume jewelry and precisely limited selections of colorful ceramic T-shirts.

In true Spanish tradition, there is an entire section devoted to birds. You can pick up a whole flock for $20, select from a collection of Australian parrots, cockatoos or canaries.

The food area provides each local produce as corn, vegetables, candy and huge blocks of cinnamon-flavored chocolate. The latter provides the base for a post-nest drink and also is preserved as a dignitary at the end of a party.

The market has high marks for hygiene; and for reassurance, there's a police post in its center. Merchants entertain throngs in slow periods with tiny selection sets. The only evident hazard is a constant flow of high-speed porters with their hand trucks constantly supplying the stall owners with fresh vegetables, fruit, and other food items.

For some necessary verbal aids, learn the following two phrases. Que rico! (How much?) and Hueo! (ทนดีจ้ะ) (but looking)

If you're not amorous to the market experience, visit the Casa de las Artesanías de Jalisco, a state gallery located in the Zona Fina de San Felipe, specializing in quality handicrafts at reasonable prices.

El Palmar (El Jardín 148) has an excellent selection of handsome Mexican cowboy regalia from hand-carved leather boots to hats large enough in size to be perfect for a hot dance.

Speaking of shopping, Guadalajara's rapid growth has all but overshadowed several nearby villages easily reached by taxi or trolley bus.

San Pedro Tlaquepaque is known for its craftsmen and streets lined with "boutiques" selling "hand-made" Mexican souvenirs.

But there are exquisite tapestries, pottery, papel-maché, and glassware items on the shelves of shops such as Kent Edwards, Casa Caroles, and the El Dona Gallery.

Many of the old colonial mansions here have been renovated and now house craft workshops. The Regional Ceramics Museum is a showcase of early and contemporary works.

El Paraíso, the central plaza (built in 1890), is surrounded by large buildings and a large interior plaza. It's lined with a limitless supply of cafés around the huge courtyard, particularly popular during the nights when shops close down. Food specialties might include borra (a kind of Mexican pastel de pollo) and the ubiquitous milanesa (rolled cheese along with an endless supply of local beers and tequila). Music is provided by the ever present mariachi bands and colorfully dressed Indian women offering handmade yard dolls, lace table coverings, and beads in cases that are colorful and simultaneously disc.

In 1988, El Paraíso is a remarkable combination of food, drink and music particularly on Sunday afternoons when some of the most professional mariachi bands perform on its Bandstand in concert.

The famous Ajijic is only a few miles away from Chapala. It's quiet and picturesque, the residents creative spiritual diversity. [H.L. Lawrence who wrote The Plumed Serpent here.]

Visitors to Guadalajara will find that the traditional Mexican boutique hotels such as the Camino Real have been built in the west of the city center in upscale suburban area.

The sophisticated Four-star Festa Ameri-

The modern hotel group is one of the most luxurious and modern hotels with panoramic views of the city.

A central atrium with cascading philodendron and swift elevators, rises from the lobby where stylish, a staircase leads to a bar that is overflowing with attractive local business people, visiting celebrities and hotel patrons.

The hotel rises over the Fountain of Minerva centered in a traffic roundabout inscribed with the words, "Fountain of Wisdom, Strength," which might well apply to the speeding cars that circle its waters.

In a city with no shortage of good restaur-

the Fiesta Americana is home to one of

Guadalajara's best and most sophisticated dining rooms, La Hacienda.

It features tortillas with an infinitely variety of fragrant "dips." Another house specialty is a combination of top steaks, chicken, beef tongue and molecule of real served with churro-style beans, tiny grilled onions, and melted cheese.

Newest arrival on the hotel scene is the nearby Quema Real, an all-suite hotel. With hand-cast windows, antique furnishings and oil paintings, the style is so authentic one has a hard time believing it's the newest arrival here. There's an attractive interior garden and an excellent restaurant.

In town, La Copa de Oro (Jugre 41) is a traditional pub and restaurant with a Guadalajara institution with a bar on the street level and a second floor restaurant featuring each Mexican specialties as toasted tortillas and a mixed grill.

The charming Restaurant La Rinconada (A. Morelos 480) is situated in an 1877 building. Designed in true Mexican "romantic" style with patio and airy interior, it specializes in such dishes as asado (beef in a wine sauce), flautas de perico a la diablita (flautas de pastel with hot sauce) and flautas tapaquina (flautas Tampico).

Some other restaurants, mostly medium priced and popular with Guadalajaran, are El Tovar, Don Jose (Av Revolución #2190), Restaurant La Trujillo (Av. Americas #1331), and Mi Pueblo Grill (Marino Oviedo y Pichat).

NOTA BENE: This year the Mexican Government enforced a currency reform to make life easier for travelers. There's a possibility of a new peso note circulation which do not reflect devaluation. The government simply lopped three zeros off each note. Thus old 2,000 peso notes (worth approximately 60 cents) are now two new peso coins and a 5,000 peso note is now five new pesos and worth $1.67.

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California Cuisine

by Norm Chandler Fox

S AN F R A N C I S C O

GORDON BIERCS BREWERY RESTAURANT — Beew pubs have multiplied like measles on the West Coast in the past five years, and I've found most of them serving less than adequate “pub grub” to accompany the satisfying beers. It's welcoming therefore, to discover this spot which believes that the cuisine should be as good as the beverage of choice. Dean Biersch, a graduate of the Technical University in Munich, is a brewmaster par excellence while his partner, Dean Biersch oversees the eclectic menu which covers Southwestern, Asian, and Mediterranean dishes to complement the beers.

Now almost two years old, this place has a massive bar on the first floor with a café that serves a limited menu. Upstairs, the actual restaurant feels like a loft with massive arched windows overlooking our beloved Bay Bridge. Service can be slow at peak hours, and be warned that the noise level throughout may force you to become adept at lip-reading after a glass or two of the high-octane beers, it's not quite as oppressive. Yes, there is an interesting wine list, but current heading to drink plant next to the tamales to seeing Hamlets just to view the doublets and ruffs. Of the three house beers offered, I prefer the dark, malty Dunkles, with the spicy bodied like Marzen coming in as a close second.

Chef Diana Sanfelici creates my taste buds with original appetizers like grilled prawns in a mouth-searing Korean sauce, a hummus, chive and tomato spread, a tangle of crisp fried calamari and sweet onions with a charred dipping sauce, and clams steamed in a broth of beer, ginger and lemongrass. The Thai beers skewers are stringy and overcooked.

Among the savory entrees, I like the braised lamb in a piquant red curry, fennel flavored ragout of shrimp, crab and mussels, cradling-skinned roast chicken replete of lemon and pepper with garlic mashed potatoes, and tender skies of pork loin spiced with turmeric and cinnamon on a bed of couscous. Two excellent pasta dishes include noodles with saicd mushrooms and parmesan as well as fries tossed with asparagus, chicken, chilies, and cilantro. Lighter appetizers may op for the polenta stuffed with herb and sweet peppers served with grilled eggplant and carrots.

Even the desserts show ingenuity like the butternut mousse, butter-dusted tart, caramel chocolate ice cream sandwich with passionfruit sauce, and bitter-sweet chocolate, mouse topped with mascarpone cream. For those of us who enjoy fine beer, it's gratifying to partake in a new high standard of food which is more than a mere accompaniment.

GORDON BIERCS BREWERY & RESTAURANT, 2 Harrison Street, San Francisco 415/291-8290. Open for lunch and dinner daily. Without alcohol, two can dine for $50.

CAFE MARIMBA — Still glowing from their success with Lala, co-owners Louise Clement and Reed Haun opened this small, lively spot last fall in the Marina District. Skillfully managed by Clement and with the kitchen directed by executive chef Haun, the restaurant, which began as a neighborhood hangout, has become a Bay Area mecca for lovers of authentic Mexican cuisine. Upon entering, I'm taken by the riot of color from the paintings by Ralf Corma to the super folk art figurines displayed throughout. Wines are offered, but again, I commend you to imbibe Mexican beer with such dramatic flavors. The serving staff understands all the nuances of the menu and really keeps the meal moving.

The owners have taken numerous trips south of the border to introduce exciting dishes from Oaxaca, Veracruz, and villages in the Yucatan; they've even borrowed recipes from the ancient civilizations of the Olmec, Zapotec, and Atoce. I like to begin with the extraordinary snapper and shrimp ceviche. Oaxacan quesadillas filled with pollo, chiles, epazote and cheese, and the chorizo empanadas. An unusual opener is an order of the uniquely flavored squash blossom enchiladas, and on those chilly winter nights, I also enjoy the chicken and jalapeno soup spiked with cilantro and lime. Incidentally, all of the accompanying salads are magnificent and come directly from the recipes of Haxton's book, Salsa, which is a work of art in itself.

Among my favorite house specialties are chicken breast in a spectacular Oaxacan mole composed of forty herb-laden ingredients, chicken-filled Zapatoc tamale which is light enough to become airborne, and chili moleen filled with corn and squash blossoms in a smoky tomato sauce flavored with cinnamon. Shrimp in a nice garlic chili sauce are overcooked, but the tender rings of octopus in a jalapeno and tomato sauce are excellent.

If you have a group, I suggest ordering the family style plates which consist of delectably spiced chicken, pork or beef sold by the half or full pound accompanied by grilled onions, freshly made tortillas, and a vivid palette of salsas. Also worth trying are side dishes like drizzled beans (pinchos cooked in beer), spiced black beans, and yummy Mexican rice with chunks of fried plantains.

If you crave a sweet, I suggest the flan topped with a layer of cajeta, groovy Mexican caramel. Another route is ice cream covered with cajeta or hot fudge. With a joy it is for our town to now have a restaurant to indulge in some of Mexico's most unusual and flavorful food.

CAFE MARIMBA, 2131 Chestnut Street, San Francisco 415/773-1506. Open daily for lunch and dinner; brunch on Sunday. Without alcohol, two can dine for $45.

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

by Norm Chandler Fox

SAN FRANCISCO

GORDON BIERCH BREWERY RESTAURANT — Beow pubs have multiplied like measurements on the West Coast in the past five years, and I've found most of them serving less than adequate "pub grub" to accompany the satisfying brews. It's welcoming therefore, to discover this spot which believes that the cuisine should be as good as the beverage of choice. Dean Bierch, a graduate of the Technical University in Munich, is a brewmaster par excellence while his partner, Dean Bierch, overseeing the eclectic menu which covers southwestern, Asian, and Mediterranean dishes to compliment the beers.

Now almost two years old, this place has a massive bar on the first floor with a café that serves a limited menu. Upstairs, the actual restaurant feels like a loft with a magnificent arched windows overlooking our beloved Bay Bridge. Service can be slow at peak hours, and be warned that the noise level throughout may force you to become adept at lip-reading after a glass or two of the high-octane brews; it's not quite as oppressive. Yes, there is an interesting wine list, but coming here to drink pints not to taste restaurant worth seeing Hamlet just to view the doubles and tights. Of the three house brews offered, I prefer the dark, malty Dinkles, with the spiciest & likewise more in a close second.

Chef Sana Sarafan creates her taste-buds with original appetizers like grilled paws in a mouth-searing Korean sauce, a hummus, chive and tomato spread, a tangle of crisp fried calamari and sweet onions with a chili dipping sauce, and clams steamed in a broth of beer, garlic and lemongrass. The Thai beers are stringy and overcooked.

Among the savory entrées, I like the braised lamb in a piquant red curry, fennel flavored ragout of shrimp, crab and muscles, cradling-skinned roast chicken redolent of lemon and pepper with garlic mashed potatoes, and tender slabs of pork loin spiced with turmeric and coriander on a bed of couscous. Two excellent pasta dishes include a rich dish of sautéed mushrooms and parmesan as well as fried rice tossed with steamed chicken, anchovies, and cilantro. Lighter appetizers may be the polenta stuffed with hot and sweet peppers served with grilled eggplant and carrots.

Every dessert show ingenuity like the butter sponge, bitter-almond tart, caramel ice cream sandwich with a passionfruit sauce, and bitter-sweet chocolate mousse topped with mascarpone cream. For those of us who enjoy fine beers, it's gratifying to partake in a new high standard of food which is more than a mere accompaniment.

GORDON BIERCH BREWERY & RESTAURANT, 2 Harrington Street, San Francisco 415/243-6576. Open for lunch and dinner daily. Without alcohol, two can dine for $50.

CAFE MARIMBA — Still glowing from their success with Lala, co-owners Louise Clement and Reed Hunter opened this small, lovely spot last fall in the Marina District. Skillfully managed by Clement and with the kitchen directed by executive chef Hunter, the restaurant, which began as a neighborhood hangout, has become a Bay Area mecca for lovers of authentic Mexican cuisine. Upon entering, I'm taken by the rice of color from the paintings by Ralf Goesels to the super folk art figurines displayed throughout. Wines are offered, but again, I commend you to imbibe Mexican beer with such dramatic flavors. The serving staff understands all the nuances of the menu and really helps the meal move.

The owners have taken numerous trips south of the border to introduce exciting dishes from Oaxaca, Yucatan, and in villages in the Yucatan; they've even borrowed recipes from the ancient civilizations of the Olmec, Zapotec, and Aztec. I like to begin with the extraordinary snapper and shrimp ceviche. Oaxacan quesadillas filled with poblanos, chile, epazote, and vegetable, and the chorizo empanadas. An unusual opener is an order of the uniquely flavored squash blossom enchiladas, and on these chilly winter nights, I also enjoy the chilis and jalapenos soup spiked with cilantro and lime. Incidentally, all of the accompanying sauces are magnificent and come directly from the recipes of Heurto's book, Salsa, which is a work of art in itself.

Among my favorite house specialties are chicken breast in a spectacular Oaxacan mole composed of fiery herb-laden ingredients, chicken-filled Zapotec tamale which is light enough to become airborn, and chili rellenos filled with corn and squash blossoms in a moist tomato sauce flavored with cinnamon. Shrimp in a nice garlic chile sauce are overcooked, but the tender rings of octopus in a jalapeno and tomato sauce are excellent.

If you have a group, I suggest ordering the family style plates which can consist of delectably spiced chicken, pork or beef sold by the half or full pound accompanied by grilled onions, freshly made tortillas, and a vivid palette of sabores. Also worth trying are side dishes like drunken beans (pinto cooked in beer), spiced black beans, and yummy Mexican rice with chunks of fried plantains. If you crave a sweet, I suggest the supple flan topped with a layer of cajeta, goofy Mexican caramel. Another route is ice cream covered with cajeta or hot fudge. With a joy for it is for our town to now have a restaurant to indulge in some of Mexico's most unusual and flavorful dishes.

CAFE MARIMBA, 2137 Chestnut Street, San Francisco 415/776-1506. Open daily for lunch and dinner, brunch on Saturday and Sunday. Without alcohol, two can dine for $45. Norm Chandler Fox is the restaurant critic for Performing Arts magazine.

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