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March 17 - May 8

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PERFORMING ARTS magazine is published monthly by Performing Arts Network, Inc., to serve musical and theatrical communities in Los Angeles, San Diego, Glendale, Costa Mesa, Livermore, Laguna, San Luis Obispo, San Francisco, Oakland, Santa Rosa, and Redwood City. Performing Arts magazine is published at 5119 Motor Avenue, Los Angeles, CA 90066-4801. Telephone (310) 839-8000. Fax (310) 839-5813. All rights reserved. © 1994 by Performing Arts Network, Inc. Reproduction of this magazine without written permission is prohibited.

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THE ARTS OF THE STATE

A GUIDE TO UPCOMING CULTURAL EVENTS

by David H. Bowman

MAY

MUSIC

LOS ANGELES PHILHARMONIC. Music director Esa-Pekka Salonen returns next month to share the month's conducting duties with Roger Norrington. Salonen leads Elliott Carter's Symphony No. 1 on a program with the Beethoven Fifth and then pairs Mozart and Bruckner. Norrington, who made his name with these works as performed by the London Classical Players, leads the Philharmonic in Berlioz's Symphonie Fantastique and Beethoven's Second. He ends the season with performances of Haydn's The Seasons (with the Los Angeles Master Chorale). Throughout May, Dorothy Chandler Pavilion, Los Angeles (213) 850-2400.

SAN FRANCISCO SYMPHONY. May is Blomstedt month at the Symphony, with the music director in residence. Andras Schiff is soloist in Barbirolli's Piano Concerto No. 1 on a program with Rachmaninoff's Lorenzo Sinfonica Dances. Finnish pianist Olli Mustonen plays the Grieg Piano Concerto and Chopin's First, and Christian Tetzlaff plays the Brahms Violin Concerto. The month ends with Mahler's Ninth Symphony. In the midst of these riches is a concert by the acclaimed SFS Choruses. Throughout May, Davies Symphony Hall, San Francisco (415) 433-6000.

SAN DIEGO SYMPHONY. Yoav Talini, San Diego's music director, concludes the season with three beloved works: Mahler's Songs of a Wayfarer (May 5, 7); Fauré's Requiem for Choir and Orchestra (May 13, 14); and Holst's The Planets (May 20, 21). Copley Symphony Hall, San Diego (619) 699-6005.

LIN/SCHUB. Violinist Cho-Liang Lin and pianist André-Michel Schub give a recital in Orange County next month. Lin has just finished a fourteen-city American tour with Philippe Entremont and the Dresden Philharmonia; Schub won the 1974 Naumburg Competition, the 1977 Avery Fisher Recital Award, and the 1991 Van Cliburn Competition. These two masters have been collaborating since 1991 with a tour of the Far East, May 7, Irvine Barclay Theatre, Irvine (714) 553-3222.

KRONOS QUARTET. The famed Kronos Quartet performs with special guest, The Theatre of Voices. The latter, under the direction of Paul Hillier, is a group of singers with a wide-ranging repertoire, including early and contemporary music. This collaboration has earned accolades for its performances of the music of Arvo Part. May 6, Westwood United Methodist Church, Los Angeles (310) 825-2191.

PHILIP GLASS. One of our most important contemporary composers, Philip Glass, gives a rare solo piano recital including a transcription from his opera Satyagraha. May 7, Wadsworth Theatre, UCLA (310) 825-2191.

THEATER

THE WOMAN WARRIOR. "When we Chinese girls listened to the adults telling-story, we learned that we failed if we grew up to be both wives or slaves. We could be heroines, or brave women... Night after night my mother would tell-story until we fell asleep. I couldn't tell where the story left off and the dream began, her voice the voice of the heroines in my sleep." Published in 1976, The Woman Warrior was Maxine Hong Kingston's first book. Berkeley Rep presents the world premiere of Deborah Ruggles' dramatization of Woman Warrior and its follow-up, China Men. May 18 (F 3/5), July 5, Zellerbach Playhouse, UC Berkeley (510) 644-7000.

MADAME MAO. Kim Miyori presents her one-woman tour-de-force titled Madame Mao's Memories. Written by Henry Ong, the work examines the life of Jiang Qing, the 24-year-old actress from Shanghai who transformed herself into the most hated and feared woman in modern history. May 14 (T 5/17), June 26, Old Globe Theatre, San Diego (619) 231-2055.

TOMMY. Originally a song series written and performed by the rock group The Who in 1969, Tommy has been given dramatic form by La Jolla Playhouse artistic director Des McAnuff. After storming Broadway, the show is now on a national tour. Tommy returns to the city for a nine-week run at the Mark Taper Forum. The show runs from March 12 to June 12.

HARVEY. The lovable drunk has been a stock character ever since revelers saluted the god Dionysius, thus inventing theatre. In her 1944 Pulitzer Prize-winning play, Harvey, Mary C. Chase created Elwood P. Dowd, one such lovable inebriate whose

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A GUIDE TO UPCOMING CULTURAL EVENTS
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May

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TOMMY. Originally a song series written and performed by the rock group The Who in 1969, Tommy has been given dra- matic form by La Jolla Playhouse artistic director Des McAnuff. After storms in Broadway, the show is now on a national tour. Tommy reawakens the country's baby boomers to the issues and icon of the late sixties, to rebellion against authority and to what "rock operas" were supposed to be. The fine piece, April 26 thru May 1, McCallum Theatre, Palm Desert (760) 549-2787; May 10 thru May 15, Orange County Performing Arts Center, Costa Mesa (714) 556-ARTS.

HARVEY. The lovable drunk has been a stock character ever since revellers saluted the god Dionysus, thus inventing theatre. In her 1944 Pulitzer Prize-winning play, Harvey, Mary C. Chase created Elwood P. Dowd, one such lovable inebriate whose
**SHOW BIZ.** The "topical revue" is a venerated show biz tradition, one that has, sadly, been on the wane in current years. In *And What, Give Up Show Biz?* this genre is brought back to life by producer Joseph Lillic. Using songs by such masters as Billy Barnes and Kander and Ebb, the show explores why it is that show folk couldn't possibly do anything else. *Show Biz* stars a national tour next month.

_Begining May 19, Marines Memorial Theatre, San Francisco (415) 771-6090._

**SOUTH PACIFIC.** In 1949, Rodgers and Hammerstein had the largest advance sale in the history of the Broadway stage when they opened their much-anticipated *South Pacific*. In its first production, *South Pacific* ran almost two thousand performances, as well as supporting a road company and a London run, too. The show has won more prizes, awards, and citations than almost any other musical best friend is an invisible, six-foot rabbit. Psychiatry comes in for a drubbing in this very funny play, along with anyone or thing that prevents us from living our dreams. May 22 (pros. 5/17)-June 19, La Jolla Playhouse (619) 550-1010.

**IRMA VEP.** The late, lamented Charles Ludlam had a sense of the theatrically absurd that is now legendary. His "Ridiculous Theatrical Company" was well known for high camp of the most hilarious and inventive kind. The Mystery of *Irma Vep* was his second play and is given its Los Angeles area premiere in a production directed by Judi Aaron and featuring Ron Campbell and Anthony Forking. Prepare for an all-too-easy send-up of the Gothic melodrama/Hollywood horror film, May 19-June 19, The Laguna Playhouse, Laguna Beach (714) 494-8021.

**OLEANNA.** The battle of the sexes took one of its ugliest turns when Clarence Thomas and Anita Hill lobbed anti-character grenades at each other in the august chambers of the United States Senate. The spectacle nailed playwright David Mamet to the point that he revisited a manuscript about sexual harassment that he had shelved some eight months before. The result is the 1992 two-person dogfight, *Oleana*, in which a college professor and student face off in one of the most blistering and controversial plays to hit the American stage in many years. May 19 (pros. 5/14)-June 26, Old Globe Theatre, San Diego (619) 239-2255; April 28—June 19, Stage Door Theatre, San Francisco (415) 749-2228.
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production in the history of New York theatre. It garnered the Pulitzer Prize as a drama, being only the second musical to do so. Long Beach Civic Light Opera presents Sandy Duncan and George Hearn in this landmark American musical. May 5–May 22. Terrace Theatre, Long Beach (510) 432-8713.

FUNNY FORUM. With a book by Burt Shevelove and Larry Gelbart and music and lyrics by the young Stephen Sondheim, A Funny Thing Happened on the Way to the Forum opened on Broadway in 1962. The show is a mad romp through a Caesar’s Palace Rome complete with wise-cracking Jewish standup comedians and burlesque babes. The music is bouncy and catchy, and the show’s theme song, “Comedy Tonight,” provided a memorable tune, both pretty and galumphing, that sent you out of the theatre with a smile. May 14 (pre) May 15–July 10. Colony Studios Theatre, Los Angeles (213) 665-3011.

CITY OF ANGELS. This show ought to be a picture. On one hand, in colors bright as a clown’s umbrella, sniggling screenwriters battle moonshiners for the — whatshall I call it? — integrity of his story. On the other hand, in black and white rich as Fred Astaire and Rita Hayworth, shiny, high kicks with shapely dollops. It’s a great show all about the gritty and not-so-grand years of the City of Angels. This is a hit show that gotta lotta pizzazz from a guy name of Tony. May 10–15. Cerutti Center for the Performing Arts (310) 916-8500.

THE DESTINY OF ME. In 1985, Larry Kramer’s play The Normal Heart was among the first artistic expressions to look at a compliant medical establishment that was willing to look away from AIDS. Eight years later, his Destiny of Me replaces bitterness with tenderness, as an AIDS patient looks back on his life and wins with his younger self. Wynn Krammer in relation to the play, “My generation has had special, if not unique, problems along this way. We were the generation psychoanalyzed tried to change. This journey, from discovery through guilt to momentary joy and toward AIDS, has been my longest, most important journey.” May 3–13. (pre) May 10–June 19. International City

URBAN REVISIONS: It’s no secret that our cities are in trouble. “Urban Revisions: Current Projects for the Public Realm” is an exhibition of approximately fifteen innovative urban planning and design projects developed over the past five years for a wide range of predominantly American cities and contexts. It touches on such themes as transportation, reclamation, and master plans. May 13–July 24. Museum of Contemporary Art, Los Angeles (213) 626-6628.

AIDS QUILT. The NAMES Project AIDS Memorial Quilt is one of the largest examples of modern folk art in America. Comprised of more than 25,000 individual fabric panels, each measuring three feet by six feet, the Quilt memorializes the thousands of thousands of people who have died of AIDS in the United States and around the world. May 5–June 26. Yerba Buena Gardens Center for the Arts, San Francisco (415) 978-ARTS.

MUSEUM OF TOLERANCE. The Simon Wiesenthal Center’s new Museum of Tolerance includes hands-on, interactive exhibits that focus on two central themes: the history of racism and prejudice in the American experience and the story of the most monumental example of man’s inhumanity to man, the Nazi Holocaust. A Global Situation Room monitors contemporary human rights violations. Museum of Tolerance, Los Angeles (310) 553-9036.

GOLD AND GRANDEUR. Some 120 objects, including items classified as national treasures in Portugal, comprise “Gold and Grandeur: The Age of the Baroque in Portugal.” Drawing on large deposits of gold, diamonds, and emeralds in Brazil, the eighteenth century Portuguese crown commissioned major art works from the finest European masters. Included in this exhibit is the celebrated coach of the Marques de Fontes, created for an elaborate papal procession in Rome. May 22–September 6. San Diego Museum of Art (619) 232-7931.

ROYAL BALLET. On its second visit to Orange County in three years, Britain’s Royal Ballet brings works by some of its master choreographers: Sir Kenneth MacMillan is represented by his three-act ballet Mayerling and his last completed work, The Judas Tree: Works by Sir Fredrick Ashton include the Royal Ballet’s signature piece The Dream, based on A Midsummer Night’s Dream, and A Month in the Country, based on the story by Turgeniev. May 3–8. Orange County Performing Arts Center, Costa Mesa (714) 660-0075.

CUNNINGHAM. For over fifty years, Merce Cunningham has been one of the most important makers of dance in America. The Merce Cunningham Dance Company presents two new works as well as some important repertory pieces. May 6–7. Zellerbach Hall, UC Berkeley (510) 642-9898.

MEHMET SANDER. Born in Istanbul, Mehmet Sander has been a San Francisco Ballet. May 5–May 15. Yerba Buena Gardens Center for the Arts, San Francisco (415) 978-ARTS.

DANCE PHOTOS. Two extraordinary exhibitions of dance photography go on view next month: “Breaking Boundaries: The Photography of Lois Greenfield” and “Dancer Photographs by Philip Trager” prove that still photography can represent powerful motion in the most affecting way. May 26–September 4, Museum of Photographic Arts, San Diego (619) 239-2060. David H. Bouman is Arts and Entertainment Editor for Performing Arts magazine.

THE BOMBAY SAPPHIRE MARTINI. AS SCULPTURED BY ROBERT LEE MORRIS.

PUR SOMETHING PRICELESS.

April 1994
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MEHMET SANDER. Born in Istanbul, Mehmet Sander has been a resident of San Francisco since 1967. As a dancer and choreographer he has produced work that is daring, dangerous, and absolutely "insane". His dance company has performed at the Holland Dance Festival, and as a soloist, Sander has danced in Europe and throughout California. Next month he premieres new works titled Controlled Space and Infinite Space, May 7–8, Schwabacher Hall, UCLA (310) 825-2501.

LINES. Alonso King's LINES Contempora- rary Ballet presents the world premiere of a new work in collaboration with jazz great Pharoah Sanders. May 5–May 15, Yerba Buena Gardens Center for the Arts, San Francisco (415) 978-ARTS.

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Inside, safety features include an innovative impact sensor system, dual airbags and front seatbelt tensioners. Which add to your sense of security and well-being.

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NEWS FROM THE AMERICAN CONSERVATORY THEATER

Sponsors Light up the Stage

A.C.T. gratefully recognizes a trio of Bay Area benefactors who have teamed up to co-sponsor Light up the Sky, the Fireman’s Fund Foundation, BankAmerica Foundation, and Pan Pacific Hotel San Francisco. Light up the Sky marks the twentieth year of continuous A.C.T. sponsorship for Fireman’s Fund Foundation. A.C.T. patrons will recall the underwriting of last season’s Dinner at Eight.

“Delighted to play a sustained role in A.C.T.’s mission to bring the highest quality performing arts to Bay Area audiences,” says Barbara Fried, Director of the Foundation. “We especially appreciate sponsoring productions that nurture and illuminate the human spirit, an objective that reflects our own efforts to help people achieve their potential.”

Fireman’s Fund Insurance Company, earning its name more than a century ago when it provided a portion of its profits to the widows and orphans of San Francisco firefighters. Although that arrangement was later dissolved, the name continued as Fireman’s Fund and eventually became one of the top twenty property casualty insurers in America. The company is based in Marin County, where many of its employees live and work.

The Foundation was established in 1863 as the company’s philanthropic arm and has donated more than $25 million to nonprofit organizations nationwide. While its primary purpose is to address the needs of the firemen and women who serve in the Marin County area, the Foundation also looks to address Bay Area cultural and artistic groups.

And the BankAmerica Foundation has been a consistent supporter of A.C.T. for many years. Though the Bank of America has dissolved into BankOfAmerica, its philanthropic efforts continue, reflected in its support of the organization.

The Pan Pacific Hotel, located at 550 Post Street at Union Square, is a historic San Francisco landmark that has welcomed generations of performers and guests since its opening in 1909.

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The Bank of America Foundation brings to A.C.T.’s roster of one of its financial institutions on the American corporate scene, the Bank of America. Through the Foundation’s philanthropic endeavors, the San Francisco-based bank builds on a long tradition of service to the community.

The Foundation’s support of A.C.T.’s Light up the Sky underscores more than a quarter century of interest in a wide variety of categories. In addition to its strong commitment to the arts, which it has maintained more than $1.5 million in 1992 alone, the Foundation makes grants in the areas of economic development and affordable housing, education, conservation and environment, and health and human services.

“From Light up the Sky presents all of its contributions as investments in the local community,” says Sandra Cohen, Regional Program Manager. “Our broad involvement not only enriches the lives of the people in the community, but also benefits our shareholders, customers, and employees, many of whom are theatergoers. Our philanthropic activities rest on the belief that businesses prosper only to the extent that the populations they serve prosper. A.C.T. is a major player in the cultural vitality of the Bay Area, and we believe that A.C.T. must prosper, as any business crucial to the quality of life should.”

Beginning its sixth consecutive year as a valued sponsor, the Pan Pacific Hotel San Francisco adds Light up the Sky to the list of productions it has supported, which include the 1991-92 season’s warm-ly welcoming popular Cat on a Hot Tin Roof. Last year’s holiday revolvers may also recall the Pan Pacific’s exquisite black-tie dinner and dessert reception for the opening night gala benefit performance of Ben Appel, which featured Joan Stapleton.
American Conservatory Theater

Famous for the complimentary Bollywok city transportation it provides for all guests, the Pan Pacific is a four-star luxury hotel located at the corner of Post and Mason Streets, a short stroll from the Stage Door and Martin's Memorial Theaters. A.C.T. guests have for years enjoyed its amenities, as well as the comfort of its 317 rooms and 19 suites.

In January the Pan Pacific added hater to its coveted designation as one of the Leading Hotels of the World by naming Volker Ulrich, C.H.A., General Manager, Ulrich, educated at the famed Heidelberg School and at Cornell University, is well known for his years of distinguished service in the hospitality industry. "Our commitment to A.C.T. is also reflected in the individual attention we lavish on its patrons," he says. "Any pre- or post-theater experience they enjoy should equal the grandeur of a stay at the hotel."

Underscoring this commitment, the celebrated Pacific Grill is making some exciting changes. Patrons can take advantage of the hotel's complimentary parking when they come in for a sumptuous three-course pre-theater dinner, from 5:30 to 9:30 p.m. nightly, with only $82 per person. Chef de Cuisine Peter Harvey has created some inspiring new dishes he describes as California Comfort Foods, using the finest local ingredients. "I want our food to stimulate great conversation," says Harvey, "and make people relaxed and ready to continue on for a night of great theater at A.C.T."

Jeff Adams

The King Stag: Theater in the Making

A.C.T.'s friends and family are invited to experience the unique adventure of theater in the making. At the Stage Door Theater on Friday, May 20 (at 11:00 p.m.) and on Saturday, May 21 (at 10:00 a.m.), A.C.T. presents free public workshop performances (thanks to the generosity of the Lilla Walker-Reader's Digest Fund) of a new adaptation of Carlo Gozzi's eighteenth-century fairy-tale-retro-cast, The King Stag, currently in development at A.C.T. A magical fable based on two tales from A Thousand and One Nights, this project offers a rich sensory experience for audiences of all ages. The performances will be staged readings — with costumes and music — representing the culmination of a two-week intensive workshop attended by A.C.T. company members, associates Andrei Belgruder, Shelley Benen and Ruud Magee, and set designer Andrei Both. The actors may perform with script in hand and develop comic text (physical text) on the spot, and a representation of the set for an anticipated future mainstage production will also be on display.

The King Stag blends traditional commedia dell'arte techniques and stock characters with exotic spectacle and aspects of new vaudeville and pop culture, all set to an original musical score. It brings to life on the contemporary stage the fabulous imagery of Gozzi's original: the hero's quest for true love, the journey out of the palace, into the forest and back again; the trials and betrays, greed and revenge of young lovers and ambitious courtiers; the transformation of a king into a stag and a porcup into a magister; and a statue whose laughter helps the king choose the right bride.

The King Stag is the fourth collaboration between A.C.T., Belgruder, and Magee, whose adaptation of Molero'S Song was presented by A.C.T. at the Stage Door Theater this season.

The Lilla Walker-Reader's Digest Fund awarded A.C.T. a substantial grant to develop The King Stag under the auspices of its New Works for Young Audiences Program, which is designed to help theater companies develop new works that appeal to young people from a variety of backgrounds. The Fund is the largest private funder of arts and culture in the United States.

Admission to the workshop performances is open to invited school groups. For information, call (415) 749-2250.

You are invited to:

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.

Reinterpreting the Greeks: New Approaches to Ancient Drama
Martin Bernal, Professor, Dept. of Government, Cornell University; Author (Black Athena)
Heleno Porphyry, Ohio Professor of Classics, Barnard College
Timberlake Wertenbaker, Playwright and Translator (Oedipus at Colonus, Antigone, Iphigenia)
Olympia Dukakis, Academy Award-winning films (Moonstruck), Stage, and Television ("Tales of the City") Actresses April 30, 94
Martin's Memorial Theater, 7-9 p.m.

III. Is There a Common Mythic Base in Contemporary American Culture and Theater?
Andrei Codrescu, Professor of Writing, Louisiana State University; Poet, Essayist, Author, and NPR Commentator; Writer and Star of the Film Road Scholar
Judith Malina, Director, Teacher, and Co-founder of the Living Theater Company; Actor (Dog Day Afternoon, Afterimages, The Addams Family)
Tony Kushner, Pulitzer Prize-winning Playwright (Angels in America, The Judgment)
May 9, 1994
Martin's Memorial Theater, 7-9 p.m.

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Rosencrantz and Guildenstern are Dead by Tom Stoppard

Hecuba by Euripides, adapted by Timberlake Wertenbaker and featuring Academy Award winner Olympia Dukakis

The Play's The Thing by Frederic Molnar, adapted by P.G. Wodehouse
Othello by William Shakespeare

One play to be announced

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Performing Arts
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April 10, 1994

Marine Memorial Theater, 7-9 p.m.

Is There a Common Mythic Base in Contemporary American Culture and Theater?

Andrew Golosco, Professor of Drama Writing, Louisiana State University; Ford, Escapio, Author, and SPR Commentator; Writer and Star of the Film Road Scholar

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Tony Kushner, Pulitzer Prize-winning Playwright (Angels in America, The Home) May 9, 1994

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A Comic Valentine to Show Biz
By Lance Barry Miller

Light up the Sky, which opened at the Royale Theatre in November of 1948, was the comedy hit of the season. Critics George Jean Nathan opined that this play was "a comic valentine to the show business." And so it was, because Moss Hart had a lifelong love affair with Broadway, and Light up the Sky was his elixir and affectionate homage to the theater. "Show biz," he not only made the impoverished Hart rich and famous, it probably saved his life.

In its first run, the play was much enjoyed as a theatrical in-joke, even by its "victims," including Boston Post critic Elise Norton.

Mr. Hart's comedy was of especial concern here, for it was not a play about a play in秃atub in Boston, and did its action not transpose to the Ritz-Carlton Hotel! Of course, moreover, did it not seem to be concerned with people of the theater, among them a lady star, all disguised only thinly? Yes. Did its story not tam the reading of reviews by Boston reviewers, who were not even thinly disguised, but named and "quoted"? Yes. And didn't all this make it something of a family party? Natch.

Of course, one of the critics' "quoted" in Light up the Sky is none other than Elise Norton.

While the "true-life" identities of Hart's characters may have veered into mediocrity, his passion for the theater life is as fresh as ever. It was his element, its ups-and-downs and ins-and-outs was his own. He thrilled to the peculiar energy of the theater, and the exchange of that energy with his own. Playwright George S. Kaufman, his longtime mentor, collaborator, and friend, had a voice for this phenomenon:

"Forced Lightning, I called him. Only I am not sure that it plays around his head. I think his head plays around with the lightning, deliberately, and

that is one of the reasons, if you ask me, why he is a good playwright. The predictability that marks the simplest moments of his life is matched by the predictability of his mind. Beys poor, forth, and the simplest things in life are highlighted and made interesting. He is an instinctive sense of drama...[his] life, like the plays, cuts itself into acts, with climaxes, sub-acts, scenes, and interesting minor characters."

"The Dark Brown Taste of Being Poor"

Hart was born into a Bronx tenement in 1888 and died, too soon, in 1961, a much-loved and much-hearsed playwright, director, and screenwriter. Late in his life he wrote Act One, perhaps the most entertaining theater-autobiography ever written. "...I grew up in an atmosphere of small-time poverty," he begins, "with what Ruth Gordon describes as 'the brown taste of being poor.' Forever in my mouth and the grim smell of actual want at the end of my nose."

The atmosphere was not improved by the family's cast of characters. "The principal players were a tyrannical grandfather — the black sheep of a well-to-do family of English Jews who had come to New York and become a cigar maker, only to be put out of work by automation — and an eccentric aunt, who escaped the shabbiness of tenement life by reading books, putting on airs, and going to local theater."

Young Moss was bookish and bright, but could not finish school because his labor was needed to supplement the family's meager income. He conceived a passion for the bright lights of Broadway, but even his first visit to the Great White Way was ironic. Sent downtown on an errand, he emerged from the subway into a "swirling mist of happy, laughing people."

In that first breathless look, it seemed completely right, somehow, that the glittering Broadway of my fantasy should be as dazzling as this, even in broad daylight, that I took to be an everyday occurrence was Broadway waiting to celebrate the election of Woodrow Wilson as the next president... it was the first of many disappointments inevitable to the stage-struck."

Hart's tenacity later brought him back to Broadway as a clerk in a theatrical booking office. There he anonymously wrote and submitted a play called Second Baseline. The play was accepted, Hart revealed himself as its author, and he was taken to Rochester for its tryout. ("I would sleep alone in a room that night, and the people on the roof, and the people on the roof...")." But the play failed and cost him his job.

Continued on Page 54

The American Conservatory Theater

The Place
The living room of Irene Livingston's Ritz-Carlton Hotel suite in Boston, Massachusetts.

The Time: December 1948.

Act I: About 5:30 p.m. Act II: About 11:45 that evening. Act III: 3:30 a.m.

There will be two intermissions.

Intermission Irene Livingston, Miss Lowell — Beth Richmond; Carlotta Fitzgerald — Hector Correa; Provost Black — Jamie Jones; Owen Turner — Dick Butlerfield; Stella Livingston — Barbara Colahan; Peter Shore — Shuster; Guiseppe Jones — Arise Swift; S Grip — Sidney Black — Brian Keith Russell; S Grip — Gallagher; Tyler Rayburn — David Rassner.

Stage Management Staff
Karen Van Zandt and Thom Benedict.

This production is made possible in part by the generous support of Mr. & Mrs. William Hammock, the L.J. Skaggs and Mary C. Skaggs Foundation, Freeman's Fund Foundation, Bank-America Foundation, and Pan Pacific Hotel San Francisco.

Light up the Sky is presented by arrangement with Samuel French, Inc.

P.7
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Of course, one of the critics quoted in Light up the Sky is none other than Ellis Norton. While the "true-life" identities of Hart's characters may have reared into memory, his passion for the theater life is as fresh as ever. It was his element, its ups and downs and ins and outs were his own. He thrived on the peculiar energy of the theater, and on the change of that energy with his own. Playwright George S. Kaufman, his longtime mentor, collaborator, and friend, had a term for this phenomenon:

"Parke Lightning, I called him. Only I am not sure that it plays around his head. I think his head plays around with the lightning, deliberately. And that is one of the reasons, if you ask me, why he is a good playwright. The electricity that marks the simplest moments of his life is matched by the eagerness of his mind. Ideas pour forth, and the simplest things in life are highlighted and made interesting. His is an instinctive sense of drama... [his] life, like the plays, cuts itself into acts, with climaxes, second-act curtains, and interesting minor characters.

"The Dark Brown Taste of Being Poor"

Hart was born into a Button tenement in 1904 and died, too soon, in 1961, a much-loved and much-lauded playwright, director, and screenwriter. Late in his life he wrote Act One, perhaps the most entertaining theater-autobiography ever written, "I grew up in an atmosphere of unrewarded poverty," he begins, "with what Ruth Gordon describes as 'the dark brown taste of being poor' forever in my mouth and the grim smell of actual want at the end of my nose. The atmosphere was not improved by the family era of characters. The principal players were a tyrannical grandfather — the black sheep of a well-to-do family of English Jews who had come to New York and become a cigar maker, only to be put out of work by automation — and an eccentric aunt, who escaped the shabbiness of tenement life by reading books, putting on airs, and going to local theater.

Young Moss was boisterous and bright, but could not finish school because his father was needed to supplement the family's meager income. He conceived a passion for the bright lights of Broadway, but even his first visit to the Great White Way was ironic. Sent downtown on an errand, he emerged from the subway into a 'swirling mist of happy, laughing people.'

In that first breathless look, it seemed completely right, somehow, that the glittering Broadway of my fantasy should be as dazzling as this, even in broad daylight. If I took to be an everyday occurrence was Broadway waiting to celebrate the election of... Woodrow Wilson as the next president... It was the first of many disappointments inevitable to the stage-struck.

Hart's tenacity later brought him back to Broadway as a clerk in a theatrical booking office. There he anonymously wrote and submitted a play called Hello Batters. The play was accepted. Hart revealed himself as its author, and he was taken to Rochester for its tryout. "(I would sleep alone in a room that night for the first time in my life. I did not know until that moment how starved I had been for privacy.)" But the play failed and cost him his job.

Continued on Page P-8

The American Conservatory Theater

LIGHT UP THE SKY

By Moss Hart (1948)

"Mad, sire? Ah, yes — mad indeed, but observe how they do light up the sky."

— Old Scrooge in The Idle Jester

Directed by Albert Taubman
Set by Kent Deysey
Costumes by Sandra Woodall
Lighting by Peter Maraboin
Sound by Stephen LeGrand
Casting by Meryl G. Shaw

The Cast
(In order of appearance)

Miss Lowell — Jamie Jones
Carleton Fitzgerald — Ken Kita
Freeman Black — Charla Cobot
Owen Turner — Bruce Williams
Stella Livingston — Jo Carlin
Peter Shain — Hector Carrea
Sidney Black — Will Marchetti
Sven, Corp — Guiseppe Jones
Irma Livingston — Alice Swift
Tyler Righerr — Dick Butterfield
Sherman — David Bassir
William H. Gallagher — Brian Keith Russell

The Place
The living room of Irma Livingston's Ritz-Carleton Hotel suite in Boston, Massachusetts.

The Time: December 1948.
Act I: About 5:30 p.m.
Act II: About 11:45 that evening
Act III: 3:30 a.m.
There will be two intermissions.

Understudies
Irma Livingston — Miss Lowell
Owen Turner — Dick Butterfield
Stella Livingston — Roberta Calhoun
Peter Shain — Sherman
Sidney Black — Brian Keith Russell
Sven, Corp — Guiseppe Jones
Tyler Righerr — David Bassir

Stage Management Staff
Karen Van Zandt and Thomas Benedict

This production is made possible in part by the generous support of Mr. & Mrs. William Hambrecht, the L.J. Scaggs and Mary C. Scaggs Foundation, Freeman's Fund Foundation, BurkAmerica Foundation, and Pan Pacific Hotel San Francisco.

Light up the Sky is presented by arrangement with Samuel French, Inc.
Disasters into Joysides

As soon as the recesses were in one is in a Lifetime. Hart loaded his family into a cab, got a five hundred dollar advance from the box office, and went to Manhattan, leaving behind their dingy apartment and everything in it. As the critic Brooks Atkinson observed, “The man never moved into sudden wealth with more gusto.” Hart himself described his prosperity as “a kind of mania.” Everything about him was immensely energetic. Atkinson described him as “tall and lean, affable and witty, he could not hold his own back from anything or anybody. He had an unaccountable appetite for life.” Instead he could eat like Faishtaff without putting on a single pound; but then again, he spent most opening nights in the men’s room losing his most recent meal. Although he happily married Kitty Carolle at fortress, Hart spent his thirties womenizing. When he exerted beautiful young actress Eileen Atwater to a dinner party, the pianist — and we — Oscar Levant reportedly remarked, “Ah, here comes Moss Hart and the future Miss Atwater.” He also had tremendous personal charisma. Writer Carl Van Doren said (somewhat unfailingly), “There is something about Moss Hart that makes everybody feel a bit more at home whenever he is there, when he walks into it.” And Bennett Cerf once observed that “Harters turn into people.”

He was a valuable and marvelous talent so different from the usually revered Kaufmann. When asked if Hart always told the truth, Kaufmann replied, “He does . . . but I don’t think he could stand a whispering campaign.” Daisy Kaye reported that, like many self-educated men, Hart exhibited some irascible personality traits. He was an “orchester.” For example: it was Moss Hart and Ira Gershwin, however, with a long and a provocative one, Art Godwin, starring Gertrude Lawrence and Danny Kaye. Hart’s plays failed almost as often as they succeeded; in 1930, he didn’t have a hit for two seasons straight. He was just too good and for hours of parts, as audiences, and as exciting as the writing, when audiences would expect it. In 1930, a play of Hart’s called The Secret Room was doing badly in Boston. He sent for Kaufmann, who had just directed the famous production of Steinbeck’s Of Mice and Men. When Kaufmann entered Hart’s hotel room, Moss looked up at him dully and said, “George, I done a bad act.”

But for a man of Hart’s temperament, the rewards of theater were worth the risks: “Is success in any other profession as dazzling as deeply satisfying as it is in the theater? I cannot pretend to know, but I do think it . . .” Like everything else about the theater, its success is immediate and immediate success is anything but lovely; everyone seems to share in it, the most intimate and the most famous imagination into despair. Rain and storms and thunder through the blood.

Lyrical Alan Jay Lerner said of Hart, “He was not afraid of being theater. He felt it was splendid and became special to live it. As troubled, uncertain, as tender as any who toil in these vineyards, he always covered it all with a cloak of dignity.”

Toller in the Vineyard

The dramatists of Hart’s life and art were largely about remembering adversity; if and when his manes were, so were his depressions. Extravagance could never erase the lasting hit once air corps soldiers to support the war effort. In 1948, he came up with the idea of a film version of Gentleman’s Agreement. Lauren S. Levinson’s novel about American anti-Semitism. The film, directed by Elia Kazan and starring Greg O’Hara, won the 1947 Academy Award for best picture. In the 1950s, Hart became known as a play director and a director. He had long since directed his own plays, including Light up the Sky, and his long-vaunted sensibilities were in demand. One anecdote has him going to see a show tripping out in Baltimore. He sat down next to the producer, and the curtain opened on an arrangement of green flats. An actor dressed as a leprechaun sang on stage clinging to a rope, missed his step, and bowed over flats like nine pins. Panicked stage hands pulled down the curtain. Hart turned to the producer and said, “It’s short, but I like it.” Hart’s greatest moment as a director came in 1956, when he won a Tony Award for his work on Lerner and Loewe’s My Fair Lady. Despite his insistence on referring to the song “On the Street Where You Live” as “On the Street on Which You Live,” and despite his working the young kids around until they were ready to drop, the cast came to respect him very much. He was known as an actor’s director. “Actors are not acting machines,” he wrote. “Seaborn . . . bring us to the surface of each actor’s own special innately about himself and the job he faces, and it is part of the director’s task . . . to make each actor secure in himself and his part.” His sensitivity was sometimes expressed in humor as when he scooted the exhausted Miss Andrews by exclaiming that she “had the kind of awful British strength that made you wonder why they lost India.” Hart also directed Lerner and Loewe’s Candide. He had originally hoped that his friend the English actor Laurence Harvey would play the king ("He’s a terrible man, Larry. You’re not Austrian and you’re not Jewish. You were born in a castle in Yorkshire."); but Harvey had a movie conflict. Harvey was one of the hot people to talk to with Moss Hart, the night before his sudden death, at age 57, in 1961. As they parted company, Harvey asked, “How are you feeling, Moss?” Hart responded, “Everything is apples.”
Disasters into Joie de Vivre

As soon as the reserves were in, once in a Lifetime, Hart loaded his family into a car, got a five hundred dollar advance from the box office, and drove to Manhattan, leaving behind their dingy apartment and everything in it. As the critic Brooks Atkinson observed, “no one ever moved into sweeter wealth with more gusto.”

Hart himself described his prosperity as “a kind of mania.” Everything about him was intensely energetic. Atkinson described him as “Full and lean, affable and quick, he could not hold himself back from anything or anybody. He had an unapproachable appetite for life.”

On his last visit to Lifetime, Hart told his partner, “I am tired of being famous.”

The drumming of Hart’s life and art was largely about overcoming adversity, and if his mania was intense, so were his depressions. Extravagance could never end; and there were battles not yet over, and the war of depression. All his life he wrestled with periods of despair, “never secure enough against tomorrow, no constant dissolution I still carried within me.”

It was the disaster that saved Moss Hart. He would make himself disappear by sheer acts of will, and always that will was expressed through the theater. In mid-week, he undertook extensive psychoanalysis — which he transformed into the musical comedy Lady in the Dark. In 1941, with a score that was anything but a hits, humorist and choreographer Moss Hart, starring Gertrude Lawrence and Danny Kaye.

His plays failed almost as often as they succeeded, but characteristically, he liked to fail extravagantly. "Like the Titanic. That, at least, make my labors as worthwhile and as exciting as the salvaging of shipwreck would be to a seaman." Hart put on a cabaret called Variety on the stage of Shakespeare, a hit that was cancelled due to nervous tension.

In 1937, a play of Hart’s called The Secret Room was doing badly in Boston. He went for Moss Hart, who had just directed the famous production of Steinbeck’s Of Mice and Men. When Kaufman entered Hart’s hotel room, Moss looked up at him dully, said, “George, I done a bad thing.”

For a man of Hart’s temperament, the rewards of theater were worth the risks:

Is success in any other profession as dizzying as deeply satisfying as it is in the theater? I cannot pretend to know, but I imagine it’s like—like everything else about the theater, its success is immediate and immediate, and it’s a success that is anything but—lonely—everyone seems to share it in the most intimate and bubbling time imaginable. It roars and thumps and thunders through the blood.

Lyrical Alan Jay Lerner said of Hart, "He was not ashamed of being theater. He felt it was special and became special to live up to. As troubled, uncertain, as well as any boy who lived in these vineyards, he always covered it all with a cloak of dignity."

The drama of Hart’s life and art was largely about overcoming adversity, and if his mania was intense, so were his depressions. Extravagance could never end; all his life he wrestled with periods of despair, “never secure enough against tomorrow, no constant dissolution I still carried within me.”
The Greatest Hits of 1948-49

Light up the Sky ran for 216 performances, from November 12, 1948 to May 21, 1949. After the carnivals of World War II, the picturesque United States entered a season of great prosperity and every greater expectations. Achievement-minded Americans were crazy about prizes and awards. Below is a collage of forms existing those halcyon days when light up the Sky hit the stage.

Theater

Pulitzer Prize: A Streetcar Named Desire (1948)

Death of a Sweeney (1949)

Second Annual Tony Awards (1948)

Outstanding Play: Mister Roberts

Actress: Judith Anderson, Katherine Cornell, and Jessica Tandy

Actor: Henry Fonda, Paul Kelly, and Basil Rathbone

Musical Performance: Paul and Grace Hartman

Newcomers: Jane Lockhart and James Whitmore

Directing: Josh Logan

Musical Direction: Jerome Robbins

Outstanding Foreign Company: John Gielgud's production of "The Importance of Being Earnest"

Third Annual Tony Awards (1949)

Outstanding Play: Death of a Sweeney

Outstanding Musical: Kiss Me Kate

Leading Performance: Martha Hunt and Ben Harrison

Supporting Performance: Shirley Booth and Arthur Kennedy

Musical Performance: Naitee Paloney and Ray Bolger

Director: Elia Kazan

In 1948 South Pacific, which opened in April 1949, won Outstanding Musical. It was so enormously successful that the $6.00 top ticket was being scalped for up to $50.

Screenwriters' Guild Awards

1948: The Snake Pit (Drama), Easter Parade (Musical)

1949: The Million Dollar (Western), On the Town (Musical)

Hollywood Women's Press Club Oscar Award for Most Uncooperative Star:

1948: Ethel Merman and Rita Hayworth

1949: Humphrey Bogart and Bodie Lamarr

Television

First Annual Emmy Awards (1948)

Most Outstanding Television Personality: Shirley Temple and Dick Van Dyke

Second Annual Emmy Awards (1949)

Best Live Show: The Ed Wynn Show

Most Outstanding Kinescope Personality: Milton Berle

The Peabody Awards for Distinguished Broadcasting (1948)

Outstanding Entertainment: The Groucho Marx Show

Outstanding Children's Show: Howdy Doody

Outstanding Educational Program: "Communique—U.S. Style"

Sports

Olympics: U.S. team, led by Bob Mathias in the decathlon, dominates the summer games.

In the winter games, skater Dick Button is the first American to win the men's competition.


Boxing: In 1948 Joe Louis retains heavyweight champ.


Tennis: Pancho Gonzales is 1948 U.S. singles champ.

Beauty: Miss America 1948 is Bebe Shopp of Hopkins, Minnesota.

Monarchs: 1949 National Mother is Mrs. E.A. Gilliss of Texas, and the winner of the 1949 First Annual Pinnacle Tobacco Off is Mrs. Ralph E. Smithfield of Rockford, Illinois, for "Water-Bed Twists, a Nut Sweet Roll."

Popular Songs


Headlines

Harry Truman elected President.

Congress passes Marshall Plan for economic aid to Europe.

U.S.S.R. seals off Berlin; allies begin Berlin airlift.

U.S. admits new nation of Israel.

French grant national sovereignty to Viet Nam.

Gandhi assassinated; India becomes Federal Republic under Nehru.

Republic of Eire proclaimed in Dublin; Britain recognizes independence of southern Ireland.

Princess Elizabeth gives birth to eldest son, Charles.

MacArthur proclaims People’s Republic of China; Chiang Kai-shek withdraws Nationalist troops to Formosa.

North Atlantic Treaty signed; leads to NATO military pact.

Eleven U.S. Communist sentenced for conspiracy to overthrow government.

Apartheid established as official policy of South Africa.

World population surpasses two billion.

Special thanks to the Rita-Carillon Hotel San Francisco for their help with this production, and to Jeffrey Landrum for the voice of J.J. the Parrot.

Gertie Lawrence and Noel Coward in Private Lives (1930). Miss Lawrence, a star in the grand old tradition, was a close friend of Miss Hart (she called him "Moonfower"), and a likely prototype for Light up the Sky's Irene Landstrom. In 1949 she appeared on Broadway in Coward's Tonight at Eight.
The Greatest Hits of 1948-49

Light up the Sky ran for 216 performances, from November 12, 1949 to May 21, 1949. After the end of World War II, the victorious United States entered a season of great prosperity and even greater expectations. Achievement-minded Americans were crazy about prizes and awards. Below is a collage of items existing those halcyon days when light up the Sky hit the stage.

Theater

Nobel Prize
1948: T.S. Eliot
1949: William Faulkner

Pulitzer Prize (1948)
Fiction: James Meehan, Tales of the South Pacific
Poetry: W.H. Auden, The Age of Anxiety
Biography: Robert E. Sherwood, Roosevelt and Hopkins

Pulitzer Prize (1949)
Fiction: William Faulkner, Go Down, Moses
Biography: Robert E. Sherwood, Roosevelt and Hopkins

National Institute of Arts and Letters Award
For promising writers
1949: Bertolt Brecht

1949: Joseph Campbell

Film

Academy Awards
Best Actor and Picture (1948): Laurence Olivier in Hamlet
Best Picture (1949): All the King's Men

New York Film Critics Circle for Best Picture
1948: The Treasure of the Sierra Madre
1949: All the King's Men

Photoplay Magazine Gold Medal Award
1948: Sliding Protest (Picture): Bing Crosby (Actor), and Ingrid Bergman (Actress)
1949: James Stewart and Jane Wyman

Literature

Screenwriters Guild Awards
1949: The Snake Pit (Drama), Easter Parade (Musical)
1949: The Million Dollar Mermaid (Musical)

Hollywood Women's Press Club Sour Apple Award for Most Uncooperative Star
1949: Evelyn Plummer and Rita Hayworth

Hollywood Women's Press Club Sour Apple Award for Most Uncooperative Star
1949: Humphrey Bogart and Bette Davis

Television

First Annual Emmy Awards (1948)
Most Outstanding Television Personality: Shirley Temple and Mickey Rooney

Second Annual Emmy Awards (1949)
Best Live Show: "The Ed Wynn Show"

The Peabody Awards for Distinguished Broadcasting (1949)
Outstanding Entertainment: "The Gunsmoke Massacre"
Outstanding Children's Show: "Howdy Doody"

Olympics
U.S. team, led by Bob Mathias in the decathlon, dominates the summer games.

In the winter games, skater Dick Button is the first American to win the men's competition.

Baseball
1949 World Series goes to the Cleveland Indians; 1949 series to the "boys of summer", the New York Yankees.

Boxing
In 1949 Joe Louis retires as heavyweight champ.

Football
National League is dominated by the Philadelphia Eagles, champs in 1948 and 1949.

Tennis
Pancho Gonzales is 1948 U.S. singles champ.

Beauties
Miss America 1948 is Bebe Sherrill of Hopkins, Minnesota.

Montreal: 1949 National Mother is Mrs. E.A. Gilliss of Texas, and the winner of the 1949 Film Industry Night Out is Mrs. Ralph E. Smyth's of Rock Island, Illinois, for "Water Rising Twists, A Nut Sweet Roll."

Popular Songs

Headlines

Harry Truman elected President.
Congress passes Marshall Plan for economic aid to Europe.
U.S.S.R. seals off Berlin; allies begin Berlin airlift.
U.S. admits new nation of Israel.
French grant national sovereignty to Viet Nam.
Gandhi assassinated; India becomes Federal Republic under Nehru.
Republic of Eire proclaimed in Dublin; Britain recognizes independence of southern Ireland.
Princess Elizabeth gives birth to eldest son, Charles.
MacArthur proclaiming People's Republic of China, Chiang Kai-shek withdraws Nationalist troops to Formosa.
North Atlantic Treaty signed; leads to NATO military pact.
Eleven U.S. Communists sentenced for conspiracy to overthrow government.
Apartheid established an official policy of South Africa.
World population surpasses two billion.

Special thanks to the Ritz-Carlton Hotel San Francisco for their help with this production, and to J.J. the Parnel.
American Conservatory Theater

WHO'S WHO

DIK BUTTERFIELD (Tyler Bigelow), having graduated from Stanford University with a degree in English, joined the Conservatory in 1982. His career has taken him to a number of professional and educational institutions, including the Berkeley Shakespeare Festival, where he appeared in several productions and later became an instructor in the Shakespeare program. He has also directed productions at the Oregon Shakespeare Festival and the San Diego Shakespeare Festival. His acting credits include "Richard III" and "Hamlet" at the Shakespeare Festival in Colorado. He is currently serving as the Associate Artistic Director of the Conservatory.

CHABA CALAB (Pegasus Black), a graduate of A.C.T.'s Advanced Training Program, has appeared in a number of regional productions, including "The Tempest" at the San Jose Civic Theatre and "Hamlet" at the Berkeley Repertory Theatre. He is currently serving as the Associate Artistic Director of the Conservatory.

HECTOR CORRERA (Peter Solan) has appeared in a number of A.C.T. mainstage productions, including "Ragtime" and "Cyrano de Bergerac." He has also worked as a stage manager for a number of productions at the San Jose Civic Theatre and the Berkeley Repertory Theatre. He is currently serving as the Associate Artistic Director of the Conservatory.

JOY CARLIN (Milla Lasrington) is a former A.C.T. mainstage performer, having appeared in "The Taming of the Shrew," "The Importance of Being Earnest," "The First Night," and "The Importance of Being Earnest." She is currently serving as the Associate Artistic Director of the Conservatory.

GUERBETTE JONES (Sven, Chip), recipient of the Colin Higgins Foundation Professional Development Fellowship, has appeared in a number of productions at A.C.T., including "A Streetcar Named Desire," "Ragtime," and "The Importance of Being Earnest." He is currently serving as the Associate Artistic Director of the Conservatory.

WILL MARCHETTI (Sidney Black) has appeared in a number of productions at A.C.T., including "The Caucasian Chalk Circle," "A Streetcar Named Desire," and "The Importance of Being Earnest." He is currently serving as the Associate Artistic Director of the Conservatory.

BRIAN KEITH RUSSELL (William II, Seaborg), a San Francisco native, has been a part of the Conservatory's education program since 1985. He is currently serving as the Associate Artistic Director of the Conservatory.
CHALIA CABOT (Pheasen Black) a graduate of A.C.T.’s Advanced Training Program, has appeared on the A.C.T. mainstage in A Christmas Carol, The Duchess of Malfi, and Dinner at Eight. Most recent credits include Anna in Burn This with Kuro Inubata, Agnes in I/You/Me/We with the Pacific Alliance Theater Company, and a season with the Colorado Shakespeare Festival. A Bay Area native, she has also performed with the San Jose Civic Light Opera, Theatreworks, and Woodminster Theater. She holds a B.A. in theater arts from the University of the Pacific and has studied in London with instructors from the Royal Academy of Dramatic Art and the London Academy of Music and Dramatic Art. Cabot is a method theater instructor for A.C.T.’s Young Conservatory.

HECTOR CORREA (Peter Slocum) last appeared on the A.C.T. mainstage in Ragonese in Cyrano de Bergerac and Actio in Saturday, Sunday and Monday. Last year he played Max in Love Me Tender with the Marin Theater Company and understudied Sherry in Jeffrey at Theater on the Square. His other Bay Area theater credits include Bonario in Volpone and Debon in The Merchant with Berkeley Repertory Theater, Caliban in The Tempest, Bottom in A Midsummer Night’s Dream, and Oliver in As You Like It at the San Francisco Shakespeare Festival, Orin in Love Disease, Drew in Emotional Standard, and Perimantis in Once Removed at the Magic Theater; and Albert in Hosi and Morina in All of the Spider Women with the Eureka Theater Company. For BORBA:

JOY CARLIN (Media Livingston) is a former Associate Artistic Director of A.C.T. and has been a member of the acting company for many years. She has played Bub Mama in Cat on a Hot Tin Roof, Meg in A Life of the Mind, Enid in The Floating Light Bulb, Miss Hiram in The Importance of Being Earnest, Kitty David in The Time of Your Life, Runnin in The House of Blue Leaves, Ana in Peer Gynt, and Birdie in The Little Fox. Last season she appeared as a member of the chorus in Antigone and as Bellise in The Learned Ladies. Her directing credits at A.C.T. include The House of Bernarda Alba, The Lady’s Not for Burning, The Doctor’s Dilemma, Marco Millions, Golden Boy, Hapgood, and the world premieres of Food and Shelter. Cailin’s has also directed productions at the Oregon Shakespeare Festival, San Jose Repertory Theater (where her recent production of Death of a Salesman won six Drama-Logue Awards), San Francisco Contemporary Theater, and the Shanghainese Drama Troupe (where she directed You Can’t Take it with You). She has also been Resident Director and Acting Artistic Director of Berkeley Repertory Theater.

GUESSEPP JONES (Shen, Cip), recipient of the Colin Higgins Foundation Professional Theater Internship Fellowship, is a graduate of A.C.T.’s Advanced Training Program. While in the ATP his studio roles included Babinet in A Lie of the Mind, Greatorex in The Libation Bearers, Kilgannon in The Three Sisters (directed by John C. Fisher); and Rodrigo Beltran in Fieramosca in Fieramosca. He was seen as Heracles in A Spring of Pearls, directed by Dan Jones and Mary Edith Burrell at the Marsh, and recently portrayed the Hired Man in A.C.T.’s Troad, directed by Carey Perloff, and a village in Pocock, directed by Benny Sato Ambush. His many opera credits include Abe, Don Giovanni, and F. Rossini in the Sacramento Opera, and The Magic Flute at the North Bay Opera.

JAMIE JONES (Miss Lowell) appeared most recently in Pygmalion and A Christmas Carol at A.C.T. and in Front and Center Last at the Cable Car Theater. She is a Professional Theater Intern and a 1995 graduate of A.C.T.’s Advanced Training Program, where she appeared as Bonnie in Hapgood, the title role in Brenda, Garret in Cymbeline, and Char- tera Franza in The Cherry Orchard. Other credits include Netta in The Merchant of Venice and Edith in Silent Sky at the Utah Shakespearean Festival, and Lady Felicity in The Country Wife and Aerial in Coastal Distances at the Stage. Jones has also performed with the Fantasy Theater in Sacramento. She is the recipient of the Shep Pollack & Paulette Long PTI Fellowship.

WILL MARCHETTI (Sidney Black) last appeared in Room Service at San Jose Repertory Theater. At A.C.T., he was last seen as Babinet in A Lie of the Mind and as Pepito in Sunday, Sunday and Monday. He has also performed in principal roles at the Marin Theatre Company, Magic Theater, San Francisco Theater Project, Berkeley Repertory Theater, and Eureka Theater. He has many credits in feature films and television, and recently received a Drama-Logue Award for his performance in Post- ockman in the Magic Theater.

BRIAN KEITH RUSSELL (William II, Chaliph), a San Francisco native, is a 1990 graduate of the Advanced Training Program and recipient of the Mr. & Mrs. William Hambrecht PTI Scholarship. His studio work at A.C.T. included Jake in A Lie of the Mind, King Ferdinand in Fieramosca, Gaia and Messalia in Julius Caesar, and Lopaskin in The Cherry Orchard. This year he is pleased to return as a Professional Theater Intern, having appeared in A Christmas Carol and Pygmalion. Other San Francisco credits include Don Bremmian in...
KENDRA SERTA (Carolyn Fitzgerald), the Professor in Caryn Portillo's production of The Human Flower, appeared in the world premiere of Matt's Boys (in the Band) created by Craig's For Reasons That Remain Unclear, productions of Shadowlands at Maryland's Olde Theater and the Arizona Theater Company, and last season's Amadeus at A.C.T. and John C. Fletcher's Drama 3000 award winning Magic Theater production of Sublime of the Nevada. A.C.T. opening production at the Geary Theater, he remained with the company for six seasons, returning in 1985 to direct Look. He has since appeared at A.C.T. in The Floating Light Bulb, The Promenade, On a Red Tier of Tree (winning Bay Area Theater Critics' Circle Award for all three), and Hogtown. He was selected by Sir Tyrone Guthrie to be an original member of the Guthrie Theater of Minneapolis and acted in more than thirty productions in nine seasons there. He also served as Associate Director of the Guthrie for two years under Michael Langham, directing A Streetcar Named Desire, Doctor Faustus, and La Ronde (which he also adapted and translated). He was Captain Hook in Peter Pan at Seattle’s Intiman Theater and appeared in the premiere of Barbara Fields' Broadway, Whales at South Coast Repertory in Orange County. Ditre recent credits include A.K. Gurrey, The Deni Bros at the Pasadena Playhouse (for which she won a Drama-Logue Award), Men of the Moment at the Buffalo Studio Arena, Porta Final in Long Wharf Theater, Bedroom Farce at the Hartman Theater, and It Rim Remains at the Geys Theater, The Learned Ladies at South Coast Repertory, and Joinus on the Roof at the Desert Summer Circuit. The credits include “Walking Tall,” "Kennedy," "As the World Turns," "One Life to Live," "The Guiding Light," "The Equalizer," and "Law and Order.

BRISE WILLIAMS (Oberon Turner) has appeared in more than forty productions at A.C.T. and has performed at the Oregon Shakespeare Festival, Eureka Theater Company, and Marin Theater Company. He was most recently seen in the roles of Macbeth, King John, and Polonius at the California Shakespeare Festival. With the San Francisco Shakespeare Festival, he appeared as Prospero in The Tempest and Oberon/Thesee in A Midsummer Night’s Dream. His other Bay Area credits include The Marines Memorial Theater production of Other People’s Money and appearances at the Magic Theater, where he portrayed Poukia in Treptum, the Master in Jacques and His Master, and Alan Turner in Breaking the Code. Williams has also performed at Berkeley Repertory Theater and appeared as the Narrator with the Oberlin Dance Collective in Silent Movie, written by Rinde Eckert and directed by Brenda Way. Williams’ television and radio credits include "Midnight Caller" and "A Fine Romance.

ANNE SWIFT (Preeting Livingston) is delighted to be back in the Bay Area, having spent four years at Berkeley Repertory Theater in such roles as Amanda in Private Lives, Portia in The Merchant of Venice, and As You Like It. Swift, whose production of The Norman Conquests (for which she won a Drama-Logue Award), and Joe in Absence of the Malaguide (for which she won a Bay Area Theater Critics’ Circle Award). Her New York credits include Present Laughter and Design for Living on Broadway with George C. Scott, and the title role in Tomaro off Broadway. Other regional Credits include The Duchess of Malfi, The Importance of Being Earnest, and Dinner at Eight, has appeared at Virginia in Galileo at Lincoln Center Repertory and as Blanche in A Streetcar Named Desire at the San Francisco Stage Company. She has worked at San Francisco Actors’ Workshop, Berkeley Repertory Theater, Marin Theater Company, Magic Theater, Eureka Theater Company, and Westwood Playhouse in Los Angeles. Calla has recently received the Annual Actors’ Achievement Award from the Marian Scott Memorial Fund for her performance as Madame Armst in Bilby’s Quest.

LIGHT UP THE SKY DIRECTORS, DESIGNERS, AND STAFF

ALBERT TAKAZAKIS (Director) has created productions of theater and/or opera in London, Toronto, NewYork, New York City, Anchorage, Honolulu, Fort Worth, Minneapolis, Norwalk, Cleveland, Seattle, San Jose, Salt Lake City, Los Angeles, Carmel-by-the-Sea, Little Rock, Princeton, Philadelphia, Washington, D.C., and San Francisco (for the Magic Theater, Berkeley Repertory Theater, and San Francisco Shakespeare Festival). California Shakespeare Festival, San Francisco Spring Opera, Fratelli Bologna, BWWA, San Francisco Opera, and A.C.T.). He has received the Laurel Award and a grant from the National Endowment for the Arts. Recently he has returned from Europe, where he studied painting with Ferdinand Penker.

SANDRA WOODALL (Costume Designer) has recently designed costumes for Chaucer in Havel’s Breath of Life, and The Gates for Margaret Jenkins’ twenty-second anniversary season, A.C.T.’s The Duchess of Malfi, and Tony Kushner’s Angels in America. She worked with Robert Lai in realizing costumes for Philip Glass’s Akhnaten and for Joseph Papp’s New York Shakespeare Festival presentation of Macbeth’s Macbeth in Texas. She has designed scenery and lighting for more than seventy productions at the Old Globe Theater in San Diego, including A Midsummer Night’s Dream. She has designed costumes for Rigoletto, the Deldir, Playwrights Horizon, Denver Theater Company, Shakespeare Theater at the Francis Marion D.C., Berkeley Repertory Theater, Studio Arena Theater in Buffalo, Philadelphia Drama Guild, and the Los Angeles Theater Center, A Contemporary Theater in Seattle, San Jose Repertory Theater, El Teatro Campesino, San Diego Repertory Theater, and Eureka Theater Company. She has also designed the sets and lighting for the West Coast premiere of The Light House for the San Diego Opera.

KAREN VAN SANDT (Stage Manager) is now in her fifteenth season with A.C.T., where she has stage-managed productions of Earthquakes, Rapt, Chaucer, and Sove. She is a member of the American Guild of Artists, and has managed for both the San Francisco Shakespeare Festival and the San Francisco Opera. She has designed costumes for Rigoletto, the Deldir, Playwrights Horizon, Denver Theater Company, Shakespeare Theater at the Francis Marion D.C., Berkeley Repertory Theater, Studio Arena Theater in Buffalo, Philadelphia Drama Guild, and the Los Angeles Theater Center, A Contemporary Theater in Seattle, San Jose Repertory Theater, El Teatro Campesino, San Diego Repertory Theater, and Eureka Theater Company. She has also designed the sets and lighting for the West Coast premiere of The Light House for the San Diego Opera.

KENT DORSEY (Scenic Designer) returned to A.C.T. as scenic designer for the production of Pygmalion after designing the sets and lighting for The Frog and the Witch and The Marriage of Figaro. His New York set and design credits include About Time, The Cocktail Hour, Runway Dress You Die, Sadie, and Another Antigone. He made his Washington, D.C., debut with the Cocktail Hour at the Kennedy Center. He has worked as both scenic and lighting designer for directors Jerry Zaks, Jack O’Brien, Ellis Babb, Adrian Hall, John Hirsch, John Tillinger, Eli Lilly, Charles Marowitz, and Sharon Ott. He has also designed scenery and lighting for more than seventy productions at the Old Globe Theater in San Diego, including A Midsummer Night’s Dream. He has designed costumes for Rigoletto, the Deldir, Playwrights Horizon, Denver Theater Company, Shakespeare Theater at the Francis Marion D.C., Berkeley Repertory Theater, Studio Arena Theater in Buffalo, Philadelphia Drama Guild, and the Los Angeles Theater Center, A Contemporary Theater in Seattle, San Jose Repertory Theater, El Teatro Campesino, San Diego Repertory Theater, and Eureka Theater Company. She has also designed the sets and lighting for the West Coast premiere of The Light House for the San Diego Opera.
Lighting the Sky: Directors, Designers, and Staff

ALBERT TAKAZAKIS (Director) has created productions of theater and opera in London, Toronto, New York, New Orleans, Portland, Chicago, and Los Angeles. His work has been recognized with several awards, including the Drama-Logue Award, for his production of "The Lovers and theシェル for his performance as Madame Armist in "The Seagull".

BETH RICHARDSON graduated from the Advanced Training Program and is currently designing lighting for "The Light in the Porthole," which opened at the ACT in San Francisco.

LIGHT UP THE SKY DIRECTORS, DESIGNERS, AND STAFF

Credit contributions include: A.I. Vennari, "The Denish Door" at the San Francisco Playhouse (for which she won an American Drama Award), and "Man From the Moon" at the San Francisco Playhouse (for which she was nominated for a Drama-Logue Award). She has also designed costumes for "The Gates of the South" at the ACT and "Midnight Caller" at "The American Conservatory Theater."
American Conservatory Theater

THOM BENEFIT (Asst Stage Manager) is new in his second season at ACT, where he has served as Assistant Stage Manager for the last two seasons. His first job in theater was with the San Francisco Mime Troupe.

Carey Perloff (Artistic Director) assumed artistic leadership of ACT in June 1992. Known for directing innovative productions of classical and contemporary works adapted from or inspired by classical and world works, Perloff opened her first season at ACT with August Strindberg’s Creditors, followed by Tchaikovsky’s The Fourth of July. This season she directed a new translation of Chekhov’s Uncle Vanya by Paul Schmidt. Last May she staged the world premiere of Steve Lebherz and Deep Jonny’s musical-late-night talk show on the San Francisco Free TV station, with music by the band "The Church of the Small Time." Perloff served as Artistic Director of New York’s City Repertory Theatre in 1985. She received the Drama Desk Award for Outstanding Director of a Musical for her production of "The Addams Family." She was also nominated for "Best Director" for "The Church of the Small Time." Perloff is a member of the Bay Area artistic community and resides in San Francisco.

Benney Saty Ambush (Associate Artistic Director) directed "The Audience," "Miss Ellis: B.B. King," and "Miss Ellis: B.B. King" for Bay Area Stage Company in 1992. He also directed "Miss Ellis: B.B. King" for the San Francisco Shakespeare Festival and "Miss Ellis: B.B. King" for the San Francisco Shakespeare Festival. He is a member of the Bay Area artistic community and resides in San Francisco.

Richard Seyfert (Associate Artistic Director) directed "The Audience," "Miss Ellis: B.B. King," and "Miss Ellis: B.B. King" for Bay Area Stage Company in 1992. He also directed "Miss Ellis: B.B. King" for the San Francisco Shakespeare Festival and "Miss Ellis: B.B. King" for the San Francisco Shakespeare Festival. He is a member of the Bay Area artistic community and resides in San Francisco.

Dennis Powers (Senior Editor & Profes- sional Advisor) joined ACT in 1987, dur- ing the company's first San Francisco season, after six years as an arts writer at the Oakland Tribune. Before being named to his current position, he worked with William Bell and Edward Has- tings as a writer, editor, and copy editor. He is the author of the book "Tchaikovskian Blue: A Century of Russian Opera in the Bay Area." He is also the Bay Area arts editor for the Oakland Tribune.

James Warwick (Program Director) graduated from the University of California at Berkeley in 1991 with a B.A. in English. He has worked for the San Francisco Symphony, the San Francisco Museum of Modern Art, and the San Francisco Ballet. He is a member of the Bay Area artistic community and resides in San Francisco.

Stephen Littman (Music and Sound) is now in his eighth season as sound designer and composer for ACT. His work with the company has included musical compositions and/or sound design for Patti LuPone in "A Gentleman's Guide to Love and Murder" and "The Mystery of Edwin Drood." He has also designed sound for "The Addams Family," "The Importance of Being Earnest," and "Miss Ellis: B.B. King." Littman is a member of the Bay Area artistic community and resides in San Francisco.

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CONTRIBUTORS

The American Conservatory Theater is deeply grateful for the generous support of the many individuals, corporations, foundations, and government agencies whose contributions make great theater possible. The list below reflects gifts received between January 9, 1993 and February 9, 1994.

ADELPHI MERICAN CONSERVATORY THEATER PRESENTS

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Four evenings of great short stories read by A.R.S. actors, including Jay Cordin, Ken Burns, Bud Nipp, Nancy Carl, and Terry Amenka, among other favorites.

Mondays at 6:30 p.m.
Stage Door Theater
630 Mason Street
(San Francisco, CA 94102)

JENNY KIMURA (Yokohama) is proud to be part of a long tradition of wigmakers and makeup artists in the Bay Area, having apprenticed under the auspices of the San Francisco Opera. After receiving her training she went on to work for Theatrical Hair-Good company, several regional theatre and opera companies, the New York City Opera national company, and the international tour of Evita on the French.

Nori Staat, a graduate of the Academy of Fine Arts in Vienna, has worked both on and off Broadway, designing for American and European productions of works by such playwrights as Beckett, Ibsen, Pirandello, and others.

PETER MARABITZ (Lighting Designer) has previously designed lighting for the Mintz, Olaf Vagana, see Point, In the Fingers, and American Conservatory Theater. He is currently working on the lighting for the New York Public Theater production of "The Tempest."
Gifts to the American Theater Campaign may be made in a variety of ways, such as annual contributions, planned gifts, or bequests. The American Theater Campaign is a qualified charitable organization, and your gift can be deducted for federal income tax purposes.

For more information about the Leadership Campaign for American Theater, please contact the American Theatre Campaign.
American Conservatory Theater

FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES
A.C.T.'s administrative and Conservatory offices are located at 20 Grant Avenue, San Francisco, CA 94108, (415) 864-3300.

BOX OFFICE INFORMATION
A.C.T.'s Central Box Office
Location: 408 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/Charge by Phone: (415) 749-2323. Use your Visa, MasterCard, or American Express card.

Box Office at the Stage Door Theater and Marines Memorial Theater: Full-service box offices will be open 90 minutes before each performance in these venues.

BASS: A.C.T. tickets are available at all Bay/TM centers, including The Warehouse and Tower Records/Videoworks.

STAGE DOOR/ MARINES MEMORIAL/ ORPHEUM THEATRE

Ticket Prices

Prices
Orchestra/Loge $24
Balcony $18
Gallery $14

Sunday/Thursday/Wednesday/Thursday
Orchestra/Loge $21
Balcony $16
Gallery $12

Friday/Saturday
Orchestra/Loge $28
Balcony $22
Gallery $14

Group Discounts: For groups of 15 or more, call Linda Graham at (415) 864-3306 for special prices.
Latecomers: Latecomers will be seated only if there is an appropriate interval.
Mailing List: Call (415) 749-2223 to request advance notice of shows, events, and subscription information.
Gift Certificates: Give A.C.T. a gift. A gift certificate is personalized. It is available in amounts of $25, $50, or $100.

Special Programs
A.C.T. Perspectives: A six-series program 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 symposia, moderated by A.C.T. directors, are free of charge and open to everyone. For information, call 749-2223.

Speaking Out: Informative after show 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 749-2223.

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Concessions: You are encouraged to bring your own refreshments into the theater. Bugs and cakes are available for purchase on the premises. A gift shop selling an array of A.C.T. souvenirs is open during performances.

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

THE ORPHEUM THEATER

The Orpheum Theater is located at 1122 Market Street at Eighth, near the Civic Center BART/MUNI Station.

THE STAGE DOOR THEATER

The Stage Door Theater is located at 431 Mason Street at Geary, one block from Union Square.

THE MARINES MEMORIAL THEATER

The Marines Memorial Theater is located at 408 Geary 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.

Short of investing heavily in road cone futures, the best way to benefit from the fact that our streets are in a constant state of "improvement," is to buy a Trooper. Besides its obvious height advantage, it possesses a remarkably rugged yet amazingly agile suspension, making for a comfortable, quiet, confident ride - no matter what type of road surface you find yourself coming across. Even a smooth one. Remember those? The Issu Trooper.

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

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PHOTOGRAPH BY RICHARD DREW

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BASH: A.C.T. tickets are available at all Bash/TH centers, including The Warehouse and Power Studios/Video.

STAGE DOOR/ MARINES MEMORIAL/ ORPHEUM THEATERS
Ticket Prices
Presale: $23
Orchestra: $22
Balcony: $18
Gallery: $14

Sunday/Tuesday/Wednesday/Thursday
Orchestra: $21
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Balcony: $29
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Latecomers: Latecomers will be seated only if there is an appropriate interval.

Mailing List: Call (415) 749-2239 to request advance notice of shows, events, and subscription information.

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

Discounted Half-price tickets are frequently available on the day of performance at TIX 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 I.D.

Ticket Policy: All sales are final, and there are no refunds. Only current subscribers enjoy first-ticket exchange privileges or last ticket insurance. If at the last minute you are unable to attend, you may make a contribution by donating your tickets to A.C.T. The value of donated tickets will be acknowledged by mail. Tickets for performances already 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 Semelbergh Listening System is designed to provide clear, amplified sound anywhere in the auditorium. Headsets are available for free loan in the lobby before performances.

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

Smoking is not permitted in the auditorium.

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

SPECIAL PROGRAMS
A.C.T. Perspectives: A symposium series to be held from 7 to 9 p.m. on selected Monday evenings throughout the season, featuring in-depth panel discussions and performances demonstrations by scholars and artists from all over the county. Topics range from aspects of the season's productions to the general relation of theater and the arts to American culture. The symposia, moderated by A.C.T. directors, are free of charge and open to everyone. For information, call 749-2239.

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A.C.T. Perspectives: Presented before the Tuesday evening previews for all productions, except a Christmas Carol, in the same theater at the evening's play from 6:30 p.m. to 7:30 p.m. Doors open at 5:30 p.m.

A.C.T. Matinees: Matinees are offered at 1 p.m. to elementary, secondary, and college groups. Thousands of students attend these performances each season. Tickets are specially priced at just $8. For more information, please call Jane Taylor, Student Matinee Coordinator, at 749-2230.

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 749-2239 for a free brochure.

Costume Rental: A large collection of costumes, ranging from hand-made period pieces to modern sportswear, is available for rental by schools, theaters, production companies, and individuals. Call (415) 749-2236 for more information.

A.C.T. Venues:

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ISUZU
TRAVELING TO YERBA BUENA GARDENS

Trotzky and Frida previews at the new Center for the Arts

by Jean Schiffman

They say that a prophet is without honor in his own country, and that's often the case for small touring theater companies. Government agencies and foundations are willing to provide substantial support for touring, so, to remain financially stable, these small theaters must remain constantly on the move, packing up their make-up kits and striking the set for yet another leg of their cross-country odyssey. But while they may receive accolades at international festivals and are welcomed warmly when they arrive in small towns on the other side of the continent, they are underathed, sometimes virtually unknown in their own hometowns.

San Francisco's A Traveling Jewish Theatre is trying to change that. Although the four-person company, before you knew its name, has been on the road many months out of the year both collectively with ensemble pieces as well as individually with solo shows — they're in residence this season at the Magic Theatre. Better yet, they finally secured a permanent theater space within Project Artaud, which is a huge live/work/performance warehouse for artists in the Mission District/South of Market area. Remodeling is underway and the company expects to be able to rehearse in the space soon and eventually turn it into a 75-seat theater for performances as well.

Meanwhile, work continues apace. The ensemble has been creating and performing its own material since 1978 in Los Angeles (they moved to San Francisco in 1981), experimenting with myth, ritual, masks, puppets, music and storytelling — exploring universal concerns through the specifics of the Jewish experience. "None of our work has been linear," explains Albert Greenberg, who, along with Naomi Newman, Cory Fischer and Helen Stoltz, is a co-artistic director/writer/performer. "We work in an old-fashioned experimental way," he jokes. "Nobody does this anymore — they all write screenwriters so they write scripts. We just want to do theater. We speak directly to the audience; our characters transform, moving in and out of time. All these elements are constant as we create amelange of improvisations and tappings and transcriptions to develop our work — in a sense, we are like architects."

Greenberg, who describes himself as an assimilated Jew from the south side of Chicago, was a musician and songwriter when he met actor Cory Fischer in Los Angeles. Fischer had already done film work in Hollywood, but what touched him most was live theater that has cultural meaning. "I hadn't done anything Jewish," says Greenberg. "I'd done everybody else's culture but my own. So it seemed exotic to me." Joining forces with Fischer to tour a play on which they collaborated, Greenberg realized that he was "Jewish whether I like it or not and all this stuff started coming out.

With Naomi Newman, they formed a three-person team to create and perform new material, with themes ranging from ancient myths to Yiddish poetry to the reclamation of women's wisdom. They were later joined by Helen Stoltz, a tall blonde whose upbringing as an East Coast Mennonite oddly enough made her feel right at home amongst this group of California-based Jews. Greenberg, thin, dark and curly-haired and Stoltz, with a statuesque blonde and long shining hair, the quixotically Jew and Gentile, have spent their own personal relationship on stage, both their "oakmeness" and their togetherness.

Which is exactly what A Traveling Jewish Theatre is all about. Far from being a theater for and about Jews, the company longs for a multi-cultural audience and focuses on multi-cultural themes. "Our time is one of cultural cross-fertilization," they say. They believe that as they deepen their exploration of the specific worlds of Jewish experience and in points of intersection with other cultures, their work becomes more accessible to all audiences. Greenberg bemoans the separation of cultures that he sees in present-day San Francisco. "This is not why we started a theater, to be 'balkanized,' to just play to Jews," he says. "But I don't think we could get a black or a Chicano to see our work." He thinks the same is true for other local theaters: People stick to their own kind when it comes to theater-going and miss the opportunity to make those vital connections, the chance to understand the similarities and the differences among all cultures. In that sense, theater seems to reflect the problems of today's American society. With pieces in their repertoire like Crossing the Broken Bridge, in which ensemble member Newman and African American theater artist John O'Neal explore issues of racism and anti-Semitism, A Traveling Jewish Theatre is committed to the coming-together, the healing of breaches between races and ethnic groups.

The latest work in development is Trotsky and Frida, in which Greenberg portrays the Russian communist leader who was exiled by Stalin and eventually assassinated by Stalin's men. Stoltz plays Frida Kahlo, the Mexican artist and wife of muralist Diego Rivera. It was with Kahlo and Rivera that Trotsky found refuge in Mexico in the early 1930s, and he had a brief, tempestuous affair with Kahlo. Cory Fischer appears as an intemperate joker and director Mark Samuels, who worked most recently at the Bathhouse in Seattle, is the fourth member of the creative team (in Traveling Jewish Theatre pieces, the director participates fully in the creative process).
TRAVELING TO YERBA BUENA GARDENS

Trotzky and Frida previews at the new Center for the Arts

by Jean Schiffman

They say that a prophet is without honor in his own country, and that's often the case for small touring theater companies. Government agencies and foundations are willing to provide substantial support for touring, so long as they remain financially stable, these small theaters must remain defined by their productions, their values, their communities, and the way they present their work. But there's another aspect to the theater's success: it's the audience. Our characters transform, moving in and out of time. All these elements are constant as we create a melange of improvisations and tangents and transactions to develop our work — in a sense, we are like architects.

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Which is exactly what A Traveling Jewish Theatre is all about. Far from being a theater for and about Jews, the company longs for a multicultural audience and focuses on multicultural themes. "Our time is one of cultural cross-fertilization," they say. They believe that as they deepen their exploration of the specific worlds of Jewish experience and its points of intersection with other cultures, their work becomes more accessible to all audiences. Greenberg hones the separation of cultures that he sees in present-day San Francisco. "This is not why we started a theater: to be balkanized, to just play to Jews," he says. "[But] I don't think we could get a black or a Chicano to see our work."

He's the same is true for other local theaters: People stick to their own kind when it comes to theater-going and miss the opportunity to make those vital connections, the chance to understand the similarities and the differences among all cultures. In that sense, theater seems to reflect the problems of today's American society. With pieces in their repertoire like Crossing the Broken Bridge, in which a Jewish woman is raped and, in African American theater, and African American theater, are being performed on stage in the city today, the theater seems to address the problem of race and ethnic groups.

The latest work in development is Trotsky and Frida, in which Greenberg portrays the Russian communist leader who was exiled by Stalin and eventually assassinated by Stalin's men. Solțață plays Frida Kahlo, the Mexican artist and an actress who starred in the film "Diego Rivera." It's with Kahlo and Rivera that Trotsky found refuge in Mexico in the early 1930s, and he had a brief, tempestuous affair with Kahlo. Corey Fischer appears as an intense, jolier, and director Mark Samuel, who works most recently at the Barbies in Seattle, is the fourth member of the creative team (in Traveling Jewish Theatre pieces, the director participates fully in the creative process).
For his part, Greenberg, despite the physical similarities, is finding it disorienting to play Troy. "He was a world leader. He galvanized an entire country. To even begin to take on that kind of personality... well, it just doesn't feel right."

"Yes you can," interrupts Strofer. Both actors use the techniques of experimental theater as they explore character and develop material, but find some Method acting techniques useful too. "We work in the space with language, with movement, with music to develop our characters," says Strofer.

"But we also take traditional theater, the notion of life transforming, a character going through something. It's not just about cool form, it's about that shape later part of the game," Greenberg adds.

Trosky and Frida explores issues of betrayal and denial of personal identity — neither Kablo nor Trosky identified with being Jewish — using A Traveling Jewish Theatre's signature style of a combination of comedy, realism, surreal dream sequences, and music. Based on the original writings of Trosky, biographies of Kablo and books about the Russian Revolution, the play's images will be a cultural blend: Audience members will see gravenheads, Day of the Dead icons, candles, a Trosky trial scene. Greenberg is composing a similar cultural blend of elements for his strand: early experiments sounded like an intriguing mixture of Klezmer/East European tunes with a touch of flamenco. The test it will almost surely include some Spanish and Russian for a fully integrated cross-cultural flavor that might even turn Slotkin might speak a little Italian he was once in love with an Italian opera singer.

On November 20, the company takes a break from constant touring and eagerly awaits the completion of its new space, Trosky and Frida opens at a cost of $2.1 million at the new venue — the new theater at the Center for the Arts at Yerba Buena Gardens. "We've played in major venues all around the world, but never in San Francisco," says Greenberg. So this will be a first, and it should give the performers the kind of attention that Greenberg feels he has eluded them during their many years on the road. Indeed the Center for the Arts is the jewel in the crown of San Francisco's arts scene, an arts center to rival New York's Lincoln Center: the space has been a focal point of the arts community and the public's attention since well before its official opening on October 21, 1993. Yerba Buena Gardens — of which Center for the Arts with its theater and art galleries is a major element — itself is part of a huge 8.7-acre urban renewal project in what was formerly a rundown section of San Francisco's South of Market area adjacent to busy downtown. The Moscone Convention Center, new and remodeled hotels, Center for the Arts and more — all this is part of a long-range development plan that began thirty years ago. It's been a rocky thirty years, full of steps and starts, beginning with the turning down of Slot Row, proceeding through a succession of law suits that challenged rebuiling plans for the residences of the demolished low-rent, hotels, changes of agenda, changes of personnel, loss of fighting in a city that's known for its fractious bureaucrats. By the time the Yerba Buena Gardens and its multi-culturally centered Center for the Arts was in its final planning stages, the performing arts community, both artists and critics, had joined the fray, and the building abandoned. Would the theater be too expensive for local groups? Too big? Too small? Would the emphasis really be on local access, as the organizers proclaimed, or would big-name out-of-town groups monopolize the space? Was the artistic mandate too multicultural, excluding mainstream arts? Would it be a financial disaster like the non-ssistant Festival 2000, a multi-cultural arts festival that bombed several years ago? Was entirely too much money being pumped into this slick downtown complex when small neighborhood arts groups are flourishing? Who would actually come to this part of town to night to see theater? But when the Center for the Arts finally opened, the hubble of voices was at least temporarily stilled and the community seemed to come together in joyous celebration. Covering a 3.3-acre section of the entire 8.6-acre Yerba Buena Gardens, the $41 million Center for the Arts is comprised of a state-of-the-art theater and, in another building, a smaller multi- use "Forum," three art galleries, and a screening room. So far, the Gardens include a dramatic stage for all seating a walled fountain for Martin Luther King and several gardens and cafes. A new building for the Museum of Modern Art is near completion and will open in January of 1995. The Mexican Museum is expected to move into the Center as well, and the Gardens will eventually include retail development, a cinema and restaurant complex, and a children's center with an ice rink and bowling alley. The San Francisco Redevelopment Agency funded construction of the buildings and accepted donations to maintain the facilities through the lease of land parcels in the Yerba Buena district.

The theater, designed by James Stewart Polshek, has few critics. With the seats including a balcony, the $22 million space is said to be the largest space in the nation in Northern California. It has a 45- foot deep sprung wood-floor, a 44-foot proscenium opening and a fly space nine stories high. The lobby is high-ceilinged, glass, gregarious, with a view of the surrounding gardens, and to the right, where the auditorium is cool, gray, blue, and yellow, with excellent sightlines. Although its seating capacity of 750 seems insufficient to accommodate some of the larger touring dance and theater companies, the small and mid-sized local acts plan that for their purposes, it's a classy showplace.

Not that it's cheap. But there's a sliding scale for nonprofit groups ($850 to $1,200 a night) and marketing director Jim Royce says that for the money, it's a better deal than some of the seemingly less expensive equivalent spaces in town, where not all the frills like Center for the Arts' light and technical equipment, the street-level loading dock, and tension grid in the ceiling — are included. It's, thus, a union house, which necessitates higher rents.

Who is booking gigs at the Center for the Arts? Everybody. From the smallest chamber orchestra to acclaimed international dance companies to fringe performance artists. The Center's highly respected artistic director, Baraka Seke, is outspoken in her commitment to all forms of multicultural expression in the arts, and — according to the report on this score from some sources — to plenty of access for every local group that can scrape together to rent the space. There are no long-run shows at the Center, nor any anchor tenants; a typical run is a few nights.

Royce, who says the Center receives about sixty a day from groups interested in theater rental, cautious of experienced producers taking the leap to the Center for the Arts too soon. "Small groups with little producing experience are not well do here," he says. Which means that small groups will necessarily face fairly low costs of a series, which is recent coproduction between The Lab and SF Camera Work, sold out their run. It's the producing know-how that counts.

About thirty percent of the shows are not rentals, but are presented by the theater, in accordance with its mission to "support cross-cultural, cross- generational, interdisciplinary work that addresses a wide range of social and cultural issues and reflects a full spectrum of cultural experience." Not, clearly, does Baraka Seke see the theater as merely an entertainment venue — dialogues, conferences and panel discussions on topics related to the arts as an essential part of the programming. A Traveling Jewish Theatre's Troy and Frida, for example, is part of a Center-sponsored series called "Out of the Closer," exploring hidden identities — sexual, racial, cultural (Troy's black and Frida's hidden identities were, of course, their Jewishness).

The theater is booked well in advance, and the choices are so eclectic that there's clearly something for everyone. To encourage a multicultural audience, the Center publishes press releases in Tagalog, Russian, Spanish, Japanese and Chinese as well as English, and the box office staff is multi-lingual. "Every culture in the City has been represented here in its first six months of operation," says Royce. Upcoming events at the theater include the premiere of Michael Smuin's new dance company, the Parisian Ache's performance of African-American gay actors; and Lines Contemporary Ballet.

The adjacent art galleries, directed by Renny Pritikin, keep up a hectic schedule of their own with a variety of contemporary exhibits. The galleries and the Center are housed in a two-story building of glass, metal and stone designed by award-winning architect Pritzker. Like the theater, the galleries' artistic mission emphasizes local and regional artists but includes national and international work. And Pritikin's choices focus on work that addresses a wide range of social and cultural issues relevant to the fine and performing arts of the Bay Area and nation.

Upcoming exhibits include conceptual sculpture by Belgium's De Beycker; contemporary subjects painted with Renaissance techniques; the AIDS quilt; a photo display by residents of a nearby Skid Row neighborhood.

"Yerba Buena is a vision, a good vision," says Traveling Jewish Theatre's Albert Greenberg, "I hope it means more people may play there right alongside El Teatro Campesino. That's what this city's all about." Helen Strober agrees: "For the Arts is not just about doing theater, it's about nurturing a whole dialogue. Audience demographics aren't in yet, but San Francisco Bay Area arts-lovers and the feisty, argumentative arts community seem to be in agreement. A long-awaited Center for the Arts at Yerba Buena Gardens is a very good thing indeed.

Jean Schiffman is a freelance writer based in San Francisco.
For his part, Greenberg, despite the physical similarities, is finding it daunting to play Trotsky. "He was a world leader. He galvanized an entire country. To even begin to take on that kind of personality..." says Greenberg.

"Yes you can," interrupts Strofer. Both actors use the techniques of experimental theater as they explore character and develop material, but find some Method acting techniques useful too."We work in the space with language, with movement, with music to develop our characters," says Strofer.

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Trotsky and Frida explores issues of betrayal and denial of personal identity - neither Kahlo nor Trotsky identified with being Jewish - using A Traveling Jewish Theater's sign style as a metaphor for the manipulation of comedy, realism, surreal dream sequences, and music, based on the actual writings of Trotsky, biographies of Kahlo and Trotsky's personal life. The play's images will be a cultural blend: Audience members are asked to bring tray-eyes and paintbrushes to see gravitational laws. Day of the Dead icons, candles, a Trotsky trial scene. Greenberg is composing a similar cultural blend of text and imagery. Early experiments sounded like an intriguing mixture of Ileanam/Ear Eastern European style with a touch of Flamenco. The text will almost surely include some Spanish and Russian for a fully integrated cross-cultural flavor. If all goes well, Shlyk might speak a little Italian he was once in love with an Italian opera singer.

Witt is taking a break from constant touring and eagerly awaits the completion of its new space, Trotsky and Frida. Their new venue? A 216-seat, 2,200-square-foot, three-story theater - the new theater at the Center for the Arts at Yerba Buena Gardens. "We've played in major venues all around the world, but never in San Francisco," says Greenberg. So this will be a first, and it also}
Beauty and the Beast
Disney's New Musical Comes to Broadway
By Tom Jacobs

Oddly enough, Linda Woolverton's epiphany came when she looked at her little girl's underwear. There, on her two-year-old's panties, were Mrs. Potts, Belle, and the other characters from "Beauty and the Beast," the enormously popular and critically acclaimed Disney adaptation of the classic fairy tale.

Woolverton, who wrote the screenplay for the 1991 animated film, had been given another assignment: to adapt the work for the Broadway stage. She had been grappling with the idea of how to make the characters fresh, and asking herself how much she should change them.

Her underwear-inspired answer was as little as possible.

"Seeing that really makes you say "This does not belong to me,\" she said. "In translating it to the stage, I kept that always in mind. I didn't want kids in the audience saying "That's not Mrs. Potts! They've embraced these characters. They belong to them."

Not exclusively, of course. As Woolverton and her colleagues discovered, to their amusement, the film of "Beauty and the Beast" proved to be as popular with adults as it was with children. That cross-generational appeal, along with almost unheeded acclaim that culminated in the first Best Picture Academy Award nomination for an animated film, made it a logical choice for Disney's first tryout on Broadway. (Previews begin March 9 at New York's Palace Theatre, with an opening scheduled for April 7.)

But the kids in the audience had to be convinced they were seeing the genuine article. And the creators unanimously felt that the obvious way to do that — having the actors wear huge styrofoam costumes that would turn them into six-foot-tall clocks, cogs and candelabras — was aesthetically unworkable. Actors couldn't really act in such get-ups — let alone sing! — and people were not going to pay Broadway prices of $65 a ticket to see an upscale version of Disney on Parade.

Continued on page 40

WITH TAURUS SHO, WHO NEEDS COFFEE IN THE MORNING?

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Isn't it time to awaken the performance driver within? Ford Taurus SHO. Your commute will never be the same.

*Based on NHTSA manufacturer's reported fuel economies. **Always wear your safety belt.

HAVE YOU DRIVEN A FORD LATELY?
...“Beauty and the Beast” should have no trouble finding a large and appreciative Broadway audience. It was director Robert Lori Roth who came up with the simple yet elegant solution to the dilemma. After the conductor, modify the spell the witch puts on the Beast, so that as time passes, the members of his staff gradually transform from human beings into household objects. Have them become object-like as the play proceeds.

Thus, when we meet the Beast’s housekeeper, Mrs. Potts, only the lower half of her body has metamorphosed into a teapot. She can still use her arm to perform her normal household duties. But Act Two, she is virtually all pot from the neck down, and the only maneuver she can make is to tip herself ever so slightly and pour.

This masterpiece not only made things easier on the actors, it added an additional level of tension to the drama. And it allowed the characters to be the same yet different; kids could recognize their friends, but adults wouldn’t be put off by the potential licentiousness of talking teapots.

With that major problem solved, Womack, Ross and the rest of the Disney creative team turned their attention to the thousands of other details that went into the creation of this unique project. While Broadway ways may tend to be adaptations of other works, no one has ever before tried to take a Disney film and make it work as a stage musical.

Thus no one was quite sure what to expect when the show opened out-of-town at Houston’s Majic Music Hall Theatre in December, under the auspices of The Walt Disney Company Under the Stars. Would audiences respond? Would critics? The answers turned out to be Absolutely, and Yes — for the most part. The daily ticket sales were on pace for an added week of performances, and 10,117 were sold — the second largest number of tickes sold in one day in the history of American theater. (The record belongs to the first day of sales for “The Phantom of the Opera.”)

Although the Houston Chronicle complained that the play was “heavier as magical not as ming as the original,” the Variety reviewer stated that “Disney is determined to get into legs in a lavish, serious way, and it has gradually succeeded.” And the critic of the Houston Post raved that the piece “dazzles spectators, playfully whimsical, expertly executed, gleefully登 stepped — in short, entertainingly amusing.”

According to Roth, it was Walt Disney Company chief Michael Eisner who insisted that the project, Roth, director Stein Myn and choreographer Matt West — the nucleus of the Beast production team — had combined their talents to stage a number of Disney stage extravaganzas, including 30-minute musical shows at the California Adventure World theme park. Roth, who directs a Broadway musical his lifelong ambition, had been buggering Eisner for two years about backing such a show. His team had just begun work adapting a different Disney property for a possible Broadway production when ‘Beauty and the Beast’ opened in cinemas in November 1991.

“Eisner called and said ‘Stop what you’re doing, and start thinking about ‘Beauty’,” Roth recalled. “Believing the problems of adaptation would be insurmountable, Roth talked his boss out of the idea — or so he thought. A week or two later — after New York Times theater critic Frank Rich noted in a column that the film contained the broadest Broadwayable score — Eisner called again, asking them to ‘really go back and think about it.’”

“We locked ourselves in a hotel room, and came up with a structure that was pretty much the same as what we have today,” Ross said.

Next, Walt Disney Studios Chairman Jeffrey Katzenberg approached composer Alan Menken, who had also been Urging Disney to back a stage musical. Menken’s feelings about this project, however, were mixed. “Since his collaborator, lyricist Howard Ashman, had died of AIDS, any new songs would have to be written with a new lyricist.

Meanwhile, writer Womack was trying to find a way to teach the series of characters of several of the servants. She gave Belle “a little bit more of an edge” than the character — already starkly fine-tuned by Disney’s heritage standards — had in the film. And, most importantly, she allowed the relationship between the two principal characters to evolve more subtly and gradually. She is particularly proud of a new scene in the library of the Beast’s castle, in which Belle reads him the story of another classical myth — King Arthur and the sword in the stone. “I liked using reading as a way of bringing them together,” she said.” I wish I could go back and put it in the movie now.”

Womack was aware that the audience for the Broadway show would surely draw more heavily towards adults than did the audience for the animated film. She found herself “constantly keeping the audience in mind. When I write everything we did a read-through, it would fall flat,” she said. “It didn’t belong there.”

The task for director Roth and his team was perhaps the most challenging of all: To find a visual style for the show that would be distinct from that of the film, but not so let the spectators overwhelm the story. Set designer Stein Myn created a richly colored scenic world, while experts on fire, pyrotechnics were brought in to provide the literal and figurative fireworks. But as of the Houston premiere, Roth and his cast were still struggling to find that balance between storytelling and razzle-dazzle.

They were not trying to make the show too razzle-dazzle. “I’m told to choose effects that helped tell the story, and that were story-related,” he said, specifically noting the transformation of the Beast into the enchanted prince in the prologue, and the final-scene transformation of the Beast back into a prince. “In that particular magical scene, the Beast is lifted into the air, whirled around for a minute or so, and then returned to the ground in human form. Amazed applause notwithstanding, the love story is key to making the show work emotionally, and Roth really believes in keeping its focus. It’s his primary challenge. ‘I was excited to have a chance to do that,’ he said. ‘I’m hoping this will be the fun part for me.”

Menken and Womack have certainly been having fun — “It’s just like college, where you’re in a theater class and you’re writing the music for a classmate,” said composer. “For a song, I tried to use things that were associated with the Beast in the film, musically, thematically, and harmonically. I wanted a feeling of flushing out something that was already there.”

For weeks, Womack had been working to lose the “emotional” music from the score, “We couldn’t find a way to make it work. Now, when it plays on the stage, I think a number of things to myself, including how much I miss him, how much the world misses him, and how he’s not here to see how wonderful it is.”

Menken’s part is that of a writer who exercises a rambunctious part of herself by personifying (or in this case, Beastenifying) it into a fictional character. When the film came out, it was widely — and correctly — assumed that much of her own character went into-sparkle Belle. But another side of her can be found in the other title role.

“I have been the Beast in my personal life,” she said. “I’ve bought a lot of dimes. With the help of my husband, I’ve been able to overcome them. Every time the Beast sings that song at the end of Act One, I weep. I’m gone. It’s just heartbreaking for me.”

For Womack, the story is about redemption. “The Beast is born with a flaw and sinks into the depths of despair,” she said. “But with help, you can pull yourself out. I got a lot of letters after the movie came out from men who could relate to the Beast. They said this was the first time they had seen a character who was not perfectly what they had been through.”

With themes that appeal to men, women and children, “Beauty and the Beast” has no trouble finding a large and appreciative Broadway audience. Disney officials are confident enough in the product to have a considerable amount of money into this project. Producer Robert McIntyre refused to reveal the cost of the production, but the Houston Chronicle estimated it at $8 to $10 million.

The risk seems prudent; there is clearly more money to be made on this material, both from ticket sales and merchandising of everything from T-shirts, posters and other “Beauty and the Beast” souvenirs were on display in the lobby of the Houston theater. What’s more, if this works, the company is ready to move on several projects; McIntyre mentioned stage adaptations of “Aladdin,” “The Little Mermaid” and “Mary Poppins” among others.

But if Disney will profit from the theater, the theater may also profit from an association with Disney. Womack’s hope is that the Disney name will make buying tickets to a play a little less intimidating for the parents who don’t normally attend such events. And that, could potentially, introduce a new audience to the experience of live theater. “I think it’s better than Disney,” she added, “to say ‘Cirque into the theater, tackle it’s a wonderful place!”
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This masterstroke not only made things easier on the actors; it added an additional level of tension to the drama. It also allowed the characters to be the same year; kids could recognize their friends, but adults wouldn't be put off by the potential hitchiness of talking teapots.

With that major problem solved, Wooters, Ross, and the rest of the Disney creative team turned their attention to the thousands of other details that went into the creation of this unique project. While Broadway musicals tend to be adaptations of other works, no one has ever before tried to take a silent film and make it work as a stage musical.

Thus no one was quite sure what to expect when the show opened outside of the company town of Hollywood. But any fear was put on hold as the steady rise in ticket sales demonstrated that there was no need for concern.

Although the Hollywood Chronicle complained that the play was “heavily musical rather than as ming as the original,” the Variety reviewer stated that Disney “is determined to get into legs in a light, serious way, and it has generally succeeded.” And the critic of the Houston Post raved that the piece “dazzles spectators, playfully whimsical, extravagantly glibly, shamelessly in—short, embarrassingly entertaining.”

According to Roth, it was Walt Disney Company Chief Michael Eisner who instigated the project. Roth, designer Stan Sneary and photographer Matt West—two of the co-directors of the dance production team—had combined their talents to stage a number of Disney stage extravaganzas, including a number of highly successful shows at the California World's Fair theme parks. Roth, who directed a Broadway musical his lifelong ambition, had been bugging Eisner for every opportunity to work in the field. His team had just begun working as a director of Disney properties for a possible Broadway production when “Beauty and the Beast” opened in London in November, 1991.

Eisner called and said “Stop what you’re doing, and start thinking about ‘Beauty.’” Apparently, the problems of adaptation would be insurmountable, Roth told his boss out of the idea—or so he thought. A week or two later—in fact, New York Times theater critic Frank Rich noted in a column that the film contained the way a momentary Western-style score—Roth called again, asking them to “really go back and think about it.”

“We locked ourselves in a hotel room, and came up with a structure that was pretty much the same as what we have today,” Ross said.

Next, Wale Disney Studios Chairman Jeffrey Katzenberg approached composer Alan Menken, who had also been uniting Disney to back a stage musical. Menken’s feelings about this project, however, were not as heartily received. “5t’s not a musical, Menken quipped, quite deliberately incorporated into it a theme from the film’s trailer: ‘I want to have every song sound familiar,’ he said. For the songs, I tried to use things that were associated with the Beast in the film, musically, thematically, and harmonically. I wanted a feeling of feeling something that was already there.”

Meanwhile, writer沃顿是当时要写的是他研究的感想, and it was only after a couple of years that several of the characters of the servants. She gave Belle “a little bit more of an edge” than the character—already standing “by Disney’s own standards”— had in the film. And, most importantly, she allowed the relationship between the two characters to evolve more subtly and gradually. It is particularly proud of a new scene in the story of the character, in which Belle and the Beast run into the world of another classic myth—King Arthur and the sword in the stone. “I liked using that as a way of bringing them together,” she said. “I wish I could go back and put in the movie new.”

Woolenman was aware that the audience for the Broadway show would surely want more than just the songs of the film. She found herself “continuously keeping the audience for the animated film. She found herself “continuously keeping the audience for the animated film. she would try to show some kind of real life, but she ultimately threw away much of the material that came out of that thing.” “I put in a little risque stuff, but every time we did a read-through, it would fall flat,” she said. “It didn’t belong there.”

The task of director Roth and his team was perhaps the most challenging of all. To find a visual style for the show that would be different than that of the film, but not set the spectator to the show, his pagan number is a powerful first-class finale. “For years, I’ve been giving interviews about how much writing for an animated film is the same as writing for the stage.”

Menken wrote. “This is a case where the two are really different. Howard and I grappled with a song for the Beast (in the case, it’s never made it into the Broadway version) and the song was defeated in the film was strung out, we would have been at least halfway into it before the Beast sang, and I think that would have been a hit. But in the theater, it’s a very different number, and it’s appropriate to have a big number that closes Act One.

There’s an aura of familiarity to the Beast’s song, although virtually everyone singing the show is being hit for the first time. That’s because the song is, quite deliberately incorporated into it a theme from the film’s trailer: ‘I want to have every song sound familiar,’ he said. For the songs, I tried to use things that were associated with the Beast in the film, musically, thematically, and harmonically. I wanted a feeling of feeling something that was already there.”

“Howard had to lose ‘Human Again’ on the screen, but we couldn’t find a way to make it work. Now, when it plays on the stage, I think a number of things to myself, including how much I miss him, how much the world misses him, and how he’s not here to see how wonderful it is.”

Woolenman is that of a writer who exercises a reining part of him by personifying (or in this case, Beaumonting) it into a cinematic character. When the film came out, it was widely — and correctly — assumed that much of her own character went straight into Wooters’ Belly. But another side of her can be had in the more hidden role.

“I have been the Beast in my personal life,” she said. “I have fought a lot of demons. With the help of my husband, I have been able to overcome them. Every time the Beast sings that song at the end of Act One, I weep. I’ve gone. It’s just heartbreaking for me.”

Woolenman, however, is not content to rest on her laurels. “I have to keep doing. With the help of my husband, I have been able to overcome them. Every time the Beast sings that song at the end of Act One, I weep. I’ve gone. It’s just heartbreaking for me.”

For Woolenman, the story is about redemption, about finding a way to be something more than what was expected of her. “I put in a little risque stuff, but every time we did a read-through, it would fall flat,” she said. “It didn’t belong there.”

The task for director Roth and his team was perhaps the most challenging of all. To find a visual style for the show that would be different than that of the film, but not set the spectator to the show, his pagan number is a powerful first-class finale. “For years, I’ve been giving interviews about how much writing for an animated film is the same as writing for the stage.”

Menken wrote. “This is a case where the two are really different. Howard and I grappled with a song for the Beast (in the case, it’s never made it into the Broadway version) and the song was defeated in the film was strung out, we would have been at least halfway into it before the Beast sang, and I think that would have been a hit. But in the theater, it’s a very different number, and it’s appropriate to have a big number that closes Act One.

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California Cuisine

by Norm Chandler Fox

SAN FRANCISCO

SPLENDIDO — The quaint is incredible as I walk from the saunter Embarcadero Center lobby into the snugly warm of this spot which feels like a venerable inn on the sunny Algarve coast. Brilliant designer Pat Kuleto uses aged stone archers and columns, tiles, woven-iron grillwork, and rough-heaven ceiling beams to create a dazz- ling 'tartufo' interior that sparks the senses. Our excellent server warns us not to fill up on the freshly baked white and dense whole-wheat breads as we ponder the large Mediterranean-oriented menu. The wine list has some of my favorite Italian reds at very reasonable prices.

Thirty-four-year-old Chef Christopher Major has a talent for giving a modern spin to sunny European classics. I like starters such as the shrimp, clam and whitefish soup redolent of thyme and tarragon with a pineapple sauce, the sautéed mussels in an unusual sorrel and tomato sauce, and a beauti- ful looking and tasting napolone composed of layers of smoked salmon, cucumber, caviar and cream frîdée. Another winning appetizer is the potato salad stuffed with fresh crab in a citrus vinaigrette. If you wish to share a small plate, I recommend the combination of roasted and sun-dried tomato, leeks and olive tapenade.

Pastas are a strong suit here, and I give top honors to a rich risotto with asparagus and morel as well as the wide noodles covered with lobster in a balsam sauce. The pork with seared beef, eggplant, tomato and ricotta is disappointing because of too many disparate flavors.

For entrees, try the tender rabbit cacciatore with polenta-fried scallop, juicy broccoli (swordfish) soup almond couscous, sautéed zucchini in a red wine sauce, or grilled lamb loin with a sweet garlic fan. I also enjoy perfect sautéed salmon in an oniony

dill sauce as well as a giant veal chop with a garlicky noodle pudding.

The desserts are all knockout, so I'm hopeful that you'll have enough people in your party to try such delights as a warm tartufo coffee cake with poached pears, the chocolate soufflé cake with milk chocolate ganache, a banana, maraschino and nougatine raspberry, a Grand Marnier tiramisu, and cremé brûlée.

Aftershocks, enjoy views of the Bay while indulging in one of the eleven grappas or thirteen cognacs offered on the menu. This restaurant is certainly well-considered as a constantly splendid food and sur- roundings.

SPLENDIDO, Embarkadero Center Four San Francisco, 415/986-3222. Open for lunch and dinner daily. Dinner for two without alcohol is about $75.

WU KONG — San Franciscans have always been spoiled because of our abundance of fine Chinese restaurants. Yet, certain regional cuisines of China have not been well represented until recently. This attractive place tempts our palates with the food of Shanghali and its surrounding Yangzi River valley. This is the wheat-growing region of northern China where hearty peasant food evolved into a refined cuisine influenced by the many Europeans who lived and traded in Shanghai. Seafood and noodles predomin- ate as does garlic and rice wine in the rich preparations. Having owned a successful Shanghai restaurant in Hong Kong which reflected a lighter style of cooking without MSG, owner Francis Tai has repli- cated this concept here with equal success.

The expansive dining area is brightly lit by crystal chandeliers, and the black lacquer tables and chairs are well-spaced for dining comfort. Tuxedo-clad waiters are courteous and efficient, and although they may suggest white wine, I prefer my beer and hot tea with this food.

A house specialty appetizer is the vegetar- ian goose composed of fried bean curd layered with mushrooms. Even if you're not a tofu fan, you'll be converted by the beguiling taste! Also recommended is an order of crispy fried eel in dark soy sauce and sauce, barnacle mudlings drenched with chopped vanilla beans and bitter melon, and the light scallion and sesame cakes. Don't let off the plate by the name of “strange flavor chicken” as the cold chicken slices are topped with a phe- nomenally-flavored sauce of ginger, chili, garlic and vinegar.

The vast menu has so many delights, and among my favorites are the moist Beggar's chicken, fillet-floured flounder in a choron sauce, pork in a wine-infused walnut sauce, siri-black fried mushrooms and Chi- nese greens, scallops in pineapple garlic sauce, siri-fried delicate pea tendrils (the whole plant, pods and all), and automatic five-spice marinated crispy duck with nary a drop of fat. The only disappointment is an ordinary dish of beef and broccoli which is too bland for my palate.

Most of us are satisfied with fresh fruit or lychees at the end of the Chinese meal, but I commend you to try the red bean paste soft balls which are freshly fried egg white puffs with a center of the sweet bean paste. Also, try the bean paste stuffed crab, and Seven Treasures which is cooked with dried mantis and rails. This restaurant is worth repeat visits just to keep trying unfamiliar dishes. The atmosphere is elegant, the decor sophisticated, but the food is simple and the ingredients impeccable.

WU KONG, One Rincon Center, 101 Spear Street, San Francisco, 415/907-9300. Open for lunch and dinner daily, brunch on weekends. Dinner for two without alcohol is about $55.

MOOSTS — In this town, it always helps to have a built-in following, and General Ed Moose and his charming wife, Mary Erza, garnered a huge fan club when they ran the

Washington Square Bar & Grill which is still affectionately called "The Washington." For an encore, they've produced a lively spot across the square from their former digs where you can indulge in hearty food, big drinks, and nightly jazz at the baby grand piano which separates the dining room and bar.

With a wall of windows, this large place welcomes you with a bronze mouse which leads to a commodious mirrored bar and large dining area. Chef Lance Dean Velaquez, who comes from the kitchens of Campion Place and the Rita-Carlton, has created a whimsical menu which will please just about everyone. I start with chewy escar- got-filled ravioli in a Pernod sauce, an al deren rice stuffed with sweet corn and onions, and seared scallops with a great mango cucumber relish.

Sharing a wood-burned hibachi plates is another nice way to begin, and I recom- mend the spicy choukou, paella pepper, and Migrant Trail with a hot white rice. I finish with the creamy ham and cheese on a seeded eye pizza crust with sweet mustard. Calzone stuffed with ricotta, roasted tomatoes, and pine nuts is too heavy, but the pssaladiere, a provencial pizza of sweet onions, olives and anchovies is the best version I've tried outside of Nice.

Smaller appetizers may opt for the all-beef Mooseburger topped with Gorgonzola, but I choose the wonderful grilled salmon with a stewed red pepper-onion ragout, garlicy mouse meat with herb potatoes, a fine ribeye steak topped with wild mushrooms, and an onion marmalade, and mouth-melt- ing grilled corvina served with flossed carrot potatoes. If you're very hungry, you might want to dive into the giant veal chop with a crunchy ristoto cake.

The derrier waiters do a nice job, and the very reasonable wine list boasts some excellent California bottlers from smaller wineries as well as wines chosen by the glass. Desserts focus on the dos-home variety which is a welcome change from the tidal wave of sultana tart and tiramisu. The green apple crisp topped with vanilla ice cream and a marmalade sauce brings memories of holiday time as does the layers of gingerbread and ice- cream in a rich caramel sauce. I also like the gelato topped with a white chocolate rum sauce. After your meal, be back with some after-dinner libations and soak up the super- jett that permeates the nights and makes Moose's trim.

MOOSTS, 1652 Stockton Street, San Fran- cisco, 415/907-7800. Open for lunch and dinner seven days, brunch on Sunday. Din- ner for two without alcohol is about $65.

Norm Chandler Fox is the restaurant critic for Performing Arts magazine.
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For the main courses, the main course is the filet mignon with a red wine reduction sauce, served with mashed potatoes and a steamed asparagus. The dessert options include a chocolate mousse cake and a lemon tart.

WASHINGTON SQUARE BAR & GRILL is a popular spot for locals and tourists alike. The food is a mix of American and international cuisines, with a focus on fresh, locally-sourced ingredients. The restaurant offers a variety of dishes, including salads, sandwiches, and entrees such as the grilled salmon and the steak frites. The atmosphere is casual and lively, with live music and events regularly taking place. It's a great spot for a casual dinner or a night out with friends.

SUNSET BOULEVARD
RUNS BY OUR DOOR

The Century Plaza Hotel and Tower is co-hosting with the Shubert Theatre in what promises to be the biggest hit in the history of Los Angeles theatre—the national premiere of Andrew Lloyd Webber's hit 'Sunset Boulevard,' starring Glenn Close. Just as we enjoy a histori- ous night out two, and our own drive-in works for an evening or afternoon of theatre. The Century Plaza Theater package is $250 per couple, the Tower at the Century Plaza is $300 per couple. Literally steps from the Shubert's front entrance. The Century Plaza Hotel and Tower is certain to make your evening on "Sunset Boulevard" a night you'll never forget.
As I began to write down ideas of what I wanted to address in this column, I realized that many people may not be aware of how we train our dancers and what types of dancers we look for at San Francisco Ballet. So instead of giving all of you my views on future trends of dance in America, allow me the opportunity to write about my favorite subject, the San Francisco Ballet.

When I started here in 1985, I began retraining the dancers, bringing in new teachers and choreographers and instilling a classical style that I believe is fundamental in any training program. Classicism in ballet does not mean just wearing pointe shoes and tights. It has to do with how clearly every foot is pointed, how a body line is in accord with an ideal silhouette, how the classical attributes of harmony and proportion are infused into an academic movement idiom learned in school and transmitted, as it is here, into energy that is truly contemporary. When I look for choreographers, I look for individuals who have the background or the knowledge of classical technique. What I mean is that even if their field of choreography is contemporary, they have to know how to apply their movement to a ballet company. The company's current strength is that we do so many styles and do them equally well. And that's because the training is so sound. If you don't have technique, what are you? You're not a modern dance company, and you're not a good ballet company. The infusion of modern dance can be beneficial to ballet.

We can take modern movements and combine them with ballet technique, and produce something very interesting and special.

Many people ask me, what type of dancer do you look for and what type of look do you want? Instead of going for a homogeneous look, I like to emphasize each dancer's special skills. I want the talent and the technique, but also the individuality. Some dancers have a wonderful jump. Others may not, but may bring something else. Some are tall, some short. I am interested in people, in individuals. Then, when I get them all together, the repertory allows them to express themselves. The technical ability of dancers today is incredible. But at the same time, I sense that they're losing their own individuality as performers. I'm speaking of dancers everywhere. If that happens, you run the risk of isolating an audience. You have to move them; your humanity has to come across the stage lights. That's what gives a dancer individuality, and it's the first step in making a star. It's very important for an audience to identify someone that is special. Some dancers are obviously more gifted than others, and I try to make them aware of that. They have to work hard because I see their potential, and more is expected of them. I believe that you must raise the overall standard of dancing to such a degree of excellence that outside choreographers are anxious to work with the Company.

I believe that as a Company we are moving forward, thanks to the support of a strong Board of Trustees, administration and community. We are a professional ballet Company that performs contemporary works. But our premise is the basics of classicism without the concern that classical ballet is boring or passé. I hope these thoughts will enhance your understanding of Ballet in general and San Francisco Ballet in particular.

Helgi Tomasson is the Artistic Director of the San Francisco Ballet.

FROM THE DESK OF... Helgi Tomasson

The ripple effect.
You have a good flight.
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Life is good.

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