The Learned Ladies

By Molière
Translated & Adapted by Freyda Thomas
Directed by Richard Seyd

April 15–June 5

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It's Party Time
Exploring May's Extravagant Events

It's generally accepted that La Fille Mal Gardée is the oldest full-length ballet still in repertory, a hefty claim for such an effervescent romantic comedy. This bucolic rural romance — first performed in Bordeaux on July 1, 1789, two weeks before Parian mobs stormed the Bastille — hardly seems to bear the weight of so much history. Set in a farm community far from the royal courts where ballet was born, it was one of several realistic and popular ballets choreographed by Jean Dauberval, and it remains his most famous.

Returning to San Francisco Ballet after last year's triumphant revival, this sweety waltzian Fille (the title translates as 'The Unchaperoned Daughter') is the version created by Sir Frederick Ashton in 1960 for England's Royal Ballet. He followed closely the original Dauberval story of Lise and Colas, two country lovers whose plans to marry go awry when Lise's mother betrays her to a wealthy couple. Ashton, however, added many distinctly English touches, such as Widow Simone's egg dance, the comic dancing chickens at curtain rise, the ingenuous (if perhaps too persistent) use of ribbons to intrigue dancers and the whole summery scene. At the 1960 premiere, the American dance critic Edwin Denby wrote in the Times of London of the ballet's elements of "good humor, good health, good humor of a broad countryside, the pleasant country dance... gracefully interspersed with classic and with music-hall numbers; the many amusing finds in steps, in ribbons, in props."

For modern productions, the danger comes in trying to jazz up or weigh down what Denby called "so airy, childlike and unembarrassed a good time." La Fille Mal Gardée, or specifically the Ashton version, is a soffio set in an English countryside, its comic moments as light as its love duets are frothy. A heavy emphasis on the humor beats it flat; in this world of beatific silliness, even laughter doesn't take itself too seriously.

May 6-9 at the War Memorial Opera House, San Francisco. (415) 391-8900.

MOTHER, MAY 1
The labor leader known as Mother Jones was once a household in the United States, but most people know her now, if at all, through the magazine that bears her name. Ronnie Gilbert, the singer and actress, hopes that Mother Jones, her one-woman show for Berkeley Repertory Theater will illuminate the life and accomplishments of this remarkable woman.

"She began working as a labor organizer when she was 75 and kept it up until she was 90," Gilbert marveled in a recent interview. "You could make ten movies about her life, yet few know her name or what she really did. In her lifetime she was internationally famous, yet only this year did the Department of Labor enter her into its Hall of Fame — finally. If you wonder why she's been virtually written out of labor history... well, she was a woman and she was old, maybe that's enough. But my great pleasure is to bring her back to life, to present my own astonishment."

Through words and the songs of Stair Lionel, Mother Jones will trace the development and personality of the Irish-born immigrant who first began organizing union workers in 1877. "Very little is known of her personal life, even her autobiography doesn't reveal much," Gilbert noted. "I don't know if she was..."
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Above: Dancers of the San Francisco Ballet in Frederick Ashton's version of La Fille Mal Gardée which will be presented May 6-9 at the War Memorial Opera House. (Photograph by Anthony Bandinello)
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from Indiana State, I didn't know what I wanted to do. But when I took composition lessons it was immediately clear what I should be doing.

Her first composition teacher, the flautist/composer Harvey Soffberger, had formed a chamber group in which Cox was pianist, and together they premiered many new pieces. "I started composing and it took off," Cox says. She and her husband moved about a year ago to Berkeley, where she teaches composition at UC Berkeley.

Cathedral Spires was commissioned by the Women's Philharmonic through a competition for women composers under 55. Cox says the fourteen-minute work is inspired by images of "Gothic cathedrals — that massive, rising feeling. And also by Yosemite's Cathedral Spires. I took the title from those mountains, and I wanted to create that experience. The music is not programmatic; it's the images I wanted to convey."

"The first and final movements are very strong, bold and large, using the full orchestra. To counter that massiveness, the two inner movements are much more private and intimate, using first the high sounds and then the low register, all framed symmetrically by the opening and closing statements." The Women's Philharmonic, May 8 at UC Berkeley's Zellerbach Hall, on a program including a collaborative work by Eleanor Arner and Urselia LeGuin, Amy Beach and Lili Boulanger (510) 845-9988.

DOWN MEXICO WAY

Rising from the windswept, treeless floor of the great Anahau Valley in Mexico's central highlands, the ruins of Teotihuacan lie at the heart of Mexico's true wealth: its people and their richly complicated heritage from the past. Teotihuacan: City of the Gods, the first extensive exhibition of art from this revered and mysterious painted city, will have its only viewing in San Francisco at the M. H. de Young Memorial Museum. Approximately 200 objects, from collections in Mexico, Europe and the United States will be presented, many of them uncovered only in the last decade. In addition, curators from both Meno and the United States have recently made important discoveries that help to put these beautiful things into a context we are only beginning to understand.

The largest excavated site in Mesomerica (archeologists' term for Middle America in the pre-Conquest era), Teotihuacan was an old and powerful city-state when medieval London was still a squalid town. At its heyday, around 150-550 A.D., its rulers commanded tributes and exerted influence from northern Mexico to Guatemala. Older than the Aztec culture by some 600 years, the abandoned city of Teotihuacan was called reverently "the place where man becomes a god" by later peoples like the Toltecs and Aztecs who came upon its ruins.

"Teotihuacan is a spiritual place," said Kathleen Berts, curator of Africa, Oceanica and the Americas for the Fine Arts Museums of San Francisco. It was so during its 900 years of life, and even after its abrupt demise around 750 A.D. it was a source of awe for anyone wandering its wide streets and towering wrecks of architecture.

Only in the last decade have archeologists and historians been able to interpret certain clues to Teotihuacan's culture. Much remains unknown, since the language has not been deciphered and the brilliant murals that covered the city are not in narrative form. According to

Composer Cindy Cox

Cindy Cox, the young Berkeley composer whose new Cathedral Images will be performed next month by the Women's Philharmonic, came rather late to composing, according to her. "I was a pianist, a very serious one. I began at eight years old, and I worked hard, many hours a day."

Despite studies with the great Lili Boulanger, Cox says she "always realized something was missing. Traditional classical music was a bit like being in a museum. After I got my B.A. in piano"
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hiding things or if it was just that women didn't think their lives were important. She knew her father was a railroad construction worker and that she came to America as a teacher. She hated it. She worked for a while as a dressmaker in Chicago, moved to Memphis for a while and met an iron molder there who was a union organizer. It was her first connection with the cause."

In her long life's work, Mother Jones traveled throughout the country, selling union literature and working to organize for the United Mine Workers. "She became known as the Miners' Angel; at over sixty years of age, she was climbing down into mines to talk to my boys. She had a mouth you wouldn't believe; she could sound like a nun or a truck driver. Yet she had many fights with the union leadership. Working in a man's world, she never had influence in the seats of power in spite of huge power among the rank and file."

Mother Jones had her crochets; she was generally opposed to the women's suffrage movement, for instance, thinking it was a cause of upper class, essentially conservative ladies. "She was a feminist in her actions," Gilbert noted, "but it was her tragedy that she never connected with self-aware women who could have supported her. Reading the stuff she went through, though, is like reading the newspapers today. It was a very greedy, with financiers grabbing this and exploiting that. And her story is not depressing or despicable. She was funny and she was tough." May 12-30, Berkeley: Berkeley Repertory Theater at Zellerbach Playhouse, US Berkeley, (510) 944-2800.

IMAGES OF COX

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Berrin, however, we do know that Teotihuacan’s central deity was a goddess. It’s a very new idea,” Berrin says, “developed in the last six or eight years. Before this there wasn’t the evidence, but we now feel assured that the prominent deity was female. We don’t know her name and at the moment we are referring to her as the Great Goddess. There’s no easy way to find a name that encompasses all her characteristics: naming a goddess isn’t something you do casually!”

Seen in mural paintings, stone reliefs and incense burners, the Goddess always has a bird or spider headress and her attributes include the colors red and yellow, a jade skirt, hands giving gifts of water, seeds of treasures. Her face is either missing or covered with a mask, and while she carries intimations of nature’s plenty, she is also associated with military might, human sacrifice and destruction.

Powerful goddesses existed in all Mesoamerican civilizations, but Berrin says that this paramount Great Goddess seems unique to Teotihuacan. “It’s a new and different aspect of the city. She seems to have prevailed only within the city. There was also a male storm god, who was very important in exterior matters, such as in expeditions outside the city.”

The fruitful exchange between San Francisco’s Fine Arts Museums and Mexico’s National Museum of Anthropology began awkwardly. In 1978, De Young officials learned to their surprise that the museum had been bequeathed a gift of murals from Teotihuacan—a second gift from a San Franciscan who had, quite illegally, removed large chunks of painted walls from the site. What the museum politely calls “a tangle of legal and ethical issues” led to an astringently amicable agreement between the museum and the Mexican government. The murals, which came in fifteen separate pieces and were marked by well-meaning but botched attempts to fix them, were painstakingly reconstructed by Mexican and U.S. conservators working side by side in a glass-walled laboratory visible to De Young visitors. They were then divided equally, with half returning to Mexico and half remaining in San Francisco. It was a landmark contract, one that remains a model for others in the difficult matter of cultural ownership. And it led to this exhibition of objects whose strength and vitality speak of the people who made them. May 26–October 31, M. H. de Young Memorial Museum, Golden Gate Park. (415) 863-3330.

IN BRIEF: Dance: St. Cenom No., a modern dance piece based on Afro-Cuban rhythms and attitudes and choreographed and danced by Elaine Marie Asher, in collaboration with percussionist/vocalist Yaya Luminamo and cellist/bassist Kash Kilic, will debut May 12–15 at Theater Artsu, 450 Florida Street. (415) 621-7797. . . . Events: Carnival San Francisco, the fourteenth annual edition of our own version of Mardi Gras, returns to the Mission District May 29–30. Festivities will include a Salsa and a Samba Ball, a two-day outdoor festival covering five blocks of Harrison Street between 18th and 21st streets and the traditional Carnival Grand Parade on Sunday, May 31. The parade and outdoor festival are free; tickets for the Carnival Balls are available, along with a complete schedule, from the Carnival Hot-line: (415) 934-8009. . . . Art: Thresholds and Endures, an exhibition of video work by seven American artists, covers more than 20 years of exploration in the new field. May 6–July 11, San Francisco Museum of Modern Art, 401 Van Ness Avenue. (415) 863-8800.

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Bertram, however, was to know that Polruan, in all its historic glory, was the only abode fit for a man of dignity. His was the task of preserving the glory of the past, and he was determined to do it in such a way as would be the envy of all who saw it. For he was a man of great energy and determination, and he was not one to be easily discouraged.

"The task of preserving the glory of the past," he would say, "is not an easy one. It requires time, patience, and a great deal of money. But it is a task that must be done, for the sake of future generations."

The task was not an easy one, but Bertram was determined to see it through. He was a man of great determination, and he was not one to be easily discouraged. He was a man who knew what he wanted, and he was determined to get it. And he did.

The Polruan manor was a fine example of the Renaissance style of architecture, and it was a sight to behold. The gardens were beautiful, and the fine old houses were a sight to behold. In short, it was a sight that was to be envied by all who saw it.
Antaeus: An Introduction

Jeff Rubio talks to Antaeus Company founder Dakin Matthews

Monday is typically a "dark" night in the world of theater. Even at the busiest venues, it is when shows take a weekly pause, and actors, too, repair to alternative pursuits.

But Monday is never an idle night at the Taper Annex building, a rehearsal space run by the nearby Mark Taper Forum. There, week after week an intrepid group of actors faithfully convenes, swapping their traditional night off for an ambitious purpose: the formation of a fully professional, world-class resident classical ensemble in Los Angeles.

The collection of local thespians officially goes by the unwieldy name of Antaeus Permanent Ensemble Repertory Company or the Antaeus Company for short. Their task has hitherto proved daunting in this movie capital, where the long-term commitments many feel are necessary to properly stage great, classic dramas often are obstructed by more lucrative financial opportunities available to actors in the local film and television industry.

Nonetheless, Antaeus, co-founded late in 1989 by actors Lillian Garrett-Groug and Dakin Matthews, has not only survived its first two years but has grown from thirty-two original membership to approximately fifty, among which are numbered some of the region's leading actors.

Antaeus also has become more public, offering itself to the Taper and other producers for public workshops and staged readings. And the group hopes to do full productions this year.

Last fall co-founder Matthews, a playwright, director, translator and former professor as well as an actor, discussed the difficulties of starting a local resident classical company, one that would stay together and function in a similar way to the Renaissance group. Gordon felt a major problem was getting actors to commit for long periods in this town, because of their work in film and television.

A couple of months later, I approached him and said that with his support I would get a group of actors together for a year, try to find out from them what it would take for them to commit, and explore with them what kind of classical company might be formed in a town that has many of the best theater actors in the country, but whom by and large aren't here to work theater.

Gordon said "great," he'd support us, gave us space at the Taper on Monday nights, and a small budget for mailings and copies, and we've been meeting ever since.

J.R.: At your meetings, how do you approach the idea of creating a resident classical ensemble?

D.M.: By actually pretending we are one, by doing workshops and readings of various plays, by sharing the kinds of problems and challenges there are in having a resident company. By exploring questions. What kinds of actors would it have? How big would it be? What texts would we do? Is there a specific aesthetic approach that a resident company has that pick-up companies don't have? Is there a way of covering people who have to leave, or of rotating actors in and out of jobs? These are the kinds of issues we deal with.

J.R.: Antaeus was a figure from Greek mythology who had to touch ground...

by Jeff Rubio


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J.R.: At your meetings, how do you approach the idea of creating a resident classical ensemble?

D.M.: By actually pretending we are one, by doing workshops and readings of various plays, by sharing the kinds of problems and challenges we are in having a resident company. By exploring questions: What kinds of actors would it have? How big would it be? What texts would we do? Is there a specific aesthetic approach that a resident company has? Is there a way of covering people who have to leave, or of rotating actors in and out of jobs? These are the kinds of issues we deal with.

J.R.: Antaeus was a figure from Greek mythology who had to touch ground...
order to renew and maintain his strength. Why is your company named after him?
D.M. The company arose largely from the desire of a lot of actors in Los Angeles who make their living in television and film, but who have a long history of talent and experience in the theater and don't ever want to lose that connection.
Many actors who have been in this town long enough and are successful enough realize that only by going back to theater, by staying in touch with their craft—by teaching, too—that they get the creative energy to do good work in film and television. Our group actually uses the name as an acronym which means: Actors Nourish Their Artistic Energies Upon Stages.
But we're dedicated to another idea: that the great plays can only be done by ensembles, casts that are deep and rich. Nobody has been able to keep a fully professional ensemble together for very long, and so by our estimation, no professional group has been able to put on the great plays consistently well.
We're also determined not to attempt this at the waverly Small theater (ninety-nine-seat or less) level. There are some wonderful theaters in town, like Pacific Theatre Ensemble and Noises Within who are doing terrific work with the classics, but if perhaps perpetuates the idea that actors shouldn't get paid. There is also a certain style that is difficult to move from a ninety-nine-seat house to a seven-hundred-seat house.
J.R. In the kind of company you envision, you would not only allow members to lease a production on short notice to do film or television work, you would encourage them to do so. What's the rationale behind that policy?
D.M. Notices for film and television roles often are very short, and in the case of most actors, the money is very necessary for survival. So actors often won't commit to theater work that takes a longer development time because they wouldn't feel right about having to bail out.
So we're trying to find a model to deal with a very specific Los Angeles problem. How we've done so in our own group on Monday nights is by allowing anyone to take a leave of absence anytime on the shortest possible notice to do paying work in the industry. It's automatic. If someone says, 'I've got a film in Montana, I've got to go with it,' we say, 'great, go about it.'
You can cast much deeper with much better people if you're flexible about the actors' need to be there every night. That's our thought anyway.
J.R. You tested this with a workshop production of Chekhov's The Wood Demon that you did for the Taypers.
In three weeks we put on a fully staged production. There were three different casts on each of those days during that period of time, two of the actors made pilots, one made a guest star appearance and the other did a movie. And the quality of the piece was fine.
J.R. In organizing company did you discover any models you could emulate?
D.M. A ballet company is as close a thing as we could find to a model because each piece is rehearsed in multiple times; you line up and rehearse it together. Now that arrangement causes emotional, psychological and political problems, but ballet dancers get hurt and often cannot dance eight times a week. So every ballet has at least four groups of people who can perform a given role.
I admit that in ballet the steps are somewhat more generously laid out than the emotional choreography of a play, but it's a potential model anyway.
Another entity we looked at is the American Conservatory Theatre in San Francisco, simply because it is such an acting-respecting company and not as strictly director-driven as many companies can be.
J.R. What disadvantages do you see in a director-driven company?
D.M. I have to say that the more power placed in the hands of a director, the less likely directors' specific career needs are going to be met, because a director typically wants this particular actor for this particular role and no other.
The idea of actors sharing a particular role is alien to that director. And that director doesn't particularly want to have a resident company which limits his or her ability to choose who he wants to play that role.
In this town especially, the idea that there is only one actor for a certain role has become a fetish. So the idea of a resident company from which you must draw your cast is looked upon by a strong conceptual director or a strong director-driven theater as a limitation on their esthetic ability.
I suppose it is. But we feel plays are done by companies and not by directors, and that roles are to be shared by an
order to renew and maintain his strength. Why is your company named after him?

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So we’re trying to find a model to deal with a very specific Los Angeles problem. How we’ve done so in our own group on Monday nights is by allowing anyone to take a leave of absence anytime on the shortest possible notice to do paying work in the industry. It’s automatic. If someone says “I’ve got a film in Montana, I’ve got to go with it”, we say, “great, go about it.”

You can cast much deeper with much better people if you’re flexible about the actors’ need to be there every night. That’s our thought anyway.

J.R. You tested this with a workshop production of Chekhov’s The Wood Demon that you did for the Taper?

D.M. Yes. Gordon Davidson wanted to see the viability of a translation of The Wood Demon by Frank Depp and Nicholas Sanders, one of our members. We were anxious to do it too, because it’s a piece we had been working on for six months.

We also wanted to test the idea of putting people on contract without binding them to be there if they had paying roles in the industry. Normally actors can only leave by buying out of their contracts.

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I suppose it is. But we feel plays are done by companies and not by directors, and those roles are to be shared by an ensemble.
ensemble and not by individual actors.
J.R.: Do you find that weasels agree
with that perspective?
D.M.: A lot of actors don’t get the con-
ect. They’re unclear about the idea that
you can’t play leads all your life and
that you should share your good roles
with other people, and that you should
take the time and serve the ensemble
rather than yourself.
It takes a certain chemistry to put
together an ensemble. Not only does
everyone have to be very talented but
selfless, too. The latter isn’t a notoriously
common virtue in this town.
There are many actors who prefer
decisions made by others; that’s
another difficulty. It’s very easy to say
that you want to empower actors to have
some say in their own esthetic life. But
when you actually do that, a lot of actors
become very uncomfortable.
As you know, actors, politically speak-
ing, tend to run from center to left. But
if you put twelve actors in a room and ask
them what is the best way to run a
theater, eleven of the twelve will tell you
a dictatorship. The single major com-
plaint we’ve had from actors in the group
is that they wish people would make
more decisions for them.
J.R.: Yet the idea of actors running their
own company is hardly new.
D.M.: No. A century ago actors ran the-
ater, directors didn’t, producers didn’t.
You can look back to Shakespeare’s com-
pany, when actors made all their own
decisions, did all their own finances.
But it has only been in the last hun-
tered years that actors have been told
they’re not capable of making their own
artistic or production decisions.
Many actors have in a sense traded
their esthetic power for the enormous
amounts of money that are available. If
you notice the successes that have come
into town like Pacific Theatre Ensemble
and Noises Within, they pick their own
pieces. But suddenly when you start to
get into money, I think a lot of actors
start to flinch.
We have no illusions about the fact that
we need directors and want to work
with the best directors around, but we want
to know what kinds of work we want to do
before we have the directors come in.
I reject the idea that you get the best
work out of actors when you treat them
like children. I think that a lot of actors
have bought that bill of goods and need
to be re-educated. I have to believe that
the actors in Shakespeare’s company
were not stupid either. Actors are par-
tially responsible for the cultivation of
this sort of backstage reputation.
J.R.: How are decisions made within
the company?
D.M.: We try to make them through
a series of decision-making levels.
The membership participates in all major
decisions. There is a representative
group of committees that do most of the
work and a management core that makes
day to day decisions but the responsibili-
ties of the group are fairly laid out, and
levels of decision-making that has been
done in more democratic ways are well
outlined.
J.R.: What qualifies do you look for in
actors who might join Antanas?
D.M.: The first year Lillian Garrett and I
Continued on page 56
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Partial View of Spanish Hills. (Note: Golf course may be narrower in reality.)
Nothing Like the Sun
An Exploration Ariane Mnouchkine

It's as timely as today's headlines of murderous families, gang wars, and international power plays. Though cloaked in the ancient Greek texts of Euripides's Iphigenia in Aulis and Aeschylus's trilogy, The Oresteia, the roots of Ariane Mnouchkine's Les Arles (The Children of Ares) go as deep and wide as the history of man.

In only the second visit to America in its twenty-three-year history, Mnouchkine's Parisian-based Théâtre du Soleil performs under the auspices of the Brooklyn Academy of Music (BAM). The theater of Brooklyn's Park Slope armory has become a replica of La Cartoucherie, the eighteenth-century French munitions factory which has housed Théâtre du Soleil since 1970, and Mnouchkine insists be duplicated whenever the company tours. How ironic that military installations are the only places large enough for her anti-war epics.

There are no reserved seats and the audience queues up communally until the doors open. Award-winning stage and screenwriter John Guare cheerfully takes his place at the end of the line, as does Pulitzer Prize drama critic Michael Feingold. Inside old friends meet, and over the four-play weekend, new friends are made. Los Angeles Theatre Works producing director Susan Albert Lesemann dashes up the bleachers just before curtain to greet former Mark Taper Forum associate director Ken Brecher.

The initial impact of the transformed Park Slope armory, used by the BAM for Mnouchkine's October production was that of a cave. Dim, vast, the subterranean effect is heightened by a subliminal murmur of drums. One thousand seats stretch up a mountain of bleachers. Beneath the high end in a block of open wooden cubes, the actors reach for vivid costumes draped over raw beams and paint their faces at low oriental tables on which jars of make-up share space with flowers and fans.

From the bleachers we see an arena two hundred feet wide. Huge double doors tower at its back. Its sides are bordered by pampas on which the chenins perch to absorb the action, mirroring the audience, in the fourth wall.

The arena is like a bull pen, both physically and symbolically. Here blood is shed in the cruelest way of all.

In Iphigenia in Aulis, Agamemnon sacrifices his daughter Iphigenia so that divine winds may speed his inspired fleet to conquer Troy.

In the second play, Agamemnon, Clytemnestra slays her husband Agamemnon to avenge their daughter's death, and she takes the throne with her lover and co-conspirator Aegisthus.

In the third play, The Liberation Beaux, Orestes, son of Agamemnon and Clytemnestra, at the god Apollo's call to honor, kills his mother and her lover — and takes back the throne.

In the fourth play, The Eumenes of the Furies, Aeschylus uses the historic Court of the Areopagus as a forum for ending the concept that revenge is justice. The blood floods cease with the acquittal of Orestes. Under the auspices of Palais Athena, goddess of Wisdom, the Furies evolve into heedful deities. Their function of destroying matrixes becomes a protective support for home and family.

This fourth play, perhaps because it has less action and more persuasion
Nothing Like the Sun
An Exploration Ariane Mnouchkine

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by Laura Hitchcock

The initial impact of the transformed Park Slope Armory used by the BAM for Mnouchkine’s October production was that of a cave. Dim, vast, the subterranean effect is heightened by a subliminal murmur of drums. One thousand seats stretch up a mountain of bleachers. Beneath the high end in a block of open wooden cubes, the actors reach for vivid costumes draped over raw beams and paint their faces at low Oriental tables on which jars of make-up share space with flowers and fans.

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This fourth play, perhaps because it has less action and more persuasion...
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.
than the others, is less dramatic. However, Mnouchkine makes her moments. The final words refer to peace, reconciliation, and a ritual cry. Athena, with her back to the audience, raises her hands in what appears to be a gesture of warning. The chorus, costumed as hell hounds of the Furies, leap on stage and freeze in silence. The cry is that moment. Premon for all time is the implication of the bestial ever ready to leap and wisdom ever vigilant.

The translation, two of which are done by Mnouchkine herself, are true to the text, and William M. Hoffman's English translation of the French version is more poetic and apt than most translations of the Greek. Optional euphemisms unobtrusively provide this direct translation read by Pauline Bowers.

Although the term "feminist" has sometimes been draped around Mnouchkine's version, the Greeks speak for themselves. Mnouchkine heightens the influence of position on gender in the costumes. The generals in Iphigenia are clothed in the weight of authority: Huge sleeves and skirts, towering headresses evoke Kabuki warriors; although the primary source is the ancient Indian tradition of Kathputtum. Cassandra, the princess-prophetess enslaved by Agamemnon, wears the creamy layered brocades of a Japanese geisha. Clytemnestra and, in

the following play, her daughter Electra are figuratively stripped for the action of revenge in toreador pants, white shirts and cummerbunds.

The chorus, composed of both men and women, is dressed similarly. In Plays One and Three, the beardless faces and goddess depict Iphigenia's maidens and the mourning female slaves of Argos, respectively. In Play Two, they wear the horsehoof headdress of the city elders. In Play Four, they are the hounds of the Furies, in masks whose simian features are framed in a lion's mane.

Masks and mask-like face paint are a Mnouchkine trademark. "The mask is not make-up," she has warned. Whatever the original intent, the effect is to liberate the actor from the twentieth century and the theater of psychological realism. Although the actors leap and whirl, the principal choral dances in Le Aristes incorporate the hops and flipped-handle architecture of India. Perhaps it's not coincidence that one of the leading ladies, Nirupama Nithyanandan, who plays Iphigenia, Cassandra, Electra, and First Fury trained for twenty years as a Bharata Natyam dancer in Madras.

All the principal roles are played by a handful of actors. Simon Abérian displays impressive range as Agamemnon, Orestes, Achilles and Orestes' Nurse. Sharesh Korish Muskhin Ghalam is a dazzling Apollo.

Nizyanandan is invariably poignant. But it is Juliana Carreiro da Cunha, a Brazilian dancer with a profile from a Roman coin, who dominates whatever stage she's on. As Clytemnestra she ranges through anguish, passion, rage and terror. Her great eyes burn but the restraint and discipline of her dancer's art keep her from tearing the passions to tatters. It's the audience that's torn.

Mnouchkine emphasizes the rough-hewn power of Les Aristes' mythic imagery by two sculpture-like stage effects. The first is a mooring ramp at the focus of the stage. Characters step on it singly or in tableaux, and the ramp then moves between the bleachers onstage. Such frozen images as Orestes' death grip on his mother Clytemnestra imprint the scene's climax with a resonant authority that stamps it in the memory.

The second and only object that takes the stage is a towering curtain platform which rolls on between the backstage double doors and is used as a chariot, bed, bier or simply a dramatic point. An actor underscores a line by sweeping a vivid scarf across it, slicing the space with a swathe of color.

Music is created and provided by Jean-Jacques Lemestre, a burly pigtailed man who has been with the troupe for fourteen years. Although the pervasive influence is drama, Lemestre writes among a

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Mnouchkine emphasizes the rough-hewn power of Les Atrides' mythic imagery by two sculpture-like stage effects. The first is a moving ramp at the feet of the stage. Characters step on it singly or in tableau, and the ramp then moves between the bleachers offstage. Such frozen images as Orestes' death grip on his mother Ophemetsa imprint the scene's climax with a resonant authority that stamps it in the memory.

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Music is created and provided by Jean-Jacques Lesme, a burly pigtailed man who has been with the troupe for fourteen years. Although the pervasive influence is drums, Lesme creates among a
battery of some two hundred instruments, following and accompanying the actors. Only his ensemble compositions for the choral dances are recorded.

Twelve years is a remarkably long run for a repertory theater under a single directorial hand. While a psychology student at Oxford, Ariane Moukhine, French-born daughter of Russian immigrants, joined the Oxford Dramatic Society and found a path from which she has never deviated and which has taken her all over the globe and done the circuit of time. She founded Théâtre du Soleil in 1960.

1969, a stunning dissection of the French Revolution which clarifies its splintering legacy; put her name on the world map and was made into a movie.

She wrote and directed Mohive, a six-hour film biography of France's brilliant eighteenth-century playwright, Sheila Beneux, former Los Angeles Times film critic, said at the conclusion of the screening she attended, the entire audience stood up and cheered. The film was also shown here in the 1970s on PBS.

From the beginning Moukhine has disdained the illusion-of-life school, emanating from the Stanislavskian acting method which stresses psychological realism. "We flee daily life," she has said, and her flight patterns has indeed enabled her to rise above the everyday world and see the big picture. Her oeuvres include the German Mephisto by Klaus Mann, two Eastern productions by Helene Citroen, The History of Shushan, King of Cambodia and Elloundi, and her unforgettable Shakespearean cycle — Twelfth Night, Richard II and Henry IV — performed at the 1984 Olympic Arts Festival in Los Angeles.

Although company members live where and with whom they please, they are legally organized to share income. Each member also does a series of jobs for the theater.

Most of the actors are recruited from Moukhine's studio and ten-day workshops. Here the students choose masks or costumes from the theater's colorfull wardrobe. How are you supposed to have imagination if you stay in the same you were in the metro when you came?"

Moukhine wanted to take Los Angeles out of its Roman toga, and the barbaric cut and colors of her costume expose the naked savagery of its vengeful power feuds.

"War is fratricide," Moukhine says. "Humanity is a cursed family. Why do we make war? Why so many civil wars? That is the theme of the Théâtre du Soleil. We have always worked on histories.

Over the weekend (Plays One and Two Saturday, Plays Three and Four Sunday), the audience gradually becomes part of the troupe's global village. Friendships spring up on the BAU Bus which ferries theater goes from Manhattan to the Park Slope Armory.

Peter Brook's Malabaratta, the Royal Shakespeare Company's Nicholas Nickleby, Robert Shenckten's Kentucky Cycle are examples of a theater trend that has grown in the past decade. This willingness in live theater is a cheering sign and should be particularly so to Moukhine who has said she had a terrible fear that the art of stage-acting was waning.

She is much in evidence at the Park Slope Armory. Head up, an aureole of hair framing a strong radiant face, her tall body imposing as a hound of state, despite the baggy grey sweater and slacks, she greets acquaintances in the form she makes her rounds.

"Will you ever do a comedy again like the Twelfth Night you brought to Los Angeles?" I ask, thinking of the whimsically and charm for which she has a rare gift.

"We will see," she laughs. Her voice is lifting, light, far more feminine than the image in the articles and photographs.

With a smile and a bow, she strikes towards the actors' dressing space and leaves across the surrounding railing, between viewers taking pictures, to caress an actress, to point out a costume effect, underlining the standard of attention she has always striven for her work.

The past, the East, the then, the there, wove along her work like Einstein's theory of parallel time, illuminating heightening the new. Paradoxically, by synthesizing diverse cultures and periods, Moukhine creates an innovative and organic style that is uniquely her own."

Brazilian dancer Juliana Cisnioris da Costa applies makeup for her role as Cisnioris da Costa.

Sacrifice nothing.

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American Conservatory Theater

1992/93 Repertory Season

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The American Conservatory Theater was founded in 1968 by William Ball.
Edward Hastings, Artistic Director, 1986-92

CREDITS
by August Strindberg
Translated by Paul Walsh
October 1, 1992 through November 22, 1992
Stage Door Theater

THE POPE AND THE WITCH
by Dario Fo
Translated by Joan Holden
October 25, 1992 through December 19, 1992
Marines Memorial Theatre

A CHRISTMAS CAROL
by Charles Dickens
November 27, 1992 through December 30, 1992
Orpheum Theatre

MISS SUYERS' BOYS
by David Huddish
December 3, 1992 through January 31, 1993
Stage Door Theater

THE DUCHESS OF MALFI
by John Webster
January 23, 1993 through March 14, 1993
Marines Memorial Theatre

ANTEOROE
by Sophocles
Translated and adapted by Talitha Westerhaker
February 11, 1993 through April 4, 1993
Stage Door Theater

DINNER AT EIGHT
by George S. Kaufman and Edna Ferber
March 25, 1993 through May 15, 1993
Marines Memorial Theatre

THE LEARNED LADIES
by Moliere
Translated and adapted by Popfly Thomas
April 15, 1993 through June 6, 1993
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Performing Arts
American Conservatory Theater

1992/93 Repertory Season

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The American Conservatory Theater was founded in 1965 by William Ball
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CREDITS
by August Strindberg
Translating by Paul Walsh
October 1, 1992 through November 22, 1992
Stage Door Theater

THE POPE AND THE WITCH
by Dario Fo
Translated by Joan Holden
October 25, 1992 through December 19, 1992
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A CHRISTMAS CAROL
by Charles Dickens
November 27, 1992 through December 31, 1992
Orpheum Theater

MISS EVERS' BOYS
by David Rabe
December 3, 1992 through January 31, 1993
Stage Door Theater

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by John Webster
January 21, 1993 through March 14, 1993
Marines Memorial Theater

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March 35, 1993 through May 15, 1993
Marines Memorial Theater

THE LEARNED LADIES
by Molire
Translated and adapted by Phyllis Thomas
April 15, 1993 through June 6, 1993
Stage Door Theater

Tickets and Information: (415) 788-2347

Performing Arts

P.1
ing the 1991-92 season, and was invited to direct A Midsummer Night’s Dream as the opening production for the California Shakes-peare Festival’s new outdoor Amphitheater in 1983. Last season he directed Three Days at the Los Angeles Theater Center. Born Burg- hoff at Martin Theatre Company, and King Lear with Sydney Walker at the Oregon Shakespeare Festival in Portland. This season he directs The Learned Ladies and the American premier of Dark Fire The Pope and the King at A.C.T.

SUSAN STEINER (Conservatory Director) came to A.C.T. five years ago as Director of the Young Conservatory. She is a playwright (his Wise Fairetheld Song was produced at the Little Victory Theater in Los Angeles), director (more than four hundred productions), actress (Gallbladder Repertory Theatre), and educator. She earned her M.A. from California State Uni-

KATHLEEN DOMINOS (Associate Dramaturgy)\so joined A.C.T. in 1987, during the company’s first San Francisco season, after what she described as a “prodigious” year as a dramaturgist at the Oakland Tribune. Before joining us, her profession has been dramaturg, director, producer, and editor. Her most recent work with A.C.T. is her book, “The Magic of the Theater.”

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JAMES HARR (Production Director) began his career in stagecraft with Eire Le Gallier’s National Repertory Theatre. Among the produc-

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中有各种不同类型的交通和娱乐活动，包括现场演出、音乐会、艺术展览等。A.C.T.计划在未来的几个季度举办各种戏剧和音乐会，以满足不同观众的兴趣。A.C.T.将与本地艺术家和国际知名艺术家合作，为观众提供高质量的演出。

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Dear A.C.T. Theateregoer,

As we close our 1992-93 Season of Discovery with Moliere's delightful comedy, The Learned Ladies, we're already hard at work developing next season. We wanted you, a cherished member of A.C.T.'s audience, to be first-hand about what we've planned, and we hope you'll be as excited about what's coming as we are.

The 1993-94 season opens with George Bernard Shaw's comic celebration of love, Laddie, and the English language, Pygmalion, at the Marines Memorial Theatre. Richard Seiy will direct a stellar cast in this tour de force about the world's most famous storyteller.

Next up at the Stage Door Theatre is Puccini, Steve Carter's steamy Caribbean tale of passion and betrayal. Benny Sato Ambush, who electrified our audience this year with Miss Body Raps, will direct this fascinating new play, set against the pulsing background of Carribean.

Just in time for the holidays comes Moliere's much adored classic, The Miser, with a cast of mismatched lovers, miserly parents, and the wildest servant ever, Scapin. Both children and adults will adore this contemporary adaptation with live music of one of Moliere's finest farces.

Of course, Christmas would not be complete without Scrooge and A.C.T.'s beloved A Christmas Carol, which plays at the Orpheum Theatre in December. In January, I will direct my favorite Christmas'Tragically, Uncle Vanya. At times hilarious and at times unbearably poignant, the play reveals a group of utterly incompatible people suffering the agony of unrequited love while crammed together in one stifling house in the Russian countryside.

The Philadelphia Story, under consideration for next February, is also a tale of mismatched romance, but this time the bride switches grooms as she walks down the aisle. Willful, wonderful Therry Boyd and a cast of outrageous Philadelphia suburbanites people this delicious 1939s comedy, directed by Richard Seiy. Our alternate contender for this slot is J.B. Priestley's An Inspector Calls, a gripping thriller about a respectable family implicated in a crime by a mysterious police inspector.

Towards the end of the season, we travel to a small town in North Carolina in 1939 for Reynolds Price's exquisite new play, Full Moon, directed by Benny Sato Ambush. Two generations, two races, and two families are woven together in this lyrical southern drama about coming of age in a rapidly changing world.

We hope to close the season with a major new work currently in negotiation. We promise it will be worth waiting for!

It's hard to believe that my first season with you is already nearly over. There is precious little time left to breathe, let alone reflect, when you're opening a play every third week for eight months straight.

There has been time this year, however, for the members of the company to get to know each other better and for me to begin to get acquainted with you, our audience. I have treasured your calls and letters and come to understand and appreciate the niche diverse community that is A.C.T. Out of this process we hope will grow continuing dialogue and great theater for many seasons to come. Please join us!

Yours,

Caryn Fiersta
Artistic Director

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Spotlight on Our Sponsors

A.C.T. spotlights two of the underwriters of The Learned Ladies: Hewlett-Packard Company and the L.L. Sigg's and Mary C. Sigg's Foundation.
Dear A.C.T. Theartgoer,

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Next up at the Stage Door Theatre is Threepenny, Steve Carter's steamy Caribbean tale of passion and betrayal. Benny Sato Ambush, who electrified our audience this year with Miss Bont's Bugs, will direct this fascinating new play set against the pulsating background of Cancun.

Just in time for the holidays comes Molière's much revised comedy about mismatched lovers, miserly parents, and the wifely servant ever- Soigne. Both children and adults will adore this contemporary adaptation with live music of one of Molière's finest farces.

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Yours,

Carlye Fitch
Artistic Director

Stoli. Cristall.
References Furnished Upon Request.

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NEWS FROM THE AMERICAN CONSERVATORY THEATER

A Season Preview from the Artistic Director

Towards the end of the season, we travel to a small town in North Carolina in 1928 for Reynolds Price's exquisite new play, Full Moon, directed by Benny Sato Ambush. Two generations, two races, and two families are woven together in this lyrical southern drama about coming of age in a rapidly changing world.

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Yours,

Carlye Fitch
Artistic Director

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Hewlett-Packard Company, headquartered in Palo Alto, is one of the largest one hundred companies in the United States, offering more than ten thousand computer-related products used in business, industry, science and engineering, health care, and education. Founded by William Hewlett and David Packard in a Palo Alto garage in 1939, today HP has ninety-three thousand employees worldwide, some sixteen thousand of which work in HP's manufacturing, research, sales, and administrative facilities throughout the Bay Area.

Long known for its support of education (Continued on page 5/5)
Molière, the Embattled Jokester
by Jonathan Marks

There are many ways of looking at Molière. From a modern perspective, we can look at him as the Woody Allen of seventeenth-century France: writer, director, leader of a cohesive band of actors, and one of the leading comic actors of the day. As a satirical commentator and a wicked satirist, a celebrity, beloved and reviled, and a magnet for the gossips. According to one story that made the rounds like lightning, he betrayed his mistress, many years—a man of his leading actresses—by sleeping with her teenage daughter. Not so, he maintained; young Armande Béjart was only the little sister of Madeleine; and, though she was less than half his age, he married her and wrote female leading roles especially tailored to her talents.

From a traditional perspective, Molière is the greatest comic author in France’s illustrious literary history, a subtle, witty, poetic, classic liberator, a monument of taste and sensibility, a mother lode of erudition, to be studied for all time to come in classrooms and an endless stream of scholarly tomes; a fixed star in the constellation of Culture’s brightest, steadiest lights. English amateurs who had been excised in France during the Puritan interregnum translated, adapted, and copied him when they returned home at the Restoration (1669), creating the English comedy of manners. Their descendants, down through Oscar Wilde, Noel Coward, and beyond, have influenced our view of our model; in translation—especially of the plays he wrote in verse—he often appears to be a sophisticated demon of the drawing room. It is less common today, though, to view him as most of his contemporaries saw him: a successful comedian—or, at least, a famous clown—who also wrote some amusing material to keep his company’s head above water, and for himself to live on.

For his entire career, Molière was a man of the theater: an actor, director, and producer. It was only during the second half of his career that he added the role of writer to the list. His company needed good material, and if France’s established writers couldn’t provide it, he had the theatrical experience and the ability to do so. He was born in 1622 into a bourgeois family—upholders for three generations—and so successful that his father could advertise that he was official upholder to the King. The king had named Jean-Baptiste Pugelin. He received a strong Jesuit education, and seems to have studied (alongside Cyrano de Ber- genjac) under the unconventional Es- curian philosopher Gassendi. Next, law school at Orleans. He didn’t practice law long, though. The theater called. He threw in his lot with the Béjart family and their troupe, and formed the Illus- trious Theater. The results were relatively swift: ruffian boy, office, financial ruin, and debtor’s prison for the leader. Pugelin. His family was spared some of the shame, though, he had already taken on a stage name—Molière.

In the fall of 1645 Molière took the company on the road, where they stayed for thirteen years, performing all sorts of tragedies, comedies, and other entertainments, seeking the patronage of various noblemen and making do financially as best they could. One of Molière’s primary goals, it seems, was to establish a new style for the performance of tragedy less declamatory, more natural than that of the two-established Puritan troupes that had set the contemporary standard. His troupe’s reputation was established, however, not on tragedy but on the little improvised farces they usually performed as afterpieces.

In 1658 the troupe returned to Paris, and held a gala premiere before Louis XIV and his court, with the great tragi- ans of the capital in attendance. The newcomers took it as a perfect occasion to demonstrate their unconventional ideas about theater, and performed Corneille’s Myrtilles. The audience’s response was barely polite. Afterwards, Molière took the stage to announce that they would end the evening with one of the little trifles that had earned them such a name in the provinces. With their chief, as usual, in the leading role, Molière’s troupe performed The Amorous Profligate (which has never been discov- ered, as it may never have had a written script), and the hall rocked with laughter. The King recognizing the true qualities of the troupe, installed them in the

Continued on page P8

The American Conservatory Theater

Molière, the Embattled Jokester
by Jonathan Marks

THE LEARNED LADIES
by Molière
(1672)

Translated and adapted by Freyda Thomas

Directed by Richard Seiy
Scenery by Ralph Fronterino
Costumes by Beaver Bauer
Lighting by Peter Maradudin
Original Music by Gina Leichman
Sound by Stephen LeGrand
Wigs and Makeup by Rick Echols
Period Movement by Ellen Novack, C.S.A.
Casting Consultant by Kathryn Rosnak

The Cast

Bélise: Joy Carlin
Henriette: Julia Gibson
Armande: Lorri Holt
Cléante: L. Peter Callender
Arioste: Gerald Hiken
Chrysalide: Sydney Walker
Martinet: Delia MacDougall, Tracey Huffman
Philomèle: Jean Stapleton
Lépide: Brad DeFranco
Tristesse: Tony Amendola
Vadous: Howard Swain
The Judge: Howard Swain
Belis’s Tutor/Servant: Trudi David Keaton

There will be one intermission.

Understudies
Student in the A.C.T. Academy
*Unless otherwise announced, the role of Martine will be performed by Delia MacDougall.

Stage Management Staff
Bruce Elspenger and Alice Elliott Smith
Intern — Elisa Guthertz

Assistant Director — Susan Imhoff

This production is made possible through the generous support of Barbara and Gerson Bakar, the L. Stuarts and Mary C. Stuarts Foundation, and

The Learned Ladies is presented by special arrangement with Samuel French, Inc.

Original cover illustrations by Costume Designer Beverly D’Amico

Performing Arts
P.7

Performing Arts
P.6
Molière, the Embattled Jokester
by Jonathan Marks

There are many ways of looking at Molière. From a modern perspective, we can look at him as the Woody Allen of seventeenth-century France: writer, director, leader of a cohesive band of actors, and one of the leading comic actors of the day, a satirical commentator and a wicked satirist, a celebrity, beloved and reviled, and a magnet for the gossips. According to one story that made the rounds like lightning, he betrayed his mistress of many years—one of his leading actresses—by sleeping with her teenage daughter. Not so, he maintained: young Armande Béjart was only the little sister of Mademoiselle; and, though she was less than half his age, he married her and wrote female leading roles especially tailored to her talents.

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For his entire career Molière was a man of the theater: an actor, director, and producer. It was only during the second half of his career that he added the role of writer to the list. This company needed actual material, and if France’s established writers couldn’t provide it, he had to act as both a director and the author of the plays he wrote in verse—often appearing to be a sophisticated denier of the drawing room. It is less common today, though, to view him as most of his contemporaries saw him: a successful comedian—or, to put it mildly, a famous clown—who also wrote some amusing material to keep his company’s head above water, and for himself to live on.

Molière

The American Conservatory Theater presents
THE LEARNED LADIES
by Molière (1672)

Translated and adapted by Freyda Thomas

Directed by Richard Seyd
Scenery by Ralph Furtiello
Costumes by Beaver Bauer
Lighting by Peter Maradudin
Original Music by Gina Leishman
Sound by Stephen LeGrand
Wigs and Makeup by Rick Echols
Period Movement by Kathryn Rosnak
Casting Consultant Ellen Novack, C.S.A.

The Cast

(Biography)

Béline Joy Carlin
Henriette Julia Gibson
Armande Lorri Holt
Clitandre L. Peter Callender
Ariste Gerald Hiken
Chrysole Sydne Walker
Marthe 1 Delia MacDougall, Tracey Huffman
Philoxen Philemon Jean Stagelton
Levaine Brad DeFliance
Tristin Tony Amendola
Vadim Howard Swain
The Judge Howard Swain
Belise’s Tutor/Servant Traci David Keaton*

*Student in the A.C.T. Academy

Understudies


Stage Management Staff
Bruce Elsenger and Alice Elliott Smith
Intern — Elisa Gutierrez

Assistant Director Susan Imliff

This production is made possible through the generous support of Barbara and Gerson Bakar, the L.J. Skaug and Mary C. Skaug Foundation, and Hewlett Packard

The Learned Ladies is presented by special arrangement with Samuel French, Inc.

Original cover illustrations by Costumes Designer Beaver Bauer

The Cast

(In Order of Appearance)

Belise
Henriette
Armande
Clitandre
Ariste
Chrysole
Marthe
Philoxen
Levaine
Tristin
Vadim
The Judge
Belise’s Tutor/Servant

There will be one intermission.
American Conservatory Theater

MOILÈRE, THE ENCHANTED-JOKESTER continued from page P5

theater of the Petit-Bourbon, where they would perform in alternation with the local Italian opera della company. The rationale behind this pairing was obvi- ous; Molèrie’s forte reminded everyone of the style of impersonating foreign. The comedia was obviously an Italian genre, but it quickly became a pan-European phenomenon. Its hallmark included improvisation, the use of stock characters, low farce, and topical satire. The Italian troupe was an main propo- nent in Paris, but plenty of French per- formers adapted it to their own uses. Commedia inspired downtown, individually and in troupes — attracted crowds to hopgourds and market squares, and street charlatans employed its tricks too. One of these, well-peddlers of their wares and services, must have been at the booths that lined the oldest bridge in town, the Pont-Neuf.

The farceurs became so identified with the quacks that the word ‘comédien’ was applied equally to the snake-oil salesmen and their comical colleagues. Even the established tragedians would risk being branded as charlatans to turn up in the revenues of their theaters by donning whiteface and wielding slapsticks in facia- cial adumbrations.

An individual performer would achieve success with a clown persona, and soon the street trade in Paris, and later the provinces would be clogged with copy- cats. Scaramouches, Thévenins, Turbines, and the like. Soon Molèrie was one of the list of these performers, inventing first the clown name and costume of Mus- carille, and then as Sinuache.

Molière on Comedy

I

the task of comedy is to correct the vices of mankind. I see
reason why there ought to be some who are privileged.

That is, in a state, a much more serious danger than
other; and we have seen that the theater has great corrective
power. The most beautiful ideas in a serious philosophy are less
powerful, most of the time, than those in a satire; and nothing
reproves most men so much as the depiction of their faults. It’s a
terrible blow to to see it exposed to everyone’s laughter. One can
usually bear it, but no one can bear to be mocked. One
might wish to be cruel, but no one wants to be ridiculed...

Eight days after it [Tartuffe] was banned, a play called

Scaramouche the Hermit was presented at the court, and the
King, upon leaving, said to the great prince [Condé] who repeated form words to me: I would like to know why those people
who are so impopular about Molèrie’s comedy have nothing to say
about this Scaramouche[,] to which the prince replied, ‘The
reason for that is that this Scaramouche makes fun of Heaven
and of religion, for which those gentlemen care nothing, but
Molèrie’s comedy makes fun of them; that they cannot abide’

— From Molèrie’s preface to Tartuffe, translated by Susan Solomon

The Sun King Louis XIV in modest costume.

Molière prevailed, and in 1669 Tartuffe, or The Impostor entered the repertoire for good, and soon was immortalized in print. How and why this happening is still unclear. Louis had certainly consolidated his power, and Molière had certainly been persistent; but there was also an element of compromise. The playwright transformed the mask of the hypocrite into one of a freelance religious out, with no visible ties to the body of the Church; in 1669 his costume signified a whole new
layman, whereas the costume of the first
Tartuffe had shown that he had taken religious orders.

Molière finally won the battle, but his many enemies had had a field day. Their unceasing attacks often ridiculed him as
a vulgar buffoon, a saturnine street enter-
tainer tricked up as an author, making a mockery of all that was true and great. In 1669 Charles Cotin — a minor

churchman, linguist, and poet, but a long-
time member of the prestigious French Academy (then, as now, the official
defender of the nation’s language and let-
ters) — attainted those who had digni-
died Molèrie by setting him up as a model of literature comedy.

I cannot make a demigod of a farceur. In any case, I can hardly

foolish with my Virgil.

He accused Molèrie and his supporters of

sorcery and incited a fervor in favor of fur-

chaste, and of playing the “mountebanks”

to earn their dinners. But Cotin did not design to answer any

Molière’s defenders; he was an actor by

trade, and by Church law all actors were

excommunicate. How can one reply? he

asked rhetorically, “to people who are

proclaimed by law to be infamous, even

among the pagans?”

Molière never denied his affinity with

the players of the theater and the open

air, but he did not appreciate being

tamed with the same brush, and he had the

arrest and the inclination to retaliate.

He had many possible targets, but soon

focused on the old Cotin. Within months Cotin was warned that Molèrie’s theater was working on a number of natural comedies; one of them was called The Courtesan, and another was called Tartuffe.

Years passed, and no such plays appeared; but then Molière revealed that his company was working on a play called Dodo. Cotin must have dreaded the thought of a play with his name tucked into the title, but his fears could hardly have been alleviated when the advertise-
ments for the opening carried a new title: Précis de Tartuffe, playing on the word at foot (it meant, roughly, ‘though foolish”.

In form the play resembles Tartuffe, dealing with the disruption of a bourgeois household caused by the infatuation of one of the family with a charwoman. Tartuffe, Trinquet doesn’t appear until the middle of the play, but the disastrous effects of his charm and his cast are already evident. The family members have bedazzled can run off easily at any time, or are

having a baby: the oldest daughter, then as a son. In 1669 Charles Cotin — a minor
The task of comedy is to correct the vice of mankind. I see no reason why there ought to be some who are privileged. That is, in a state, any more much more serious danger than in one's fear; and we have seen that the theater has great correctness power. The most beautiful ideas in a serious philosophy are less powerful, most of the time, than those in a state; and nothing excepts them from the depiction of their faults. It's a terrible blow to vice to expose it to everyone's laughter. One can easily bear reproach; but no one can bear to be mocked. One might wish to be cruel; but no one wants to be ridiculous.

Eight days after it [Burleigh] was burned, a play called Scaramouche the Hermit was presented at the court, and the King, upon leaving, said to the great prince [Conte] who repeated his words in his ear: "I would like to know why those people who are so upset over Mulière's comedy have nothing to say about this Scaramouche." To which the prince replied, "The reason for that is that this Scaramouche makes fun of Heaven and of religion, for which those gentlemen care nothing; but Mulière's comedy makes fun of them, that they cannot abide."

From Molière's preface to Tartuffe, translated by Susan Imhoff

I find out exactly who it was Molière was mocking. His satire could be devastating, but it attracted so much attention that, ironically, people competed to identify themselves as the true battle of its scorn; it became a historic form of status to be ridiculed by the master.

With Tartuffe, though, Molière stopped at the line.

Hypocrites and frauds had been staples of comical satire since ancient times. Molière made use of them in virtually every play, and in the character of Tartuffe he created the archetype: a pious pretender on the outside, an unrepentant lecher and greedy manipulator at the core. Months before the play's opening in November of 1669, a royal ordinance said: the Society of the Holy Sacrament of the Altar — had its members swear to do everything in their power to suppress the play. It was the subject of intense underworld policing, and even the Archbishop of Paris joined the attack. Five days after the opening of The Hypocrite (as it was originally titled), the King forbade further public performances.

It seems that the Church felt threatened by Molière's assault on hypocrisy. He was not in the fight of his life. Though 3 years later, he had become a favorite of the King — who had consented to be godfather to the comédie's fourth son. A number of arraigned against Molière were so powerful that even the Sun King shamed not to stand in their way.

Molière quickly demonstrated that he would not be curved. He replaced The Hypocrite in his company with a hastily written dark comedy about an irrepressible atheist, Don Juan; and he fought tirelessly for his Tartuffe. Three years after he presented it in a revised version, lengthened from three acts to five, under the title Perdix or, The Improver. Six days later the new Archbishop issued an order threatening excommunication to anyone in attendance at the performance of the play, or even parts of the streetlight. Once again the play was denounced as "diabolic and seditious."

But now it was not just one play that was under attack; there was a militant campaign — a new eruption of an age-old battle — to shut down all the theaters of the realm as means of state and corruption. Somehow, though, I cannot make a dregg of a farce. I tell you, that Pet-Nailard I can hardly fashion my Virgin.

He accused Molière and his supporters of Sarskilling God in favor of Prapus and Bacchant, of engaging in "Gushima rites," and of playing "the mountheats" to earn their dinners. But Colbert didn't design to answer any of Molière's defenses; he was an actor by trade, and by Church law all actors were excommunicate. "How can one reply," he asked rhetorically, "to people who are proscribed by law to be infamous, even among the pagans?"

Molière never denied his affinity with the pleasures of the theater and the open air, but he did not appreciate being turned with the same brush, and he had the arsenals and the inclination to retaliate. He had many possible targets, but now focused on the old Colbert. Within months Colbert was warned that Molière's theatre was working on a number of satirical comedies; one of them was called The Corded Pedant, and another was called Solilou.

Years passed, and no such plays appeared; but then Molière revealed that his company had been working on a play called Fouchée. Colbert must have dreaded the thought of a play with his name tucked into the title, but his fears could hardly have been allayed when the advertisement for the opening carried a new title: Précis de Tartuffe, playing on the word out (foot). It meant, roughly, "useful foolishness."

In form the play resembles Tartuffe, dealing with the disruption of a bourgeois household caused by the infatuation of some of the family with a charismatic fraud. Like Tartuffe, Triunfort's does not appear until the middle of the play, but the disastrous effects of his charm and his cast are already evident. The family members have bedazzled run off like life only through his eyes, and they are nearly always seen weeping an eligible daughter to him against her will; the fraud has
Amphora-Provence, the French national theater, was founded in 1658 by the merger of Molière’s troupe with two rival companies.

dominate the household. This was already a time-honored device when Aristophanes used it in Lysistrata and The Conquereuse, and it would work again for Molière.

Right before the opening in 1672 Molière changed the title again. It no longer bore the name of the fraud — but of his scoundrel Les Femmes Scavantes. The Woman Scholars or, more briggingly, The Learned Ladies. Molière took the stage two days before the premiere to play the play, and announced that he wasn’t satisfying any particular person in it. Indeed, Tristram turned out to be a man in his prime scheme to make money by an unscrupulous marriage, while Cotin was sixty-eight and unattracted, as far as we know, by any imitations of unscrupulous liveness. Despite Molière’s claim that his arrow was aimed at random, however, it hit Cotin right in the heart.

The success of The Learned Ladies, the old scholar became a figure of him throughout Paris; his reputation was raised, his friends abandoned him, he no longer dared show his face out of doors, and he lost his wife.

It certainly wasn’t hard to see that Molière was indeed aiming at Cotin. It was no accident that the earlier titles, playing on Cotin’s name, were public knowledge; but the resemblance didn’t stop there. The verses recited by Tristram were taken, almost word for word, from Cotin’s published poetry; and Tristram’s costume so accurately mirrored Cotin’s refined ward and respectability that Molière had purchased one of his suits, so his wife sent for a priest. Word came back that he had refused to come. Another day was called; he too refused. Finally a priest was found who would overlook the infamy of the dying man’s cause; but he arrived moments too late. Molière died an actor, unrepentant, uncommunicative. His widow, after pilaging her father-in-law, Tristram and the Archbishop, obtained permission to have him buried in consecrated ground — so long as it was done quietly, without ceremony, and at night; but his body was soon exhumed and reinterred in an unspecified corner of the cemetery reserved for the stillborn. He has become a monument of the culture, but his contemporaries virtually disavowed this niche that would have been lost since forgotten.

What decides, the particulars of Molière’s desperate battles also faded from memory, and over the centuries the interpretations of his plays — end of his entire career — have altered. Long ago The Learned Ladies came to be seen as a satire of female education. As it happens, women achieved unprecedented literary success and prominence in seventeenth-century France; and when this phenomenon faded in succeeding eras, it was easy to portray Molière as making fun of it. True, we were not above making comical capital out of any remarkable circumstance, but the temptation to understand this play as a critique of female pretensions has hooked onto against its true strengths for many years.

Molière was a leading practitioner of a rough farce tradition that — from ancient times through the commercial hearty — had relied on the figure of the scoundrel or impostor, on a central character mechanism that he sometimes played the scoundrel, and he sometimes played one of his pimps. The Learned Ladies is a comic twist in the formula — where in Tristram he had played the dupe with a long-suffering spouse, here he played the bespeckled spouse whose wife was the principal dupe — but the action was still the same: the interplay of petticoat and folly, and teh clo- com (Tristram) was still its mainspring.

Some of the women in the play are level-headed and sensible; some are both. In the plays of Molière, as in life, folly knows no distinctions of gender. To Molière, life didn’t matter — as long as it got the laugh.

Who were the Learned Ladies? by Susan Imhoff

Imagining seventeenth-century France as a world of candlelight reflected in gilt-framed mirrors, powdered wigs, elaborate laces, and stiff brocades, the mind is led to visions of rightful societies and melodious harmonies playing upon delicate strings or splashing in fountains; vistas of the vast geometry of the gardens at Versailles or the orderly classical façade of the Palais de Luxembourg. Or perhaps images of the narrow, twisted streets of the city of Paris, buildings crowded close upon one another, shutting out sunlight, water ters running with sewage. Outside Paris, the country roads are muddy, lonely, and travelous; travelers walk or maybe have an old cart, which they may pull themselves if they don’t have a horse or a donkey. Only very highly ranked nobility have (or are legally permitted to ride in) a carriage. The roads wind through thick forests or alongside barren agricultural fields lying waste while farm ers go hungry. Meanwhile, the noble owners of the fields dance obligatory attendance upon the powerful Sun King, Louis XIV, at his court and on the battlefield.

All of these belong in a sketch of the seventeenth century in France, which was a time of extraordinary contrasts: rich artistic and literary achievements; agricultural improvement; increasing bureaucracy; disruptive religious and political quarrels. Throughout the long reign of Louis XIV, France was almost continually at war with its neighbors or within its own boundaries. His conquests were achieved at the eventual cost of the economic prosperity of the country. It was, in short, a century of upheaval and the reordered of an entire society. The century was shaped by machinations designed to center political power in the royal throne, and by astuteness but failing efforts to resist that centralization.

France near the beginning of the eighteenth century was still largely a loose collection of semi-independent feudal banalies, by some seventy-five years later, however, France was a patchwork of semi-independent feudal banalies, by some seventy-five years later, however, several other magnificent buildings were added to the original structure. The pavilions were added to the original structure.
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imbalance them sexually as well as intellectually, and they are ready to turn their fortunes over to him. By the success of The Learned Ladies, the old scholar became a figure of fun throughout Paris; his reputation was ruined, his friends abandoned him, he no longer dared show his face out of doors, and he lost his wife.

It certainly wasn’t hard to see that Molère was indeed aiming at Cotin. It was no accident that the earlier titles, playing on Cotin’s name, were public knowledge; but the resemblance didn’t stop there. The verses recited by Tristrion were taken, almost word for word, from Cotin’s published poetry; and Tristrion’s costume so accurately mimicked Cotin’s ruined pride that word went around among the company that the company had purchased one of his suits, so that his wife sent for a priest. Word came back that he had refused to come. Another letter was sent; he too refused. Finally a priest was found who would overlook the infamy of the dying man’s career, but he arrived moments too late. Molère died an actor, unrepentant, uncommunicative. His widow, after pleading with the Bishop and the Archbishop, obtained permission to have him buried in consecrated ground — so long as it was done quietly, without ceremony, and at night; but his body was soon exhumed and reinterred in an unspecified corner of the cemetery reserved for the killed.

He has become a monument of the culture, but his contemporaries virtually dismissed him as a failure. Little time was spent on Molère since forgotten.

With the decline, the particulars of Molère’s desperate battles also faded from memory, and over the centuries the interpretations of his plays — end of his entire career — have altered. Long ago The Learned Ladies came to be seen as a satire of female education. As it happens, women achieved unprecedented literary success and prominence in seventeenth-century France; and when this phenomenon faded in succeeding eras, it was easy to portray Molère as making fun of it. True, he was not above making comical senti- mentalism of any remarkable circumstance, but the temptation to understand this play as a critique of female pretensions had worked against his true strengths for many years.

Molère was a writing practitioner of vigorous family traditions that — from ancient times through the common defile — had reigned on the stage, or imposed on a central character. He sometimes played the physician, and he sometimes played one of his pawns. The Learned Ladies included a comic bit in the formula — where in Tristrion he had played the dupe with a long-suffering spouse, he played the besotted spouse whose wife was the principal dupe — but the action was still the same: the interplay of pettiness and folly, and the cale- zon (Tristrion) was still its mainspring.

Some of the women in the play are headstrong and sensible; some are fools. In the plays of Molère, as in life, folly knows no distinctions of gender. To Molère's mind, nothing mattered as long as it got the laugh.

One of the major figures of eighteenth-century France was a woman whose light reflected in gilt-framed mirrors, powdered wigs, elaborate laces, and stiff bodices. She stood like a pillar of stately grace, her handsome features and melodious harmonies playing upon delicate strings or splashing in fountains; or vistas of the vast geometry of the gardens at Versailles or the orderly classical façade of the Palais de Luxembourg. Or perhaps images of the narrow, twisting streets of the city of Paris, buildings crowded close upon one another, shutting out sunlight, with streams running with sewage. Outside Paris, the country roads were muddy, lonely, and treacherous; travelers walk or maybe have an old cart, which they may pull themselves if they don’t have a horse or dolly. Only very highly ranked nobility have (or are legally permitted to ride in) a carriage. The roads wind through thick forests or alongside barren agricultural fields lying waste while farm- ers go hungry. Meanwhile, the noble owners of the fields dance obligatory attendance upon the powerful Sun King, Louis XIV, at his court and on the battlefield.

In seven of these years, the society of Paris was transformed by the presence of a certain fontainage of new art and literature, comedy, poetry, and play complicated word games. The marquise, who had developed a reputation for bloody disorder that made her unusually sensitive to beat, presided over the room from her bed in a small alcove at the rear. A few guests at a time would make their way over to visit her, then circulate back to the center of the room, per- haps to drink or read the witty Voltaire compose a wicked, mocking poem about a lady visiting one of a car- nival or render an elegant Homage to the jewel-like beauty of her host- ess or her daughter Erzse. Or maybe everyone would try to guess the new emasque posed by the aubin Cotin.

Was it unusual? Perhaps. If history is measured by the artifacts left behind, the contribution of the pre- ciousness to the later, rather manic. Although Madame de Lafayette wrote one of the major works of the seven- teenth century, Les Précieuses, and one of the most influential and popular novels (published under her brother’s name), most of the preciousness was left with themselves, but the encouraging patronage of male authors. Fille the poetry pro- duced in the salon gathered a sense of over-refined, glittering, too "precious" for

Whose Were the Learned Ladies?

by Susan Imhoff

I

Imagine seventeenth-century France and all of its elaborately light reflected in gilt-framed mirrors, powdered wigs, elaborate laces, and stiff bodices. The young ladies dancing, sauntering, and strolling on the main thoroughfares of Paris were like a reflection of the society of the court at Versailles, with its grandiose façade and magnificent gardens. The women of the French court were celebrated for their beauty, elegance, and sophistication. They were the epitome of the French ideal of beauty, and their clothing and mannerisms were highly prized.

But there was another side to the French court. The women of the court were not just mere消费品, but were seen as a valuable resource for the state. They were expected to marry into noble families and to produce heirs. The women of the court were also expected to be virtuous and chaste, and to follow a strict set of rules.

In the eighteenth century, France was experiencing a period of great cultural and artistic flourishing. This period is often referred to as the "Age of Enlightenment," and it was characterized by a focus on reason, science, and progress. However, this period was also marked by a strict adherence to social norms and expectations.

One of the most important events of the eighteenth century was the construction of the Palace of Versailles. This grandiose palace was a symbol of the power and wealth of the French monarchy. It was designed to be a symbol of the king's authority, and it was filled with art, sculpture, and architecture.

One of the most famous events at the Palace of Versailles was the fête de l'orchestra, held in 1717. This event was a celebration of the king's birthday, and it was attended by the entire court. The fête de l'orchestra was a spectacular event, with music, dancing, and fireworks.

The fêtes de l'orchestra were a source of great pride for the French monarchy. They were seen as a way to demonstrate the power and wealth of the state, and they were also a way to reinforce social norms and expectations. The women of the court were expected to be virtuous and chaste, and to follow a strict set of rules.

The French monarchy was also known for its use of patronage. The king and his court were known to support the arts, and they were generous patrons of artists and writers. This patronage was a way to reinforce social norms and expectations, and it was also a way to demonstrate the power and wealth of the state.

Despite the strict adherence to social norms and expectations, there were still moments of rebellion and innovation. The eighteenth century was a time of great cultural and artistic flourishing, and it was a time of great social change. The French monarchy was eventually overthrown in 1789, and this marked the beginning of a new era in French history.

The legacy of the eighteenth century lives on today, and it continues to shape the way we think about politics, society, and culture. The eighteenth century was a time of great change, and it continues to inspire us to this day.
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contemporary tastes. Yet the preocupation with lan-
guage and its refinement, so often considered in 
considered in context, seems not only inevitable but 
also intriguingly powerful — perhaps even 
arguably poetic. The preoccupations may not have been 
noteworthy for the poetry that came out of 
salon gatherings, but they were remarkable in providing both the location and the impetus for highly influential in-

itary and critical discussion. Language was the material at hand (and perhaps the only material readily available to all members of the salon circle), to be played with, shaped, molded. With lan-
guage, a new world — beautiful, secure, and idealistic — could be imaginatively created as a defense against the dan-
gers, uncertain, diseased and death-defied realities of life in the seventeenth century.

The Salon: Forum for Subversion?

Opinion is divided about whether the salons were exclusively aristocratic or sub-
versive democrats. If those who had the leisure to examine women's issues were a few aristocrats and wealthy bour-
gie, the salon setting was more common to all women of the time, regardless of rank: seventeenth-century women were particularly aware of their children's childbirth was likely to prove fatal to mother and child (available medical 
help only partially mitigated the risks). The want of women were expected to remain chaste 
until marriage and faithful to a husband who was a stranger men were expected to have lovers and merely owed pro-
cessive duty to their wives. (Behavior, of course, did not always match expecta-
tions for either sex.) The salon debate about the nature of women and their social roles gave voice to a group that had 
largely been silenced.

The salons also provided an opportu-
nity for the promotion of mixing and social groups. Social mobility was a new 
and disturbing phenomenon in seven-
teenth-century France. The newly wealthy artisans and merchants who entered the royal court and filled the ranks of the expanding royal bureaucracy began to invade the traditional nobility; the salons reflected (and in some ways continue to reflect) the social change by providing a forum for this unusual blend. The salons' 

darner and of his handsome legs. For 
him, Molire invented the concept of the 
commedia dell'arte, in which either the 
King himself or a gregariously con-
tained representative could illustr-
ate an ideal court.

The women of the salons were actively 
evolved in the politics, as well as the 
culture, of the arts. The duchesse de 
Longueville, sister of the Grand Condé, was instrumental in causing Cardinal 
Mazarin’s flight during La Princesse; Louis 
XIV’s cousin, the duchesse de Montep-
nant, gave the order to open the Court 
theatres when they arrived at the gates of 
Paris. (She prudently retired to her coun-

try estate for an extended period after the 
revel was stopped.)

To be the hostess of an influential 
salon became the rage, and soon anyone who could afford to decorate a drawing 
room called herself a prévenante. But, of 
course, if every woman is precious and 
unique, then one is in. In effect, to 
establish exclusivity, the language games 
popular in the salons became more and more elaborate and highly codified, and ul-

ternately more ridiculous.

Later in the century, in the emphasis of the 
preoccupations, the refined language 
reaffirmed the importance of the 
language games and the refinement of the 
anthropology of the salon in the refined 
taste of the Salon by the duchesse de 
Pompadour. Some of these and the studious 
women began to call themselves 
“femmes savantes,” to distinguish them- 
selves from the frivolous, frivolous women who had 
become so commonplace and frivolous. But so the passion to be known as a 
learned woman, to be accepted, to be able to 
play to have it suppressed after the 
structural role, was widely popular and 
family-minded. These were all super-
comics. Performances were quickly 
resumed, the production ran for 
years, and was performed for 
months, a record for the period.

Les Précieuses ridicules concerns two young 
women who come to Paris and 
Sardoufically imitate the behavior 
with an understanding and creative attitude of the, the 
ridicule of La Rambouillet and her friends filled all the 
fruits of the theater. It seems prob-
ably that they were amused. After all, it 
was plain that Molire wasn’t satirizing 
for the women. He merely mocked 
that silly enough to pretend to 
knowledge and sense than they in fact 
had. The marquise was known for her 
good social presence and her 
and even among the names of the two heroines, 
Chatelet, Magdeleine, and Mademoiselle de 
Rambouillet (Catherine) and, of course, Molire, 
and Scudéry (Madame), it seems more than likely 
that Molire named characters for the 
women for whom he wrote the roles, 
Catherine de Brie and Madeleine de Bejart.

A similar defense might be made for 
Les Femmes savantes, Molire’s penultimate 
play, first produced in 1672. Between 
Les Précieuses ridicules and Les Femmes 
savantes, Molire had produced a number 
of other very successful comedies, includ-
ing the popular and scurrilous Leçons des 
savants (in which he made fun of an 
old man who attempts to raise his 
status and become an ideal companion of a 
royal court). In one of his comedies Molire satirizes the 
silly and exorbitant behavior of his charac-
ters, rather than their true natures. Of course, not everyone perceived this 
distinction, and the controversy that raged 
over Fortéprevented its public perfor-
mancess for several years.

Les Femmes savantes was created in 1672. 
Les Femmes savantes was created in less 
happy circumstances than Les Précieuses 
ridicules, both for Molire and for the 
comedy movement. The optimistic and 
exploratory spirit of the salons had begun to seem a bit frothy. Nearly 
continuous wars, increasing cor-
morant in the royal bureaucracy, and 
average neglect suggested a more 
severe, more pessimistic atti-
that for the years to come. The King had died, his brother Louis after 
amongst many years of great favor, he was 
now captivated by his new favorite, the 
composer Lully. Before the end of 
the century, the King — who had 
never loved to dance and command 
extravagant performances for 
the gardens of Versailles — would con-
sider banishing plays altogether.

As he worked on Les Femmes savantes, Molire may have missed 
the comments of his life-long asso-
ciates. His lover, and early 
Mlle Bejart; she died less than a 
month before the pre-
miere. As a result, Molire wrote roles 
for each of the closing pages of 
for each of the closing pages. For himself he created the role of 
Armand de Crux, who had 
created the role of the infamous Tartuffe 
several years earlier, now took 
the role of the pedant. 

The role of Philandeau 
was played by a man, Hubert. This 
was not Molire’s sarcastic comment on the 
femininity of the character, but 
merely a continuation of an ancient comic tradition 
in the theater of casting a man as any 
woman in a character’s case or 
acting as a woman. 
The play was an unqualified success. 
Neither success nor the remarkable con-
tribution of the aging Molire could sus-
in him forever, however. Exactly one 
year after the death of Madeleine de Bejart, 
Molière was succumbed to a coughing fit 
while performing his comédie de comédie. 
He was carried from the stage and 
was dead a few hours later.

Molière’s genius has left indel-
ible portraits of various human foibles, 
including the excesses of the previous 
movements. The excesses of the 
Gardens of Versailles were not, 
perhaps, as flattering as some of the pre-
vious movements, but for Molire and for the com-
edy movement, the optimistic and
American Conservatory Theater

contemporary tastes. Yet the production with language and its refinement was not considered in context, seems not only irreverent but also intriguingly powerful — perhaps valid. The presentation may not have been notable for the poetry that came out of salon gatherings, but it did remark on both the location and the impetus for high literary influence and critical discussion. Language was the material at hand (and perhaps only material readily available to all members of the salon), to be played with, shaped, molded. With language, a new world — beautiful, secure, and idealistic — could be imaginatively created as a defense against the dangerous, uncertain, diseased and death-ridden realities of the life in the seventeenth century.

The Salon: Forum for Subversion?

Opinion is divided about whether the salons were exclusively aristocratic or subversive dem. Those who had the leisure to examine women's issues were a few aristocrats and wealthy bour- geois who regularly received social gatherings common to all women of the time, regardless of rank: seventeenth-century women were married as children, childbirth was likely to prove fatal to mother and child (available medical help only made matters worse); women were expected to remain chaste until marriage and faithful to a husband who was a stranger men were expected to have lovers and merely occasioned pro-creative duty to their wives. (Behavior, of course, did not always match expecta- tions for either sex.) The salon debate about the nature of women and their social roles gave voice to a group that has largely been silenced.

The salons also provided an opportu- nity for politics mixing with social groups. Social mobility was a new and disturbing phenomenon in seven- teenth-century France. The newly wealthy artisans and merchants who entered the royal court and filled the ranks of the aspiring royal bureaucracy began to invade the traditional nobility; the salons reflected (and in some ways extended) the conflict by providing a forum for this unusual blend. The salons'...
Preciosity: Pro and Con

What is a woman? A miracle with reason.
What is a marriage? A call for living martyrs.
What is Paris? The Paradise of women, the purgatory of men, and the hell of heroes.

— Charles de la Bédoyère, Ou les questions de la cour (1698)

For in marriage (sexual) pleasures are interrupted, vanished, the artifice endeavored, the modesty dulled, and generally all that concerns the senses has lost its pleasantness and vigor; and to the preservation of the species which is a more important object and which interests even the gods, there is no enemy more directly and more criminally opposed than marriage.

— Michel de la Porte, De l'Éducation des Filles

Reflect well on all the pleasure, your companions, and compile a faithful catalog of those who by diverse or indirect path have not left the merchant houses, or brothels, you will see that you will hardly use any paper.

— From the Introduction, by Madame de Maintenon

Take care that she conserves no aspirations above her fortune and condition. There is hardly anyone whom it does not cost dearly to aspire too high, that which would have brought happiness becomes resolute as soon as one establishes a higher social station.

— Pierre-le-Grand, De l'Éducation des Filles

I spent my youth with what one calls beneficial experts, who, finding me to have a good memory, undertook to make me learned; but, when I saw that the best usage a person of our sex can make of science is to hide it, I thought that it was very useless to tire oneself out in order to acquire a thing which one must never use.

— Madame de Maintenon

The heart never gets weaker.

— Madame de Maintenon

If you want to know what the precocious consider to be their greatest want, I'll tell you: it's in losing their sight; nature most tenderly, without physical pleasure, while solidly enjoying their husbands' attention.

— Saint-Cyran, Observance ou pour (1708)

There are some good marriages, but no delightful ones.

— La Rochefoucauld, Maximes

We see in a riddle, the movement of the whole earth, and those or four precocious will mention in one afternoon all that the Sun has seen in its various travels over several sesons. Nothing is obscure to their eyes and their mind. They are so enlightened as to pierce through to the thoughts and secrets of hearts, and nothing can escape their curiosity or avoid their notice.

— Riéd

(But let's come back to those annoying people, among whom I place the precocious, the fake ones that is, whose whole pleasure is in highflitting jargon, and silly maxims, who are just counterfeit flowers, and not genuinely precious like the two or three real ones to be found in Paris, who are respected as much as precocious.)

— Barrow, Pieces diverses (1832)

Below, Excerpt from Alphonse Boué (1835)

These beautiful organs that you see
All around this liaison
Of the high reputation of the genus
They make our delightful conversation.

— Alphonse Boué, Le livre des femmes (1835)

Knowing that the world is nothing
Lightly they dispose it;
And seek future inheritage
In the sacred books that they read.

— From the Introduction, by Madame de Maintenon

Their hearts burning with charity;
Serious regards do not guide them;
And the love of truth
Makes them hate the lie.

— Alphonse Boué, Le livre des femmes (1835)

Thus, without ever sighing;
After musical dialogues;
They are always ever so friendly.

— From the Introduction, by Madame de Maintenon

Glasses, parties, music;
Dance, and books of love;
That's what they apply their minds to;
Spending night and day.

— Alphonse Boué, Le livre des femmes (1835)

The French Virgin?—

Rude, immodest, frivole virgin.
Savvy themselves silly.
Partaking وليس activities;
If it's what they have their dream.

— Alphonse Boué, Le livre des femmes (1835)

Their life glitters with a false glitter.
They tire what serv'ns they all,
And when the world fades away, it makes them laugh and dream.

— Alphonse Boué, Le livre des femmes (1835)
Preciosity: Pro and Con

What is a woman? A being with reason...
What is a marriage? A cell for living martyrs...
What is Paris?
The Paradise of women, the repository of men, and the bell of heroes...
— Céline, Du Goyau des matelots de gorbeau

Corporal beauty serves only to invite in its concupiscence.
— Jean-Paul, De l'Éducation des filles

Is it not truly an upshot trick for the woes of lowly street partners to wish to play the bourgeois, and the bourgeois to imitate the dandies, and these last to imitate the princesses? What kind of an age are we living in? Has it ever seen before so much vanity and superficiality as one sees now?
— Mme de Flotte, De l'Éducation des filles

Reflect well on all the habits, your companions, and compile a faithful catalog of those who by diverse or indirect path have not left the merchant houses, or bourgeois, you will see that you will hardly use any paper...
— Faucon de Marchand

Take care that she exercises no aspirations above her fortune and condition. There is hardly anyone whom it does not cost dearly to aspire too high, that which would have brought happiness becomes rewarding as soon as one establishes a higher social station.
— Flérouet, De l'Éducation des filles

I spent my youth with what one calls honest experts, who, finding me to have a good memory, undertook to make me learned; but, when I saw that the best usage a person of our sex can make of science is to hide it, I thought that it was very useless to tire oneself out in order to acquire a thing which one must never use...
— Mme de Maintenon

If you want to know what the princesses consider to be their greatest merit, I'll tell you: it's in being their sight that men most tenderly, without physical pleasure, while solidly enjoying their husbands with aversion...
— Saint-Evremont, Observations sur le Tiers (1705)

There are some good marriages, but no delightful ones...
— La Rochefoucauld, Maximes

We see in a nutshell, the movement of the whole earth, and those or four princesses will mention in one afternoon all that the Sun has seen in its various turnings over several seasons; Nothing is obscure to their eyes and their mind. They are so enlightened to perceive through their thoughts and secrets of hearts, and nothing can escape their curiosity or avoid their notice...
— Voltaire, Parties 지리 (1752)

Below: Engravings by Abraham Bosse (1655)
WHO'S WHO

L. PETER CALLENDER is no stranger to Bay Area audiences, having played Achilleas Cuvier in Major Barbara, Curmudgeon and three other roles in McPherson's St. Joan. In the California Shakespeare Festival. Other stage credits include: A View from the Bridge, The Widows of Chaumont, American Buffalo and The Homecoming. He has directed productions at the Oregon Shakespeare Festival, San Jose Repertory Theatre Seattle's Contemporary Theatre and the Sharon and Martin Spain Theatre, where he directed You Can't Take it with You. He has also been Resident Actor and Artistic Director of Berkeley Repertory Theatre.

BRAD DEFLANCHER most recently appeared on stage as Edward in A.C.T.'s Professional Theater Initiative show, The House Without a Key. He also produced and directed the Molly Blood. He is a graduate of Stanford University and the University of California, Berkeley, where he received a Master's degree in theater production. He has appeared in several productions of The Merry Wives of Windsor and The Three Musketeers at the Fringe Festival in Edinburgh. He currently resides in San Francisco and is active in local theater. He is the founder of Elephantine Productions, a theater company dedicated to producing new works by emerging playwrights.

GREG WOOD is a member of the San Francisco Repertory Theatre and has appeared in several productions, including A Christmas Carol and The Importance of Being Earnest. He is currently serving as the company's Artistic Director.

JOHN REYNOLDS, a Professional Theater Initiative alumnus, has directed several productions for A.C.T., including The Caucasian Chalk Circle, The Caucasian Chalk Circle, and God of Carnage.

JEAN STAPLETON is an off-Broadway credits and is a member of the Actors' Equity Association. She is the founder of The New Group, a theater company dedicated to producing new works by emerging playwrights. She currently resides in New York City and is active in local theater. She is the founder of Elephantine Productions, a theater company dedicated to producing new works by emerging playwrights.
WHO'S WHO

L. PETER CALLENDER is no stranger to Bay Area audiences, having played Adolphus Cusin in Major Barbara and otherchars in three other roles in McTeague and Slang Talking in John Steinbeck’s Of Mice and Men at the California Shakespeare Festival. Other stage credits include Bogart in A Streetcar Named Desire, in Other Desires, and various roles in National Theatre productions. He has appeared in several Shakespeare festivals, including the Oregon Shakespeare Festival, San Jose Repertory Theatre, Seattle’s ACT, A Christmas Carol and various other productions. His most recent work was as Dr. Watson in the Off-Broadway production of Sherlock Holmes: Consulting Detective. He has also appeared in various other productions across the country, including in The Comedy of Errors at the Utah Shakespeare Festival and in A Christmas Carol at the Oregon Shakespeare Festival.

BRAD DIPLANCHE most recently appeared as Benny Edwards in A.C.T.’s Professional Theater Initiative show, Hit the Road. He also recently performed in the Off-Broadway production of Nobody’s Home by John Patrick Shanley. His other stage credits include Don Juan in Don Juan in Hell, in The Caucasian Chalk Circle, and in Various Roles in National Theatre productions. He has appeared in several Shakespeare festivals, including the Oregon Shakespeare Festival, San Jose Repertory Theatre, Seattle’s ACT, A Christmas Carol and various other productions. His most recent work was as Dr. Watson in the Off-Broadway production of Sherlock Holmes: Consulting Detective. He has also appeared in various other productions across the country, including in The Comedy of Errors at the Utah Shakespeare Festival and in A Christmas Carol at the Oregon Shakespeare Festival.

GILDE RIDER, in recent years has been seen in several Bay Area productions, including in The Caucasian Chalk Circle, in The Caucasian Chalk Circle, and in Various Roles in National Theatre productions. He has appeared in several Shakespeare festivals, including the Oregon Shakespeare Festival, San Jose Repertory Theatre, Seattle’s ACT, A Christmas Carol and various other productions. His most recent work was as Dr. Watson in the Off-Broadway production of Sherlock Holmes: Consulting Detective. He has also appeared in various other productions across the country, including in The Comedy of Errors at the Utah Shakespeare Festival and in A Christmas Carol at the Oregon Shakespeare Festival.

LORETTA HOPE, in recent years has been seen in several Bay Area productions, including in The Caucasian Chalk Circle, in The Caucasian Chalk Circle, and in Various Roles in National Theatre productions. She has appeared in several Shakespeare festivals, including the Oregon Shakespeare Festival, San Jose Repertory Theatre, Seattle’s ACT, A Christmas Carol and various other productions. His most recent work was as Dr. Watson in the Off-Broadway production of Sherlock Holmes: Consulting Detective. He has also appeared in various other productions across the country, including in The Comedy of Errors at the Utah Shakespeare Festival and in A Christmas Carol at the Oregon Shakespeare Festival.

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THE LEARNED LADIES DIRECTOR, DESIGNERS, AND STAFF.

SYDNEY WALKER, a forty-eight-year-old veteran of stage, television, and television, has performed in some 257 productions, including many as the heroine of various plays. In 1982, she married Jack Dempsey, the president of the Sheridan Theatre Company, and together they are the proud parents of two sons, the Lincoln Center Repertory Company.

RALPH FENICELLO (Singer/Actor) has more than ten years of experience in music and television. In addition to his work with the Sheridan Theatre Company, he is also a faculty member at the University of Minnesota.

PETER MARSDEN (Lighting Designer) was the lighting designer for this season’s Antigone. He is currently lighting for the University of Minnesota.

BEAVER BATES (Costume Designer) has designed for the Sheridan Theatre Company, the University of Minnesota, and the University of Wisconsin. He has also designed for several local theater companies and has been a member of the American Theatre Wing since 1982.

BRUCE ELSPETHER (Stage Manager) is in his eighth season with A.C.T., where he has managed stage properties, sets, and costumes. He is also a member of the Stage Manager’s Association of America.

ALEX ELLIOTT SMITH (Production Stage Manager) is in his third season with A.C.T., where he has managed stage properties, sets, and costumes. He is also a member of the Stage Manager’s Association of America.
American Conservatory Theater

The redesign of the earthquake-damaged Geary Theater is well underway, and the Capital Campaign to raise the $34 million necessary to complete its reconstruction is off to a grand start with the recent announcement of a $20,000 Challenge Grant from the National Endowment for the Arts.

The terms of the Challenge Grant stipulate that every dollar from the NEA must be matched by four dollars raised locally.

We're Moving!
The A.C.T. administrative and Conservatory offices are moving to 30 Grant Avenue as of June 1, 1990. Please direct mail to:
American Conservatory Theater
30 Grant Avenue
San Francisco, CA 94108

IN KEEPING WITH MODERN TRAVEL
YOU'LL ARRIVE
RELAXED, REFRESHED
AND WAY AHEAD OF YOUR LUGGAGE.

The 1993 Isuzu Trooper

"An expansive cabin," observed the editors at Car and Driver, "offers cozy seating for five big folks plus luggage space that will make a Range Rover buyer try to change the subject," which is, of course, the Isuzu Trooper. We happen to think it's a great car: well-crafted, four-wheel drive to ever arrive.

We'll be talking to you!

Calling All Patrons!

The A.C.T. and A.C.T. Pancakes "offering friendly and excellent service," people have taken to the telephones to generate the help of A.C.T. subscribers, donors, and other patrons in making the match. At the head of the line with a matching contribution is the Bank of America Foundation, who has committed $100,000 to the Campaign. The Pacific Gas and Electric Company has launched the corporate phase of the Campaign with a $190,000 leadership grant.

The contributions of individual donors are essential to the success of the Geary Theater Campaign. Your generosity in responding to a telephone call from A.C.T. may make A.C.T. in the coming months as it was beautiful appreciated. We'll be talking to you.

they reflect who we are, where we've been and what we might become."

The L.J. Skaggs and Mary C. Skaggs Foundation was organized in 1967 by Mr. and Mrs. L.J. Skaggs to provide a professionally managed source of funding for small, innovative projects. In the Foundation's early years, grants were made almost exclusively for medical research and projects related to diabetes. After Mr. Skaggs' death in 1976, and the increase in the Foundation's size due to bequests from his estate and gifts from Mrs. Skaggs, the Foundation broadened the scope of its interests, now supporting projects in four program areas: performing arts, social services, historic interest, and special projects.

The Foundation's co-sponsorship of The Learned Ladies is the latest chapter in its decade of generous support for the A.C.T. Previous productions underwritten by the Foundation include The Piano Lesson, A Tale of Two Cities, and Marco Millions.
American Conservatory Theater

The redesign of the earthquake-damaged Geary Theater is well underway, and the Capital Campaign to raise the $34 million necessary to complete its reconstruction is off to a grand start with the recent announcement of a $250,000 Challenge Grant from the National Endowment for the Arts. The terms of the Challenge Grant stipulate that every dollar from the NEA must be matched by four dollars raised locally.

Calling All Patrons!

By A.C.T. Callers have taken to the telephones to generate the help of A.C.T. subscribers, donors, and other patrons in making the match. At the head of the line with a matching contribution is The BankAmerica Foundation, who has committed $100,000 to the Campaign. The Pacific Gas and Electric Company has launched the corporate phase of the Campaign with a $100,000 leadership grant. The contributions of individual donors...
Perfect back flip, with a twist.
CONTRIBUTORS

The American Conservatory Theater is deeply grateful for the generous support of many individuals, corporations, foundations, and government agencies. These donors make great theater possible. This list reflects gifts received between January 1, 2001 and February 1, 2003.

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Perfect back flip, with a twist.
Tanqueray
Imported English Gin.

DOES NOT EXIST
American Conservatory Theater

FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES
A.C.T.’s administrative and Conservatory offices are located at 450 Geary Street, San Francisco, CA 94102; (415) 749-2228.

BOX OFFICE INFORMATION
A.C.T.’s Central Box Office
Location: 450 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) 444-2400. Use your Visa, Master Card, or American Express card.
Box Offices at the Stage Door Theater, Marines Memorial Theater, and Orpheum Theater: Full-service box offices will be open 90 minutes before each performance in these venues.
BASE: A.C.T. tickets are available at all Bass/TIM centers, including The Whove-house and Tower Records Video.

STAGE DOOR/ MARINES MEMORIAL/ ORPHEUM THEATERS
Ticket Prices
Presidents $22
Orchestra/Loge $19
Balcony $13
Gallery $11
Sales/Grades/Wednesday/Thursday $20
Orchestra/Loge $19
Balcony $12
Gallery $12

Group Discounts: For groups of 15 or more, call Linda Graham at (415) 444-2200 for special prices.
Latecomers: Latecomers will be seated at an appropriate interval.

Mailing List: Call 749-2228 to request advance notice of shows, events, and subscription information.
Gift Certificates: Give A.C.T. to a friend, relative, co-worker, or client. Gift certificates are perfect for every celebration.

Post-performance Conversations: Informative after show discussions concerning issues and ideas surrounding the evening’s play will occasionally be scheduled throughout the season. Evening programs will have special insights delivered by the speaker and in lieu for that evening. The Conversations, moderated by A.C.T. Associate Artistic Directors, are free of charge and are open to everyone. For information about upcoming Conversations, call 749-2228.

School Matinees: Matinees are offered at 11:00 a.m. to elementary, secondary, and college groups. Students attend these performances each season. Tickets are specially priced at just $9. For more information, please call Jane Tarver, Student Matinee Coordinator, at 444-2228.

Conservatory: The A.C.T. conservatory offers classes, training, and advanced theater study for adults. Its Young Conservatory program offers training for students between the ages of 8 and 18. Call 749-2226 for a brochure.

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

A.C.T. Venues: ORPHEUM THEATER: The Orpheum Theater is located on Market Street at Eighth, near the Civic Center Bart/Penn Station.
THES STAGE DOOR THEATER: The Stage Door Theater is located at 450 Mason Street at Geary, one block from Union Square.
MARINES MEMORIAL THEATER: The Marines Memorial Theater is located at 688 Sutter Street at Mason. Conveniently located within short walking distance of the Stage Door Theater, the Marines Memorial Theater is close to many fine restaurants near Union Square. Ask our Box Office for suggestions.

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“Jeep smacks one over the fence with the new Grand Cherokee.” – AutoWeek
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“In this case, ‘Made In Detroit’
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A Division of the Chrysler Corporations.
1993 Scandinavian Festivals

Norway’s Grieg Galas Top the List of Great Goings On

Last year’s recognition of the Christopher Columbus quincentennial led to considerable grumbling of incisors. The critics included those who condemned the explorer as an exploitative slaver, those who couldn’t spell quincentennial, and others.

There isn’t likely to be much controversy this year as Norway orchestrate and celebrates the 150th anniversary of the birth of Edvard Grieg, its Number One Composer of concert music. While sesquicentennial isn’t easy to spell either, it’s hard to resent or scorn as talented a musician and as peaceful a nature lover as Edvard Hagerup Grieg.

Widely revered around the globe and a noted pianist and conductor, Grieg remains a national hero in his native land for his dedication to the national culture. A revered member of Norway’s creative galaxy with playwright Henrik Ibsen and painter Edvard Munch, Grieg is being exuberantly honored in 1993 with a handsome stamp, a rich assortment of orchestral and chamber concerts plus other arts events from one end of the country to the other.

It’s a world-class celebration with both international and national stars. Since Grieg was born in Bergen (a.k.a. Gateway to the Fjords) on June 15, 1843, a significant number of the top events are taking place in that attractive old city.

Bergen has its own symphony orchestra for 223 years, and the annual Bergen International Festival has long drawn summer visitors from across Europe and the Atlantic.

June 2, King Harald will open this year’s Bergen International Festival in the 1,430-seat state-of-the-art Grieg Hall. A decade in meticulous construction, this ultra modern “showcase for music, drama and cultural performances of all kinds” is able to handle grand opera, and the spacious main foyer can accommodate 1,500 dinners at gala meals.

Since June 15th is the precise 150th birthday, that night will see the new Grieg Hall offer a Grand Gala Performance of his compositions by outstanding international and Norwegian artists. This glittering concert hosted by Sir Peter Ustinov will be televised across Europe.

That will end the 1993 Bergen International Festival which begins with June 2 and 3 performances, world premiers of ballet based on Greig’s life and one set to his Holberg Suite. The Bergen Festival, Grieg Anniversary Committee, and Norwegian State Opera are collaborating on these productions.

On the 6th and 7th, Berlin’s Deutsche Oper and the Fondation Bejaat Ballet of

by Walter Wager

---

Blessed by the sun. Dedicated to fun.

It’s the closest place to heaven on earth! Manzanillo is a vacation paradise located in the State of Colima on the Pacific coast between Puerto Vallarta and Acapulco. It faces two calm bays providing a framework that encompasses a colorful cityscape. Lush palm-covered hillsides dotted with picturesque homes and a world-class playground created especially for discriminating travelers. Manzanillo enjoys an enviable reputation for having been established as a retreat for those with a passion for the very best. Today it has become even more popular among sun worshippers, honeymooners and sports enthusiasts. The movie “18” was filmed here and one of the two golf courses has been rated as one of the 100 Greatest in the World. Manzanillo is also recognized as the saltfish capital and its marina is the finish line of the classic San Diego to Manzanillo Yacht Race.

Unlike other resort areas, the growth of Manzanillo has been controlled to preserve the pristine, tropical beauty. Today you will find a limited number of resort hotels created in an imaginative blend of Moorish, Mayan, Mediterranean and contemporary architecture. Each has been established in uncrowded surroundings and each offers a variety of affordability, amenities and activities to provide you with an unforgettable and romantic holiday in the sun. Discover Manzanillo for yourself. Contact a helpful travel agent or call the airlines that fly to sunny Mexico.

The heavenly paradise

Manzanillo

on Mexico’s Pacific


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Movie: The ultra modern Grieg Hall in Bergen, Norway, will open on June 2 to celebrate the sesquicentennial of “favorite son” Edvard Hagerup Grieg. Inset: The composer.
1993 Scandinavian Festivals

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either, it's hard to resist or
scorn as talented a
mysticism and as peaceful a
nature, lover as Edward
Hagerup Grieg.

Wide-ranging concert
journeys around the
globe and in Norway. At
city and in the country,
Grieg remains a national hero
in his native land for his dedi-
cation to the national culture. A revered
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Manzana Polo is a vacation paradise
located in the State of Colima on the
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and Acapulco. It has two calm
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palm-covered hillsides dotted with
picturesque homes and a world-class
playground are a delight for
discriminating travelers.

Manzana Polo enjoys an enviable
reputation for having been established
as a retreat for those with a passion
for the very best. Today it has become
one of the more popular among sun worshipers,
honeymooners and sports enthusiasts.
The movie "I Love You, Alice B. Toklas!"
was filmed here and one of
the golf courses has been rated
among the "100 Greatest" in the world.
Manzana Polo is also recognized as the salt-
fish capital and its marina is the finish
line of the classic San Diego-to-
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Norwegian Grieg Galas Top the List of Great Going On

Grieg was born in Bergen (a.k.a. Gate-
way to the Fjords) on June 15, 1843, a
significant number of the top events are
taking place in that attractive old city.

Bergen had its own symphony orches-
trata for 233 years, and the annual Bergen
International Festival has long drawn
summer visitors from across Europe and
the Atlantic.

June 2, King Harald will
open this year's Bergen
International Festival in the
1,430-seat state-of-the-
art Berg Hall. A decade
in the making, this ultra modern
"showcase for music, drama and
cultural performances of
data kinds" is able to handle
grand operas and the spa-
cious main foyer can
accommodate 1,500 din-
ers at gala meals.

Since June 15th is the
precise 150th birthday, that
night will see the new
Grieg Hall offer a Grand
Gala Performance of his
compositions by outstand-
ing International and
Norwegian artists. This
sparkling concert hosted
by Sir Peter Ustinov will be
broadcast across Europe.

That will end the Grieg Inter-
national Festival which begins with June
2 and 3 performances, world premieres
of ballet based on Grieg's life and one set
to his Holberg Suite. The Bergen Festi-
val, Grieg Anniversary Committee, and
Norwegian State Opera are collaborating
on these productions.

On the 6th and 7th, Berlin's Deutsche
Oper and the Fondation Bejart Ballet of
Lausanne will perform Bejart's Ring um den Ring inspired by the Wagner opera. The acclaimed English National Opera version of Bejart's production directed by John MacMillan. Miller and John Little is set for the 10th and 12th. Norway's modern New Carte Ballet offers two world premieres on the 4th through the 7th. Liz Kings' provocative Hot Wife is being presented by Heidel- berg, Germany's Musiktheater on the 12th and 13th.

Orchestral concerts among the Bergen Festival's 100 varied offerings will present the Stavanger Symphony with soprano Elly Ameling (June 6th), the Tromsø Symphony (June 11th), and the Bergen Philharmonic at the block-buster finale on the 15th.

There will be four theater events. Directed by Ingar Bergman and starring Birg Anderson, the Royal Dramatic Theater of Stockholm is staging Ibsen's Peer Gynt (June 9th - 12th). The Bergen National Theater production with incidental music by Grieg is scheduled earlier (June 3rd - 6th). A civilized "Evening with Sir Peter Ustinov" (June 12th), and the National Theater of Norway edition of Ibsen's The Pillar of Society (June 14th - 16th) will add stimulating diversity.

The ten instrumental or vocal chamber concerts between June 8th and 18th will feature such talents as guitarist Julian Breittai, Cologne, Germany's Musica Antiqua, the Grieg Trio, Bonn's String Quartet, the Prague Chamber Orchestra, and Safari Percussion Ensemble. There will also be a series of chamber recitals in the 300 seat hall beside Troldhaugen, Grieg's residence for over two decades. It's 25 minutes from downtown Bergen and its scenic 18th century wooden homes by the waterfront.

The Grieg Sesquicentennial, which began on January 2 with a concert in the Bergen National Theater (Den National Scene) will be a multimedia homage. From April 30th through October 3rd, a "spectacular" exhibition spread over 800 square meters in the Permanente Hall at Nordahl Brun's Gate 9 in central Bergen will offer recordings of Grieg playing his works, a look at his manuscripts and other audio-visual materials covering his life and personal relationships with friends and family including his adopted and adoring wife.

This exhibition moves to Copenhagen (October - November) and then Leipzig (November - December) where Grieg studied at the conservatory. On November 24th, Bergen will celebrate the birthday of Nina Grieg, wife, cousin and gifted singer, with a concert in the new Grieg Hall. There will be on sale a collection of historical Grieg recordings, a video on the composer and his life and music, and a new book of his letters and diary.

Bergen's savory tourist entrepreneurs have organized walking tours with Grieg associations. In Oslo, there are similar tours for devotees of Ibsen and Mann. Oslo, which is already gearing up for the February 1984 Winter Olympics at Lillehammer some two hours from the capital, is playing a big role in the Grieg celebration.

Norway's pleasant capital kicked off its participation with a Peer Gynt exhibition in February, and June 11th and 18th will see the Oslo Philharmonic Orchestra performing Grieg works at the Oslo Concert Hall. The Munich Museum
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1,200 paintings, 4,000 drawings) at Tryptick 55 is planning reprints of Grieg’s complete piano catalogue.

On June 13th, 16th, 17th, 18th, 21st and 22nd, the Oslo Philharmonic Orchestra will be playing Grieg in the charming Konserthuset. Grieg’s works will be prominently featured between August 6th and 14th in the annual Oslo Chamber Music Festival. The University of Oslo Library at Drammensveien 42 has scheduled (June 1st - September 30th, closed Sundays) a comprehensive exhibition of "Grieg and Christopher (Oslo now)" letters, autographs, pictures, books, and various artifacts.

Among other Norwegian cities with Grieg celebrations will be Stavanger where his year’s International Chamber and Dance Festival (August 14th - 22nd)

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PERFORMING ARTS

Please call Tom Knaphurst (310) 839-8000

(continued)

(Foreign Exchange Press) Finland's famous Savonlinna Opera Festival, Scandinavia's biggest. Those who favor Haydn piano trios, Mozart string quartets, Brahms quintets and the chamber works of Boccherini should head to the Rohoko Chamber Music Festival (July 15th - August 1st) for first-class performances.

Opera lovers, take heart! This year's Savonlinna Opera Festival will be one of the best. The 1983 delights (June 30th - July 27th) of this famous festival will include four operatic recitals in addition to full productions of Verdi's Nabucco, Beethoven's Floresto and Mozart's Magic Flute as well as Verdi's Nabucco, Donizetti's Lucia de Lammermoor and new rock work commissioned by the Festival or the Finnish National Opera. You'll find it... and more... at the Helsinki Festival.

Some fifty theater companies from many lands will be on stage (August 20th - 15th) at this year's Tampero Theater Festival. A major stage event, Tampero has scheduled 200 performances of very diverse works. Tampero, Finland's second largest city, is on an island between two lakes.

Finally, lovers of Renaissance and Baroque music played on ancient instruments should hike themselves to the Turku Music Festival (August 6th - 15th). Contemporary music for instru-

La Voix Humaine by Poulenc. Performances will take place in the Three Mountain Theater or the Church Center in Savonlinna. Critics are looking forward to the Lithuanian Opera & Ballet Theater in La Voix Humaine.

Finland's biggest and most unusual arts program remains the classical-popular Helsinki Festival (August 18th - September 6th). Whether your taste runs to Kathleen Battle, the Helsinki Symphony, traditional Egyptian music and dance, "beater-samurai-artist-post-techno-citizen" and Los Angeles performance artist Rachel Rosenthal, a

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PERFORMING ARTS

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(continued)

Finnland's Chateau will be one of the cities for the Savolima Opera Festival. This year's offerings include opera by Verdi, Beethoven, Mozart, Donizetti, and Poulenc.

La Voix Humaine by Poulenc. Performances take place in Savolima's theater or the Church Center in Savolima. Critics are looking forward to the Savolima Opera & Ballet Theater in La Voix Humaine.

Finnland's largest and most unusual arts program remains the classical-operatic Helsinki Festival (August 18th - September 6th). Whether your taste runs to Kathleen Battle, the Helsinki Symphony, traditional Egyptian music and dance, "beaker-samurai-artist-pot-innovator-citizen" and Los Angeles performance artist Rachel Rosenbuhl, a couple of our pick performances are:

- New rock work commissioned by the Festival or the Finnish National Opera, you'll find it... and more... at the Helsinki Festival.
- Some fifty theater companies from many lands will be on stage (August 20th - 15th) at this year's Tampere Theater Festival. A major stage event, Tampere has scheduled 150 performances of diverse works. Tampere, Finland's second largest city, is on an islet between two lakes.
- Finally, lovers of Renaissance and Baroque music played on ancient instruments should take themselves to the Turku Music Festival (August 6th - 15th). Contemporary music for instru-

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hoim Ensemble will play.

The Vadstena Academy Festival has scheduled an appealing program (July 4th – August 23rd) of concerts and opera works in Vadstena Castle in Västergötland. The four works being staged this year at the Drottningholms State Theater are Figaro done as a bullet, a new production of Zemire et Azor by Grytvak and Una Cosa Stanza by Martin Y. Soler. The performances are spread between May 20th and September 4th.

Most unusual arts program will be the First Festival Cruise of the new Royal Baltic Festivals for August 15th to 22nd. This elegant high-style performing arts cruise on a fine ship is blessed by the presence of Their Majesties, The King and Queen of Sweden. Key performers for the entire deluxe venture are the 35 musicians of the Royal Swedish Chamber Orchestra.

It starts with a concert featuring operatic notables in the grand Hall of State in the 18th-century Royal Palace in Stockholm. On the 16th, the New Helsinki String Quartet will perform by Sibelius and others in the Rock Church in Helsinki, and on the 17th in St. Petersburg, the Mariinsky/Euror Open soloists and orchestra are to perform in their home theater.

Next it’s the Moscow Chamber Orchestra on August 18th in the Throne Hall of St. Petersburg’s 18th century Peterhof. The Estonian Philharmonic Choir will sing in the 13th century Pirita Nunneley at Tallinn, Estonia on the 19th. A colorful and tuneful medieval tournament with singers and knights is scheduled for Växjö on the Swedish island of Gotland on the 26th, with the floating festival ending on August 31st with a performance at 18th century Drottningholm Court Theatre of the Martin Y. Soler opera "Una Cosa Stanza."

Grand food and drink, lectures and tours along the way — it’s a very promising new venture. The six-restaurant ship is the Sally Albatros. For more details, a phone call to 800-99 THORP is advised.

The Ivry Darus have plenty of arts (and marauds) for you to this summer. If it’s Glyndebourne, it’s the same for Copenhagen’s awesome Tivoli Amusement Park. Isaac Stern (June 20th), Jessye Norman (August 20th), and the New York City Ballet (August 8th – September 8th) are among the celebrants.

Among the jazz festivals are the Copenhagen one (July 2nd – 11th) with everything from B.B. King to Fusion, the Odense Jazz Festival (June 27th – 30th), and in its eighth year, and the Riverboat Jazz Festival (June 19th – 20th) which will bring all bands to Sölberg in Central Jutland. The whole month of August will see a full range of opera and ballet at the Royal Theater in Copenhagen.

Famed Danish bass Agn Haukang will sing in the Jutland Opera Company’s

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ANTAEUS continued from page 16

agreed that we would ask into the group good actors with whom we’ve worked in classic plays, and whose working habits and personalities we are familiar with. That was very important.

We didn’t exclude anybody unless the two of us agreed that the person, however good their acting skills, had a temperament or a working habit that might not be the best for our company’s life.

We also committed ourselves to put together as multiracial as possible. From the start, we weren’t a company that was in the business of training people. We felt that people had to come to us already trained.

But we also didn’t want people who couldn’t get jobs anywhere. We didn’t exclude people who regularly get jobs in the industry. We also looked at people who actually had it hard since the Taper helped finance us and allow us to go on this exploration.

After the end of the first year, Lillian and I then turned over the selection of the new members to a committee and that prompted a process in which members could sponsor people they’ve worked with. They’re interviewed, their resumes are reviewed and certain of them are proposed for membership.

We are not going to bring in people who plan to do one show and then go away. We want people who are willing to make a long-term commitment to the company.

J.K. Will membership in Antaeus limit actors’ ability to work with other theaters? D.M. Members are given free rein to work not only in television and film but also in any other theater. We currently have two members on Broadway and three more heading to Broadway. One is at Seattle Repertory and we generally have somebody at (San Diego’s) Old Globe or (Costa Mesa’s) South Coast Repertory.

J.K. How do you foresee your relationship with the Mark Taper Forum? D.M. We have to be a sort of resident company at the Taper, under the auspices of the Center Theatre Group (the Taper’s parent organization). But that doesn’t mean what people generally think it means. First of all, we view ourselves as a classics company capable of doing classics.

Some might think that if we can do the great plays, we can do anything. But realistically, we cannot do certain plays. We couldn’t, for example, have done Ibsen’s “Les Liaisons Dangereuses” or “Oslo” because they are too long. We’d need more than one day’s commitment. It’s a question of scope.

We would never envision ourselves doing all the Taper’s plays or doing all the Shakespeare’s plays or anything like that. We see ourselves as a pool of actors, available to the Taper year-round, which also would have three or four of our own shows a year at one of those venues. The company would probably be about eighty actors strong, and at any given time only about thirty would be on contract, twenty would probably be on leave and the other thirty would be in development.

Actors on contract would continue to develop new pieces for the company, and those who aren’t would continue to work on developing new pieces. Development time is fundamental to what we do.

We would try to develop four to five pieces a year to what we would call the pre-rehearsal stage. Once we have put together a show we would never dip it from the repertory, so that at the end of five years we would have a repertory of twenty plays. And we’d prefer to work in repertory, as much as possible, rather than do single shows.

That’s my guess. It will take a fair amount of rethinking about what that means financially and politically by us, by the Taper, by the audiences and by the actors union.

J.K. How have you worked in contact with Actors Equity about your activities? D.M. We’ve been keeping them informed of what we’re doing because we consider ourselves professionals and we don’t want to do anything that would jeopardize members’ Equity status or make it look like we’re trying to skirt the rules or give anybody anything for free. They’ve been supportive, and they’ve had a lot of questions. So have we. It’s a brand new territory for everybody.

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ANTAEUS continued from page 16

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We didn’t exclude anybody unless the two of us agreed that the person, however good their acting skills, had a temperament or a working habit that might not be the best for our company’s life. We also committed ourselves to put together as multi-cultural as or reflective of the Los Angeles area a company as we possibly could. So we’re trying to put together as multi-cultural a company as possible.

From the start, we weren’t a company that was in the business of training people. We felt that people had to come to us already trained.

But we also didn’t want people who couldn’t get jobs anywhere. We didn’t exclude people who regularly get jobs in the industry. We also looked at people who actually had Taper experience. Since the Taper helped finance us and allow us to go on this exploration.

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Some might think that if we can do the great plays, we can do anything. But realistically, we cannot do certain plays. We couldn’t, for example, have done Ibsen’s Ghosts and we could not have done The Most Happy Fella. There’s no way that a mixed company can do a single-race or single-ethnic play.

We would never envision ourselves doing all the Taper’s plays or doing all the Ahmanson’s plays or anything like that. We see ourselves as a pool of actors available to the Taper year-round, which also would have three or four of our own shows a year at one of those venues. The company would probably be about eighty actors strong, and at any given time only about thirty would be on contract, twenty would probably be on leave and the other thirty would be in development.

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California Cuisine

Chianti, The Original Sonora Cafe, La Folie, The Acorn, Rainwater's, and Triangle

In a city where restaurants seem to open and close as fast as my automatic Japanese camera shutter, it's quite a milestone for a spot to remain open for fifty-five years. Chianti started serving cucina Italiana in 1988, and it has that timeless patina that comes from a place that has been around for decades.

The long, narrow room is filled with high-backed wood and red leather booths, murals and framed Italian paintings line the walls, table candle lamps flicker in the darkness while operatic arias are softly played on tape. This is certainly one of our city's most romantic settings, and now that spring is stirring our hormones, I recommend that you dine here where so many couples, young and old, are holding hands while eating. Service is magnificent under the watchful eye of genial manager Rodolfo Costella, who will also help you select an outstanding wine from the vast and relatively reasonable list.

This gracious ristorante stays on the culinary cutting edge with its inspired 25-year-old chef, Fabio Laguna. Start with his symphony of grilled bread, mozzarella, prosciutto and arugula... grilled endive, radicchio, and shiitake mushrooms... or the out-

Los Angeles Restaurants

standing lobster, salmon and spinach wrapped in a crispy potato shell. The Cesar salad is overdressed in a dull dressing, so order the lemony raw mushroom, endive and shaved parmesan combination instead.

The pastas are so good here that I could compose an entire meal of them. Kudos go to the fetuccinie with wild mushrooms, a light lasagne with gour- licky salmon and spinach, and al dente risotto studded with spicy lamb sausage and fresh fennel. Best of all are the caramelle di aragosta — noodles that resemble paper-wrapped taffy which are filled with sweet lobster in a delicate lettuce sause.

I really like the mixed seafood grill of langoustines, scallops, calamari and swordfish in a light garlic seasoning, and a special of charcoal grilled Norwegian salmon is excellent. A boneless duck breast is enhanced by its black truffle vinegar sauce, and the turkey ovo bocce atop creamy polenta tastes better than the usual version. Rack of lamb is pink and tender and accompanied by an unusual mustard-mint sauce.

Sweet lovers should try the zabaione with macadamia nuts, ricotta cheese pie, zest lemon tart, dark chocolate tart, and homemade biscotti with assorted gelati. I am awed by the fact that such a venerable establishment is able to keep its cuisine so fresh and innovative after all these successful years in business.

Above: The dining room of Chianti Ristorante which remains on the culinary cutting edge after fifty-five years. Inset: Authentic southwestern cuisine is the fare at The Original Sonora Cafe in downtown L.A.

by Norm Chandler Fox

The Original Sonora Cafe

Now that we've survived the recent fad for southwestern cuisine which made the corn a national obsession, it's nice to dine at one of the few places in town that authentically prepares this regional style of food so well. Located in the Union Bank Building, the restaurant has just undergone an expansion with a courtyard, fountain, and outdoor patio area added along with new and needed soundproofing inside. The other good news is a policy of partial parking validation at lunch ($1 for two hours) while complimentary parking continues after five. One word of warning, the portions here are giant, so don't eat too many of the blue cornbread medallions which are constantly refilled.

The dining room with its high ceiling is divided by plants of giant cacti, has abstract southwestern paintings, wooden and rattan chairs, and tile-covered tables adorned with baby cacti. There's a decent well-priced wine list (although I prefer beer with this type of food), and the servers are well-trained, taking an almost paternal interest in their customers' satisfaction. Using black octagonal plates, chef Felix Salcedo decorates each plate with colorful food like starters of a blue corn dusted chile relleno, pink tequila cured salmon, green corn tamale, or white and red crunchy scallop ceviche. Tortilla soup is outstanding here with strips of red, yellow and blue corn chips added to a rich chili broth punctuated with avocado, chunks of chicken, grated cheese and green onion.

The entrees reflect the chef's predilection for Mexican culture; his ratatouille is beneath a sprightly cinnamon crust and pomegranate tequila sauce while scallops take on a bite seasoned with jalapeno. I also like the grilled quail served with Vanessa chile, swordfish topped with a chili pesto, and the rare steaks served with a papaya chilli relish. If you like fish, you can get them made with shrimp, chicken or salmon along with all the condiments you turn this dish into a mini-extravaganza.

Desserts have never been a strong point for me in southwest restaur-
**California Cuisine**

**Chianti, The Original Sonora Cafe, La Folie, The Acorn, Rainwater’s, and Triangle**

In a city where restaurants seem to open close as fast as my automatic Japanese camera shutter, it’s quite a milestone for a spot to remain open for fifty-five years. Chianti started serving cucina Italiana in 1989, and it has that timeless patina that comes from a place that has been around for decades.

The long, narrow room is filled with high-backed wood and red leather booths, murals and framed Italian paintings like the walls, table candle lamp flicker in the darkness while operatic arias are softly played on tape. This is certainly one of our city’s most romantic settings, and now that spring is stirring our hormones, I recommend that you dine here where so many couples, young and old, are holding hands while eating. Service is magnificent under the watchful eye of general manager Rodolfo Costella, who will also help you select an outstanding wine from the vast and relatively reasonable list.

This gracious ristorante steps on the culinary cutting edge with its inspired 25-year-old chef, Fabio Fagiolino. Start with his symphony of grilled bread, mozzarella, prosciutto and arugula... grilled endive, radicchio, and shiitake mushrooms... or the outstanding lobster, salmon and spinach wrapped in a crispy potato shell. The Caesar salad is overdressed in a dull dressing, so order the lemony raw mushroom, endive and shaved parmesan combination instead.

The pastas are so good here that I could compose an entire meal of them. Kabob go to the fetucce with wild mushrooms, a light basil sauce with garlicky salmon and spinach, and al dente risotto stuffed with spicy lamb sausage and fresh fennel. Best of all are the caramelle di aragosta --- noodles that resemble paper-wrapped taffy which are filled with sweet lobster in a delicate lettuce saucer.

I really like the mixed seafood grill of langoustines, scallops, calamari and swordfish in a lemon garlic seasoning, and a special of charcoal grilled Norwegian salmon is excellent. A handsome duck breast is enhanced by its black truffle vinegar sauce, and the turkey and balsamic topping creamy polenta tastes better than the real version. Rack of lamb is pink and tender and accompanied by an unusual mustard mint sauce.

Sweet lovers should try the zabaione with macadamia nuts, ricotta cheese pie, zest lemon tart, dark chocolate tart, and homemade biscotti with assorted gelati. I’m awed by the fact that such a venerable establishment is able to keep its cuisine so fresh and innovative after all these successful years in business.

**Los Angeles Restaurants**

CHIANTI, 7333 Melrose Avenue, Los Angeles, 213/653-8282. Open for dinner every night. Without wine, two can dine for about $45.

The Original Sonora Cafe

Now that we’ve survived the recent fad of Southwestern cuisine which made corn a national obsession, it’s nice to dine at one of the few places in town that authentically prepares this regional style of food so well. Located in the Union Bank Building, the restaurant has just undergone an expansion with a courtyard, fountain, and outdoor patio area added along with new and needed soundproofing inside. The other good news is a policy of partial parking validation at lunch ($6 for two hours) while complimentary parking continues after five. One word of warning, portions here are gigantic, so don’t eat too many of the blue cornbread muffins which are constantly refilled.

The dining room with its high ceil ceiling is divided by planters of giant cacti, has abstract southwestern paintings, wooden and rattan chairs, and tile-covered tables adorned with baby cacti. There’s a decent well-priced wine list (although I prefer beer with this type of food), and the servers are well-trained, taking an almost paternal interest in their customers’ satisfactions.

Using black octagonal plates, chef Felix Saldana decorates each plate with colorful food like starters of a blue corn dusted chile relleno, pink tequila cured salmon, green corn tamale, or white and red crunchy scallop ceviche. Tortilla soup is outstanding here with strips of red, yellow and blue corn chips added to a rich chili broth punctuated with avocado, chunks of chicken, grated cheese and green onion.

The entrees reflect the chef’s presentation of traditional dishes derived from the Spanish, Mexican and Native American cultures. Rosted duck is crisp beneath a slightly cinnamon crust and pomegranate tequila sauce while scallops top a rice served on jicama fritters. I also like the grilled quail served with万达 chile, swordfish topped with a chili pesto, and the rare ahit tuna served with a papaya chili relish. If you like fajitas, you can get them made with shrimp, chicken or beef along with all the condiments and turn this dish into a mini-enchantment.

Desserts have never been a strong point for me in southwestern restaur-
Dory with a crust of horseradish and celery root, sweet roast caribou with cranberry chutney, a fat leg of rabbit stuffed with tarragon and mushrooms, and a tender loin of lamb with a coating of garlic and parsley. Most dramatic of all is a tall spiral of fried potato crowned with a rug of smooth breads and shiitake mushrooms in a port sauce. Juicy quail and squab which have been basted in truffle juice are wrapped like a surprise package in crisp potato strings. Although French, chef Passot sees aseptically anthromaphic Japanese because he decorates each dish like a miniature work of art.

Don’t ignore desserts like lemon mousse crispies, a mouth-melting apricot cherry clafoutis, and icy passionfruit sorbet. Appearances are deceiving. What looks like a cute neighborhood bistro turns out to be a very special epicurian experience. Every neighborhood should have a restaurant like this one.

La Folie, 2016 Polk Street San Francisco, 415-776-5577. Open Monday-Saturday for dinner only. Dinner for two without wine is about $100.

At the Acorn

The area south of Market which we call SoMa is starting to fill up with some gustatory gems, and this particular place is a sparkling example. Originally a tea room that served pleasant lunches, it started offering dinners last year, and word of mouth spread tales of a wonderfully sophisticated kitchen.

Entering through a hallway, you may see this kitchen (which you won’t believe could be so small) before arriving at two cozy yoga dining rooms with windows overlooking a garden. Tables are well-spaced, and you can actually hear what your companion is saying. Chef Mark Ladetto, formerly of Aqua, changes his menu weekly, allowing some special dishes to reappear on a regular basis. He has a special talent for combining the flavors of the Mediterranean with California and the Orient.

Among my favorite starters are fresh smoked salmon rillettes atop crispy potato slices and red endive, Dungeness crab and watercress salad in lemon vinaigrette, carpaccio of ashi tuna with masarum-infused black olive toast.

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San Francisco

La Folie the word may actually mean “madness” in French, but I’ve always defined it as passion gone too the extreme, taking you over the edge. Chef-owner Roland Passot is passionate about good food, and in some of his culinary creations, you can almost conjure up the wild enthusiasm of this man who obviously loves what he does.

The restaurant is small with a ceiling painted to represent the heavens to which painted angels on the walls are ascending. It sounds like kitsch, but there’s a naive charm in the decor which is echoed in the fantasy figure on the menu’s cover, and there are fresh flowers everywhere. The serving staff is amiable and extremely professional, and the wine carte contains many reasonable and well-chosen bottles as well as wines by the glass.

I enjoy starting with an oniony salmon tartare atop a corn and potato cake with horseradish cream, a ragout of baby vegetables and wild mushrooms in a slightly sweet sauerkraut sauce, or a special of curried cauliflower soup with silver of roasted pear. Fresh Sonoma fois gras appears as “roasted” wrapped in cabbage leaves, in a sumptuous potato terrine with duck confit, or simply sautéed with ginger, pepper and tarragon. The crab and lobster cannelloni with avocado and beets has too many flavors that don’t blend well, but the smoked salmon terrine tastes wonderful with a caper oil vinaigrette.

There is drama in entrées like a mosaic of pink salmon and white John....
Dine with a crust of horseradish and celery root, sweet roast caribou with cranberry chutney, a fat leg of rabbit stuffed with tartar and mushrooms, and a tender loin of lamb with a coating of garlic and parsley. Most dramatic of all is a tall spiral of fried potato crowned with a rug of sweetbreads and shiitake mushrooms in a port sauce. Juicy quail and squab which have been basted in truffle juice are wrapped like a surprise package in crisp potato strings. Although French, chef Pascal seems authentically Japanese because he decorates each dish like a miniature work of art.

Don't ignore desserts like lemon mousse croutes, a mouth-melting apricot cherry clafoutis, and icy passion fruit sorbet. Appearances are deceiving. What looks like a cute neighborhood bistro turns out to be a very special epicurean experience. Every neighborhood should have a restaurant like this one.

**La Folie, 3180 Polk Street San Francisco, 415-776-5577. Open Monday-Saturday for dinner only. Dinner for two without wine is about $100.**

**The Acorn**

The area south of Market which we call SoMa is starting to fill up with some gus- tatory gems, and this particular place is a sparkling example. Originally a tea room that served pleasant lunches, it started offering dinners last year, and word of mouth spread tales of a wonderfully sophisticated kitchen.

Entering through a hallway, you may see this kitchen (which you won't believe could be so small) before arriving at two cozy yellow dining rooms with windows overlooking a garden. Tables are well-spaced, and you can actually hear what your companion is saying. Chef Mark Lazardi, formerly of Aqual, changes his menu weekly, allowing some special dishes to reappear on a regular basis. He has a special talent for combining the flavors of the Mediterranean with California and the Orient.

Among my favorite starters are fresh smoked salmon rillettes atop crispy potato slices and red endive, Dungeness crab and watercress salad in lemon vinaigrette, carpaccio of skipjack tuna with marjoram-infused black olive toast, an
spectacular lemon grass roasted quail with green papaya, a salad of fenel, arugula, apple and toasted hazelnuts, or crostini topped with a chestnut and onion purée. Unusual pastas include asparagus and spinach risotto, linguini with wild mushroom, onions and zucchini, and spaghetti with grilled eggplant, smoked mozzarella, and sweet red peppers. Penne with duck and goose confit, chanterelle and oyster mushrooms topped with reggiano cheese is unfortunately too rich a dish to enjoy. You might choose the crispy tea-smoked duck served with crunchy sweet potato fries, juicy mahi-mahi with polenta and pepper confit, coriander crusted salmon with a Vietnamese rice noodle salad, grilled beef filet with huge Portobello mushrooms, or a delightful fricasse of curried game hen with apples and raisins. The small wine list contains some fine California wines at reasonable prices, and service is well meaning if a little slow. Although the previous dishes have been very international in concept, desserts tend to be all-American. I like the blueberry cobbler, rich bread pudding, and the spectacular lemon pie with mountains of meringue. This restaurant manages to serve food that will stimulate your taste buds in a setting that will soothe and comfort you. THE ACORN, 1250 Fillmore Street, San Francisco, 415-662-0468. Open for lunch Tuesday-Friday, brunch Saturday-Sunday, dinner Tuesday-Saturday. Dinner for two without alcohol is about $70.

San Diego

Set smack in the middle of that sleek development of office towers near La Jolla known as "The Golden Triangle," Triangle Restaurant was formerly the St. James Bar and Grill. Savvy owner, Paul Dobson has retained the clubby atmosphere replete with snug wood-barked booths and marble tables and has added some wonderful art to the walls. Dobson's partner is Harris Golden, formerly the food director of Elizabeth Arden's Maine Chance resort in Phoenix, who along with executive chef Jeff Burbach, which provides as a public service.
spectacular lemon grass roasted quail with green papaya, a salad of fenial, arugula, apple and toasted hazelnuts, or crostini topped with a chestnut and onion purée.

Unusual pastas include asparagus and spinach risotto, linguini with wild mushrooms, onions and zucchini, and spaghetti with grilled eggplant, smoked mozzarella, and sweet red peppers. Penne with duck and goose confit, chanterelle and oyster mushrooms topped with reggiano cheese is unfortunately too rich a dish to enjoy.

You might choose the crisp tea-smoked duck served with crunchy sweet potato fries, juicy mahi-mahi with polenta and pepper confit, codfish crusted salmon with a Vietnamese rice noodle salad, grilled beef filet with huge Portobello mushrooms, or a delightful fricasse of curried game hen with apples and raisins.

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THE AUBURN, 1356 Fulton Street San Francisco, 415-964-2948. Open for lunch Tuesday-Friday, brunch Saturday-Sunday, dinner Tuesday-Saturday. Dinner for two without alcohol is about $70.

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of jalapeño-spiced wild and brown rice with julienne vegetables.

I like the crisp duckling with a bitting ginger sauce and salmon nestled on a mound of spinach beneath a light tomato vinaigrette. The ossobuco is dry and stringy despite a zesty sauce. For the meat and potatoes crowd, I suggest the tender New York steak with a great bourbon sauce that goes perfectly with the baked sweet potatoes.

Desserts are unexpectedly lush like triangles of puff pastry filled with vanilla bean ice cream with a Kahlúa chocolate sauce or a butter apple crumb cake. Yet, if you wish to feel posh, there’s a tempting platter of fresh fruits with lemon ice cut. This dining establishment manages to satisfy many different appetites and dietary needs—just what we need for the complex 1990s.

WINNERS, 1970 La Jolla Village Drive, La Jolla, 619-453-6550. Open for breakfast and lunch Monday-Friday, dinner Monday-Saturday. Too can dine without alcohol for $50.

Rainwaters

Every now and then, I get a craving for an old-fashioned steak house. Being a former New Yorker, I was weaned on places like Gallagher’s (where the aging sides of beef hung in the back windows) or Smith & Wollensky’s (which exudes the aroma of steak all the way down 45th Street). The closest equivalent to those bastions of beef on buns is this restaurant owned by Laurel and Paddy Rainwater. It feels like an eastern chophouse with its wood-paneled walls, wonderfully comfortable banquettes, and windows from which you can watch the trains coming into Santa Fe Station. Formerly with Laguna’s Surf & Sand Hotel, executive chef Earl Scherzer hands cooks fine meat dishes as well as chicken, fish and seafood.

The scampi à la Scotty are drowning in garlic butter so that I can’t taste the seafood. Start instead with the fabulous black bean soup with Madeira wine or a perfect tomato and onion salad with oil and vinegar. There’s also a fine spinach salad dressed with chunks of Stilton cheese, walnuts, and balsamic vinegar.

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Rainwaters, an old fashioned steak house.
flamed in brandy or the pepper steak topped with mushrooms, onions and bacon. A fat baked potato or super-thin shoestring potatoes make nice accompaniments to the beef.

Desserts seem almost like an afterthought, but if you must, try the luscious cheesecake or old-fashioned hot fudge sundae. The huge wine list correctly spotlights reasonable reds, and the service is quite friendly. This restaurant tries very hard to please a large number of people, and the portions are so large that you’ll have plenty to take home for tomorrow’s lunch or dinner.

of jalapeño-spiced wild and brown rice with julienned vegetables.

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TRIANGLES, 8370 La Jolla Village Drive, La Jolla, 619/453-6650. Open for breakfast and lunch Monday-Friday, dinner Monday-Saturday. Two can dine without alcohol for $50.

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It feels like an eastern boardhouse with its wood-paneled walls, wonderfully comfortable banquettes, and windows from which you can watch the trains coming into Santa Fe Station. Formerly with Lugana’s Surf & Sand Hotel, executive chef Karl Schrayer hardly cooks fine meat dishes as well as chicken, fish and seafood.

The steams à la Scotty are drowning in garlic butter so that I can’t taste the seafood. Start instead with the fabulous black bean soup with Madeira wine or a perfect tomato and onion salad with oil and vinegar. There’s also a fine spinach salad dressed with chunks of Stilton cheese, walnuts, and balsamic vinegar.

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To appease the customer who doesn’t indulge in red meat, chef Schrayer makes a wonderful roast chicken with a crackling skin served with roasted peppers and onions. A wonderful steak special is still juicy after grilling, and I also like the succulent salmon cooked in a parchment bag with celery, carrots, wine and herbs.

.former and visiting midwesterners will lean towards the menu item colorfully listed as “A mess of lake perch”. Ordinarily, I’m not a fan of fried fish, but these are lightly battered and deep-fried without a trace of sinfulness, allowing the sweet fish flavor to emerge unscathed.

On center stage, of course, are the extraordinary steaks with my preference being the flavorful Kansas City strip or the Tbone. For more complex preparations, try the delicious skirt steak.
The Salieri Syndrome

The name of Alexis Fignon now survives mainly as a writer and critic who knew how to get under Voltaire's skin. The famous philosopher was relieved that his tragedy Neveux, in which Fignon predicted would bomb, had been received by the opening night audience with respect. "You see how wrong you were: they didn't whistle down my play." "Of course not," Fignon replied. "People can't whistle while they yawn."

The composer Giacomo Meyerbeer was so upset at being eclipsed by his slightly younger contemporary Rossini, that he would buy two of the best front row seats to each new Rossini opera and send his pupils with strict instructions to start yawning during the overture and to fall asleep during the first act. This was done with such regularity that other opera-lovers would refer to the students as "Meyerbeer's sorcerers." Rossini could not but help notice this insult and sent Meyerbeer a free pass for his own box, with the following note:

"Dear Master! I hope you will be well enough to come yourself to the performance of my opera, William Tell. The seats are in full view, and the chairs are comfortable. I will make sure you are wakened before the end of the performance. Your devoted admirer, Rossini."

The English playwright Peter Schaffer defined the dark side of artistic jealousy in Amadeus. But it is not only the mediocre who resent and try to block the ascent of genius. Scores of stories survive down the centuries which testify to the petty rivalries among great composers, playwrights, actors and other artists.

Peter Schaffer's recent books include Carnal Laughter: The Best Stories from Radio and Television, and MOM: When the Lion Bares Fangs. Amadeus was a Broadway hit in 1980, and the film version, directed by Wolfgang Petersen, was released in 1984.

Movie: Conquest of Johann Strauss who finished endlessly with his contemporaries, most notably Wagner and Bruckner.

by Peter Hay

Before Mozart was born, there were the celebrated feuds between Handel and the Italian composer Buononcini, who became the darling of the English aristocracy, partly to the delight of George I. Handel's patron, the foreigner from Hanover. A public contest was held between three foreign composers, who each wrote one act of an opera. Although, Handel was judged the victor over Buononcini and Ariosti, the continued antagonism of the aristocracy drove him into bankruptcy. A popular broadsheet showed how much the public cared about the war among the composers. One verse ran:

Some say, compared to Buononcini, That Handel was a bit a nump. Others aver that he to Handel Is scarcely fit to hold a candle. Strange: all this difference should be Twixt Tweedle-dum and Tweedle-dee!

"Whenever I compose a success," Johannes Brahms once remarked of a rival, "he immediately composes it again." On the other hand, Brahms was frequently attacked as always writing the same work over and over again. "Your new symphony is good," one musician congratulated the composer, "but it continually reminds me of other music." Brahms was defensive: "What other music?" "Your next symphony," his critic replied.

Brahms waged war against many of his contemporaries, notably Wagner and Bruckner. The latter was a hero-worshipper, who fell on his knees in front of Wagner when he heard the first performance of Parsifal at Bayreuth. However, Brahms merely antagonized Bruckner and the two spent years avoiding each other, despite the efforts of mutual friends to bring them together.

Competition between the great virtuosos is sometimes intense. One of the oft-repeated stories about Jascha Heifetz making his debut at Carnegie Hall in 1917 has Mischa Elman, the assignee of the violin, sharing a box with the pianist Leopold Godowsky. It happened to be a rainy New York night in those days before air conditioning, and as the crowd grew more and more enthusiastic with each piece presented by the new prodigy, Elman kept mopping his brow. "Don't you think it's rather warm here?" he asked Godowsky, who retorted: "Not for pianists!"

Godowsky was known for his wicked wit, and once when listening to an aspiring pianist, he remarked: "She is not without a lack of talent, and she manages to play the simplest pieces with the greatest difficulty." When a rival pianist, known to be consumed by envy, came up after a concert to congratulate Godowsky, the latter told a friend: "I must have been pretty terrible tonight, to have him come and congratulate me."
The Salieri Syndrome

The name of Alexis Fignon was listed as the critic who knew how to get under Voltaire's skin. The famous philosopher was so outraged by Fignon's criticism that he wrote a poem that became widely known as "The Last Word." Voltaire was so angry that he died. Fignon was not a musician, but his words had a profound effect on the critics and musicians of the time. 

The composer Giacomo Meyerbeer was so upset at being cut off by his slightly younger contemporary Rossini, that he wore two of the best front row seats to each new Rossini opera and sent his pupils with strict instructions to start yawning during the overture and to fall asleep during the first act. This was done with such regularity that other opera-lovers would refer to the students as "Meyerbeer's snorers." Rossini could not but help notice this insult and sent Meyerbeer a free pass for his own box, with the following note:

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Peter Hay's recent books include "Carnal Laughter - The Best Stories from Radio and Television," and "MOM: When the Lion Bares His Teeth."

Muscle: Curiosity of Johannes Brahms who sized endlessly with his contemporaries, most notably Wagner and Bruckner.

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