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Ted Balestreri
Co-Founder, The Sardine Factory
Monterey, California
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PERFORMING ARTS magazine is published monthly by Performing Arts Network, Inc. in several visual and theatrical attractions in Los Angeles, Pasadena, Santa Monica, Westwood, Santa Barbara, San Francisco, Berkeley, San Jose, San Diego and La Jolla. Performing Arts magazine is published at 3500 South Mission Road, Los Angeles, CA 90068. Telephone (310) 858-2000. Fax (310) 858-9451. All rights reserved. © 1981 by Performing Arts Network, Inc. Reproduction for these publications without written permission is prohibited.

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SAN FRANCISCO FASHION SHOW 1990
March Madness
Spring into These Cultural Events

Reading Private Domain, Paul Taylor’s engagingly eccentric autobiography, won’t by any means explain this choreographer’s most ambiguous work. But it does offer insights into the mind of our most unpredictable modern dance maker. It is, besides, a wonderfully teasing, elliptical and toughly poetic record of a hectic life. (The paperback edition, published in 1988 by North Point Press, is available locally.)

Taylor stopped dancing in 1974, at the age of forty-four, after a dramatic and near-fatal collapse on stage at the Brooklyn Academy of Music. His company, and the dances he had made for them since leaving the stage, continue to offer theatrical experiences unlike anything else in the dance world. In its March season at the Palace of Fine Arts, the Paul Taylor Dance Company will bring two programs offering the range of Taylor’s work from hellish to rhapsodic. With the exception of Esphahan (1975) and his 1981 Company B, all are repertory works from the 1980s.

Program I opens with Esphahan, which has always seemed to us a view of heaven: a peculiarly busy heaven for dancers who never tire and never have to worry about learning steps. Taylor transforms walking, running, falling and catching into an dance as extravagant and precise as its baroque score, from Bach’s Concerto in E Major and D Minor. Lost, Found and Lost One of Taylor’s collaborations with designer Alex Katz, is a bleaker but equally inventive use of ordinary movement transformed into something ritualistic and mysterious. The evening ends with Company B, performed only the month before by San Francisco Ballet. Using music by the Andrew Sisters, Taylor brings us the exultations and deep sadnesses of life during World War II. These were the songs of Taylor’s youth — not at all a happy time, according to his autobiography — and Taylor’s evocations of the 1940s are not at all nostalgic.

The three works on Program 2 are all from the mid-1980s and each is radically different from the other. Reise, set to music of Wagner and H. J. Baer mann, is as unashamedly and innocently romantic as Taylor can ever be. There is an edge, of course, in all his work and Reise seems to embody not only romance but the loss of romance from our lives.

In Lost Look, also choreographed in 1985, Taylor goes straight to hell and shows us what he sees there. It’s a nightmarishly claustrophobic piece in which the entire cluster of nine dancers never leaves the stage and yet never breaks the profound spiritual isolation that encloses each of them.

A Musical Offering, which will end the evening, is a pure dance vision on the origins and evolution of modern dance. Taylor is never one to forget, however, that dance is inherently a dramatic form — that every posture has an emotional weight and pull. Set to the Riecensara from Bach’s A Musical Offering, this piece has a rich muscularity that reminds us of the range of Taylor’s temerity, of life’s possibilities for horror and unexpected bemedments. March 23-27, Palace of Fine Arts, 3001 Lyon Street. (415) 387-4440.

JUMP INTO LAKE

San Francisco Ballet’s Shems Lake, first presented in 1988 and back for its third viewing in mid-March, was always a success: wherever it mattered; to the audiences and to the dancers. We have certain reservations about Helgi Tomasson’s ver-

by Kate Regan Eaton

When Rudolph Nureyev died on Wednesday, January 7, 1993 the world lost yet another artistic genius. All the arts have been hit hard by the specter of AIDS, but dance perhaps most of all.

Nureyev helped to redefine dance in America and throughout the world since his defection in 1961. He is probably best remembered for his cat-like leaps and his legendary partnering with Dame Margot Fonteyn. Nureyev danced into his fifties, and when dance proved too difficult he turned to conducting and choreography. The man who wrote, “When someone has devoted his life to the stage, I think that an artist should be given the right to die on stage too” seemed to have fulfilled that desire, at least.

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March Madness
Spring into These Cultural Events

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Program I opens with Esplanade, which has always seemed to us a view of heaven: a peculiarly busy heaven for dancers who never tire and never have to worry about learning steps. Taylor transforms walking, running, falling and catching into an dance as extravagant and precise as its baroque score, from Bach's Concerto in E Major and D Minor, Lost, Found and Lost One of Taylor's collaborations with designer Alex Katz, is a bleaker but equally inventive use of ordinary movement transformed into something ritualistic and mysterious. The evening ends with Company B, performed only the month before by San Francisco Ballet. Using music by the Andrew Sisters, Taylor brings an era of exhilarations and deep sadnesses of life during World War II. These were the songs of Taylor's youth — not at all a happy time, according to his autobiography — and Taylor's evocations of the 1940s are not at all nostalgic.

The three works on Program 2 are all from the mid-1980s and each is radically different from the other. Bizet, set to music of Wagner and H. J. Baer, is as unashamedly and innately romantic as Taylor can ever be. There is an edge, of course, in all his work and Bizet seems to embody not only romance but the loss of romance from our lives.

In Last Looks, also choreographed in 1985, Taylor goes straight to ball and shows us what he sees there. It's a nightmarishly claustrophobic piece in which the entire cluster of nine dancers never leaves the stage and yet never breaks the profound spiritual isolation that encloses each of them.

A Musical Offering, which will end the evening, is a pure dance vision on the origins and evolution of modern dance. Taylor is never one to forget, however, that dance is inherently a dramatic form — that every passage has an emotional weight and pull. Set to the Ricercata from Bach's A Musical Offering, this piece has a rich musculature that reminds us of the range of Taylor's talent, of life's possibilities for horror and unexpected benedictions. March 28-27, Palace of Fine Arts, 3001 Lyon Street. (415) 388-6844.

Jump into Lake
San Francisco Ballet's Swan Lake, first presented in 1988 and back for its third viewing in mid-March, was always a success where it mattered: to the audiences and to the dancers. We have certain reservations about Heinz Tomasson's vers-

by Kate Regan Eaton
Only someone seeing the ballet for the first time ever can watch this Swan Lake without awe; to the rest of us, all Swan Lakes are a compendium of what we've seen so many times. In actuality, there is no perfect Swan Lake; the ballet, like its story, carries within each performance traces for what has been lost — for long

gone dancers and production — and for promises unfulfilled. It is a measure of the ballet's power that it leaves us always wanting more. In the case of SFB's Swan Lake, we would like to see both more passion and a more organic sense of the music's profound foreboding. "Each step has a reason," Tomasson once told Elizabeth Lescavio in rehearsal, and yet we don't always feel that every dancer in this drama knows why he or she is there. Still, this is a ballet that enfolds its dancers, nourishing them with a choreography so rich and yet austere that some very wonderful and strange flowerings may result. We look forward to this growth.

Program IV, also opening in March, offers George Balanchine's Babylas, that sexy, swaggering 1967 masterpiece first performed by SFB in 1987; Tomasson's 1991 Le Quattro Stagioni, set to Vivaldi's Four Seasons and using the baroque score as a foil for four more contemporay movements; and Jerome Robbins' The Concert, his dead-accurate comedy of a concert audience's errors, attitudes and inanities. Subtitled The Perils of Everyday, it's foolproof fun, and you can't have too much of that. San Francisco Ballet repertory season at the War Memorial Opera House. (415) 703-7000.

STILL CRAZY

Back in the 1940s, when he was haunting around the California School of Fine Arts (now the San Francisco Art Institute) as teacher and resident artist, Clifford Still seemed to epitomize the artist as ascetic monk. His paintings of the late 1940s burst upon the local art world with an impact hard to imagine now. The poet Kenneth Rexroth wrote about the canvases in his 1947 show at the Legion of Honor, "People came up to his vast pictures very quietly, and tiptoed over into them without a murmur, and came out with nothing to say... Still's works were marked by a violence, a rawness which few of us... were prepared to recognize as art... Here was painting that instructed even as it destroyed." Still, in fact, was reinventing abstract painting, turning from the European influences of Cubism and Surrealism to great washes of color that evoked transcendent meditative states. He was never so well known nationally as his sometime friend and colleague Mark Rothko, but Still's strict devotion to the development of his personal vision had a profound resonance among Bay Area artists. As Thomas Albright pointed out in his posthumously published 1983 history, Art in the San Francisco Bay Area, 1945-1980, "Perhaps Still's most important contribution was his continual emphasis on the freedom and integrity of the artist, and on the inseparability of 'attitude' and 'content' in art."

The San Francisco Museum of Modern Art, which owns some thirty of Still's works, twenty-eight given by the artist, will present the first big exhibition of his works at the museum from October 18, 1991, through January 12, 1992. You don't live on the East Coast.
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son of this old beauty, but very few about the dancers who have grown through it, in ways that only this classi-
gene and production — and for promises unfulfilled. It is a measure of
cally tragedy can elicit. Four ballerinas
now have performed the dual role of
Ojoeste/Oofie — Muriel Maffee, Sahima
Alleman, Evelyn Czernor and Eliza-
those who have dis-
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founder, has been
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once told Elizabeth Loosvaco in
rehearsal, and yet we don’t always feel
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Top: The Paul Taylor Dance Company in Company B at the Palace of Fine Arts, March 26-28, 1966. **Above:**
San Francisco Ballet. Evelyn Czernor and Anthony bobato in Tomasson’s Swan Lake.

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THE MUSIC AND MAGIC OF ANDREW LLOYD WEBBER

From the man who has written some of the most beloved theatrical music of the 20th century.

paintings since the Metropolitan Museum of Art's show in 1975. Although a selection from the museum's holdings is nearly always on display here, this traveling exhibition, organized by the Kunsthalle Basel, Switzerland, will give us a larger view of Still's expressionist paintings. Our guess is that these canvases will hold up, that the passage of time will reinforce their ferocity and controlled, declamatory thrust. March 25 - June 12, San Francisco Museum of Modern Art, 401 Van Ness Avenue. (415) 864-6000.

FIND SALVATION

Theatre Rhinoceros, the nation's oldest lesbian/gay theater company, opened its 15th season with several local and world premieres and in March revive Terry Garber's astonishing 1985 play, Livin' on Salvation Street. At its first performances in Rhinoceros' basement studio theater, critic Steven Winn called it "the most assured and captivating premiere staged here in memory." Born in the Appalachians, in east Tennessee, Garber came to San Francisco in 1981 at the age of 28. She had been writing seriously since she was 16, and Salvation Street has the individual voice and confident humor of a writer not afraid to look at her world. Set in Kentucky in 1958, the play goes far beyond predictable Southern eccentricities in its story of three women and a confused teenage boy, whose memories of her father's savagery have not killed his desire for human connection. March 25 - May 1 at Theatre Rhinoceros, 2506 16th Street, San Francisco. (415) 861-5070.

IN BRIEF: Theater: The Media Project: Product of Their Own Lives, Idris Ackamoor and Rhodessa Jones' co-production of stories created and performed by women of color in prison; March 24 - April 11, Lorraine Hansberry Theatre, 500 Sutter Street. (415) 433-8115.

American Conservatory Theater presents George S. Kaufman and Edna Ferber's Depression-era black comedy, DINNER AT EIGHT; Marines Memorial Theatre, 690 Sutter Street. (415) 439-2427.

Dance: Oakland Ballet performs Coppelia for the first time since 1985; March 12 and 13, Regional Center for the Arts, Walnut Creek. (510) 465-6400.

The Bay Area Dance Series, the region's largest modern dance festival, presents works by Robert Henry Johnson, Richard Shen See and Neil Marcus; March 12-14, and Della Davidson Dance Company in its, premieres of Monster Dolls and Shriver; March 19-21, both at Laney College Theatre, 900 Fallon Street, Oakland. (510) 889-9600.

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FEBRUARY 1993
The Sum and Substance
Baitz Returns to Los Angeles Triumphant

One would think Jon Robin Baitz might feel uncomfortable walking back into the Mark Taper Forum. The prestigious Los Angeles theater was, after all, the site of the thirty-two-year-old playwright's only real failure, a drama called Dutch Landscape that proved to be something less than a treat for everyone concerned.

For Baitz, however, it's a happy homecoming. Not to Los Angeles, his longtime home, which he complains has become homogenized ("All of the idiosyncratic architectural and spiritual oddness seems diminished, slightly flattened out."). But he finds it "very gratifying" to be back at the Taper itself, no doubt because that 1989 failure led directly to the success of his next play. That work, The Substance of Fire is having its Southern California premiere at the Taper this month.

"I felt so distraught after Dutch Landscape," he recalled in a recent interview, "I was filled with a personal feeling of dread and desolation. The Substance of Fire came out of that so specifically.

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Above: Playwright Robin Baitz at the Los Angeles Music Center's Mark Taper Forum, site of Baitz's only failure and now host to the Southern California premiere of his major success, The Substance of Fire.

by Tom Jacobs

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The Sum and Substance

Baitz Returns to Los Angeles Triumphant

One would think Jon Robin Baitz might feel uncomfortable walking back into the Mark Taper Forum. The prestigious Los Angeles theater was, after all, the site of the thirty-two-year-old playwright’s only real failure, a drama called Dutch Landscape that proved to be something less than a treat for everyone concerned.

For Baitz, however, it’s a happy homecoming. Not to Los Angeles, his longtime home, which he complains has become “homogenized” (“All of the idiosyncratic architectural and spiritual oddness seems diminished, slightly flattened out.”) But he finds it “very gratifying” to be back at the Taper itself, no doubt because that 1989 failure led directly to the success of his next play. That work, The Substance of Fire is having its Southern California premiere at the Taper this month.

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Source Page: Playwright Robin Baitz and the Los Angeles Music Center’s Mark Taper Forum, site of Baitz’s only failure and now host to the Southern California premiere of his major success, The Substance of Fire.

by Tom Jacobs

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Dutch Landscape appeared in the local press—"I'd read them and think that's right. And the more vicious they were, the more right they were"—Baitz was taken aside by Taper artistic director Gordon Davidson, who gave him a little fatherly advice. "Wit's," he told Baitz, "Start writing right now."

Agreeing, Baitz borrowed a small office above the West Hollywood bookstore Book Soup, which is owned by a friend. As he sat in a room surrounded by books, his negative feelings began to crystallize, and he penned the play's first line: "Look at all these books."

"The play started with the thought: I have lived a life surrounded by books, surrounded by ideas, and they had done me no good," he recalled. Then a character emerged who embodied that grandly, "an amalgamation of myself and certain people I've been very close to."

"I had watched two dear friends, older people, loved, utterly self-destruct and sabotage themselves—slowly in one case, and rather quickly in another. I watched that in fascination and despair. At the same time, I was going through this minor existential crisis in the face of Dutch Landscape's failure. I felt a kind of empathy for them. I needed to understand that. I also needed to write."

And so he wrote, finishing the first draft of the first act in three days. A little more than two years later, The Subtlety of Fire was running off Broadway, and the reviews had a somewhat different tone. Howard Kissel of the New York Daily News concluded his glowing notice by declaring, "Nothing makes me more hopeful for the American theater than the writing of Jon Robin Baitz."

Reviewing Baitz's most recent play, The End of the Day, this past April, New York Times critic Frank Rich expressed a strikingly similar thought. "It is simply impossible to subscribe to a play's utter hopelessness," he wrote, "when its author offers so much hope for the American theater."

Perhaps all those books have done the playwright some good after all.

Baitz is a somewhat different person.

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Venues and writer Tom Aulicino is program book editor for the Los Angeles Music Center Opera.

than he was three years ago, when he last met the Los Angeles media. His pecking mind is still apparent, but his youthful cockiness is gone. He is soft-spoken; he answers even the most personal questions, but he chooses words carefully. One can sense he's been hurt. "I'm fascinated by life slipping away from people, in increments or suddenly," he said. "The incredible fragility of the sort of life one leads, and the distance in its connection to the world, is endlessly interesting to me."

That fragility is far more than an intellectual concept for Baitz, who experiences recurring bouts of depression that sometimes leave him unable to write. The second act of The Subtlety of Fire, which he began ten months after the aforementioned three-day spurt, is "very much about the nature of depression, because I was experiencing it firsthand," he said.

"I used to fight it," he added. "Now I think of it as a big wave, and I let myself go with it. The play, in some ways, is an attempt to understand it."

It's an understanding he feels he could not receive from psychotherapy, which he called "a detestable industry, a big business filled with cant and dogma."

"I believe most therapists are psychiatric bureaucrats, bureaucrats of the soul, who shuffle people into compartments," he said. "I've met so many of them who are so startlingly indifferent. I also think therapy has a tendency to infantilize. I feel the 'inner child' is a vulgarity.

"Maybe we're not supposed to feel so marvelous about ourselves," he said. "Maybe [the current self-esteem craze] is a mistake. After all, the world is quite possibly dying. Depression is a very appropriate response."

"So I think of my depressed state as..."
It's time for a change to the wines of Ernest and Julio Gallo.
It's time for a change to the wines of Ernest and Julio Gallo.
being a given. But I would say that, given my basic nature, I'm happier than I ever thought possible in my wildest dreams.

Because of success. "Not at all. It's being able to love and be loved in return. It's my work – not the success, but being able to work, and being proud of the work itself."

Baitz's background is already well-known to Los Angeles theatergoers. The son of a Carnation Company executive, he lived in Brazil from age seven to ten and South Africa from age ten to sixteen. His family then returned to Los Angeles, where he hooked up with the Paulus Hills Playwrights Festival and began writing for the stage. His first major success, The Film Society, had its premiere at the Los Angeles Theatre Center in 1986; it then moved on to summer in London.

Baitz considers his experience growing up overseas as perfect training for a potential playwright.

"It was important to watch people very intimately [in Brazil and South Africa]," he recalled. "I was trying to ascertain what the particular rules of the local game were. So I found myself interpreting and extrapolating and finding the meanings beneath the surface. That's very much the realm of the foreigner.

"That kind of basic confusion about life under the surface never went away for me. And in fact, there's no better way to deal with that than becoming a playwright."

Baitz did not go to college. "I feel much the same way about higher education as I feel about therapy – they're intellectually bankrupt," he said, with the exception of several summers at the Paulus Hills Playwrights Festival where he has taken on a writing workshop or class.

"It can't be taught," he said. "It just can't.

"But it can be honed. It lives inside.

"I spent a summer or two occasionally at Vassar, because I like being upstate and I have friends who run the summer program there," he said. "So I'll teach. But I really don't. The writing is all there because they're lonely. But they're writing and more importantly, they're reading. As Saul Bellow said, 'a writer is simply a reader moved to emulatioh.' You feel the necessity of being a part of this exchange."

Baitz said that is very much true of himself (his "big, long list" of influences include Bellow, Evelyn Waugh, Graham Greene, and Jack London). But beyond simple emulation, he believes that "a writer or an artist is someone who has experienced something and is moved to emulate, to respond."

In The Substructure of Fire, as in most of his plays, Baitz is responding to what he considers an amoral, unreflective and runarius society. The drama that began life above Book Soup centers around an elderly book publisher whose failed novel, in order to compromise his high standards has brought the family business to the brink of financial ruin. A suggestion from his three grown children that he consider publishing contemporary fiction becomes the catalyst for a debate over values, aesthetics, and the necessity of compromise. "If you're reflective, you're out of touch with the modern sensibility," he said. "So people like Isaac (the publisher) and...

The theater is a place where ideas are spoken, and there is no other place in American life where that happens," he said. "It is almost not possible for movies or television to be meditative or reflective. More often they're not, they're self-referential. (In contrast,) the theater is a place of potentially incalculable intellectual rigor.

He is currently writing a new play, which he plans to workshop in Seattle this spring with director Daniel Sullivan. He called it "a very black-humored, black-hearted play about the destruction of a small city in Mexico.

No doubt it will be eagerly awaited by critics, many of whom are convinced Baitz will someday write a masterpiece. But the playwright, who was not paranoia by bad reviews in Los Angeles, is equally unfazed by the positive press he has received in New York.

"You have to really separate yourself from that kind of praise," he said. "First of all, it doesn't do you any good to believe that. Life is very cyclical. There is failure, and sometimes things work out. I am acutely aware of that right now. I know the things I don't know, and they're legion.

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CREDITS

August Strindberg
Transl. by Paul Walch

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Stage Door Theater

JOHN THE POPE AND THE WITCH

Transl. by Jean Holden

October 22, 1992 through December 19, 1992

Marines Memorial Theatre

A CHRISTMAS CAROL

By Charles Dickens

November 27, 1993 through December 28, 1993

Orpheum Theatre

MISS EYRES' BOYS

By David Stern

December 3, 1993 through January 31, 1994

Stage Door Theater

THE DUCHESS OF MALFI

By John Webster

January 31, 1994 through March 19, 1995

Marines Memorial Theatre

ANTIGONE

By Sophocles

Translated and adapted by Timberlake Wertenbaker

February 11, 1994 through April 4, 1993

Stage Door Theater

DINNER AT EIGHT

By George S. Kaufman and Edna Ferber

March 23, 1993 through May 13, 1993

Marines Memorial Theatre

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By Molier

Translated and adapted by Freya Thomas

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PERFORMING ARTS
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"If you're reflective, you're out of sync with the modern sensibility," he said. "So people like Issac (the publisher) and Margie (a social worker hired to determine Isaac's mental competency) are out of sync. They have no place in this modern world."

Baitz identifies with them "most of the time. When I'm behaving badly, when I'm behaving thoughtlessly, of wishing ill upon others, I feel in sync with the world. That's quite comfortable, actually." But it's not a comfort he allows himself for long periods. More typically, he response to last year's controversy regarding the National Endowment for the Arts. The playwright — who had received a $15,000 grant from the National Endowment for the Arts — made a personal donation of $7,500 apiece to two universities whose grant applications were denied because the materials was considered too risque.

"I could not, in good conscience, sit by quietly while the cultural life of the country is sapped," he said. "I would not be in complete with psychosexual hysteria. I could not participate in that without protest."

He does participate in the film industry, although he finds the kind of constantly schmoozing with agents and producers extremely unpleasant. (That's one reason he prefers living in New York.) He recently finished two screenplays — a new adaptation of Sinclair Lewis's Dodsworth, and an adaptation of an Evelyn Waugh short story for Sydney Pollack — and director Agnieszka Holland recently expressed interest in turning his Subtext of Fire into a film.

Baitz said he could conceivably write an original screenplay "if it's the best way to tell the story," but added the theater remains his chosen art form.

"The theater is a place where ideas are spoken, and there is no other place in American life where that happens," he said. "It is almost not possible for movies or television to be meditative or reflective. More often they're not, they're self-referential. (In contrast,) the theater is a place of potentially incalculable intellectual rigour.

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— ROBIN BAITZ

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PERFORMING ARTS
CAREY PERLOFF (Artistic Director) was appointed Artistic Director Designee of A.C.T. in November 1981 and assumed artistic leadership of the company in June 1982. She served as Artistic Director of New York City's Delacorte Theater Company, The Classic Stage Company, from 1980 to 1982. Under Perlloff's direction, CSC won the 1980 Obie Award for Achievement in Excellence, as well as for numerous Off-Broadway credits, including production, direction, and production. While at CSC, she directed numerous productions of classics and new works adapted from or inspired by classical works and themes, including the acclaimed world premiere of Ezra Pound's version of Sophocles' Electra (with Pamela Bond), Sophocles' Antigone (in the Outdoor Laboratory), and the premiere of Harold Pinter's Mountain Language (with Jean Stapleton and Peter Broster) on a double bill with his The Birthday Party, Tony Harrison's Phaedra Britannica, Thornton Wilder's The Skin of Our Teeth, James Aherne's translation of Tiberio de Molina's Don Juan de Sevilla, Michael Feingold's version of Alexandre Dumas The Power of Beelitz, Beckett's Krapp's Last Tape (with Charlotte Rae), Brecht's The Roundabout Ride of Arrius Aelius (with John Tartur), and Strindberg's Creditors, and Len Jenkins' Coward. Perlloff has also directed plays in a variety of settings, including New York, Los Angeles, and England. Her other New York credits include Kirkgibb's Beauty's Daughter, The Young Napoleon, The Americanization of Sigmund Freud, The Birthday Party, Scene by Scene: A Musical, the Off-Broadway production of The Cricket on the Hearth, and the world premiere of John Masefield's The Warden. Perlloff was also an associate director with the Pittsburgh Public Theater. She served from 1986 to 1988 as an ensemble of the New York State Council on the Arts and served from 1980 to 1981 as an associate director for the National Endowment for the Arts. In 1990, Perlloff initiated the National Theatre Translation Fund, with support from the Pew Charitable Trusts, to encourage the production of American translations of foreign plays. In 1997, Perlloff was named to the National Theatre Conference and was honored as the "Theatrician with Outstanding Career." She is the proud mother of Alabama Perlloff, and the Turtle Island Ensemble, now an A.C.T. affiliate organization. He directed Letters from a New England Village for the Eagle Theater and the Turtle Island Ensemble, now a National Black Theater Festival in Winstem-Salem, North Carolina, 1902, International Theater Festival of Chicago. He recently directed Pompeii for the Oregon Shakespeare Festival and is currently in development with A.C.T. since the mid-1970s, when he directed Harvey for A.C.T.'s inaugural season. Perlloff has been active in stage design and production, serving as Associate Director of Robert Bercov's Theatrical Company, in New York, 1977. He joined the staff of the Mark Taper Forum in Los Angeles as a resident director and producer in 1976 and was in residence at the Taper with the Taper Forum Laboratory: he produced numerous new plays with such writers as David Mamet, Susan Yankowitz, and A.R. Gurney. More recently Perlloff directed The Viewfinder, a collaboration between Joseph Chaikin and the San Francisco Magic Theater. The former director of the National Yankee Union National Union Association (Elizabeth McGovern) was broadcast on National Public Radio last winter in England, she directed Mynah's Out of Sea, David Edgar's My Name, and the British premiere of Marquand's The Red Bug for the Edinburgh Festival. In 1989, this short film Perlloff directed Strindberg's Creditors and Sophocles' Antigone at A.C.T., and in the summer of 1989 she will direct The Case, a new opera by world-renowned composer Steve Reich and video artist Dov Kunitz. The Case will premiere in Vienna at the Theater an der Wien before touring to the Paris Opera, the Brooklyn Academy of Music, Royce Hall at U.C.L.A., and the Holland Festival. Perlloff was educated at Stanford University, where she received her B.A. (Phi Beta Kappa) in Classics and Comparative Literature, and at a Fulbright Fellow at the University of California. She has served on the faculty of the Dramatic Writing Program at New York University's Tisch School of the Arts and taught acting and directing at NYU and at the Conservatory at CSC. Perlloff has lectured and published widely on issues ranging from Harold Pinter's rehearsal process to the potential of radio drama in Americana. She was elected to the American Academy of Arts and Sciences in 1990. Perlloff's achievement has been recognized by the Theatre World Awards and by the American Academy of Arts and Sciences. Perlloff has been a member of the American Academy of Arts and Sciences since 1990. Perlloff's achievement has been recognized by the Theatre World Awards and by the American Academy of Arts and Sciences. Perlloff has been a member of the American Academy of Arts and Sciences since 1990.
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CAREY PERLOFF (Artistic Director) was appointed Artistic Director Designee of A.C.T. in November 1991 and assumed artistic leadership of the Company in June 1992. She served as Artistic Director of New York's Circle Repertory Company from 1984 to 1991. She is the recipient of numerous awards for acting, directing, and producing. Her earlier work includes the acclaimed world premiere of Ezra Pound's version of Sophocles' Electra (with Pamela Rose) at the Manhattan Warehouse Theatre (1981); the operatic version of Hamlet directed by Robert H. Ford's American Opera Company (1979); and the world premieres of Heiner Müller's Mountain Language (with Jean Stapleton and Peter Brocco) at a double bill with his The Birthday Party, Tony Harrison's Phaedra Britannica, Thornton Wilder's The Skin of Our Teeth, Janne Blavshuk's translation of Tiziano dal Molino's Don Juan de Sevilla, Michael Feingold's version of Avram Dovasky's The Pleasure of doctor, Beck's Elizabeth (with Charlotte Rae), the British The Roundhouse by Anthony, John Turturro's production of Wilder's New York, and Zorrino's comedy, Loni's new comedy, A C.T. DIRECTORS, DESIGNERS, AND STAFF

JOHN SULLIVAN, Managing Director

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the California Arts Council, and has been actively locally, regionally, and nationally in advocacy for cultural equity, non-traditional casting, and pluralism in American art. An alumna of Brown University, Amrich received her M.F.A. in stage directing from the University of California, San Diego.

RICHARD SEYD (Associate Artistic Director) was appointed Associate Artistic Director of A.C.T. in 2000. He is a native of England, where he co-founded the Red Ladder Theatre, England's first professional political theatre collective, for which he acted, directed, and produced for seven years. In San Francisco, Seyd worked first with the Asian American Theatre Workshop and the Moving Men Theatre Company. He has received Drama-Logue and Bay Area Reviewers’ Circle Awards for his productions of Cloud 9, About Face, and Name Off. Seyd was Associate Producing Director at the Berkeley Repertory Theatre and directed many productions there, including The Hypochondriac, The Island, and The Whales. Elsewhere he has directed the Pickle Family Circus in London; Three High with Geoff Hoyle, Bill Irwin, and Larry Picolin at the Marines Memorial Theatre; A View from the Bridge and Who’s Afraid of Virginia Woolf? for Berkeley Repertory Theatre; As You Like It for the San Francisco Shakespeare Festival; and Unrequited Stories for the Mark Taper Forum’s New Play Series. He directed The Learned Ladies at the San Francisco Ballet for S.F. Perfor-

mance Ltd. in New York during the 1991-92 season, and was invited to direct A Midsummer Night’s Dream in Robin Williams’ Shakespeare in the Park in San Francisco for the California Shakespeare Festival’s new outdoor amphitheater in 1991. Last season he directed The Learned Ladies at Los Angeles Theatre Center and the American premiere of Dario Fo’s The Pope and the Whack at A.C.T.

SUSAN STAUFFER (Stage Manager) came to A.C.T. in 1985 as Director of Production. Since 1993 she has directed the playreading series and is in charge of the program at the Bay Area Theatre. She is a graduate of the University of California, Los Angeles, and has directed and managed programs at the American Conservatory Theatre and the University of California, San Diego.

American Conservatory Theater presents

The Duchess of Malfi (1631)

Directed by Robert Woodruff
Costumes by Georgia Toyn
Scenes by Sandra Woodall
Lighting by James P. Ingalls
Composer/Scenic Design by Michael Cavallito
Movement Consultant by Chris Sailer
Casting by Kathleen Dimnick, Lance Barry Miller

Cast

Duchess—Robert Woodruff
Antonio—George Toyn
Stevedard of the Household of the Duchess—Sandra Woodall
Delio, His Friend—James P. Ingalls
Daniel de Bosola, Gentlemen of the House to the Duchess—Michael Cavallito
Malattante, a Count—Chris Sailer
Castruchio, a Lord—Participation by turbine
Grison, a Lord—Participation by turbine
Silvio, a Lord or The Doctor—Participation by turbine
Caucasian Woman—Participation by turbine
Julia, Castruchio’s Wife and the Cardinal’s Mistress—Participation by turbine
Old Woman—Participation by turbine
Ensemble of Bureaucrats, Workers, and Madmen—Participation by turbine

Staged by Bruce Epsinger and Kathleen J. Parsons

Intern—Maddy Myrick

This production is made possible in part by the generosity of the Pan Pacific Hotel San Francisco.

Original cover illustration by Cloys DeLarue, Jr.
the California Arts Council, and has been active locally, regionally, and nationally in advocacy for cultural equity, non-traditional casting, and pluralism in American art. An alumna of Brown University, Ambrose received her M.F.A. in stage directing from the University of California, San Diego.

RICHARD SEYD (Associate Artist/Director) was appointed Associate Artist/Director of A.C.T. in 1999. He is a native of England, where he co-founded the Red Ladder Theatre, England's first professional political theatre collective, for which he acted, directed, and produced for several years. In San Francisco, Seyd worked first with the Asian American Theatre Workshop and the Moving Men Theatre Company. He has received Drama-Logue and Bay Area Theatre Critics Circle Awards for his productions of Cloud 9, About Face, and Noises Off. Seyd was Associate Producing Director at the Eureka Theatre Company and directed many productions there, including A Single Man, The Island, and The Whale. Elsewhere he has directed the Pickle Family Circus in London; Three High with Geoff Hoyle, Bill Irwin, and Larry Pinck at the Marines Memorial Theatre; A View from the Bridge and Who's Afraid of Virginia Woolf? for Berkeley Repertory Theatre; As You Like It for the San Francisco Shakespeare Festival; A Streetcar Named Desire for the Mark Taper Forum; and Dead Accounts for the Mark Taper Forum. He is also a co-founder of the San Francisco Shakespeare Festival's New Outdoor Amphitheater in 1991. Last season Seyd directed The Birthday at the Los Angeles Theatre Center; Born Yesterday at Chicago Shakespeare Company; and King Lear with Sydney Walker at the Oregon Shakespeare Festival in Portland. This season he is directing the Los Angeles Theatre Company's American premiere of Dario Fo's The Pope and the Whack at A.C.T.

SUSAN STAETER (Associate Director) came to A.C.T. five years ago as Director of Artists, a position she has held in a playwriting (her Mini Flahellish Song was produced at the Little Victory Theatre in Los Angeles), director (more than four hundred productions), actress (Cabaret, Upstream Theatre), and educator. She is a graduate of Cali- fornia State University Fullerton, taught in Southern California for fourteen years (earn-
Touching the Limit: Contexts for The Duchess of Malfi

By Lance Barry Miller

Terrified by profound feelings of alone-
ness and fear in contemporary mass soci-
ey, human beings often seek to escape
their isolation by controlling others or
having others control them over.

—Lyn S. Chancer, Sudomoxen in Everyday Life

The Latin form of James is Jacobus, so
the lodge written during the reign of
England's King James I are known as
Jacobean. But the term is usually re-
served for the distinctively sinister and
bloody age set by Shakespeare's nomen-
sia in the Jacobean years from 1604 to
1625. The Duchess of Malfi is widely
regarded as the finest of these, a vividly
theatrical and richly poetic study of
power, intrigue, and obsessive desire. Of
more than a few who reflected in the
unrest, this line often accompanied:

Politics and Plagues

James' reign was part of the longest
period of domestic peace which Eng-
lit had ever enjoyed. The country was
relatively stable, both economically and
politically, so much so that, to historians,
John Morrill observed, "no peer and prob-
able no gentleman was tried for treason
between 1610 and 1614," a stark contrast
with the seemingly endless religious and
political battles of the previous century.

James himself was the son of Mary
Queen of Scots, the Catholic claimant
to the throne whom Elizabeth I had
beheaded. The increasingly powerful Par-
sament insisted on a Protestant king, and
James obliged. Among his lasting monu-
ments is the King-James Bible of 1611, a
testament to his wide-ranging intellectual
interests. His name also survives in Amer-
ican history books as the Synodale for the first perma-
ent English settlement in the New World. Jamestown,
Virginia. But James was also
something of an eccentric. He
wrote tracts against that
profitable Virginia crop,
tobacco, and against alcohol,
which he persuaded as a growing threat to
civilian life. (Shakespeare's Macbeth
may have been written to gratify the
Scotts king's preoccupation with the
supernatural.) These traits, and his
hair-splitting debates with Parliament,
prompted King Henry IV of France to dub
James "the wisest fool in Christendom."

Yet there was a parallel in the
Jacobean England, including plague.
After several years of relief from outbreaks in the
1600s, epidemics forced the closing of the
Theater during the summer of full of every
year from 1609, the year of James' coronal-
tion, to 1619. The corruption of human
flesh was an unwavish sight in cities
like London. And the fiscal corruption of
the aristocracy was as well known. The
English state was still in transition as it
moved toward a constitutional monarchy
(as it will be perhaps, again), while James
believed in his absolute power, he
no longer could control the purse strings. As
a result, the king was dependent on the
wealth of the nobles and barons and
embraced in intrigues that led to a series
of scandals. For example, the
Earl Lord Chamberlain, a former Lord
Treasurer, a former Secretary of State,
and a former Captain of the Gentlemen
Pensioners all languished in the Tower.

By far the most volatile instability in
English life was religious conflict. For the
Elizabethans and Jacobean, religion and
statecraft were inseparable issues. Even
as England's political and imperial fort-
tunes rose, and its cultural life flourished
under the influence of the Italian Renais-
sance, the after-shocks of the Protestant
Reformation and Catholic Counter-Refor-
mation roiled the country. In 1554,
Queen Mary's violently imposed Catholic
Restoration earned her the popu-
lar nickname "Bloody Mary." By
1558, Elizabeth brought the
country back to her father's
Church of England, but the con-
stant threat of Catholic uprising provoked
almost constant skirmishes in Ireland and
Scotland. At the same time, bloody
episodes occurred on the
stage, including: Elizabeth,
the pope and the Holy Roman Emperor
to support a reconquest of
Egypt. When Mary, Queen of Scots (wife of
Bloody Mary) was executed, Pope Pius
V declared a holy crusade, and a Spanish
Armada was launched in 1588, only to be
humiliated by the English navy. The rest
is history: England replaced Spain as the
world's dominant imperial power.

Stubborn Catholics were not the only
religious fault line in Jacobean England.
As on the continent, protestantism took
many forms. "High Church" Anglicanism
retained much of Rome's ritual and some of its
dogma. But other sects preached a more
radical version of the old beliefs. By the
1620s, Puritanism had gained many
adherents. By the 1640s, they were
political and military force powerful
enough to overleive Oliver Cromwell, to defeat
the monarchy and its allies, including
aristocratic Catholic families. In 1648, Puritans
closed the London theaters for
impiety. In 1649, they beheaded Charles I, son of James I.

Webster's Imaginary History

Italy became important to English
dramatists only when Italy was revealed
as an aspect of England.

—G.K. Hunter

The Duchess of Malfi is based on actual
historical events from early sixteenth-
century Italy. Like many of his contempo-
raries, Webster was fascinated by the
period of the Italian wars, the Italian
war of Muchadlian intrigue, dictad popes,
and tragic family romance. But Webster's
history is far removed from the official
chronicles of the time, transformed by cul-
tural and imagination, by England's view of
Italy and Webster's unique poetic vision.

The real Duchon of Malfi was the vic-
tim in a true-life crime story. Giovanna of
Analf, a small Duche near Naples, was a
member of the powerful House of Aragon,
the Spanish family then dominating the
theat of Italy. At twelve years of age,
Giovanna was married off to Alfonso Icolos-
mini, who became the Duke of Analf
three years later, in 1501. The Duke died in
1508, leaving a pregnate twenty-year-
old Duchess in charge of the family hold-
ing. In about 1564, Giovanna hired
Antonio Bologna, an impoverished noble-
man, to manage her affairs. They soon
became lovers, were secretly married,
and would have three children together.
Giovanna's father, Enrico, was the illegitimate son of King Fer-
rante of Naples. Her marriage
helped legitimize Enrico's
dynastic claims. Giovanna's brothers, Lodovico and Carlo,
Touching the Limit: Contexts for The Duchess of Malfi

By Lance Barry Miller

Terrorized by profound feelings of aloneness and fear in contemporary mass society, human beings often seek to evade their isolation by controlling others or having others control them. —Lynne S. Chaw character, "Sudanese in Everyday Life"

The Latin form of James is Jacobus, as the plays written during the reign of England's King James I are known as Jacobean. But the term is usually reserved for the distinctly sinister and bloody age itself by Shakespeare's successors in the Jacobean years from 1604 to 1625. The Duchess of Malfi is widely regarded as the first of these, a vividly theatrical and richly poetic study of power, intrigue, and obsessive desires. As a case history of characters in extreme situations, it has an almost palpable contemporary feel, but it is also very much of its own time. How the Jacobean view of the world is expressed in The Duchess of Malfi, and why we can still see our world reflected in the play, is a story full of ironies and contradictions.

Politics and Plagues

James's reign was part of the longest period of domestic peace which England had ever enjoyed. The country was relatively stable, both economically and politically, so much so that, as historians John Morrill observed, "no peer and hopefully no gentleman was tried for treason between 1610 and 1641," a stark contrast to the seemingly endless religious and political battles of the previous century. James himself was the son of Mary Queen of Scots, the Catholic claimant to the throne whom Elizabeth I had beheaded. The increasingly powerful Parliament insisted on a Protestant king, and James obliged. Among his lasting monuments is the King James Bible of 1611, a testament to his wide-ranging intellectual interests. His name also survives in American history books as the namesake for the first permanent English settlement in the New World, Jamestown, Virginia. But James was also something of an eccentric. Prone to impassioned writing attacks against the profitable Virginia crop, tobacco, and against witchcraft, which he perceived as a growing threat to civilized life. (Shakespeare's Macbeth may have been written to gratify the Scots king's preoccupation with the supernatural.) These traits, and his hair-splitting debates with Parliament, prompted King Henry IV of France to dub James "the wisest fool in Christendom."

Yet there was a格外 partiality toward the Jacobean England, including plague. After seven years of relief from outbreaks in the 1500s, epidemics forced the closing of theaters during the summer or fall of every year from 1603, the year of James's coronation, to 1610. The corruption of human flesh was an unwieldy sight in cities like London. And the fiscal corruption of the aristocracy was widespread. The English state was still in transition as it moved toward a constitutional monarchy (as it still is, perhaps), and while James believed in his absolute power, he no longer controlled the purse strings. As a result, the king was dependent on the wealth of lordly barons and often embroiled in intrigues that led to a series of scandals. For example, former Lord Chamberlain, a former Lord Treasurer, a former Secretary of State, and a former Captain of the Gentlemen Pensioners all languished in the Tower.

By far the most volatile instability in English life was religious conflict. For the Elizabethans and Jacobians, religion and statecraft were inseparable issues. Even as England's political and imperial fortunes rose, and its cultural life flourished under the influence of the Italian Renaissance, the after-shocks of the Protestant Reformation and Catholic Counter-Reformation rocked the country. In 1554, Queen Mary's violently imposed Catholic Restoration earned her the popular nickname "Bloody Mary." By 1559, Elizabeth brought the country back to her father's Church of England, but the constant threat of Catholic uprising provoked almost constant skirmishes in Ireland and Scotland. At the same time, Bloody Mary's grandfather, Philip of Spain, pressed the pope and the Holy Roman Emperor to support a reconquest of Spain. When Mary, Queen of Scots (sister of Bloody Mary) was executed, Pope Sixtus V declared a holy crusade, and a Spanish Armada was launched in 1588, only to be humiliated by the English navy. The rest is history: England replaced Spain as the world's hungriest imperial power.

Stubborn Catholics were not the only religious fault line in Jacobean England. As on the continent, protestantism took many forms. "High Church" Anglicanism retained much of Rome's ritual and some of its dogma. But other sects preached a more radical break with the old beliefs. By the 1600s, Puritanism had claimed many adherents. By the 1640s, they were a political and military force powerful enough, under Oliver Cromwell, to defeat the monarchy and its allies, including aristocratic Catholic families. In 1649, Puritans closed the London theaters for impurity. In 1649, they beheaded Charles I, son of James I.

Webster's Imaginary History

Italy became important to English dramatists only when Italy was revealed as an aspect of England. —G.K. Hunter

The Duchess of Malfi is based on actual historical events from early sixteenth-century Italy. Like many of his contemporaries, Webster was fascinated by the period of the Italian wars, the Italian culture, Machiavellian intrigue, decadent popes, and tragic family romance. But Webster's history is far removed from the official chronicles of the time, transformed by culture and imagination, by England's view of Italy and Webster's unique poetic vision.

The real Duchess of Malfi was the vicereine in a true-life crime story. Giovanni da Amafi, a small duchy near Naples, was a member of the powerful House of Aragon, the Spanish family then dominating the pool of Italy. At twelve years of age, Giovanna was married off to Alfonso Piccolomini, who became the Duke of Amafi three years later, in 1491. The Duke died in 1498, leaving a pregnant twenty-year-old Duchess in charge of the family holdings. In about 1504, Giovanna hired Antonio Bolognino, an impoverished nobleman, to manage her affairs. They soon became lovers, were secretly married, and would have three children together. Giovanni's father, Enrico, was the illegitimate son of King Ferrante of Naples. Her marriage helped legitimize Enrico's dynastic claims. Giovanna's brothers, Lodovico and Carlo,
also rose in the world.
Ledezno was appointed Card-
da in 1406 by Pope
Alexander VI, the notorious
Rodrigo Borgia. Carlo took
the name of Marquis of Lerese, a
small town in the Calabrian
area of southern Italy. In
about 1433, these powerful
brothers got wind of their sis-
ter's humble liaison. By 1512,
they were threatening to bring
the union of the Duchesses
and their Antioso to an end. Anto-
nio and his eldest son fled to
Milan, where in October of
1513 they were murdered by
a band of thugs led by a desper-
ado named Dianella da Borela.

The fate of the Duchesses
was never officially confirmed, but,
as literary historian Charles
Forker recounts the tale, "the
Duchess, with her two other
children, was conducted back to
Analfi and never seen again." 

Giuliana, Ledezno, and Carlo became
the Duchesses, the Cardinal, and Fedri-
mund, Duke of Calabria, in Webster's play,
while Daniele da Borela becomes the
cynical Borela. But Webster's dramatic
transformation of these historical figures
wasn't the first—it had been parodied in
earlier literary works. The playwright's
source for the story was William Painter's
Prince's of Pleasure (1567). Painter's
source was Francois Belfort's Historie
Trigier (1563), and Belfort's source
was the fictionalized memoir of Matteo
Bandello's Le Novelle (1554). The story is
only one example of the wealth of Italian
literature and history translated into
English during Elizabethan reign. As critic
Langton Douglas wrote, "volumes of Ital-
ian love stories were to be found in every
shop in London." These novels shared
shelf space with translations of such
works as Guicciardini's History of Italy,
Piero della Francesca's Oration on
the Dignity of Man, one of the seminal texts
of Renaissance humanism's emphasis on
individuality, and Machiavelli's The
Prince, which initiated the modern study
of power politics. Castiglione's elegant
guide to civilized behavior, La Courtier, was
there, too. In a word, the Renaissance had
come to England.

England's response to Italian influ-
ences was ambivalent, however, as was its
attitude toward the humanism of the
Renaissance. The rebirth of learning was
accompanied by its own shadows, a
"Counter-Renaissance." Individual human
life was cause for both optimism and pes-
simism. Where Castiglione saw courteous
manners, Machiavelli saw ruthless
manipulation. And if Mantegna redirected
classical Greco culture was
cause for optimism, the gruesome Sto-
icism of Seneca's human tragedies, newly
translated from Latin, was cause for
despair. Machiavelli's model for The
Prince had been Cesare Borgia, the ille-
literate son of Pope Alexander VII.
Cesare's sister Lucrezia was married early
and often, in order to increase Borgo's
dynastic power. Pope Alexander may have
proposed his predecessor. Cesare prob-
ably did poison one of Lucrezia's husbands.

And whispers of both father-daughter and
brother-sister incest added to England's
image of Italy as a passionate and degen-
erate hothouse of sinful intrigue.

With one hand, writers and
scholars welcomed Italian cul-
ture as the source and model of the
new learning with the other, they
denied its decadence. In
the English imagination, Italy
became a mythical landscape,
simultaneously a place of previ-
ously inconceivable human possi-
bilities and a kind of hell.
Roger Ascham, tutor to the
young Queen Elizabeth, heartily
disapproved of "that Godless
Renaissance below the Alps," but
the imaginary Italy held Webster
in its grip, imparting a morbid
fascination with the excesses
and extremes of being human.

The Third for Annihilation
The lingering question of a Jacobean tragedy was
so grimy pessimistic has long pre-
occupied literary scholars. Hiram Haydn suggests that the
collision between Medieval and Renaissance views of the world
shaped Elizabethan theater and drama. Renaissance learning contrib-
uted a wealth of literary allusions to the plays, as
well as a deeper exploration of individual
character and motive. In Jacobean drama,
however, an enduring Medieval
view of human degradation is reasserted,
as in John Marston's The Malcontent
(1604).

Think this—this earth is the
only grave and destitute wherein
all things that live must rest, 'tis but
the draught wherein the heavenly
bodies discharge their corruption;
the very muck-hill on which the
sub-lunar orbs cast their excre-
cences; man is the dust of the
dung-heap, and princes are the
servants of these men.

In the Medieval cosmos, humanity was
both the center of God's creation and the
eternally imperishable compass beneath
the crystalline perfection of the heavens,
the "music of the spheres." In the Renai-
sance, the perishability of mankind
seemed possible, even as the new science
of Coperinus, Galileo, and Francis Bacon
provided comfort and a high level of safety features sold
Pam and her husband, Dr. Shane Tucker.

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also rose in the world. Lodovico was appointed Cardinal of Aragon by Pope Alexander VI, the notorious Rodrigo Borgia. Carlo too the title Marquis of Ceravola, a small town in the Calabrian area of southern Italy. In about 1510, these powerful brothers got wind of their sister's humble liaison. By 1512, they were threatening to bring the union of the Duchess and her Antonio to an end. Antonio and his eldest son fled to Milan, where in October of 1513 they were murdered by a band of thugs led by a desperado named Daniele da Bolon. The fate of the Duchess was never officially confirmed, but, as literary historian Charles Forster recounts the tale, "the duchess, with her two other children, was conducted back to Ansalii and never seen again."

Giuliana, Lodovico, and Carlo became the Duchess, the Cardinal, and Perdizione, Duke of Calabria, in Webster's play, while Daniele da Bolon becomes the cynical Bolosia. But Webster's dramatic transformation of these historical figures wasn't the first - it had been performed in earlier literary works. The playwright's source for the story was William Painter's Prince of Pleasure (1567). Painter's source was Francois Belfore's Historie Francaise (1568); and Belfore's source was the fictionalized memoir of Matteo Bandello's Le Nellc (1564). The story is only one example of the wealth of Italian literature and history translated into English during Elizabethan re-ign. As critic Langdon Douglass wrote, "volumes of Italian love stories were to be found in every shop in London." These novels shared shelf space with translations of such works as Guicciardini's History of Italy, Pino della Mirandola's Dvration on the Dignity of Man, one of the seminal texts of Renaissance humanism's emphasis on individuality; and Machiavelli's The Prince, which initiated the modern study of power politics. Castiglione's elegant guide to civilized behavior, The Book of the Courtier, was there too. In a word, the Renaissance had come to England.

England's response to Italian influences was ambivalent, however, as was its attitude toward the humanism of the Renaissance. The rebirth of learning was accompanied by its own shadows, a "Courtier-Renaissance." Individual human life was cast for both optimism and pessimism. Where Castiglione saw courteous manners, Machiavelli saw ruthless manipulation. And if Mirandole rediscovered the classical Greek culture was cause for optimism, the gruesome stories of Socrates' human tragedies, newly translated from Latin, was cause for despair. Machiavelli's model for The Prince had been Cesare Borgia, the illegitimate son of Pope Alexander VII. Cesare's sister Lucrezia was married early and often, in order to increase Borgia's dynastic power. Pope Alexander may have poisoned his predecessor. Cesare probably did poison one of Lucretia's husbands. And whispers of both father-daughter and brother-sister incest added to England's image of Italy as a passionate and degenerate hothouse of sinful intrigues.

With one hand, writers and scholars welcomed Italian culture as the source and model of the new learning with the other, they damned its decadence. In the English imagination, Italy became a mythical landscape, simultaneously a place of previously inconceivable human possibilities and a kind of hell. Roger Ascham, tutor to the young Queen Elizabeth, heartily disapproved of "that Godless Renaissance below the Alps," but the imaginary Italy held Webster in its grip, imparting a moral fascination with the excesses and extremes of being human.

The Third for Annihilation

The lingering question of why Jacobean tragedy was so grinly pessimistic has long preoccupied literary scholars. Hirsh Huygot suggests that the collision between Medieval and Renaissance views of the world shaped Elizabethan theater and drama. Renaissance learning contributed a wealth of literary allusions to the plays, as well as a deeper exploration of individual character and motive. In Jacobean drama, however, an enduring Medieval view of human degradation is reasserted, as in John Marston's The Malcontent (1604).

Think this—think this is the only grave and golgotha wherein all things that live must rest, by the grace of Heaven he shall raise up you. As the sun's rays cast their extremity, so the flame of the duns-pot, and princes are the governors of these men.

In the Medieval cosmos, humanity was both the center of God's creation and the spiritually imperishable censil beneath the crystalline perfection of the heavens, the music of the spheres. In the Renaissance, the imperfection of humankind seemed possible, even as the new science of Coperinicus, Galileo, and Francis Bacon.
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demonstrated that the heavens themselves are as mutable and corruptible as we are. Inevitably, one view of what it is to be human seems to promote its opposite. The Human pilgrimage Trense is credited with the saying, "Nothing human is alien to me." One way to look at Western history is as a constant renegotiation of what it means to be human. The traditional middle ground, that we are somewhere between angels and beasts, has been challenged again and again, as we persist in our need to test the limits and explore the boundaries of being human, a need that is both a gift and a curse. The gift of aspiration has always informed the idea of human perfectionability—the humanist-rebirth of learning in the Renaissance, the optimistic belief in reason of the Enlightenment, and the faith in political emancipation in the progressive movement of our own century. But this aspiration seems inseparable from the curse of mortality, the point at which the blurred boundaries of being human give way to the horrors of becoming monstrous.

The Enlightenment's aspiration to freedom also produced the bloodstream of the French Revolution. The Romantic fascination with excess and extremity pervades the work of the Marquis de Sade, the liber- tarian whose ideas were based on liberty. In his The Philosophy of the Bedchamber (1786), a young woman is initiated into regressive rites that push past all limits to a state of freedom beyond the human. "Turn your entire imagination to the most extreme devia- tions of libertinism; consider that you are going to see the most beautiful mysteries unfold before your eyes; crush any inhibitions under your feet." Freedom and excess are here linked in the power of desire. But the extremity of desire often finds its end in an unrestrained liberation that once critics have called a "third for amputation."

In late Medieval art, the symbolism of desire linked with amputation was often depicted by juxtaposing attractive and worldly young lovers with skeletons and skulls. The skulls, along with images of clocks, shriveling fruit, and withering flowers, were memo- rial reminders of death. Another motif was the juxtaposi- tion of an attractive couple with the image of the same couple nude, decrepit with advancing age and disease, with creeping beads emerging from every orifice. This is sometimes called diagnostico- somnia, the desire for death, or the desire of death. The imagery points not only to a belief in the bestiality and cor- ruption of human kind, but also to the merging of sex and death.

In modern psychoanalytic theory, sex and death, or eros and thanatos, are the two most powerful sources of psychic energy. In extremity, both carry us beyond the boundaries of "normal" human life. When they become identified with one another, the combination is frighteningly powerful. In Renaissance poetry, sexual climax was often referred to as "flying." But in extreme form, this desire is monstrous—at least in the imagination. And yet that imaginative power is compelling. In the Associated Riddles, Leonard Wolf diagnoses our continuing fascination with the bestial, blood-sucking, undead creatures of the night, suggesting that the vampire exchange of blood symbolizes unrestrained desire and its power to dissolve ordinary human boundaries. It "stands for every conceivable union of sexuality, every 'permutation, normal, subnormal, hypernormal, or supernormal.'"

What It Is To Be Human

The Duchess of Malfi has its own birt- cial creature of the night. Ferdinand, obsessed with his twin, the Duchess, can not get sex off his mind. His obsessive desire takes Ferdinand to the boundaries of what it is to be human, and beyond. His hypochondria—"verosifac syndrome"—brings him to a tragic end. The Duchess, too, is motivated by desire, a desire for Antonio that violates the social convention of her world. She acts on these desires, claiming a freedom that finally brings her, too, to a tragic end. But perhaps her fate differs in its humanity. With her world falling apart, she is able to insert, "I am Duchess of Malfi still."

Living as we do in a time some Deletors describe as "post-human," the old ques- tion of "what it is to be human" assumes a new dimension. Harold Bloom describes the character of Fools this way.

The Jacobean-born-athlete, at the end, touches the limits of manipulative self-knowledge, and in touching that limit gives birth to a High Romantic understandings which we cannot cope, and which remains the reflection of our post- Modernism.

Affected though we are, self-consciously touch- ing the boundaries of what it is to be human, the theater continues to grapple with the very idea of humanism. Perhaps this is part of the little bit of hope that one old Victorian scholar, Thomas R. Shaw, saw in The Duchess of Malfi: "the effect of a dusty springing up amidst the festering mold of a graveyard."
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American Airlines

Blood-drinking, undead creatures of the night, succumb their lives to the vampire exchange of blood symbolizes unrestrained desire and its power to dissolve ordinary human boundaries. It stands for every conceivable union of sexuality, every "permutation, normal, subnormal, hypernormal, or supernormal."

What It Is To Be Human

The Duchess of Malfi has its own bête

"What it is to be human", Ferdinand, obsessed with his twin, the Duchess, cannot get sex off his mind. His obsessive desire takes Ferdinand to the boundaries of what it is to be human, and beyond. His lyrical "cesspool syndrome"—brings him to a tragic end. The Duchess, too, is motivated by desire, a desire for Antonio that violates the social conventions of her world. She acts on these desires, claiming a freedom that finally brings her, too, to a tragic end. But perhaps her failure to achieve it within her falling apart; she is able to assert, "I am Duchess of Malfi still."

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Afflicted though we are, self-consciously touching the boundaries of what it is to be human, the theater continues to grapple with the very idea of humanity. Perhaps this is part of the little bit of hope that one foxy old Victorian scholar, Thomas B. Shaw, saw in The Duchess of Malfi: "the effect of a daisy springing up amid the festering mold of a graveyard."
American Conservatory Theater

About the Playwright

John Webster is one of the most enigmatic of the Jacobean playwrights. Little is known about his life, and he was not a prolific writer. In 1617, Henry Fitzgerard satirized the "staid Webster" for being so laborious:

Was ever man so muddled with a poem?
See how he draws his mouth away of late,
How he scrubs, wrings his wrists, scratches his pale.
A mischief, help! By his brain's coils
Some contarase strange, some huge Bucephalon.
Or Pullus, sure, engendered in his brain.

Fitzgerard's lines give some clue to the reasons for the slow pace of Webster's labor. He was a painstakingly learned writer, although his classical allusions are not as plentiful as they might have been if he had known Greek; most of the many sources traced in Webster's works were written in English. But Fitzgerard's lines contain other clues. They hint at the "strange" originality of Webster's creative literary theft. And Webster's byplay,บทบาท, "playwright-cartwright," is one of the very few facts known about Webster's life.

Webster was a member of the Merchant Taylors' guild. There was a close connection
in Webster's England between talkies
who made trappings for funerals, plays, and pageants — and cartwrights
who provided harness for carriages and vehicles that served as transportation for entertainers' baggage as well as platform for outdoor performances. Death, ever-present in Renaissance London, sometimes took an almost festive face, but it is little wonder that, as TS Eliot wrote:

Webster was much possessed by death
And saw the skull beneath the skin;
And breathless creatures under-green.
Leaned backward with lips gleam.

Webster's father was quite prosperous by trade standards, serving as a councilman at St. Sepulcher's, known locally as "St. Palacien's." He was on the council when it approved the funding of a "common bell" to ring out calls for the condemned at Newgate to reprieve; just such a bellman is referred to in The Duchess of Malfi. As a member of the guild, Webster was able to send his son to the Merchant Taylors' School. Founded by noted scholar William

Malsterch, the school was one of the best, offering a curriculum that emphasized English, rather than Greek and Latin, literature. The school also organized a boys' troupe to perform classical and vernacular plays. Young John Webster's education was good enough to gain him admission, in 1598, to the Middle Temple, one of the Lon-
don law schools known as the Inns of Court. A good number of his fellow law students had been to Oxford or Cambridge, and many of them had ambitions that were literary and theatrical as well as legal. Webster learned some Latin — his play The Duchess of Malfi (1629) simply acknowledges — but he seems to have been caught up in the enthusiasms of colleagues like John Marston, who became an accomplished playwright and shared Webster's fascination with hallucination themes.

By 1602, Webster's name appears in the diary of theater manager Philip Henslowe among a group of collaborators, that included Thomas Dekker, Thomas Middle-
town, and Thomas Heywood. Webster worked with one or more of these writers through-out the decade, and also wrote the "Induc-
tion" to John Marston's The Malcontent in 1604. Eight years later When the White Cockatoo, Webster's first known solo effort, was pro-
duced. Like The Duchess of Malfi, which he wrote in 1621 and 1623, the play was set in Italy and based on a true story. After 1623, when he prepared his plays for publication, very little is recorded of Webster's life. In 1634, an elegiac poem by Thomas Heywood, "The hierarchy of the blessed angels," refers to Webster in the past tense.

It is thought that he died about 1639.

Webster's work is distinguished by several traits. His two major plays both fea-
ture a strong female character in the title role and are set in the "Italian lascivious palace." Webster used an impressive array of sources, drawing heavily on the skeptic- ism of the recently translated French encyclopaedia. He selected these many borrowings into a singularly original fabric of character and motive, a dramatic world with an atmospheric malversation all its own. His description of Ferdinand's acanthus ("werewove synonyms"), to cite another example, comes not from his primary sources for the story of the Duchess, but from Simion Goulart's Admirable and Memorable His-
tories of 1607, which reports the case of an Italian werewolf. Yet it is Webster's

penetrating vision into the extremes of desire that dominates these plays. The effects of Webster's dramaturgy are well described by the critic Arkin Kerman:

Webster's style creates and keeps constantly before us the deep per-
verse energies of the mind...the dream is struggling for release and realization; breaking through the metre in quick, nervous, offbeat rhythms; racing outward in a rush of ideas which disrupt logic and gram-
matic, exploding into explosive and brief, fragmented sentences carrying to the surface a flood of images so

strange that they could only come from the depths of a mind concerned scarily at all with aptness of com-
passion but obsessed with the odd shapes forming within...Emotions and exits are abrupt, unexpected actions explode in the midst of moments of quiet, life flares up in brief intense spaims, there seems lit-
tie continuity between events, and the speed of passage is breathtaking.

As T.S. Eliot's verse on Webster con-
cludes: "He knew that though clings round dead limbs' tightening its lusta and luxuries."
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About the Playwright

John Webster is one of the most enigmatic of the Jacobean playwrights. Little is known about his life, and he was not a prolific writer. In 1617, Henry VIII satirized the "crabbed Webster" for being so laborious:

"Was ever man so mangled with a poem?"

How he draws his mouth away of late, how he scrubs, wrings his wrists, scratches his pale. A mittlizado! By his brain's effusion of juice. Some concept strange, some huge Bucephalaeum. Or Fallow, sure, engendered in his brain.

Fitzroy's lines give some clue to the reasons for the spare pace of Webster's labor. He was a painstakingly learned writer, although his classical allusions are not as plentiful as they might have been if he had known Greek; most of the many sources traced in Webster's works were written in English. But Fitzroy's lines contain other clues. They hint at the "strange" originality of Webster's creative literary theft. And Fitzroy's hyperbolic subtitle, "playwright-cartwright," is one of the very few facts known about Webster's life.

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tion in Webster's England between tailors — who made trappings for funerals, plays, and pageants — and cartmakers, who provided harness for coaches and vehicles that served as transportation for entertainers' baggage as well as platform for outdoor performances. Death, ever-present in Renaissance London, sometimes wore an almost festive face, but it is little wonder that, as T.S. Eliot wrote:

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Webster's father was quite prosperous by trade standards, serving as a councilman at St. Sepulchre's, known locally as "St. Pol's," he was on the council on which it approved the funding of a "common bell," to ring out calls for the condemned of Newgate to report; just such a bellman is referred to in 'The Duchess of Malfi.' As a member of the guild, Webster was able to send his son to the Merchant Taylor's School. Founded by noted scholar William

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don law schools known as the Inns of Court. A good number of his fellow law students had been to Oxford or Cambridge, and many of them had ambitions that were literary and theatrical as well as legal. Webster learned some law — as his play 'The Devourer Laurence' (1616) amply demonstrates — but he seems to have been caught up in the enthusiasms of colleagues like John Marston, who became an accomplished playwright and shared Webster's fascination with Italianate themes.

By 1602, Webster's name appears in the diary of theater manager Philip Henslowe among a group of collaborators that included Thomas Dekker, Thomas Middleton, and Thomas Heywood. Webster worked with one or more of these writers through-
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cludes: "He knew that thought clings round dead limbs, tightening its lusts and luxuries."
The Professor of Gynaecology: He began his course of lectures as follows: Gentlemen, woman is an animal that menstruates once a day, defecates once a week, menstruates once a month, parturates once a year and copulates whenever she has an opportunity.

I thought it a pretty balanced sentence.

—Somerset Maugham’s medical school diary

I wanted to swim in the fullness of life. In the estuaries that were most open to the world. And when people slowly withdrew from me, closing paths and doors, preventing my hands, born of springs, from touching their painful severances, I went from street to street and river to river, from place to place and bed to bed. And the salty mask of my countenance crossed the wasteland, and in the last humble houses, without lamps, without fires, without bread, without bricks, without peace, alone, I wrapped myself, dying, in my own death.

—Pablo Neruda, Collected Poems

Down from the waist they are Centaurs,
Though women all above.
But to the girdle do the gods inherit,
Beneath all the female's.
There's hell, there's darkness, there is the sulphurous pit,
Burning, scalding, stench, consumption; fie, fie, fie!

—from King Lear, Act IV, Scene 6

If a woman insists she can and does love and her living isn't loveless or dead, she dies. So either a woman is dead or she dies.

—Kathy Acker

Turning “Yogurt Eaters” into “Wild Men”

It is a massive masculine shadow, fifty males sitting together.

in hall or crowded room, lifting something indistinct up into the resonating night.

—from Beyond Good and Evil

by Friedrich Nietzsche

He who fights with monsters might take care lest he become a monster. And if you gaze long into an abyss, the abyss may also gaze into you.

—Fifty Males Sitting Together

The Professor of Gynaecology. He began his course of lectures as follows: Gentlemen, woman is an animal that menstruates once a day, defecates once a week, menstruates once a month, purures once a year and copulates whenever she has an opportunity. I thought it a prettily balanced sentence.

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Down from the waist they are Centaurs, Though women all above, But to the girdle do the gods inherit, Beneath is all the fields. There's hell, there's darkness, there is the sulphurous pit, Burning, scalding, stench, consumption; fie, fie, fie!

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Opposite page: Death and the Young Woman, by Nicasio Monreal (1777), Kunstmuseum, Basel. Right: Original drawing by costume designer Santo Woodall.
A Kind of Ghastly Wit

At the success of The Duchess of Malfi in its initial 1913-14 production, which featured Richard Burbridge as Ferdinand and Henry Cundell—who helped compile Shakespeare’s First Folio—as the Cardinal, the play was periodically revived, but for much of its history, The Duchess has been subjected to moral “improvement.”

In 1735, Lewis Theobald revisited the play to make it conform with the Neoclassical rules of unity: the action should be singular, avoiding subplots; there should be a single place where the action occurs; and it should all happen within twenty-four hours. Theobald’s friend Philip Frowde wrote the preface to this Neoclassical bore, retitled The Fatal Secret.

The rule of bard, if entered less, knew from its warm imagination, and warming rule should his free soul confine. Nor time nor place observed in his design. This wild luxuriance of chaste Muse restrained.

From this retelling, the action of the play is lost. The Duke tries to keep his wife from falling into chains.

The production was not successful. It should be noted that the pedantic Theobald served as the model for the King of the Dancers in Alexander Pope’s mock epic, The Dunciad (1775).

Samuel Phelps’ 1890 production at Sadler’s Wells Theatre used an “enlarged and melodramatized” Duchess of Malfi by L.H. Horne. The rules of melodrama were quite different from those of Neoclassicism, catering to the nineteenth-century audience’s taste for spectacular stagecraft, multiple settings, special effects, and lots of animals and children. Plaguer of the time also had a taste for sensationalism, and the lofty moral tone of Horne’s florid preface attests.

Tonight, we bring you the inspiriting themes.

Of great, old Webster—clad in whose strong seams We venture forth on the uplifted seas

On his invention’s high-minded poetry,

Seeking to reach the storm-rent beacon lower,

Trusting his faith—and with full faith in power.

A new reading of the play, with an updated version of Webster’s script, is a champion of Elizabethan staging. Hester emphasized the visual imagery of Webster’s language. He defended the play against critics of its violence, which included William Archer, the champion of reason and modern realism. Hester argued that Webster had intended “to give vital embodiment to the manners and morals of the Italian Renaissance, as they appeared to the imagination of Englishmen.” Archer condemned Webster’s aesthetic sense as unrefined and perverted, yet could not resist a gaudy respect for the complexity of Webster’s characters.

While one commentator criticized Boas for a “kind of human gaspings infecting the body of the play... [who’s] portrait fancy is ingormously salacious, and leaves a trace of slime upon all objects which it traverses,” Archer stated “I am inclined to think that Webster came very near to creating in Boas one of the most complex and most human villains in the drama.” Even for Archer, the “realism” of Webster’s acute psychological sensibility in his characterization of Boas took precedence over the bloody violence that so distressed Victorian reviewers.
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The rude old bard, if not less he knew, From too warm imagination drew, And sooning rule should his free soul confine, Nor time nor place observed in his design. This will luxuriance our chaste Muse restrains. Rinds him in words but "fit" with friendly chains.

The production was not successful. It should be noted that the pedantic Theobald served as the model for King of the Dunciards in Alexander Pope's mock epic, The Dunciad (1765).

Samuel Phelps' 1850 production at Sadler's Wells Theatre employed an enthusiastic and melodramatic Duchess of Malfi by R.H. Horne. The rules of melodrama were quite different from those of Neoclassicism, catering to the nineteenth-century audience's taste for spectacular stagecraft, multiple settings, special effects, and lots of animals and children. Playgoers of the time also had a taste for sensationalism, as the lofty moral tone of Horne's moral precepts.

...Tonight, we bring you the inspiring themes. Of great, old Webster—clad in whose strong arms We venture forth on the upturned seas, On his invention's high-wrought poetry, Steering to reach the storm-rent beacon lower, Trusting his faith—and with full faith in power.

THE TRAGEDY OF THE DUCHESS OF MALFI

At its performance, privately at the Black Friars, and publicly at the Globe, by the King's Most Excellent Servants.

The perfect and exact copy, with diverse striking points, of the play would not be in the possession of the writer.

Written by John Webster.

In 1604, William Shakespeare's "The Tragedy of the Duchess of Malfi" was performed at the Blackfriars playhouse. The play was later revived in 1649 by John Webster under the title "The Duchess of Malfi." The play explores themes of love, betrayal, and revenge, set against the backdrop of a rural Italian family. The characters are divided into two groups: the virtuous Isabella and her husband, the villainous Duke and Duchess of Malfi. The plot revolves around the Duke's attempt to murder Isabella and the Duchess, leading to a series of tragic events.

LONDON

Printed by Cuthbert Bagford for John Waterton, and sold by John Wise, at the Sign of the CARYOL in St. Pauls Churchyard, 1604.

The title page of The Duchess of Malfi, published in 1603.

Horne’s version of The Duchess of Malfi proved immensely popular as a star vehicle, especially for Isabella Olym, Alice Marriot, and Emma Walter, all of whom toured it extensively. Even so, reviews were mixed. The New York Times commented that "all the villains are dispatched in a heap, and with a certain which is somewhat disagreeable to witness." Back in London, George Henry Lewes wrote in The London: "Instead of holding up the mirror to nature, this drama holds up the mirror to Madame Tussaud’s and emulates her chamber of horrors." The Times described the play as "a brilliant ventriloquial art of a kind of ghastly wit." Later, George Bernard Shaw, who had a general contempt for all things Elizabethan, especially its arch-villain for literary immorality, Will Shakespeare, borrowed Lewes’ image, describing Webster as the ‘Tussaud Fake.’

In 1692, William Poel inaugurated the modern period of Duchess of Malfi productions by using an only slightly altered version of Webster’s script. A champion of Elizabethan staging, Poel emphasized the visual imagery of Webster’s language. He defended the play against critics of its violence, who included William Archer, the champion of Botham and modern realism. Poel asserted that Webster had intended "to give vital embodiment to the manners and morals of the Roman Renaissance, as they appeared to the imagination of Englishmen." Archer condemned Webster’s aesthetic sense as unreal and pretentious, and yet could not resist a grateful respect for the complexity of Webster’s characters. While one commentator characterized Brandu as "a kind of human guignons infecting the body of the play... [who] portly figure is ignorantly bawdy, and leaves a trace of slime upon all objects it traverses," Archer stated: "I am inclined to think that Webster was near to creating in Brandu one of the most complex and most human villains in the drama." Even for Archer, the "realism" of Webster’s realistic psychological sensibility in its characterization of Brandu took precedence over the bloody violence that so distrusted Victorian reviewers.
A Sea of Sweat

As the horrors of our century unfolded, the horizon shifted from its
merits as poetry, and even its realism, to a
darker sort of Romanticism that valued The Duchess of Malfi precisely because of
its horror. Rupert Brooke, who was to die
on the battlefield in the First World War,
write in his graduate thesis: "A play of
Webster’s is full of the feverish and
ghostly turmoil of a nest of maggots . . .
Human beings are writhing grubs in an
immense night. And the night is without
stars or moon. But it has sometimes a
certain quietude in its darkness, but not
very much." Almost a half-century later,
in the England of angry young men, Ken-
neth Tynan came home from the Royal
Shakespeare Company’s 1960 production
of The Duchess of Malfi and wrote, "Web-
ster is the poet of time and brain-storm,
the sweet singer of apocrypha; ideally, one
feels, he would have had all his charac-
ters drawn in a sea of sweat."

In the production reviewed by Tynan,
Peggy Ashcroft played the Duchess, and
over the past thirty years the play has
been staged many times, with many
notable performances. Elisabeth Bergner,
Helen Mirren, and Eleanor Bron have all
played the Duchess. John Gielgud cre-
ated a particularly tortured Ferdinand.
And Brooke has been played by, among
others, Ian McKellen and Canada Lee,
one of America’s most distinguished black
actors.

The Duchess of Malfi still provokes
strong responses; it is strong stuff. In Web-
ster’s hands, the collision of sex and vio-
ence is not mere sensationalism; it is also
the blurring of the line that separates
desire and cruelty. Webster’s penetrating,
evocative language and theatrical fire
powerful treatment of duplicity, manipulation,
obsession, and repugnance still reflect the
horrors of our century. Now, however, we
recognize that those horrors have their
roots in the turmoil of our own inner lives.
As R.D. Laing wrote of the twentieth-cen-
tury Politics of Experience, "We are effec-
tively destroying ourselves by violence
masquerading as love."

—Lance Barry Miller

Speaking Out:
A.C.T. Announces Sunday Symposium on
The Duchess of Malfi

On February 28, 1983, A.C.T. will
present a symposium on the dura-
nic strategies and contemporary
issues raised by Robert Woodruff’s
production of The Duchess of Malfi.
The program will feature distin-
guished professionals from the fields
of Jacobean theater and contempo-
raristic social theory who will explore the
continuing relevance of John Web-
ster’s disturbing drama.

The symposium will begin at
approximately 6 p.m., after the Sun-
day matinee. There is no additional
admission charge for the symposium,
so please feel free to come back and
join us, even if you’ve already seen the
play on another day. See you there!

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ULTRA DRIVING

American Conservatory Theater

A Sea of Sweat

As the horrors of our century unfolded, the horizons of the play shifted from its merit as poetry, and even its realism, to a darker sort of romanticism that valued The Duchess of Malfi exactly because of its horror. Rupert Brooke, who was to die on the battlefield in the First World War, wrote in his newspaper column: "A play of Webster's is full of the feverish and ghastly turmoil of a nest of maggots... Human beings are writhing grubs in an immense night. And the night is without stars or moon. But it has sometimes a certain quietude in its darkness, but not very much." Almost a half-century later, in the England of angry young men, Kenneth Tynan came home from the Royal Shakespeare Company's 1960 production of The Duchess of Malfi and wrote, "Webster is the poet of bile and brain-storm, the sweet singer of apoplexy; ideally, one feels, he would have had all his characters drown in a sea of sweat."

In the production reviewed by Tynan, Peggy Ashcroft played the Duchess, and over the past thirty years the play has been staged many times, with many notable performances. Elizabeth Bergner, Helen Mirren, and Eleanor Bron have all played the Duchess. John Gielgud created a particularly tortured Ferdinand, and Broderick has been played by, among others, Ian McKellen and Canada Lee, one of America's most distinguished black actors.

The Duchess of Malfi still provokes strong responses, it is strong stuff. In Webster's hands, the collision of sex and violence is not mere sensationalism; it is also the blurring of the line that separates desire and cruelty, Webster's peninsular, evocative language and theatrically powerful treatment of duplicity, manipulation, obsession, and repugnance still reflect the horrors of our century. Now, however, we recognize that those horrors have their roots in the turmoil of our own inner lives.

As R.D. Laing wrote of the twentieth-century Politics of Experience, "We are effectively destroying ourselves by violence masquerading as love."

—Lance Barry Miller

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We trust you’ll find the experience very rewarding.
THE FINAL ROUND FOR AN INCREDIBLE BEGINNING.

As rehearsals were about to begin for the Duchess of Malfi, A.C.T. Resident Dramaturg Kathleen Donmoyer spoke with director Robert Woodruff about working with some designer George Tsypin.

KD: The last time you worked with George Tsypin was here at A.C.T. on Nothing Sacred in 1988. How do the two of you begin to talk about a play?

RW: Basically, I communicate in very small fragments, not in big ideas at all. It really just involves small thoughts that have about the play, because it’s very early in the process, when you first start bringing in the designs—well before you know what’s going to emerge as a performance, or as a statement, or as a collection of ideas. Mostly we have a dialogue—something that occurred to George, when he read the play, something that occurred to me—but it’s usually something very banal, something very small. When we were first talking about Nothing Sacred, George said, “Well, I think it’s elegant. But it’s Russian elegant.” Now, when George uses the term “Russian elegant,” what he really means is mostly specific greens. Because basically the word “Russian” for him is often very pejorative. I think, [laughs], his hometown has lived in the [United States for fifteen years]. So at first I didn’t quite understand what he meant by “Russian elegant” until I saw the colors.
For Nothing Sacred, the only major idea I talked to George about early on was that I wanted the sets to live on the stage—I wanted them constantly present. Ultimately, you’re just a platform on the stage, so that the play happened with people walking on the sets, which I think is a great solution, to the only legitimate information I gave him. I think the set contained a kind of violence that we both saw in the play, in which pieces of farm machinery became agents of destruction.

With The Duchess of Malfi, I think I said two things: that it’s the idea of the last five minutes of a civilization—a civilization in peril—and of a basic male fear of and discomfit with womanliness and bodies. And then George talked about when Goethe was leaving power, and how we got to go inside the Kremlin with Ted Koppel. What did we see? We saw desk, men at desks, in a kind of vacuum. We saw bureaucrats pushing papers around, even in the last minutes of this thing, as this government was ending, and we saw a kind of vacuousness there. For him, that was an image of a civilization in its death throes. And then, because the basis for a lot of the visualization is architectural, he constructed this other piece, this large structure, a kind of female form, which represented the sexual and gender idea. So in one sense he took the two ideas, put them both on the stage, and bungled them into each other. Then he found some way of loosely wedding them. And I think that’s a great solution to the problem of presenting the two ideas.

In terms of the set, I think the word “landscape” is common in working with George. You want a landscape in which to operate, and hopefully it’s a dangerous landscape. And then you hope to be given tools in this landscape that you can manipulate, and crush up against, and finesse order and disorder, re-use and release. I think George is also good at creating obstacles, as opposed to “severing the actors” in the traditional sense. There’s the sense of a guillotine being thrown down, during you during the play in this physical space. I think this makes the work more alive physically, and also makes it like life—to get from point A to point B is not always the easiest journey, but it’s the journey that makes the event of theater. In the second act of Nothing Sacred, for instance, George moved two platform units apart. So to go from one side of the stage to the other you had to take a huge step. This generated a specific kind of behavior and created a gulf, or a splitting of a world—whatever kind of metaphor you want—but it wasn’t about creating a metaphor. It was just the look of theater. In the second act of The Duchess of Malfi, it’s a much more interesting thing for people to drink than anything else.

RD: That is because of abstinence’s relation to decay and death? You seem to be drawn to these dark associations.

RW: I think it’s more that I’m attracted to dark civilizations, where actions and...
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Robert Woodruff and George Tsypin: A Passionate Collaboration

ne — and of a basic male fear of and disgust with womanhood and luxury. And then George talked about when Goethe had been leading power, and how we got to work inside the Kremlin with Ted Koppel. What did we see? We saw desks, and men at desks, in a kind of vacuum. We saw bureaucratic pushing papers around, even in the last minutes of this "thing," as this government was ending, and we saw a kind of vacuousness there. For him, that was an image of a civilization in its death throes. And then, because the basis for a lot of George's visualization is architectural, he constructed this other piece, this large structure, a kind of female form, which represented the sexual and gender idea. So in one sense he took the two ideas, put them both on the stage, and bunched them into each other. Then he found some way of loosely wedding them. And I think that's a great solution to the problem of presenting the two ideas.

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It's a little like musical chairs — you take the second of three chairs away, and it's harder to get one from the three. I think that was kind of brilliant.

Being forced to do Malfi in the environment we've created might seem limiting in a way. But you're forced to press the physical environment into Webber's structure, and where they meet — that becomes the event. The environment gets you out of the literal and creates its own metaphors, but without plotting them — they exist, they were there, and were uncovered — they were not "put" there. The whole idea of "concept" becomes like a dead end, because it doesn't have any edges to it. If you're imposing a concept on the play, then you might as well not even do it; just move on, because you've already solved it, and everything you're going to think has to fit into that world. So you have nothing to push against, to stretch out against. I think it's in the nature of a good designer to create a kind of poetry for the play to move in that is open-ended, not finished.

KD: What about George's colors? The green and yellow?

RW: He lived like a king. He used a lot of green in the set for Nothing Sacred, and then he made all the liquids — everything the characters drank — green. In fact, I've used only green liquid in every production I've done since then. It's a kind of homage to George. You don't know what they're drinking, but the fact that it's green makes the world a bit more insular, with its own rules, in a kind of self-referential way that I like. In my mind it's abstruse: they're drinking which I think is a much more interesting thing for people to drink than anything else.

RD: Is that because of abstruse's relation to decay and death? You seem to be drawn to these dark associations.

RW: I think that's more I'm attracted to dark civilizations, where actions and...
Juliet Cairam at the Seattle Repertory Theatre; and Ashlin in The Christmas Carol; Circle, Cornell in King Lear; and Ulrich in Robert Wilson’s production of When We Dead Awaken at the American Repertory Theatre in Cambridge, Massachusetts. Her New York credits include George Gaff in In the Arena of Elephants, directed by Anne Bogart, Ramin, The Golem, The Death of Garcia Lorca, and Juan Don and Lemon at the New York Shakespeare Festival. Arran-Jade also appeared in Beowulf and Lemon in its London premiere at the Royal Court. His television and film credits include “Law and Order,” “Crime Story,” “As the World Turns,” “All My Children,” and “The Magician’s Nephew,” directed by Robert Redford.

RICHARD BUTTERFIELD came to A.C.T. in 1993 as a student in the Advanced Training Program, where he earned an M.F.A. in acting. Following two years of Bay Area theater work, with the Berkeley Shakespeare Festival, Berkeley Jewish Theater, and Valley Institute of Theater Arts, he joined A.C.T. to play the Soldier in Sunday in the Park with George. His many A.C.T. credits include Fillis in Miss Julie, with Gretchen Wyler; Edgar in King Lear; directed by Edward Hastings; Tony in Women in Mind, with Michael Learned; Charles Darnay in A Tale of Two Cities; Pale in Parsifal, with Larry Leon; and Rosenzweig (or was that Kluskeiter?) in John C. Fletcher’s Shrek. Last season he was seen as Rob Castrich in A Christmas Carol and as Valvare in Cyrano de Bergerac. Butterfield serves as Director of A.C.T.’s fully accredited graduate school in acting, where he also teaches and directs student productions.

CHARLA CARIOT, a recent graduate of A.C.T.’s Advanced Training Program, joined the company this year as a Professional Theater Intern. 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. As Bay Area native, Cariot has performed with the San Jose Civic Light Opera, TheatreWorks and Woodminster. Her A.C.T. studio production roles include Jenny Diver in The Three Penny Opera, Ruth in The Parasite of Pencivey and King Henry in Henry II, Part I, and she appeared this year on A.C.T.’s mainstage in A Christmas Carol and last year in Cyrano de Bergerac. Cariot spent last summer performing with the Cleveland Shakespeare Festival. She is a musical theater instructor for A.C.T.’s Young Conservatory and has directed numerous children’s theater productions throughout the Bay Area.

BRIAN LEHMANN has been seen at A.C.T. as Lighitter in Cyrano de Bergerac, the Son in Ellen Mooney’s Available Light in A.C.T.’s Plays in Progress series, and in multiple roles in John C. Fletcher’s production of Scrooge and Destiny for the Bay Area Theatre Company. Other Bay Area credits include appearing as Hal in Joe Orton’s Loot at Marin Theatre Company and as Jay Arnott in Bill Talen’s Blake. Since the age of sixteen, he has been improving professionally, and he has worked with The Committee and with Pauldin (which he directed from 1986-1989). He toured Northern Europe with the Pros from Dover and performed at the Edinburgh Fringe Festival as the tur- brooked singer, Johnny Looney. He cur- rently teaches in A.C.T.’s Advanced Training Program and with Bay Area TheatreSports.
American Conservatory Theater

WHO'S WHO

J. TODD ADAMS just completed a season at the Utah Shakespearean Festival, where he performed in "The Merry Wives of Windsor, The Merchant of Venice, and King Lear." A 1992 graduate of A.C.T.'s Advanced Training Program, he appears this season as Young Scrooge in A.C.T.'s "A Christmas Carol" and last season in "Cygnus de Bergomac." His studio work at A.C.T. includes Hochs in "Henry IV, Part 1, Chekhov in Barbarians, Matthew in "The Three-Peg Party," Mr. Morse in "A Slight Case," and Fredric in "The Pirate of Penzance." He has also worked at the Actor's Repertory Theater Ensemble and the Park City Shakespeare Festival.


RICHARD BUTTERFIELD came to A.C.T. in 1991 as a student in the Advanced Training Program, where he earned an M.F.A. in acting. Following two years of Bay Area theater work with the Berkeley Shakespeare Festival, Berkeley Jewish Theater, and Valley Institute of Theater Arts, he joined A.C.T. to play the Soldier in "Sunday in the Park with George." His many A.C.T. credits include Billy in "Diamond Lil," with Gretchen Wyler; Edgar in "King Lear," directed by Edward Hastings; Tony in "Women in Mind," with Michael Learned; Charles Duryan in "A Tale of Two Cities," Pale in "Pandora," with Lauren Lueke; and Rosenzweig (or was that Quiller-Couch?) in John C. Fletcher's "Hamlet." Last season he was seen as Rob Cratchit in "A Christmas Carol" and as Valentine in "Cygnus de Bergomac." Butterfield serves as Dean of A.C.T.'s fully accredited graduate school in acting, where he also teaches and directs student productions.

CHARLENE CARROLL is a recent graduate of A.C.T.'s Advanced Training Program, joined the company this year as a Professional Theater Intern. 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. A Bay Area native, Carroll has performed with the San Jose Civic Light Opera, TheatreWorks and Woodminster. Her A.C.T. studio production roles include Jenny Diver in "The Three-Peg Party," Ruth in "The Parson of Pencarrow," and King Henry in "Henry IV, Part 1," and she appeared this year on A.C.T.'s mainstage in "A Christmas Carol" and last year in "Cygnus de Bergomac." Carroll spent last summer performing with the Oregon Shakespeare Festival. She is a musical theater instructor for A.C.T.'s Young Conservatory and has directed numerous children's theater productions throughout the Bay Area.

BRIAN LEHMANN has been seen at A.C.T. as Signor in "Cygnus de Bergomac," the Son in "Ein Manner Moos," and "Little Moonover in "Drum Taps."" He also appeared in "Richard III" as a student in the Advanced Training Program. He has also played in recent productions including "Othello," "Macbeth," "Hamlet," "The Importance of Being Earnest," "The Importance of Being Earnest," and "The Importance of Being Earnest." He has also appeared in recent productions including "Othello," "Macbeth," "Hamlet," "The Importance of Being Earnest," and "The Importance of Being Earnest." He has also appeared in recent productions including "Othello," "Macbeth," "Hamlet," "The Importance of Being Earnest," and "The Importance of Being Earnest."
which he co-founded in 1996. He is the cre- ator and producing director of Pulp Play- house, an award-winning troupe of improvisational storytellers. Lohman was selected by Francis Ford Coppola to serve as theater consultant for the motion picture Dracula, and teaches improvisation in A.C.T.'s Advanced Training Program.


DAVID MAIER, a graduate of the Advanced Training Program, is currently in his sev- enth year with A.C.T. He was most recently seen as Major Frendie in last season's produc- tion of John C. Fitchen's Good. He has acted in numerous roles throughout the Bay Area, including Christian in San Jose Repertory's production of Cyrano de Ber- gerac and Otto in Curse of the Werewolf on the Stage at the Square, in appearances in the A.C.T.'s productions of Hamlet, Auden's, Right Mind, Saint Joan, Nothing Sacred, Goldboy, A Christmas Carol, and many others. Last winter he directed A Hoaf of Bone in American Inside Theatre's offering of the Milwaukee Theatre Festival. Maier is a founding mem- ber of Encore Theatre Company, where he recently appeared in Anton Chekhov's Chaines and directed Arthur Kopit's Road to Nirvana; he has also served as a managing director of A.C.T.'s Play in Progress program, where he directed Anthony Claverno's Pick Up Art in 1993.

MICHAEL McFALF returns to A.C.T. after a year working in film. He was featured in Taylor Hackford's Blood in Blood Out, Whoopi Goldberg's Made in America, and co-starred with Lauren Burton and Jill Clay- burgh in the ABC movie of the week Fire Storm. A graduate of the A.C.T. Advanced Training Program, he has appeared in The Marriage of Figaro, JNS, Final and Skates, Twelfth Night, The Imaginary Invalid, and Nothing Sacred, directed by Robert Woodruff. He spent a season with the Utah Shakespearean Festival, appearing in Mac- beth, The Winter's Tale, and The Tempest. McFalls received a 1991 Drama League Award for Colombias directed by Lex Runkowski. Com- missioned by the French Ministry of Cul- ture, he went to Paris to help create and perform in Suspended Life, directed by Veronique Guilliard, and performed at theatre des Amundiers de Paris. Most recently, he performed the role of Dambis in the One World Network's 10th Annual Festival Special, directed by Michael Kern and John Smith.

LANCE NISHIKAWA wrote and performed the critically acclaimed one-man show Pen on a Mission from Buddha, which pre- miered at San Francisco's Asian American Theater Company (AATC) in 1990. After a twenty-one-week run in Northern Califor- nia, the show toured East Coast campuses and played in Seattle and at the Los Ange- les Theatre Center. Adapted for television by Nishikawa and produced by KQED tele- vision, the show aired on PBS. Nishikawa's first-ever show, Life in the Flat Lane, premiered in A.C.T.'s

1983 season and was presented by Sameri Productions of San Francisco on a fifty-city, four-year tour of the United States, Canada, and Europe. After serving as AATC's Artistic Director from 1984-88, Nishikawa stepped down to pursue his acting, writing, and directing, and career, and remains Associate Artistic Director. He has been involved with AATC as an actor, writer, director, and dra- matizing in more than fifty-five productions. Acting credits include A Song for a Nani Finkburner, The Avocado Kid, Wally & My Favorite Color, Lady in Frying, Honey- bucket, All I Arming For Is My Body, Jon Kim Po, and Rich Relations. He co-starred in Wehuntin's Shwet at the Mark Taper Forum in 1989. He directed Nihon Peer, Pay the Chinaman, Family Relations, Emce Teiken, Anse Cafe', and Noizem Young You Die For AATC. He has also directed for the Northwest Asian Theatre in Seattle, Samel North Productions in Toronto, San Francisco State University, and Chicago Col- lege. He has published Over Never Enough with playwright R.A. Shimoni and Marc Higashi, and appeared in its premiere at AATC. Nishikawa's work has been published in numerous anthologies, including Time Of Great Inventions from the Third World, Oxygen: The Japanese American Anthology, Bridge Magazine, and The 30th Annu- al New Music Festival at the Opera. He is a frequent guest speaker and play- writing at San Francisco State University and teaches acting at AATC. His film credits include the lead role in Box Office of This, Steve Oshikawa's living on 24th Time, and Wim Wender's Until the End of the World.

SHABON OMI has worked in Bay Area the- ater for two years. He has performed pri- marily with the Asian American Theatre Company (AATC), in Webster Street Blues, Run, Roger's Cafe', and Oshikawa, and directed other's, and with the Eureka Theatre Com- pany in Tigg, Tha Wash, and The Cherry Orchard. Other shows include The Good Person of Szechwan at Berkeley Repertory Theatre, and The Best of Me II and The Best of Me IV at Nihon Peer. He recently performed in a science fiction short film, Something for Nothing, as an alien creature with some- thing heavy makeup, and is looking for- ward to working with her husband Kim in a new film about Korean immigrants. Omi also runs the Training Program at AATC and serves as a panel reviewer for the Cali- fornia Arts Council.

Luis Orpiza made his debut at A.C.T. in 1987 as the Fool in King Lear. Last seen at A.C.T. as Friar in this season's produc- tion of A Christmas Carol, he has played Brastail in Charlie and Taka in Golden Bay, the Steward and Dr. Cuthbertson in Saint Joan, and roles in Feathare. Where We Are Married, Marco Marullole, A Chris- tmas Carol, Right Mind, The Imaginary Invalid, and The Marriage of Figaro. He began his career performing Okeee street theater in the barrios of East Los Angeles, and spent five years working with Luis Valdez and El Teatro Campesino. His vari- ous Bay Area theater credits include Yahly, the five-year-old girl in Cloud Nine, and several different characters in How I Old That Story (both for the Eureka The- ater Company, as well as appearances with San Jose Repertory Theatre, California Shakespeare Festival, Berkeley Repertory Theatre, and Eureka Theatre Company), and he recently completed a run as Dr. Einstein in Arsenic and Old Lace at CAI in Concord. Orpiza has also worked at San Diego Repertory Theatre, New Mexico Repertory Theatre, and the Denver Center Theatre Company. He has appeared in Howard Bark's No End of Brave for Encore The- ater Company, on the television series Tal- son Crest and Midnight Caller, in the film Pacific Heights. He has been featured in five television commercials and in acting roles in Carnes and The Barber of Seville and has written and performed his own man show, The Assassination of Federico Garcia Lora.

JOHN REMORSKI, a Professional Theater Intern, is a graduate of A.C.T.'s Advanced Training Program, appeared on A.C.T.'s mainstage this season in The Pope and the Pig. He graduated from Cal Poly College in Water valve, Maine with a B.A. in American Studies, and interned at Capital Repertory Company in Albany, New York with an orig- inal play, ALE: A Living Newspaper. A.C.T. was featured in the New York Times as The Hit of the Bowl of This, Steve Oshikawa's living on 24th Time, and Wim Wender's Until the End of the World.

LENNO SOFFER appeared last season in A.C.T.'s productions of God and Cyriere de Bergerac. She made her mainstage debut at the American Conservatory Theater.
which he co-founded in 1996. He is the cre-6ator and producing director of Pulp Frug-8house, an award-winning troupe of improvisational storytellers. Lohman was selected by Francis Ford Coppola to serve as theater consultant for the motion picture Dracula, and teaches improvisation in A.C.T.'s Advanced Training Program.


VICTOR MACK appears for the first time at A.C.T. in The Duchess of Malfi. His New York credits include the title role in Gas- pereau at CSC Repertory Ltd.—The Chance Stage Company, under Carey Perloff's direc- tion, and Spasso, directed by George Wolfe at the New York Shakespeare Festival. Other theater credits include My Children! My Africa! at the Baltimore Center Stage; Joe the Plumber and Ome for the Philadelphia Drama Guild; The Heliotrope Bouquet by Scott McCloud and Lovejoy in a revival at Baltimore Center Stage and the La Jolla Playhouse; The Mojo and the Sigures at Crossroads Theatre; Dreaming on the Top- toc at the East Coast Arts Theatre; From Trunk at the Vintage Street Theater; and Twelfth Night at the Agnes DeMille Theatre. On film and television, Mack has appeared in colored Mushroom on PBS's "Great Performances," was featured in Jean Patou's "Rag Doll" in the Homebrew, and appeared in Back to Print by Montres Pictures and the NCS movie of the week Prime Target.

DAVID MAIER, a graduate of the Advanced Training Program, is currently in his sev- enth year with A.C.T. He was most recently seen as Major Freddie in last season's pro- duction of John C. Fletcher's Good. He has acted in numerous roles throughout the Bay Area, including Christian in San Jose Repertory's production of Cyrano de Berg- erac and Otto in Curse of the Werewolf on the Theatre at the Square, in addition to appearances in the A.C.T.'s productions of Hamlet, Auditory, Right Mind, Saint Joan, Nothing Sacred, Golden Boy, a Christmas Carol, and many others. Last winter he directed A High Bias of Hair as American Inside Theatre's offering at the Mission Theater Festival. Maier is a founding mem- ber of Encore Theatre Company, where he recently appeared in Anton Chekhov's Che- kov in a production and directed Arthur Kopit's Road to Nirvana,; he has also served as a managing director of A.C.T.'s Plays in Progress program, where he directed Anthony Clavaro's Pick Up Art in 1989.

MICHAEL MICALIS, returns to A.C.T. after a year working in film. He was featured in Taylor Hackford's Blood in Blood Out, Whoopi Goldberg's Made in America, and co-starred with Larvar Burton and Jill Clayburgh in the ABC movie of the week Firestorm. A graduate of the A.C.T. Advanced Training Program, he has appeared in The Marriage of Figures, PBS's Food and Shelter: Twelfth Night, The Imaginary Invalid, and Nothing Sacred, directed by Robert Woodruff. He spent a season with the Utah Shakespearean Festival, appearing in Mac- beth, The Winter's Tale, and The Tempest. McCafflow received a 1991 Drama League Award for Cabaret, directed by Lee Sankowich. Com- misioned by the French Ministry of Cul- ture, he went to Paris to help create and perform in Susageduif Lifed, directed by Veronique Gualdi, and performed at the Academe des Amaduriers de Paris. Most recently, he performed the role of Dambi in the One World Network's 10th Anniversary Special directed by Michael Keen and John Smith.

LANCE NISHINEWAKA wrote and performs the critically acclaimed one-man show Pin on a Mission from Buddha, which pre- miered at San Francisco's American Theater Company (A.C.T.) in 1990. After a twenty-one-week run in Northern Califor- nia, the show toured East Coast campuses and played in Seattle and at the Los Angeles Theatre Center. Adapted for television by Nishikawa and produced by KQED televi- sion, China in the Making aired on PBS. Nishinowa's first one-man show, Life in the Flat Lane, premiered in A.C.T.'s 1983 season and was presented by Sameri Productions of San Francisco on a fifty-city, four-year tour of the United States, Canada, and Europe. After serving as A.C.T.'s Artistic Director from 1986-88, Nishikawa stepped down to pursue his acting, writing, and directing career, and remains Associate Artistic Director. He has been involved with A.C.T. as an actor, writer, director, and dramaturg in more than forty-five productions. As an actor, credits include A Spoon for a Nude Fisherman, The Avocados Kid, Willy & My Favorite Color, Lady in Waiting, Honeycomber, All I Admire Is My Body, Jon Kim Po, and Rich Relations. He co-starred in Whoseinah's Senses at the Mark Taper Forum in 1989. He directed Night Fever, Pay the Chinaman, Family Relations, Orange Cafe, and House Jacker You Die For A.C.T. He has also directed Old Northwest: Asian Theatre in Seattle, Samuels North Productions in Toronto, San Francisco State University, and Chabot Col- lego. He co-authored Over Ever Enough with playwright R.A. Shomri and Marc Naghash, and appeared in its premiere at A.C.T. Nishinowa's work has been published in numerous anthologies, including Time (Or Four Inventions from the Third World,美国的非洲美国文学 Anthropology Anthology, Bridge Magazine, and The 30th Anniver- sary Anthology of the Chinese in America), and is currently re- writing at San Francisco State University and teaching acting at A.C.T. His film The Last of Us Premiered at the San Francisco International Film Festival, and in the United States, and by co-writing with Anna Phuk, he has been featured in various films and in live readings in theaters in Carmel and The Barber of Seville and has written and performed his one-man show The Assassination of Federico Garcia Lorca.

JOHN RENAISSONS, a Professional Theater Intern, graduated from A.C.T.'s Advanced Training Program, appeared on A.C.T.'s mainstage this season in The Pope and the Imp. He graduated from Catholic College in Waterville, Maine with a B.A. in American Studies, and interned at Capital Repertory Company in Albany, New York with an original play, ADE: A Living Newspaper. A.C.T. world premiere piece, The Brat, directed by Robert Schenkkan, was written at the Baltimore Shakespeare Festival and produced at A.C.T. He moved to A.C.T. after two years of directing and restoring the Shakespearean Festival and Conservatory Theatre in New York, where he taught acting at HB Studio. Since moving to A.C.T. in 1987 as the Fool in King Lear, last seen at A.C.T. as Fenton in this season's pro- duction of A Christmas Carol, he has played Braggart in Charley's Aunt, Takis in Golden Boy, the Servant and Dr. Doolittle in Saint Joan, and roles in Fasheen, Where We Are Married, Marcilio, Christmas Carol, Right Mind, The Imaginary Invalid, and The Marriage of Figaro. He began his career performing Othello street theater in the barrio of East Los Angeles, and spent five years working with Luis Valdez and El Teatro Campesino. His vari- ous Bay Area theater credits include Cathy, the five-year-old girl in Cloud Nine, and recently portrayed different characters in How I Got That Story (both for the Eureka The- ater Company) as well as appearances with San Jose Repertory Theatre, California Shakespeare Festival, Berkeley Repertory Theatre, and Encore Theatre Company, and he recently completed a run as De Einstein in Armenio and Old Loo at COTAS in Con- cord. Ortega has also worked at San Diego Repertory Theatre, New Mexico Repertory Theatre, and the Denver Center Theatre Company. He has appeared in Howard Barker's No End of Blame for Encore Thea- ter Company, as well as appearances with "Ful- crossed" and "Midnight Caller," and in the film Pacific Bridge. His features have been featured in the Broadway Opera in acting roles in Carmen and The Barber of Seville and has written and performed his one-man show The Assassination of Federico Garcia Lorca.

LUIS OROFIOZA made his debut at A.C.T. in 1985 as the Fool in King Lear. Last seen at A.C.T. as Fenton in this season's pro- duction of A Christmas Carol, he has played Braggart in Charley's Aunt, Takis in Golden Boy, the Servant and Dr. Doolittle in Saint Joan, and roles in Fasheen, Where We Are Married, Marcilio, Christmas Carol, Right Mind, The Imaginary Invalid, and The Marriage of Figaro. He began his career performing Othello street theater in the barrio of East Los Angeles, and spent five years working with Luis Valdez and El Teatro Campesino. His vari- ous Bay Area theater credits include Cathy, the five-year-old girl in Cloud Nine, and recently portrayed different characters in How I Got That Story (both for the Eureka Thea- ter Company) as well as appearances with San Jose Repertory Theatre, California Shakespeare Festival, Berkeley Repertory Theatre, and Encore Theatre Company, and he recently completed a run as De Einstein in Armenio and Old Loo at COTAS in Con- cord. Ortega has also worked at San Diego Repertory Theatre, New Mexico Repertory Theatre, and the Denver Center Theatre Company. He has appeared in Howard Barker's No End of Blame for Encore Thea- ter Company, as well as appearances with "Ful- crossed" and "Midnight Caller," and in the film Pacific Bridge. His features have been featured in the Broadway Opera in acting roles in Carmen and The Barber of Seville and has written and performed his one-man show The Assassination of Federico Garcia Lorca.

LENNIE SOFFER appeared last season in A.C.T.'s productions of Good and Cyrano de Bergerac. She made her mainstage debut at
GLORIA WEINSTOCK is originally from New Rochelle, New York. Weinstock currently lives in the San Francisco Bay Area and performs throughout the United States. She is the recipient of a Bay Area Theater Critics Circle Award for the role of Roberta in Sugar Mound Sings Don’t Move No More and a nomination for the Mother in You Can Lead a Horse to Water. Other theater credits include Tower of Hammers, Three Sisters, Revival of Lady Lestor, A Bliss in the Sun, Arisa, Arisa, Arisa, Kamasan, and Disney’s A Year with Frog and Toad. A.C.T. was an understudy in the touring production of August Wilson’s Fences, and this season she appeared in The Pope and the Hitch. Weinstock is on the teaching staff of San Francisco City College Theater Department.

SANDY TOSCONOVO began his professional career while still a student at Juilliard, appearing with the New York Shakespeare Festival as Arras in Cymbeline. Upon graduation, he became a founding member of John Houseman’s The Acting Company, where his roles included Sh FACT in Aria, and the role of Lawrence, a eunuch, in The Maiden’s Lament, and Stasi in The Lemon Drop. On Broadway, he played Fredrick in Dreamgirls and Halbert in the national tour of Broadway. Other New York appearances include Petrucho in The Taming of the Shrew. For A.C.T., he played the title role in The Puppentheater of Love at the American Jewish Repertory and Mr. Martin in Joseph Chaikin’s production of The Ball Si A Performer at the Open Space. Regionally, Toscano has appeared in Eugene O’Neill’s Atlantic City, Grotowski’s production of The Pope and the Hitch. Weinstock is on the teaching staff of San Francisco City College Theater Department.

Robert Woodruff (Director) directed George Walker’s Fighting Sacred to A.C.T. as an Associate Artist of the Mark Taper Forum. Woodruff directed Sam Shepard’s A Lie of the Mind, in the Delany of the Don’t, a Musical Opera (music by Philip Glass, text by Sam Shepard), and Strick Smoke and Jean Claude Van Damme and Joseph Chaikin. At The La Jolla Playhouse he directed 4 Men in a Man, Figaro Goes to Dinner, The Tempest, and the Katelimes, which he directed and created with The Flying Karamazov Brothers. Other productions include David Mamet’s translation of Pierre Lorrain’s The Three Musketeers and the Karamazov’s at the Goodman Theatre; A Comedy of Errors, also with the Karamazovs, at Lincoln Center (later broadcast on PBS: The Skin of Our Teeth at the Gourmet Theater; Julius Caesar at Atlanta’s Alliance Theater; and/or assistant director for the Brecht & Weiller Repertory Theatre in Providence, Michael Christopher’s lead at the Manhattan Theatre Club; and assistant director for Stephen Folds on New York’s Phoenix Theatre). His work with Sheppard also included the producers of Corte and The Spectra. Weinstock is on the teaching staff of San Francisco City College Theater Department.

Erick Zivot is in his fourth season at A.C.T. for his major credits include: Frobenius in Saturday, Sunday, Monday, Marquis Cuigi in Clytemnestra and Eurydice. "Woke" and a variety of songs.

THE DUCHESS OF MALFI DIRECTORS, DESIGNERS, AND STAFF...

Nickleby and as Spanish Points Past Cast at the Canadian New Play Festival, The Winnow’s Tear and Henry II. A native of Canada, Zorn has performed with the Stratford Shakespeare Festival in Measure for Measure, the Jovian General, and King Lear, and he portrayed Sebastian in Twelfth Night for the Festival’s U.S. tour. He was also seen as Lord Pembroke Verona in The Duchess of Malfi for the original Canadian production of Nicholas Nickleby and as Spanish Points Past Cast at the Canadian New Play Festival, The Winnow’s Tear and Henry II. A native of Canada, Zorn has performed with the Stratford Shakespeare Festival in Measure for Measure, the Jovian General, and King Lear, and he portrayed Sebastian in Twelfth Night for the Festival’s U.S. tour. He was also seen as Lord Pembroke Verona in The Duchess of Malfi for the original Canadian production of Nicholas Nickleby...
American Conservatory Theater

DANCE Bay Area for two years. She teaches at the Margaret Jenkins Dance School at New Performance Gallery and is frequently an artist-in-residence at University of Arizona, University of Utah, and Stanford University. In 1991 she will complete two new works, Monster Ends and Shriek, which will premiere in the Bay Area Dance Series.

MICHAEL CAWELI (Fighting Director) has designed and directed fights for more than 150 professional productions since 1979. He has been Fight Master for the California Shakespeare Festival since 1990, Berkeley Repertory Theater since 1987, and currently for The Living History Centre (producers of the Renaissance Faire). He has designed for The Old Globe Theater in San Diego, the Denver Center Theatre Company, and Yale Repertory Theater, and recently worked for the Oregon Shakespeare Festival Portland. On Benny Safdie Amnon’s production of Persius and Richard Sifford King Lear. Caweli has taught stage combat at more than thirty theaters and schools and won five critical awards for his work. His previous work at A.C.T. includes Joe Carlin’s production of Pseud and Shylock. He spends much of the year performing the role of William Shakespeare for the Renaissance Faire. Caweli has taught stage combat at more than thirty theaters and schools and won five critical awards for his work. His previous work at A.C.T. includes Joe Carlin’s production of Pseud and Shylock. He spends much of the year performing the role of William Shakespeare for the Renaissance Faire. Caweli has taught stage combat at more than thirty theaters and schools and won five critical awards for his work. His previous work at A.C.T. includes Joe Carlin’s production of Pseud and Shylock. He spends much of the year performing the role of William Shakespeare for the Renaissance Faire.

BRUCE LISZPERRGER (Stage Manager) is now in his sixth season with A.C.T., where his stage management credits include Nothing Sacred, Golden Boys, Right Mind, A Christmas Carol, and Oedipus at Colonus. In 1992 he was in Seattle for the previous three years as Production Stage Manager with the Intiman Theater Company, The Bush Theater, and a Western U.S. tour of The Big Broadcast. Before that he was Production Manager with the SAN P.A. Theater in San Francisco. He is a graduate of Drake University, and has also worked as an arts therapist in Iowa and Montana.

KATHLEEN J. PARSONS (Assistant Stage Manager) was a stage management intern during A.C.T.’s 1988-89 season. Since then she has received her degree in theater from San Francisco State University, and worked for A.C.T. on Right Mind, Burn This, and A Christmas Carol. Last season she stage-managed The Fever for the Marin Theatre Company, and she just returned from a tour of California and Wyoming with Arena Stage’s production of Lakes for Wings. A new comedy with just a slight hearing problem.

CHRIS SALZER (Assistant Director), working for the first time with Robert Woodhead and A.C.T., is a director, composer, and sound designer. He received a B.A. magna cum laude in economics and philosophy from Emory University in 1985. He has worked and studied with directors Geoffrey Reeves, Carl Weber, and Frank Galati. Directing credits include productions of House of the Dead, Compatriot of the South Pole, Kangaroo, Spring Awakening, Oedipus, The Mists, Keep Your Fingers On, and others in Atlanta, Chicago, and Stanford. Salzer’s original musical/design has been heard at Northwestern and Stanford Universities, Theatre Emory, Seven Stages, Links Hall, Chicago, Pegasus Figures, and others. He is currently a graduate student of directing at Stanford, where he also works as COBRA.

LANCE BARRY MILLER (Associate Designer) is a doctoral candidate in drama and the humanities at Stanford University, where he has directed Shakespeare’s All’s Well That Ends Well, Oedipus, Romeo and Juliet, and The Tempest. He has served as dramaturg for James Lileek’s production of Ben Jonson’s The Alchemist and Marius’ The Devil’s Disciple. At Stanford, Miller has been the producer of the last three years as Production Stage Manager with the Intiman Theater Company, The Bush House, and a Western U.S. tour of The Big Broadcast. Before that he was Production Manager with the SAN P.A. Theater in San Francisco. He is a graduate of Drake University, and has also worked as an arts therapist in Iowa and Montana.

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San Francisco: A Sophisticated Sponsor

As co-sponsor of A.C.T.'s production of "The Duchess of Malfi," the Pan Pacific Hotel San Francisco continues its long-standing commitment to the performing arts. This season marks the Pan Pacific's fifth consecutive year as a generous A.C.T. supporter. Vice President and Managing Director Donald Dickerson and his staff are pleased to be partners in the 1992-93 Season of Discovery.

This four-star, 300-room luxury hotel has been a favorite of A.C.T. patrons since it opened its doors at the corner of Post and Mason Streets — within easy walking distance of the Stage Door and Marines Memorial theater — in 1957. A.C.T. donors at the Benefactor level and above enjoy complimentary parking for all their subscription performances and are invited to sample artfully prepared hors d'oeuvres at pre-performance receptions. Devoted to the San Francisco theater community, the hotel provides several unique service packages to theatersgoers, including the special-rate "Pampering Weekend" and pre-performance dinners at the renowned Pacific Grill restaurant. Chef de Cuisine Peter Harvey offers patrons their choice of a starter, an entrée, and a dessert for $25 per person from 5:00 to 7:00 p.m. each night. "It's nice to treat yourself to an elegant meal before a performance," says Harvey, "and our pre-theater package offers A.C.T. patrons a complete evening of culinary and cultural excellence."

Designed by architect John Portman, the Pan Pacific Hotel San Francisco is one of seventeen first-class hotels operated by Pan Pacific Hotels and Resorts in thirteen countries throughout the Pacific Rim, including Malaysia, Singapore, Indonesia, Bangladesh, China, Japan, Australia, New Zealand, Hong Kong, the island of Vanuatu, Micronesia, and Canada, as well as The Mauna Lani Bay Hotel and Bungalows on the Big Island of Hawaii and several properties in California.

NEWS FROM THE AMERICAN CONSERVATORY THEATER

A.C.T. salutes this landmark San Francisco institution for its continuing generosity.

A.C.T. Applauds New Arrival

This season A.C.T. welcomes Kathleen Dimnick to the newly created position of Resident Dramaturg. As the in-house expert on "dramaturgy" — the art of the theater — Dimnick brings a broad range of dramatic skills to A.C.T.'s artistic staff.

A graduate of the Yale School of Drama with an M.F.A. in dramaturgy and dramatic criticism, Dimnick joins A.C.T. after two years as Associate Dramaturg at the Mark Taper Forum in Los Angeles. In addition to serving as production dramaturg on plays and operas throughout the country, Dimnick has directed productions and staged readings at theaters in Los Angeles and New York. As an actor, she has worked with the New York Art Theatre, Odyssey Theatre Ensemble, and Scorpio Rising Theatre in Los Angeles, and was a founding member of Oakland's Alternate Theatre. She has also translated and adapted several plays and published articles in Theater and American Theatre magazines.

Dimnick was on the brink of returning to New York from Los Angeles when she received a call from Carey Perloff, asking her to join A.C.T.'s artistic team. "When Carey described her vision of A.C.T.'s future — a theater devoted to brave explorations of major classical texts and highly theatrical new plays — I thought I'd like to be a part of this company," she says. "Carey offered me the chance to be an integral part of A.C.T.'s artistic staff, to develop an aesthetic mission for the company that meshed perfectly with my own personal mandate. This was an extremely attractive proposition."

As Resident Dramaturg, Dimnick wears many hats. She works closely with Perloff and Associate Artistic Directors Penny Sato Ambush and Richard Boyd on season planning, reviewing and suggesting plays for upcoming seasons, and co-Chairing the Programming Committee with Carey Perloff.
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American Conservatory Theater

suits with them on overall artistic development, commissions of new work, and artist selection. She is also the literary manager, overseeing the intake and evaluation of new works—by a staff of volunteer readers headed by Literary Associate Pam McDaniel—of dozens of new scripts submitted to A.C.T. each month. Ultimately, she plans to help A.C.T. develop a second stage, operating in tandem with mainstage work, where new plays or adaptations appropriate for a smaller venue will be produced. "We are waiting for the right economic climate and available space to go ahead with this project, but it is something to which Carey, Berry, Richard, and I are very committed," she says. Dimmick will also work with the artistic staff to develop new play commissions, including Elizabeth Egloff’s The Devil, to be produced at A.C.T. next season under Robert Woodruff’s direction.

Dimmick will serve as Production Dramaturg on two or three plays each season. This year she is concentrating on The Duchess of Malfi, with the help of Associate Dramaturg Lance Barry Miller. A production dramaturg offers the director and designer an eye to help keep all aspects of a project, including design, casting, and text development. "With a classic play," says Dimmick, "one of the dramaturg’s most important tasks is cutting the text, a skill that requires great sensitivity. No dramatic work is frozen—every play needs to be adapted for a specific audience. A new play, the task is even more delicate, since you are working with a living playwright." A production dramaturg also investigates a play’s historical setting, contextualizing it in time and place for the director and cast. For The Duchess of Malfi, for example, Dimmick and Miller did extensive research to help the cast understand the intricacies of Webster’s Jacobean English and the complicated politics of sixteenth-century Italy. "We even researched post-traumatic stress syndrome in abused women to provide psychological and behavioral information to Randy Danson, who plays the Duchess, and the rest of the ensemble," comments Dimmick.

Dimmick is also interested in enhancing A.C.T.’s audience outreach programs, "to enrich our audiences’ appreciation of our productions and help them participate in a more engaged way," she says. She plans and moderates prologues, symposia, and other production-related educational programs, as well as writing and editing articles for programs and Press, A.C.T.’s subscriber and donor magazine.

Artistic Director Carey Perloff is thrilled that Dimmick is part of A.C.T.’s new artistic team. "There is nothing more beautiful than the spoken word used well in live theater," says Perloff. "A dramaturg is, in a sense, the champion of that word. It is invaluable to have someone in rehearsal and on staff whose job it is to say: ‘Listen to the language. What is the writer actually saying, and why is that important?’ That’s how dramatic literature becomes live theater. I think Dimmick’s presence at A.C.T. will help us serve that literature in the most theatrically exciting way possible.”

"With a Little Help from Our Friends…"

I take a lot of help from the Friends of A.C.T., the company’s volunteer auxiliary, to keep things running smoothly at A.C.T. The Friends provide invaluable services by contributing their time and talent to A.C.T. in many cases on an almost full-time basis. Some Friends help by ushering for our student matinees or organizing special events like the gala benefit performance of Fiddler on the Roof. Others lend a hand in the A.C.T. offices with mailings, special projects, and telephone answering. The Friends got its start in 1967 when a newspaper ad solicited volunteers for a new Pacific Repertory Company in town. Volunteer Coordinator Eve Gorodsky remembers the multitude of people who showed up at A.C.T. the first day. "The beginning we all pitched in to find housing for the actors. Then, with our pins and scrub brushes in hand, we spruced up the Geary Theater." While the President of the Friends of A.C.T., Buffy Miller, joined only a few years ago, she echoes the feeling of many when she says, "Working with the Friends has been a profoundly rewarding experience.”

Right now, the Friends of A.C.T. are on the lookout for volunteers interested in writing and producing the Friends’ membership newsletter, as well as someone who may enjoy organizing the Friends’ annual benefit in December. "Time is needed in various areas, including the theater, so the Friends of A.C.T. are not just looking for individuals; we are interested in joining or would simply like information, please call the Friends of A.C.T. office at (415) 749-2001."

Set Your Sights on Ireland for A.C.T.’s 1993 International Theatre Tour

The luck of the Irish will bless those who join former Artistic Director Edward Hastings on A.C.T.’s fourteenth annual pilgrimage to the British Isles for two weeks of theater, music, unique sightseeing, and special events. Departing San Francisco on May 28 and returning June 11, 1993, the tour will begin with nine days and eight nights in London attending the best current theatrical offerings at such renowned venues as the Royal National Theatre and the Royal Shakespeare Company at the Barbican Centre. Other highlights include a concert by the world-famous Vienna Philharmonic..."
American Conservatory Theater

suits with them on overall artistic development, commissions of new work, and artist selection. She is also the literary manager, overseeing the intake and evaluation — by a staff of volunteer readers headed by Literary Associate Pam McDaniel — of dozens of new scripts submitted to A.C.T. each month. Ultimately, she plans to help A.C.T. develop a second stage, operating in tandem with mainstage work, where new plays or adaptations appropriate for a smaller venue will be produced. "We are waiting for the right economic climate and available space to go ahead with this project, but it is something to which Carey, Barry, Richard, and I are very committed," she comments. Dimnick will also work with the artistic staff to develop new play commissions, including Elizabeth Egloff's The Devil, to be produced at A.C.T. next season under Robert Woodruff's direction.

Dimnick will serve as Production Dramaturg on two or three plays each season. This year she is concentrating on The Duchess of Malfi, with the help of Associate Dramaturg Lance Barry Miller. A production dramaturg offers the director an extra set of eyes, helping to keep an often complicated rehearsal process responsive to the original concept developed by the director and the artistic team. She works with the director and designers early in the process about all aspects of a play, including design, casting, and text development. "With a classical play," says Dimnick, "one of the dramaturg's most important tasks is cutting the text, a skill that requires great sensitivity. No dramatic work is frozen — every play needs to be adapted for a specific theater and audience. For a new play, the task is even more delicate, since you are working with a living playwright."

A production dramaturg also investigates a play's historical setting, contextualizing it in time and place for the director and cast. For The Duchess of Malfi, for example, Dimnick and Miller did extensive research to help the cast understand the intricacies of Webster's Jacobean English and the complicated politics of Machiavellian Italy. "We even researched post-traumatic stress syndrome in abused women to provide psychological and behavioral information to Randy Danson, who plays the Duchess, and the rest of the ensemble," comments Dimnick.

Dimnick is also interested in enhancing A.C.T.'s audience outreach programs, "to enrich our audiences' appreciation of our productions and help them participate in a more engaged way," she says. She plans and moderates prologues, symposia, and other production-related educational programs, as well as writing and editing articles for programs and press, A.C.T.'s subscriber and donor magazine.

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A PASSIONATE COLLABORATION
continued from page P17
emotion are at their most raw, and to the way people respond to consciousness—which, by their nature, are much more theatrical. Also, we live in that kind of civilization. If you think when you inside, you don't see that you're living at the end of it. But I have a feeling that, historically, this period of history will be viewed as the death throes of post-industrial society, and then something else will begin. I think that consciousness politically then is a search for a new form. Now we're going back to a free market society, everybody's jumping on that bandwagon, but it’s not going to work, we already know that doesn’t work. I think one of the great unforeseen moments at the end of the twentieth century happened in East Germany. There was about a month there—around the time the wall fell—and when a unified system could have been a third way. But there was just this rush, a mindless rush to a free-market economy. I find that sad. It seems that when things end there’s
American Conservatory Theatre

DIRECTIONS, DESIGNERS, AND STAFF coordination is not the job of the artistic director. Scott Ord is the Water. Shane joined A.C.T. in 1971 as Production Stage Manager. In that capacity, he managed more than one hundred shows in three years. He is now an employee of various regional and national, as well as many international, tours. He assumed the position of production manager in 1965.

STEPHEN LEHR (Music and Sound) is now in his seventh season as sound designer and composer for A.C.T. His work with the company has included musical and sound design for Good, Cheyney's Aids, Talking Dogs, Cut on the A.C.T. stage, and The Marriage of Figaro, The Seagull, and Antigonus at the A.C.T. in 1971, including Cheyney's Aids, The Seagull, and The Marriage of Figaro. He has also designed for productions of The Seagull, Antigonus, and The Marriage of Figaro at the A.C.T. and has designed for productions of Cheyney's Aids at the A.C.T. and for productions of The Seagull at the A.C.T. and the A.C.T. in 1971.

MEMORIAL CUTS

Editor of Jean Studebaker

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FOR YOUR INFORMATION

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A.C.T.’s administrative and Conservatory offices are located at 450 Geary Street, San Francisco, CA 94102, (415) 780-2800.

BOX OFFICE INFORMATION
A.C.T.’s Central Box Office
Location: 405 Geary Street at Mason, next to the Geary Theater, one block west of Union Square.
Box Office Hours: 10 a.m. - 9 p.m. Tuesday through Saturday; 10 a.m. - 6 p.m. Sunday and Monday.
Ticket Information/Charge By Phone: (415) 780-5990. Use your Visa, MasterCard, or American Express card.
Box Offices at the Stage Door Theater, Marin Theatre Memorial Theatre, and Orpheum Theatre: Full-service box offices will be open 90 minutes before each performance in these venues.
BASE: A.C.T. tickets are available at all BaseTM centers, including The Warehouse and Tower Records/Video.

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ORPHEUM THEATRE
Ticket Prices:

Previews:
Orchestra/Loge: $23
Balcony: $18
Gallery: $10
Sunday/Tuesday/Wednesday/Thursday:
Orchestra/Loge: $28
Balcony: $22
Gallery: $11
Friday/Saturday:
Orchestra/Loge: $30
Balcony: $27
Gallery: $12

Group Discounts: For groups of 15 or more, call Linda Graham at (415) 346-7806 for special prices.
Latecomers: Latecomers will be seated at an appropriate interval.
Mail-in Booking: Call 780-2222 to request advance notice of shows, events, and subscription information.
Gift Certificates: Give A.C.T. a friend, relative, co-worker, or client. Gift certificates are perfect for every celebration.

Discounts: Half-price tickets are frequently available on the day of performance at STBV 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. Mariner Senior Rush price is $8. All rush tickets are subject to a per ticket fee.

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

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

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

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

Smoking is permitted in the auditorium.

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

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MARINES MEMORIAL THEATRE:
The Marines Memorial Theatre is located at 6th and Geary Street at Mason. Conven-iently located within short walking distance of the Stage Door Theatre, the Marines’ Memorial Theatre is close to many fine restaurants near Union Square. Ask our Box Office for suggestions.

Sheryl Flatow is a New York-based writer on dance and theater.

San Francisco Ballet—Sixty and Soaring
Tomasson tackles the past and looks to the future

When Heiði Tomasson became artistic director of San Francisco Ballet in 1985, one of the first works he selected for the repertory was George Balanchine’s Theme and Variations. SFB has had a long association with Balanchine’s ballets, but the company had never before dared dance this particular piece. It is an extremely difficult work to master — which is precisely the reason Tomasson wanted the dancers to tackle it.

"It’s a beautiful ballet, but it’s technically very demanding," Tomasson explains. "There’s no hiding; either you deliver or you don’t. I expect a very high level from the dancers, and that was the statement I was making by setting this ballet when I came in.

His message was received loud and clear. SFB’s extraordinary rise in the past seven-plus years has perhaps exceeded even Tomasson’s expectations. "San Francisco Ballet is dancing more grandly, more incisively, more lyrically, more musically, and more heroically today than at any other time in the past fifteen years, and probably in the company’s fifty-eight-year history," Allan Ulrich wrote in the San Francisco Examiner. "The rebirth of the San Francisco Ballet under Heiði Tomasson’s leadership is one of the spectacular success stories of the arts in America.”

Above: Evryle Conners and Anthony Randazzo in Helge Tomasson’s production of Balanchine’s Swan Lake. Insert: Ashley Wheater and Jim Sosen in David Bentley’s Job in the music of Ralph Vaughan Williams by Sheryl Flatow

FEBRUARY 1995
American Conservatory Theater

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The oldest professional ballet company in America has much to celebrate during its sixtieth anniversary season. But Tomasson will not be marking the occasion by resurrecting highlights from the past. Nor is he content to sit back and revel in all that SFB has accomplished under his guidance, including a triumphant New York engagement in October 1991. For Tomasson, SFB’s sixtieth anniversary is a time to take stock of where the company is and where it’s headed.

“When the company celebrated its fiftieth anniversary, there was a lot of reflection about the first fifty years,” says Tomasson. “So I think this time we should look ahead, go forward. I want to put the emphasis on how we dance, and where the company is going in terms of our style and our repertory.”

The diverse and carefully planned repertory, designed to inspire audiences and dancers currently includes the company’s own full-length classics such as Swan Lake and The Sleeping Beauty; ballets created on SFB by the likes of James Kudelka, David Bintley, and William Forsythe; master-works by Balanchine, August Bournonville, Antony Tudor, Jerome Robbins and Frederick Ashton; contemporary pieces by Jiri Kylian, Glen Tetley and Val Caniparoli; SFB standards by longtime artistic director Lew Christensen; and Tomasson’s own increasingly impressive neoclassic ballets.

They are performed in a style that Tomasson says includes “a certain energy, a flow of movement, and a lot of joy.”

First and foremost, however, SFB’s style springs from its uncompromising classical training, which was instituted when Tomasson arrived on the scene. A visiting choreographer who watched ballet

The oldest professional ballet company in America has much to celebrate during its sixtieth anniversary season. But Tomasson will not be marking the occasion by resurrecting highlights from the past. Nor is he content to sit back and revel in all that SF Ballet has accomplished under his guidance, including a triumphant New York engagement in October 1991. For Tomasson, SF Ballet's sixtieth anniversary is a time to take stock of where the company is and where it's headed.

"When the company celebrated its fiftieth anniversary, there was a lot of reflection about the first fifty years," says Tomasson. "So I think this time we should look ahead, go forward. I want to put the emphasis on how we dance, and where the company is going in terms of our style and our repertory."

The diverse and carefully planned repertory, designed to inspire audiences and dancers currently includes the company's own full-length classics such as Swan Lake and The Sleeping Beauty, ballets created on SF Ballet by the likes of James Kudelka, David Bintley, and William Forsythe; master-works by Balanchine, August Bournonville, Antony Tudor, Jerome Robbins and Frederick Ashton; contemporary pieces by Jiri Kylian, Glen Tetley and Val Caniparoli; SF Ballet standards by longtime artistic director Lew Christensen, and Tomasson's own increasingly impressive neoclassic ballets.

They are performed in a style that Tomasson says includes "a certain energy, a few of movement, and a lot of joy." First and foremost however, SF Ballet's style springs from its uncompromising classical training, which was instituted when Tomasson arrived on the scene. A visiting choreographer who watched ballet
mistrust Bonita Borne teach class recently remarked, "The company trains beautifully. The things they do in Bonny's classes are like compulsory figures. They are asked to do impossible, technical textbook kinds of things in which you don't see training like that in ballet class anywhere else, certainly not in the companies I know."

Tomassen is fervent about the necessity of rigorous classical training, which provides the dancers with a strong foundation that enables them to rise to the demands of any ballet. "If you start to les go of classical technique, then there's nothing to fall back on," he explains. "There's nothing you can call your center, your source of energy. I like to think that if you're chosen to become a dancer in a ballet company, there are certain standards that you have to have. It's a respect for your own art form. I don't mean that you can be absolutely glued to the old way of dancing. The way we move has changed. It's all based on classical technique." Tomassen was one of the supreme classical dancers during sixteen years with New York City Ballet, and many of the qualities that are now ascribed to SFB are a reflection of his gifts as a dancer and his continuing concerns as a teacher, coach and choreographer. The lyricism, mus- cality, grandeur and insensibility that critic Ulrich sees in the company were also characteristics of Tomassen's dancing. Beyond that were poetry and intelligence, a love of dancing, and the ability to intuitively grasp what lay beyond the steps of each ballet he appeared in, so that the choreography was enriched by his performance. These are qualities that are becoming more and more evident with SFB dancers as well. I constantly try to emphasize to them that there's more to dance than the physical part," Tomassen muses. "It also has to do with style. If you have a ballet that requires a certain way of dancing — be that a corrido or maravucor or at the purpose was to train dancers to appear in opera, although ballet master Adolph Bolm was also able to present occasional all-dance programs.

Bolm was replaced by Serge Okhouninsky in 1957. Far more significant was the appointment of William Christensen as director of SFO's Oakland branch. Christensen took over as the company's ballet master in 1958, and in the next two years he was responsible for two milestones: He choreographed the company's first full-length production, Coppelia in 1959, and followed that in 1940 with the first full-length American production of Swan Lake. On Christmas Eve 1944, SFB premiered the first com-
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Bolm was replaced by Sergei Okhunkinsky in 1897. Far more significant was the appointment of William Christiansen as director of SFB’s Oakland branch. Christiansen took over as the company’s ballet master in 1898, and in the next two years, he was responsible for two milestones: He choreographed the company’s first full-length production, Coppélia in 1899, and followed that in 1900 with the first full-length American production of Swan Lake. On Christmas Eve 1944, SFB premiered the first complete version of The Nutcracker ever mounted in this country, thus launching a national holiday tradition.

The company became a totally separate entity from the opera in 1943, and was renamed San Francisco Ballet. The new director was William Christiansen, and his brother Harold was appointed director of the SFB School, a position he retained for thirty-three years. The youngest Christiansen brother, Lew, came on board in 1961, joining William as SFB’s co-director. A year later Lew became sole director. William returned to the brother’s home state of Utah, where he created the ballet department at the University of Utah and also founded Ballet West.

It was quite remarkable that these three brothers kept a school and a ballet company going all those years,” says Tomasson. “I have no doubt it was difficult at times, particularly in those days. Anything outside New York just didn’t exist. But I must say a lot of dancers from the school came to New York and became members of companies. So SFB had a reputation. The Christiansen’s legacy is that they kept that flame alive and never gave up. They persevered. If they had not, we would not have the company that we have now.”

Lew Christiansen, who died in 1984, would remain the bedrock of SFB for your source of energy. I like to think that if you’re chosen to become a dancer in a ballet company, there are certain standards that you have to have. It’s a respect for your own art form. I don’t mean that you can be absolutely glued to the old way of dancing. The way we move has changed. But it’s all based on classical technique.”

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Guadalupe

guidance for twenty years. He choreographed a more elaborate and hugely successful Natividad in 1964, which was broadcast on national television a decade later. In 1966 the company made its East Coast debut at the Jacob’s Pillow Dance Festival in Lee, Massachusetts, and the following year SFB went on a State Department-sponsored, two-month tour of the Far East. The trip proved so successful that it prompted a four-month tour of South America in 1965, and a three-month tour of the Middle East in 1969.

During the 1960s there were national tours, a New York debut in 1965, and important grants from the Ford Foundation and the National Endowment for the Arts. In spite of increasing visibility and recognition, SFB was on the verge of bankruptcy in September, 1974. The company and the school were saved by S.O.B. ("Save Our Ballet"), a massive grass roots campaign led by the dancers. Throughout the remainder of the 1970s and into the 1980s, SFB’s image was shaped by Michael Smuin, who was named associate artistic director in 1971 and co-director with Lew Christensen in 1978. He brought in new audiences, attracted by his extravagant story ballets. Four of these works were televised by PBS during a seven-year period, earning numerous Emmy nominations and awards.

In spite of Smuin’s popularity, his ballets were routinely attacked by a number of critics. SFB board members were divided in their feelings over his contributions to the company, and after a very public, heated battle, Smuin was dismissed. A search committee was formed to find a successor, and from a list of one hundred names, Tomassen was eventually chosen.

Tomassen put his mark on the company at once. He began teaching company class, and insisted that the women wear toe shoes. "Their pointe work was very much in need of improving," he explains. "At least ninety-five percent of our ballets are danced on pointe, so it just makes sense that by using toe shoes in class you develop and strengthen your technique. I almost had a riot on my hands when I told them they were to do this, but in a short time they accepted it. Now the idea of not taking class in toe shoes is inconceivable to them."

The dancers responded so quickly to the discipline and demands put forth by Tomassen and his staff, that he felt the company was ready to meet the rigors of a new summer Lake in 1983. The production, choreographed by Tomassen, proved to be a stunning achievement, prompting Kisselgoff to write that it "now puts the San Francisco Ballet on the international dance map."

For Tomassen, perhaps the most satisfying accomplishment thus far was the company’s reception in New York. "Many because I danced there for so many years, it was very gratifying to have my feelings about the company confirmed by the public and the press," Tomassen reflects. "Everyone wants to succeed in New York, and not everyone does. It’s an audience that has seen the best of everything, be it ballet or music or opera. They’re very demanding. I think it gave the dancers added confidence in themselves. It was good for them to feel that overwhelming acceptance."

But that is in the past, and Tomassen is looking toward the future. He says he would like to see the company do more touring, and perform in New York on a regular basis. (SFB returns to New York this Spring for one week at the end of March.) He hopes that SFB will be more visible in other West Coast cities. Mostly, however, he is concerned with finding new artistic horizons for the company to conquer. "I would like to bring another full-length work into the repertory," says Tomassen. "I’d also like to bring in more choreographers to work with the company. In addition to choreographers of very high standing, I’d like the luxury of giving a chance to someone who are not so well known. It’s very important to be able to experiment artistically, and to try to be allowed to fail. We’re trying to explore the vocabulary of this classical technique. What more can be done with it? I don’t want to be comfortable all the time. It’s necessary to challenge yourself, and to try to expand the boundaries as a dancer, and as a choreographer. If you stand still, you’re really moving backward."
California Cuisine
San Francisco

It seems as if the design of a restaurant is taking on almost as much importance as the food. Patrons are no longer putting up with physical and aesthetic discomfort just for the sake of a good dinner. Pat Kuleto has the artistic instincts for pleasing all of our senses. Having designed some of this city's most popular restaurants (Postrro, Corona Bar & Grill, and Splendido's to name a few), it's nice to see KULETO'S name on the marquee of one of his earlier works of art. Going into its seventh year of operation, Kuleto's is located in the Villa Florence Hotel near Union Square. You enter through a long room with antique high ceilings, black and white marble floors, and a huge mahogany bar festooned with garnish of garlic and peppers. I prefer eating here or in the next room with multilveled tables facing the open kitchen where I can watch the chefs choreographing my meal. There's an adjacent room with glass walls that juts out into the hotel's lobby, which is my least favorite as it lacks the other rooms' intimacy.

Executive chef Robert Heistrom offers some delightful Tuscan specialties in a place that feels like the trattoria of Arezzo or San Gimignano. Starters of choice include crisp fried calamari with a caper aioli, grilled radicchio with pancetta, or roasted giant garlic with Cambozola cheese to spread on just-from-the-oven pizza bread. There's a fine penne with lamb sausage, red chard and ricotta cheese as well as ravioli stuffed with sweet smoked salmon in a lemon sauce. The seafood risotto is too soupy for my taste. Try some of the super fish specials like grilled swordfish atop green lentils or baked salmon with a crust of pesto and pine nuts resting on creamy polenta. Other unusual entrees are the roast duck with grappa soaked cherries, veal with artichokes and spinach, grilled chicken with red onions and tomatoes, and excellent charmed lamb chops with eggplant risotto. Don't ignore sides of sautéed spinach with pancetta or the rosemary potatoes with garlicky aioli.

Serves an efficient, and the moderately-priced wine list is well-balanced between Italy and California. Desserts offer old favorites like cannoli with a chocolate shell filled with mascarpone cheese, tiramisu that has an added wallow of rum, and a three-layer cake filled with white, milk and dark chocolate. While the cuisine here may be familiar, it's prepared with a welcome new twist in extremely pleasing surroundings at moderate prices.

KULETO'S, 227 Powell Street, 415/987-7229. Open for breakfast, lunch and dinner daily. Dinner for two without wine averages $50.

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Part of the Phoenix Hotel, that funky ode to the fifties which is booked solid with filmmakers, recording stars, and PC politicians, Miss Pearl's looks out to the hotel's pool and sculpture garden. An irregularly-shaped room filled with West Indian art, revolving ceiling fans, and Philippine bamboo. It also sports a full service bar and occasional late night riffs on the steel drum.

Chef Larry Glazer's repertoire includes specialties from Jamaica, Trinidad, Martinique and Barbados. Since most of the food is meant to be shared, there are lots of medium-sized plates (halfway between appetizers and entrees) on the menu to pass around the table. Order crisp black-eyed pea fritters, chicken and raisin-filled yucca turnovers, scallops in a thin potato crust, roasted red pepper flan with wild mushrooms, and a fine remaine salad with a coconut garlic dressing. Bright orange annatto-marinated prawns vie in flavor with smoked duck breast and.

by Norm Chandler Fox
The Art of Dining

California Cuisine
San Francisco

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Little Tokyo happens to be one of my favorite parts of Los Angeles. This self-contained neighborhood feels like a veritable prefecture of Japan especially when you walk through the exquisite gardens on the third level of the New Otani Hotel. Overlooking this oriental floral fantasy is A THOUSAND CRANES which is one of our city's most elegant Japanese restaurants.

Next June, this dining establishment will officially change its name to Ser-bazanu which is Japanese for “a thousand cranes” And in the same way that most New Yorkers still refer to the Avenue of the piquant jerk chicken redolent of allspice, chilli, and ginger.

Among the large-plated entrees are the aforementioned angry pork tenderloin slices in a very spicy sauce, chilli-hot marinated lamb served with almond couscous, juicy salmon crab cakes in a banana-tamarind sauce, and smoky-flavored baby back ribs which are on the fatty side. The plantain-encrusted sea bass is dried out while the side of noodle pancake is delicious.

Although there's a very modest wine list, I suggest ordering Red Stripe Jamaican beer with this flavorful food. The servers are casually pleasant and will give you their personal insights regarding the cuisine. Desserts like coconut cake and lime pie are okay but it's much more fun to end your dinner with one of their loopy drinks like a Pina Colada (fruit juices and enough Pinonapa Stoltz to kick you back to pre-historic times) or a Land Shark (an adult shurpee made of juices, dark rum and blue curacao). And of course, there's always that bunting libation of vodka and cherry jello.

On a cautionary note, please drive or take a taxi to this restaurant as the immediate neighborhood would even make Vlad The Impaler nervous.

MISS FEARIES JAM HOUSE, 601 Eddy Street, 415-775-5877. Open for lunch Tuesday-Friday, dinner Tuesday-Sunday, lunch and Sunday Dinner for two without alcohol is about $50.
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The serving women are as gracious as they are intrinsically in their smiling kimonos. Instead of ordering wine, ask for their list of unusual unblended sakes which are served warm or chilled and always complement this delightful food.

A THOUSAND CRANES, New Omani Room, 120 South Los Angeles Street, Los Angeles, 213/628-1200. Open for breakfast, lunch and dinner daily, brunch Saturdays. Dinner for two without alcohol is $60.

IL MITO
This small, engaging spot is a very good example of why the San Fernando Valley is now becoming celebrated for its restaurants. Translated from the Italian, the name means ‘mysterious’, but it slowly becomes a legend due to the culinary prowess of chef-owner, Michael Felker. You enter a small room with a long concrete bar and a few tables before you arrive in a larger art deco room with a mural painted on the floor. This area serves as a theater for chef Felker’s ostentatious in a small, open kitchen that doesn’t hide behind unfriendly glass walls. This is his prosenium, ladies and gentlemen, and he makes the most of his ravenous captive audience out there. Right away you’re overwhelmed by the gaty aroma of cooked garlic, searing meats, ripe cheese and pungent herbs. I find it positively sensual be to bombarded by so many hearty scents when I’m hungry. Felker, who comes here by lengthy stops at Chiarri Cucina and Locanda Veneta, puts on an incredible show as he stays in perpetual motion, jumping, pivot- ing, and whirling while the leaping flames around his pots and in his pans.

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Mains from the Menu of the Day with a special offer, and all drinks are priced to match the menu.

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BIRRA* PORETTI*
A Great Italian Restaurant
...A Heck of an Irish Bar!

An interesting combination to delight your tastebuds anytime across the day or night.

After all, who knows more about dining than the Italian... or more about drinking than the Irish?

THEATRE DISTRICT DINING
Open 11:00 A.M. to 2 A.M. - 7 days a week
Happy Hour 4:00-7:00 P.M. daily

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Il Mito
This small, engaging spot is a very good example of why the San Fernando Valley is now becoming celebrated for its restaurants. "Translated from the Italian, the name means 'elusive,'" but it's slowly becoming famous due to the culinary prowess of chef-owner, Michael Fekr. You enter a small room with a long concrete bar and a few tables before you arrive in a larger art deco room with a mural painted on the floor. This area serves as a theater for chef Fekr who's onstage in a small, open kitchen that doesn't hide behind unfriendly glass walls. This is his performance, ladies and gentlemen, and he makes the most of his ravenous captive audience out there. Right away you're overwhelmed by the gusty aromas of cooked garlic, savory meats, ripe cheese and pungent herbs. I find it positively sensual to be bombarded by so many hearty scents when I'm hungry. Fekr, who comes here via lengthy stints at Chiatti Cucina and Locanda Veneta, puts on an incredible show as he stays in perpetual motion, jumping, pointing, and whispering between the loaping flames around his pots and in his pans.

Begin with a sprightly salad of calamari and unrolled clams in a lemon caper dressing, a hill of eastern mussels in a saffron white wine sauce, or the addiciting roasted garlic bread topped with porcini. Pasta is near perfection here with such

"I'm not leaving here until I find a gift for your Uncle Lou," she said, clutching her purse and hurrying down the aisle.

"There's a 10% off sale at the Music Center Shop On The Plaza, good on any of the featured items in this ad.

Phone (213) 972-7585.

Where Hollywood Meets Broadway

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Sunday Closed
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Delightfully unique decor
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Food which captures the taste of California delights
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But prices leave no aftertaste

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The Corner of 2nd & Hill Streets
3 blocks from the Music Center
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Pre-theater Dinner Hourly Happy Hour (4:30-7:30 p.m.)

Free Valet Parking, Breakfast, Lunch & Dinner

FEBRUARY 1993
"I learned I was HIV positive 5 years ago. I felt angry, deserted, and victimized."

"Today, I'm back in control."

Every day, more and more people are learning to live with HIV. People are finding ways to stay healthier, strengthen their immune systems, develop positive attitudes. They've found that proper diet, moderate exercise, even stress management can help. And now, early medical intervention could put time on your side.

Today, HIV positive doesn’t mean you have to give up. So, the sooner you take control, the better.

For more information on living with HIV, we urge you to call the number below... anonymously, if you wish.

1-800-HIV-INFO THE SOONER YOU TAKE CONTROL THE BETTER.

Sana Diego

I always get a feeling of Old California — you know, that brief moment in history when we were a separate republic with our own bear flag — inside the charming Rancho Bernardo Inn and especially in its estimable restaurant, El RizoVacho. Looking out on the San Pasqual Mountains, the commodious dining room contains mission-style columns, antiques, and a massive wood-beamed ceiling. Tables are comfortably spaced, you can actually whisper to your companion and still be heard, and congenial maître d’ David Townsend oversees the discreet and very well-trained serving staff.

Executive chef Tom Dowling, who received a coveted three-star rating from the New York Times at Le Plambet Royal in Princeton, obtained his earlier training at New York’s Helmsley Palace Hotel. His classical French menu abounds with tantalizing options as lobster-stuffed ravioli in a lemon sauce, truffle-stuffed tortellini with tomatoes, fettuccine with home-smoked chicken, and risotto mixed with shrimp and saffron.

Bigger appetites may crave the real T-bone coated with browned garlic and rosemary. This is a muck bank of tender, flavorful meat that covers an entire plate. A special of half-cooked in olive oil, basil and a hint of mint tastes almost as good as sea bass crisply grilled with fresh fennel. While accompanied by a nice apple honey sauce, the pork loin is too dry, but the juicy roast breast of duckling with a reduction of pomegranate is wonderful.

The friendly serving staff will guide you through the wine list where some of the Italian bottles are as reasonable as retail.

The best desserts include an apple tart with hot caramel sauce and fresh berries whipped in a frothy sabayon. After eating here, you’ll realize that it’s no myth to have extraordinary Italian cuisine in a place that’s neither expensive nor pretentious.

EL RIZOVACHO, 11801 Ventura Boulevard, Studio City, 818-706-1013. Open for lunch Monday-Friday, dinner Monday-Saturday. Dinner for two without wine averages $65.

Dining As Theatre

Dazzling southwestern cuisine in an entertaining art-filled environment.

THEATRE SPECIAL

$16.95

Includes appetizer, entree and dessert, complimentary shuttle and validated parking.

Wells Fargo Center
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"Today, I'm back in control."

Every day, more and more people are learning to live with HIV. People are finding ways to stay healthier, strengthen their immune systems, develop positive attitudes. They've found that proper diet, moderate exercise, even stress management can help. And now, early medical intervention could put time on your side.

Today, HIV positive doesn't mean you have to give up. So, the sooner you take control, the better.

For more information on living with HIV, we urge you to call the number below... anonymously, if you wish.

1-800-HIV-INFO THE SOONER YOU TAKE CONTROL THE BETTER.

TASTING OPTIONS AS LOBSTER-STUFFED RAVIOLI IN A LOBSTER SAUCE, TRUFFLE-STUFFED TONNELETTI WITH TOMATOES, FETTUCCINI WITH ASIAGO-CHEESE SAUCE, AND RISOTTO MIXED WITH SHRIMP AND ASPARAGUS.

Bigger appetites may crave the real T-BONEOSEE WITH BONED VEAL AND ROSEMARY. This is a huge chunk of tender, flavorful veal that covers an entire plate. A special of salmon in olive oil, basil and a hint of mint tastes almost as good as sea bass crisply grilled with fresh fennel. While accompanied by a nice apple couscous, the pork loin is too dry, but the juicy roast breast of duckling with a reduction of pomegranate is wonderful.

The friendly serving staff will guide you through the wine list where some of the Italian dishes are as reasonable as retail.

The best desserts include an apple tart with hot caramel sauce and fresh berries whipped in a frothy sabayon. After eating here, you'll realize that it's no myth to have extraordinary Italian cuisine in a place that's neither expensive nor pretentious.

KACHINA GRILL
Dazzling Southwestern Cuisine in an entertaining art-filled environment.

San Diego

I always get a feeling of Old California — you know, that brief moment in history when we were a separate republic with our own bear flag — inside the charming Rancho Bernardo Inn and especially in its estimable restaurant, EL RIZO NOCHO. Looking out on the San Pasqual Mountains, the commodious dining room contains mission-style columns, antiques, and a massive wood-beamed ceiling. Tables are comfortably spaced, you can actually whisper to your companion and still be heard, and congenial maître d' David Townsend oversees the discreet and very well-trained serving staff.

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Phone 213-996-6361

The Restaurant Horikawa

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innovative ideas like appetizers of snails with parmesan cheese, a crust of giant mushrooms, duck breast and foie gras, sautéed with endive and apples, and large prawns in a tangerine ginger sauce. A special of superb vichyssoise is accompanied by a hefty dollop of caviar, but the lobster bisque is too salty despite the presence of a fine Armagnac.

I like the tenderland-sea-crusted salmon in a red wine, lobster and shrimp sauce, and the three-medallions of tender veal with merlot, or that old favorite of chateaubriand surrounded by a posh chef like vegetables. I even like the somewhat complicated "Wellington" treatment of flavorful venison with fois gras in a flaky flan crust.

The wine list here is also encyclopedic with over seven hundred labels available; naturally, the top end vintages cost a small fortune, but if you have patience, you'll find a few good bottles that are relatively reasonable. Desserts include but-terfly fruit tart, homemade sorbettes, and one of the best buttercream chocolate soufflés extant.

This is the kind of place where I like to linger after the meal over some fine port or Cognac and contemplate what life would be like if we were all still living in the independent Republic of California.

EL BIZCOCHO, Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, San Diego, 619/452-1611. Open for dinner nightly, brunch on Sunday. Average dinner for two without wine is $100.

TUTTO MARE
La Jolla's intimacy with the sea makes the town an appropriate setting for a restaurant that concentrates on provender from the ocean. Open only for five months, Tutto Mare is proving to be a popular hangout for lovers of Italian seafood because it is not only tasty but healthful as well. Since Italy has over four thousand miles of coastline and no town more than a few hundred miles from the sea, we expect the Italians to dream up some exciting preparations of fish and shellfish.

Pre-Theatre Dinner*
$32.95
with Complimentary Limonade Service to Music Center
Saturday and Sunday Brunch Validated Parking

CHECKERS
555 South Grand Ave., Los Angeles, CA 213-624-0000
* Advance Reservations Required

Chef Antonio Altherr doesn't disappoint us with some of his fascinating dishes in an ambitious remnant of Peruvian. The two-level curved dining room with its modern steel fixtures, giant windows and checkerboard marble floors focuses on a fifty foot long relief mural of sea creatures above the exhibition kitchen. Service is informal and amiable, and the wine list, consisting entirely of 'Nvi Italiano and California', has some remarkable bargains especially in the vino rosso department.

I enjoy starting with the purpura-cured carpaccio of salmon, prawns and calamari in a piquant garlic tomato sauce, or grilled eggplant stuffed with artichokes and red peppers. The Caesar salad has shreds of fresh parmesan and doesn't stand on garlic or anchovies which is my preference. There's also a wonderful smoked trout, endive and feta cheese salad tossed in a lemon vinaigrette.

The themes of shellfish with variations of pasta seems endless with special cheers going to veal meringue with scallops and clams in a beurrenoise sauce, or an adro-rettamista with scallops in a lemon-sorrel sauce, and a near-perfect risotto with scallops and shrimp. The pasta with lobster is spoiled by a much too watery Fra Diavolo sauce.

For lunches, I prefer the medallions of salmon coated with green onions and capers, an eye-popping cipollino briming with mussels, lobster, scallops, and shrimp in a zesty broth, and a simple lemon-doused mixed grill of calamari, prawns, and seabass. The love meat eater at my table likes the thinly sliced New York steak with a balsamic vinegar sauce and cauli-corn hearts.

Among the desserts, the tiramisu is ordinary, so order the great chocolate espresso rolled cake, amaretto cream caramel, or lemon meringue tart. There is a large selection of after dinner libations with my favorites being the home-dry pear or strawberry grappa which I understand is good for digestion.

The Pacific Northwest's Leading Seafood Restaurant Is Now Open
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innovative ideas like appetizers of snails with parmesan cheese in a crust of giant mushrooms, duck breast and foie gras sautéed with endive and apples, and large prawns in a tangy ginger sauce. A special of superb veal chop is announced with a hefty dollop of caviar, but the lobster blinis is too salty despite the presence of a fine Armagnac.

I like the coriander seed-crusted salmon in red wine, lobster and shrimp salad in a vinaigrette in a zesty-spiced basil oil sauce, and a simply roasted chicken breast on a nest of red peppers, mushrooms and zucchini. Carmines will enjoy the black pepper and orange peel eroded filet mignon in a port wine sauce, sautéed medallions of tender veal with morels, or that old favorite of clams and shrimp surrounded by a green vegetable. I even like the somewhat complicated "Welleston" treatment of flavorful venison with foie gras in a fizzy flan crust.

The wine list here is encyclopedic with over seven hundred labels available; naturally, the top end vintages cost a small fortune, but if you have patience, you'll find a few good bottles that are relatively reasonable. Desserts include buttery fruit tarta, homemade sorbet, and one of the best buttery sweet chocolate souffles extant.

This is the kind of place where I like to linger after the meal over some fine port or cognac and contemplate what life would be like if we were all still living in the independent Republic of California.

EL BIZCOCHO: "Bacaro Bernardo"
17550 Bernardo Oaks Drive, San Diego, 619/453-1611. Open for dinner nightly, brunch on Sunday. Average dinner for two without wine is $100.

TUTTO MARE
La Jolla's intimacy with the sea makes the town an appropriate setting for a restaurant that concentrates on provender from the ocean. Open only for five months, Tutto Mare is proving to be a popular hangout for lovers of Italian seafood because it is not only tasty but healthful as well. Since Italy has over four thousand miles of coastline and no town more than a few hundred miles from the sea, we expect the Italians to dream up some exciting preparations of fish and shellfish.

Pre-Theatre Dinner* $32.00
with Complimentary Limousine Service to Music Center
Saturday and Sunday Brunch Validated Parking

Checkers Restaurant
535 South Grand Ave., Los Angeles, CA 213-624-6000
** Advance Reservations Required

The Restaurant. The Art of Dining.

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Phone 213-467-1960

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Phone 213-996-6500

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Restaurant Horikawa

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Mon.-FRI, from 11:30
Sat. Dinner from 5:00

COLUMBIA
Gower and Sunset 323-463-6500
(3) time luhrs available for all dining.

Chef Antonio Alitieri doesn't disappoint us with some of his fascinating dishes in an ambiance reminiscent of Florence.

The two-level curved dining room with its modern steel fixtures, giant windows and checkerboard marble floors focuses on a fifty foot long, six foot relief mural of sea creatures above the exhibition kitchen. Service is informal and amiable, and the wine list, consisting entirely of "Vini Italiani and Californian", has some remarkable bargains especially in the vino rosso department.

I enjoy starting with the grappa-cured carpaccio of salmon, prawns and calamari in a piquant garlic tomato sauce, or grilled eggplant stuffed with artichokes and red peppers. The Caesar salad has shreds of fresh parmesan and doesn't stand on garlic or anchovies which is my preference. There's also a wonderful smoked trout, endive and feta cheese salad tossed in a lemon vinaigrette.

The themes of shellfish with variations of pasta seems endless with special cheeses going to vermicelli with scallops and clams in a brandied tomato sauce, pasta tossed with shrimp and radicchio with a soupcon of cream, wonderful ravioli filled with smoked salmon in a lemon-sorrel sauce, and a near-perfect risotto with scallops and shrimp. The pasta with lobster is spoiled by a much too watery fra Diavolo sauce.

For dinner, I prefer the medallions of salmon coated with green onions and capers, an eye-popping cipollino brimming with mussels, lobster, scallops, and shrimp in a zesty broth, and a simple lemon-doused mixed grill of calamari, prawns, and seashells. The lone meat eater at my table likes the thinly sliced New York steak with a balsamic vinegar sauce and asparagus tips.

Among the desserts, the tiramisu is ordinary, so order the great chocolate espresso rolled cake, amaretto cream cake, or lemon meringue tart. There is a large selection of after dinner libations with my favorites being the bouncy pear or strawberry grappa which I understand is good for digestion.

77770 MARE, 4956 Executive Drive, La Jolla, 619/597-1188. Open for lunch Monday-Saturday, dinner nightly. Two for dinner without wine is about $75.
Great actors have been objects of adulation since antiquity. Rubiscus was so celebrated in ancient Rome that his name became synonymous with each successor to his laurels; for example, David Garrick was called the English Rubiscus, and his first London appearance as Richard III in 1749 caused one of the earliest traffic jams on record.

But it was the mass media, beginning with the movies a hundred years ago, that magnified not only the image on the screen but spread the actor's image and fame into the farthest corners of the world. Charlie Chaplin at thirty—or at least his character of the poor tramp—was perhaps the most recognizable living figure on earth. With Hollywood in his pocket, the young actor took a vacation in Paris, where he wandered around the city of lights enjoying his anonymity. Somewhere around the Latin Quarter he suddenly felt the call of Nature. Chaplin knew no French, and as he began to mime his predicament to various vendors and passersby, a crowd gathered. One of the shopkeepers recognized the famous walk and screamed, "Charlie! Charlie!" as the French called Chaplin.

The call roused a crowd and no sooner had Chaplin taken refuge in the restroom at the back of the shop the mob employed a bench as a battering ram, destroying its four walls a lot quicker than the Bastille. As Chaplin tried to escape with his life, his French admirers began to swarm for any souvenirs of his visit.

A few years later a simple young immigrant by the name of Rudolph Valentino became the object of veneration and then the cause for mourning by millions; his death in 1926 at the age of thirty-one caused the worst rioting in New York since the English actor William Macready performed at Astor Place in 1849. H.L. Mencken called Valentino "carratini zu women," many of whom committed suicide to follow the star to heaven.

Neither Valentino's employers at Paramount, nor the actor himself understood what had happened to him: why had fans singled him out from among thousands of others in pictures? But by some of the new masters of the film industry, and especially at MGM which was created in 1924, was the star system as one of its chief instruments of publicity and marketing. "It is the public who creates stars," Louis B. Mayer was fond of repeating. He and his young lieutenant, Irving Thalberg, believed that audiences ought to have the last word on everything. They introduced the testing of rarely finished movies with audiences in suburban Pasadena or San Bernardino, and then re-shooting or re-cutting them. Many of the stars kept their appeal by encouraging the temporary infatuation of fickle fans to develop into a lifelong love affair. Joan Crawford not only allowed her fans to give her presents and perform small jobs for her, but fully reciprocated their devotion.

It was part trite, but it was also what fed and nurtured many a star during the ups and downs of their very public lives. Crawford, for instance, caught her second husband Franchot Tone in the act with a starlet and sent him packing. Then she decided to get away to New York, making sure that her fans would be informed, as always, of her trip. Despite a protective cordon of MGM press agents and New York's finest, the star was mobbed at Grand Central Station, and she arrived at her hotel suite with her dress in tatters. No sooner safe, she dreamily smiled at her entourage, and said: "Let's go back and do it again!"

Even as the contact between actor and audience became less physical with radio and television, the illusion of intimacy grew, because now the star seemed to be "invited" into the fan's home. The late Michael Landon used to say that he preferred the company of little children, "because they don't know who I am." Most stars have stories about fans whose simplicities went beyond the childish. Bob Hope was accosted once outside Antoine's, the famed restaurant in New Orleans, where he was taping a special. "Bob Hope!" the fan exclaimed. "Is it really you?"

"No," said the comedian. "I'm on tape."

Years after the television series of Batman has dispensed into the ether, Adam West still runs into his female fans. One middle-aged offered herself at a shopping mall with the line: "God, you were my fantasy for years."

"Was I any good?" the actor wanted to know.

Valentino's death in 1926 caused the worst New York riots since actor William Macready's (above) performed at Astor Place in 1849.

by Peter Hay
Great actors have been objects of adulation since antiquity. Rusciscus was so celebrated in ancient Rome that his name became synonymous with each successor to his laurels: for example, David Garrick was called the English Rusciscus, and his first London appearance as Richard III in 1741 caused one of the earliest traffic jams on record.

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The call reused a crowd and no sooner had Chaplin taken refuge in the restroom at the back of the shop, the mob employed a bench as a battering ram, destroying its four walls a lot quicker than the Bastille. As Chaplin tried to escape with his life, his French admirers began to scramble for any souvenirs of his visit.

A few years later a simple young immigrant by the name of Rosalba Peter Hay’s recent books include Curtain Laughter, The Best Stories from Radio and Television, and MGM: When the Lion Roars.

Valentino became the object of adoration and then the cause for mourning by millions; his death in 1923 at the age of thirty-one caused the worst riot in New York since the English actor William Macready performed at Astor Place in 1849. H.L. Mencken called Valentino “ciao troppo,” many of whom committed suicide to follow the star to heaven.

Neither Valentino’s employers at Paramount, nor the actor himself understood what had happened to him: why had fans singled him out from among thousands of others in pictures? But by then some of the new masters of the film industry, and especially at MGM, which was created in 1924, saw the star system as one of its chief instruments of publicity and marketing. “It is the public who creates stars,” Louis B. Mayer was fond of repeating. Yet he and his young lieutenant, Irving Thalberg, believed that audiences ought to have the last word on everything. They introduced the testing of barely finished movies with audiences in suburban Passadena or San Bernardino, and then re-shooting or re-cutting them.

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by Peter Hay