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GREAT EXPECTATIONS

Modern Dance, Sugar Plums Dancing and Designs for Dance
People and Performances Certain to Make News Next Month

Martha Graham's Appalachian Spring was first performed on December 30, 1944, in the Library of Congress's beautiful little Coolidge Theatre in Washington, D.C. When the Martha Graham Dance Company comes to Zellerbach Auditorium next month, this dance-drama of a pioneer wedding may look like the freshest dance piece of the season. Graham's best choreography, like the ballets of Balanchine and his great 19th-century predecessors Bournonville and Petipa, has a timeless audacity. Graham is 94; she was 50 when she created Appalachian Spring and took for herself the role of the Bride. The original Husbandman was Erick Hawkins, at the time Graham's lover. It was the last of Graham's "American" works, following Heretic and Frontier, and seemed to embody a new, forthright affirmation of life. There is bold, beautiful clarity in the way each character moves, from the fevered angularity of the Revivalist's steps to the Prairie Woman's calm sweeps across the stage.

Graham is scheduled to premiere a new work during this Cal Performances engagement, but it is the revivals that are likely to hold most interest and most effectively display her genius. Much of the work created since she announced her retirement from the stage — at the age of 79! — has had the impact of gorgeous but predictable pageantry. The older works, by contrast, can still shock with their unaltered originality.

For many years Graham refused to record or revive her dances, so this December visit will afford new looks at some legendary works. We will have the 1937 Deep Song, an unfinished reflection

by Kate Regan
GREAT EXPECTATIONS

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on women in the Spanish Civil War. El Penitente, a delicate morality play, and Letters to the World, an evocative study of Emily Dickinson's life, were both made in 1940 and display Graham's astonishing range of mood. Symphonic Dance (1955), in which three dancers depict Joan of Arc as a maid, a warrior and a saint, features one of sculptor Isamu Noguchi's strongest and most extraordinary sets. (Noguchi's long collaboration with Graham began with Frontier in 1935 and has continued to this day.) In addition, there will be two of her Grecian dramas, Circe (1963) and Phaedra (1962). Temptations of the Moon, made in 1966, is perhaps most memorable for its Haileian decor; Graham has always known how to satisfy with theatrical spectacle. Graham's greatest work is the real stuff: substantial, thoughtful and incomparably stylish. December 1 through 5. Zellerbach Auditorium, UC Berkeley. (415) 642-9988.

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MULTIFACETED CLARA
Visions of sugarplums start dancing, inevitably, in December as the Nutcracker comes once again into its own. The San Francisco Ballet was the first American company to stage a full-length Nutcracker, and the company's current production remains the most grandly poetic of all.

Designer Joel Varauna's costume and set designs, introduced two years ago, place the story of Clara and her nutcracker prince in the post-Napoleonic Biedermeier era, which Varoula believes exemplified "the last breath of positive dreaming in modern times."

Not for the San Francisco Ballet are darker, Freudian visions of the story. Unlike versions by Baryshnikov or Nureyev, which emphasize Clara's troubling adolescent struggles, SFB gives us sweetness, comedy and children's innocent greed for Christmas goodies.

The annual Nutcracker has always been a comforting ritual and San Francisco Ballet's recent revision, with new staging by Artistic Director Helgi Tomasson, now has a stronger, more coherent story line. The entire ballet, as a result, has a heightened sense of enchantment. December 1 through 31. San Francisco Opera House,
on women in the Spanish Civil War. El Penitente, a delicate morality play, and Letters to the World, an evocative study of Emily Dickinson’s life, were both made in 1940 and display Graham’s astonishing range of mood. Symphonic Dialogue (1955), in which three dancers depict Joan of Arc as a maid, a warrior and a saint, features one of sculptor Isamu Noguchi’s strongest and most extraordinary sets. (Noguchi’s long collaboration with Graham began with Frontier in 1935 and has continued to this day.)

In addition, there will be two of her Grecian dramas, Circe (1963) and Phaedra (1962), Temptations of the Moon, made in 1986, is perhaps most memorable for its Halston decor. Graham has always known how to satisfy with theatrical spectacle. Graham’s greatest work is the real stuff: substantial, thoughtful and incomparably stylish.

December 1 through 3, Zellerbach Auditorium, UC Berkeley. (415) 642-9988.

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Night at Maryland’s Hedgerow Theatre, an experimental repertory group founded in 1923. ‘‘Hedgerow was my training,’’ he offers. ‘‘I began there in 1940, came back after serving in the war, and went to their theatre school on the G.I. bill. I was terribly shy and inhibited, and I wrote so many letters home from Europe that I think they felt they had to take me in. But I grew into the theatre. It surprised everybody.’’

As for Walker’s wonderful voice, a honeyed tenor as unaffected as it is beautiful, he says with due modesty, ‘‘It’s just part of the gift. No, in fact, I did study voice in Paris, on the G.I. bill again. I went to the National Conservatory of Music in 1950 and explained that I was an actor—an comedian—and wanted to extend the range and control of my speaking voice.

‘‘So they sent me to a famous tenor, whose name I forget. He spoke very little English and I even less French, and he was surprised that I had brought no music, no arias. However, we proceeded. He asked me to sing scales and such, and of course I was perfectly dreadful. So at last he turned to me, shook his head, patted me on the arm and said, ‘‘Jamaica chanteur, Jamaica, Jamaica chanteur...’ never, never a singer. I looked appropriately sad and left.’’

‘‘Then they sent me to another teacher, Charles Pettonni, who greeted me with the words, ‘Ge, wëndi you get that nifty coat?’ He spoke English very well and understood exactly what I wanted, so I studied with him for quite a while.’’

WHAT’S UP AT BERKELEY REP?
Eight years ago Berkeley Repertory Theatre took the seemingly wild risk of building a new theatre. Now it has outgrown its 400-seat house on Addison Street and is looking to expand again.

In its 10th season, with a rock-solid base of 15,000 subscribers, annual renewal rates of 84 to 87 percent, and houses filled to 90 percent of capacity for most productions, the little theatre that could— and did— is now considered a genuine heavyweight in the Bay Area theatre world.

The Rep has built a reputation for mounting daring and difficult productions, such as last year’s Eugene O’Neill trilogy comprising Aah, Wilderness, Long Day’s Journey into Night and The Hairy Ape. Earlier this year the theatre gallantly tackled Athol Fugard’s The Road to Mecca, Joe Orton’s newly found, What the Butler Saw and Japanese director Tadashi Suzuki’s The Tale of Lear, an East meets West experiment utilizing an all-male cast and techniques borrowed from Kabuki and Noh.

Spokesman Richard Griffoul tells of a Berkeley Rep board member’s recent suggestion that the theatre do more ‘‘popular works.’’ ‘‘We had to explain that we don’t need to do popular shows,’’ says Griffoul. ‘‘As it is, we are holding our subscriptions to seventy-five percent of the available seats and keeping twenty-five percent of the seats free for single-ticket sales. We’ve extended our runs to seven weeks, which is about the limit actors are willing to commit. And in the current season, we’ve actually had subscriber complaints that Waiting for Godot and Hedda Gabler aren’t venturesome enough.’’

The 1988-89 season also includes A View from the Bridge, The Misanthrope and a work to be selected and directed by Artist Director Sharon Ott, possibly her controversial adaptation of Frank Wedekind’s sadomasochistic Lulu which premiered last summer in La Jolla.

Having just retired a $150,000 debt, the company is investigating the possibility of building a new, larger house of 600- to 900-seat capacity. The Addison Street theatre would continue to be used as a ‘‘second’’ stage. ‘‘Ideally, the new theatre would be in Berkeley, and ideally, we’d build from scratch,’’ says Griffoul. ‘‘But Oakland, which is in the process of a massive redevelopment, is also talking to us about building a theatre there.’’
appearance with A.C.T. in the company’s production of Ibsen’s Pillars of the Community, "on Labor Day, 1974. I remember it exactly, because it was an important day for me, moving to San Francisco after nineteen years in New York." The actor’s Manhattan years were spent with Ellis Rabbit’s APA Repertory Company and the Repertory Company of Lincoln Center.

There were also four years in the soaps. "Soap operas provided a very good living, and while it’s nothing like the satisfaction of live theatre, there was a constant air of first night, we had so little rehearsal time." Walker remembers, "I always played kindly priests or kindly doctors. I never got a chance to play a drunkard or kick anyone in the shin." Walker received a call from A.C.T. founder Bill Ball in 1974. "He invited me to join the company and wouldn’t take no for an answer. Well, my soap role of Monsignor Quinn had died and I had no bookings, so it was time. It’s been fourteen years now, and I have a California license plate and a house in Noe Valley with birds in the backyard."

Walker’s first professional part was Amanuensis in a 1948 production of Beckett’s Waiting for Godot.

**WHAT’S UP AT BERKELEY REP?**

Eight years ago Berkeley Repertory Theatre took the seemingly wild risk of building a new theatre. Now it has outgrown its 400-seat house on Addison Street and is looking to expand again. In its 20th season, with a rock-solid base of 15,000 subscribers, annual renewal rates of 84 to 87 percent, and houses filled to 90 percent of capacity for most productions, the little theatre that could — and did — is now considered a genuine heavyweight in the Bay Area theatre world. The Rep has built a reputation for mounting daring and difficult productions, such as last year’s Eugene O’Neill trilogy comprising Ah, Wilderness!, Long Day’s Journey into Night and The Hairy Ape. Earlier this year the theatre cleverly tackled Ah! Gianfelici’s The Road to Mecca, Joe Orton’s Rumpelstiltskin, What the Butler Saw and Japanese director Tatsumi Hijikata’s The Tale of Lier, an East meets West experiment utilizing an all-male cast and techniques borrowed from Kabuki and Noh.

**H&MRESSIONS: Heddah Gabler, with Ellen McLaughlin in the title role, opens the current season at Berkeley Rep.**

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O'Neill Out West
On the Occasion of the Playwright's Centennial, An Appreciation of the Tao House Plays

On the morning of November 12, 1866, word reached Eugene O'Neill that he had been awarded the Nobel Prize for Literature, only the second American ever to be so honored. The playwright was in temporary residence in Seattle, at the time, absorbing “atmosphere” from the Northwest which he intended to use in a projected nine-play cycle. There had been many earlier honors. O'Neill had won the Pulitzer Prize three times (for Beyond the Horizon, Anna Christie and Strange Interlude) and was internationally renowned. But the Nobel Prize was an especially welcome addition to his trophy cabinet for one practical reason: it brought with it a cash award of $40,000.

O'Neill had never sought attention and since his divorce from Agnes Boulton and subsequent marriage to Carlotta Monterey in 1929, he had become downright reclusive. A year before, he had embarked on a long cruise to Europe and the Far East with Carlotta, and for a time thereafter the newly married pair lived in Le Plessis near Tours and traveled to various European countries. Their homecoming on May 17, 1931 was sensationalized by the suicide of Ralph Barton, Carlotta's ex-husband, whose farewell note more than hinted of a broken heart.

Small wonder, then, that they immediately sought privacy at Sea Island, Georgia, in a newly built home they named Casa Genotta. But Georgia turned out to have a climate uncomfortable for both of them. Now, with the Nobel money plus the proceeds from the sale of Casa Genotta, the couple could think of the West Coast as the location for a new life together.

O'Neill was always less than physically robust, but in 1936 he was 48 years old, exhausted from overwork, nervous to the point of being unable to hold a pencil for long periods of time, and altogether too ill to make the journey to Stockholm. The prospect of a new home, however, soon energized Carlotta, and they purchased a tract of nearly 160 acres on a ridge of the Las Trampas Hills above Darville, California. Here they built a 22-room California-Spanish ranch house with a black oriental tile roof and “space for eight thousand books and three hundred pairs of shoes,” together with a swimming pool, ending walls, a water system and access roads. They furnished it in “Chinese Chippendale” style from Gump's and called it Tao House.

Had O'Neill's career ended before his move to California, his accomplishment still would have been impressive. From the very beginning the O'Neill voice was distinctive and vital. His breakthrough play was Beyond the Horizon (1912), but even before that he had impressed his generation with Bound East for Cardiff. In the Zone, The Long Voyage Home, Moon of the Caribbees and The Emperor Jones. In the twenties, he wrote, and in cooperation with Kenneth Mcgowan and Robert Edmund Jones, produced Anna Christie, The Hairy Ape, Desire Under the Elms and The Great God Brown. For the estimable theater guild he provided Strange Interlude, Mourning Becomes Electra and Ah, Wilderness!

There had been, God knows, a number of failures too. O'Neill was a remarkably uneven writer. Critic Stark Young once wrote that O'Neill's plays impressed the audience not with their grace but with the realization of how much they had cost the author to write them. On the occasion of the Nobel award, Bernard de Voto declared that: "At best he is only the author of some extremely effective pieces for the theatre. At worst he has written some of the most pretentiously bad plays of our time." In the fifties, Mary McCarthy called his choice of vocation "a kind of triumphant catastrophe." "How," she asked, "is one to judge the great, logical symphony of a tone-deaf musician?"

Such criticism is not so unfair as it is beside the point. One might be permitted
On the Occasion of the Playwright's Centennial, An Appreciation of the Tao House Plays

On the morning of November 12, 1886, word reached Eugene O'Neill that he had been awarded the Nobel Prize for Literature, only the second American ever to be so honored. The playwright was in temporary residence in Seattle at the time, absorbing "atmosphere" from the Northwest which he intended to use in a projected nine-play cycle.

There had been many earlier honors. O'Neill had won the Pulitzer Prize three times (for Beyond the Horizon, Anna Christie and Strange Interlude) and was internationally renowned. But the Nobel Prize was an especially welcome addition to his trophy cabinet for one practical reason: it brought with it a cash award of $40,000.

O'Neill had never sought attention and since his divorce from Agnes Boulton and subsequent marriage to Carlotta Monterey in 1929, he had become downright reclusive. A year before, he had embarked on a long cruise to Europe and the Far East with Carlotta, and for a time thereafter the newly married pair lived in Le Plessis near Tours and traveled to various European countries. Their homecoming on May 17, 1931 was sensationeadly marred by the suicide of Ralph Barton, Carlotta's ex-husband, whose farewell note more than hinted of a broken heart.

Small wonder, then, that they immediately sought privacy at Sea Island, Georgia, in a newly built home they named Casa Genetta. But Georgia turned out to be a climate uncomfortable for both of them. Now, with the Nobel money plus the proceeds from the sale of Casa Genetta, the couple could think of the West Coast as the location for a new life together.

O'Neill was always less than physically robust, but in 1936 he was 48 years old, exhausted from overwork, nervous to the point of being unable to hold a pencil for long periods of time, and altogether too ill to make the journey to Stockholm. The prospect of a new home, however, soon energized Carlotta, and they purchased a tract of nearly 160 acres on a ridge of the Las Trampas Hills above Danville, California. Here they built a 22-room California Spanish ranch house with a black oriental tile roof and "space for eight thousand books and three hundred pairs of shoes," together with a swimming pool, endowing walls, a water system and access roads. They furnished it in "Chinese Chippendale" style from Gump's and called it Tao House.

Had O'Neill's career ended before his move to California, his accomplishment still would have been impressive. From the very beginning the O'Neill voice was distinctive and vital. His breakthrough play was Beyond the Horizon (1918), but even before that, he had impressed his generation with Bound East for Cardiff, In the Zone, The Long Voyage Home, Moon of the Caribbeens and The Emperor Jones. In the twenties, he wrote, and in cooperation with Kenneth Mcgowan and Robert Edmund Jones, produced Anna Christie, The Hairy Ape, Desire Under The Elms and The Great God Brown. For the estimable Theater Guild he provided Strange Intermide, Mourning Becomes Electra and Ah, Wilderness!

There had been, God knows, a number of failures too. O'Neill was a remarkably uneven writer. Critic Stark Young once wrote that O'Neill's plays impressed the audience not with their grace but with the realization of how much they had cost the author to write them. On the occasion of the Nobel award, Bernard de Voto declared that: "At best he is only the author of some extremely effective pieces for the theatre. At worst he has written some of the most pretentiously bad plays of our time." In the fifties, Mary McCarthy called his choice of vocation "a kind of triumphant catastrophe." "How," she asked, "is one to judge the great, logical symphony of a tone-deaf musician?"

Such criticism is not so unfair as it is beside the point. One might be permitted by Jerry Turner
to doubt O'Neill's capacity as a maker of literature. What one can doubt is the honesty of his work and the integrity of his effort. He had begun Dyes Without Blood in 1929. It limped on stage in 1934 as a kind of crippled ghost battered by religious wars waged for the soul of its author. It was to be the final theatrical statement from O'Neill for 12 years—until The Iceman Cometh was produced in 1945. Few disdained from the critical consensus that called the play a complete failure, but the defeat scarcely dented O'Neill's reputation.

Meanwhile the world-famous playwright was not breeding in his Contra Costa County fortress. He was painfully at work on the most ambitious undertaking of his life: a nine-play (later expanded to 11) cycle of historical dramas entitled A Tale of Two Cities. Self-Dissipated. Only one play in the cycle exists in its finished form. It is A Touch of the Poet, written in 1935, but not produced until 1957, after the author's death. One other rather large fragment of a cycle play, More Stately Mansions, exists (about nine hours playing time in unabridged typescript) but is clearly not finished. The drafts of the other plays in the cycle were destroyed, some before O'Neill left Tao House, others nearly a decade later. O'Neill visited Tao House from 1937 until 1944 in relative contentment. The depression, and later the war, weighed on him, but the house was pleasant, the climate mild and the location offered him maximum privacy. If the unfished cycle was the only measure of his work in this period, however, the effect of California on his output would have to be described as nothing less than disastrous. O'Neill's health deteriorated. The tumbling in his hands forced his handwriting (always cramped) into an almost microscopic quaver.

As it happens, the cycle was not the end of O'Neill. In June, 1939, he began a play called The Iceman Cometh. The writing went smoothly, and he completed this long, dense, and complex work by November in a burst of enthusiasm. He recognized, however, that Iceman's themes would not find an enthusiastic reception during the war so he withheld it from production until 1946. It was the last play of Eugene O'Neill to be produced on Broadway during his lifetime.

In the early spring of 1940, shortly after Iceman was finished, O'Neill began a more probing play, Long Day's Journey into Night. This time the work did not go so well. Months would pass without the author setting down a single word. The personal stake O'Neill had in the lives of the four haunted Tyrones, closely modeled as the fictional family was on his own, simultaneously compelled him to write and tortured his conscience. It was a thing that haunted him, he told his wife, he "had to forgive his family and himself."

Carroll said later: "It nearly killed him to write this play... After his day's stint he would be physically and mentally exhausted. Night after night I had to hold him tight in my arms so he could relax and sleep." Finally in September a draft was completed but revisions went on through 1941. Long Day's Journey was not published or produced until 1956.

Hughie was written at Tao House in 1943 as one of a series of one-act plays entitled By Way of Oblot. Each was to be essentially a monologue which would both reveal the character of the speaker and conjure the spirit of the deceased soul whose name gives the play its title. A projected seven plays was to cover the years from 1910 to 1928. Hughie is a little masterpiece, but unfortunately the only one of the series to survive O'Neill's destruction of his manuscripts.

A Moon for the Misbegotten was begun in 1941, apparently in a desire to soften the harsh portrait O'Neill had painted of his brother Jamie in Long Day's Journey. As with all his autobiographical plays, Moon cost O'Neill a great deal of grief. Added to the pain of his identification with the play's characters was Carroll's distaste for the "vulgarity" of the piece. O'Neill continued to revise Moon up to 1947 when a police censor threatened to close the play in Detroit. "Lady, I don't care what kind of prize he's won," an outraged theatergoer was told when she protested the censoring of the Nobel Laureate, "He can't put on a dirty show in my town."

There are no ghosts at Tao House. Even today the atmosphere is one of solitude and tranquility. One looks for an O'Neill stamp on the site, but aside from Bemie's grave (the couple's pampered dalmatian) and a few darkened mirrors, there is little to remind one that the great playwright lived here. Nor do the plays of Tao House smell of orange groves or pine trees. Flirty New Englanders reside in those pages. And so do many Irish and a number of big city bums. The soft Pacific breezes seem not to have had any effect on the corpus of work produced at O'Neill's favorite residence. California, it appears, was a place to write, but not a place to write about.

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Advanced engineering concepts, usually associated only with high-priced automobiles, abound throughout Geo automobiles. Fuel-injected overhead cam aluminum alloy power plants. High-efficiency front disc brakes. Independent suspension. Halogen headlamps. Reclining bucket seats. Fourteen individual instruments and lights to monitor operating conditions. These, and scores of additional advanced technological features, are all part of the leadership in evolution of imported cars inherent in various Geo models.

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In these days of escalating imported car prices, the Metro provides exceptional purchase and operating cost value. And, with manufacturers’ suggested retail prices of 4x4 sports/utility vehicles currently running up to $40,000, the Tracker is one of today’s most exceptional buys for its type of vehicle. This evolution in imported automobiles is also the evolution in value of the American dollar. Experience them both at a selected Chevrolet dealer today.
MANON LESCAUT 
GIACOMO PUCCINI
Laemmle, Donen, Vassallo, Capocci, Pichuck-Augustsson Klein-Adiger
Nov 1 & 9 (7:00 pm)

PARSIFAL (New Production)
Richard Wagner
W. McPherson, Kolke, Walk, Hymenster, Berry, J. Paterson
Pichuck-Joel-Halamek-Marr
Nov 2 (7:00 pm), Nov 6 (10:30 pm), Nov 8 (7:00 pm)

LADY MACBETH OF MISCENSK
P. Elbiri, A. Arvady
Barowa, Travul, Lewis, DeMath, J. Paterson
Pichuck-Robinet-Sokoloff Freidich
W. Halamek-Marr
Nov 12, 13, 21, 29, 30 (7:30 pm)
Dec 6 (12:00 pm)

LA BOHEME
GIACOMO PUCCINI
Peet, Parott, B. Quintero, G. Quintero, Kinko
Glaasner, Tago
Pichuck-Zanella-Mitchell-Baton-Marr
Nov 30 (7:30 pm), Dec 1 (10:00 pm), 21, 29, 30
Dec 2, 8 (7:00 pm)
Gaskin, de la Rose, Zinn, Malin
Delamar, Langan, Tago
Pichuck-Zanella-Mitchell-Baton-Marr
Dec 9, 11 (2:00 pm)

LA GIOCONDA
AMANDA PONTECHI
Maron, Cerinc, Nabdo, Polvere*, Opioho, Gadino
Kodi-Funem*, Brown-Marr-Sulich
Nov 20 (Mat 12) 23, 27 (Mat), Dec 1, 3, 6, 10
(Evenings at 7:30 pm, Matinees at 1:30 pm)

English supertitles for every opera
All performances at 8:00pm unless otherwise listed.
San Francisco Opera debut
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In between the plays of this final period of O'Neill's life and most of what he had done before. In Long Day's Journey into Night, Edmund tries to describe to his father an ecstatic moment he once experienced aboard a sailing vessel. He makes a halting attempt but ends admitting his inability to express the depths of his feelings, saying he hasn't even the makings of a poet, only the hunger of one. 'T'll be realistic anyway. Stammering in the native eloquence of us fighter people.' What distinguishes The House Plays more than anything else is O'Neill's new command of that native, stammering eloquence. Boon, who was a literary figure of far greater polish, once said that a poet's greatest gift was to see. O'Neill at his best lets us see behind his character's actions, behind their speeches. He draws a mystical world — real but poetic — glimpsed, as it were, through the fog.

The House Plays, to a marked extent, are reconstructed history. Not that historical themes had not found their way into O'Neill's work before: Mourning Becomes Electra, for example, dealt with the post Civil War era within a classical Greek outline, and Desire Under the Elms had powerfully evolved a New England at mid-19th century. But even Aah, Wilderness, which seems to be an autobiographical memory play, frequently strikes one as more dreamed than lived through. Indeed, O'Neill claimed the play came to him one morning nearly complete in his mind. It was not, he said, a portrait of what his boyhood was like but what he would have liked it to have been.

The California plays are tighter, more intense, more personal. The second Comedy takes place over the course of two nights and a day in Harry Hope's bar in 1912. Hughie chronicles a night in 1928. Long Day's Journey spans 18 torturous hours in August, 1912. A Touch of the Poet is removed to 1828 but focuses on a single day, July 27. A Moon for the Misbegotten moves from noon until dawn at a farmhouse in early September, 1923.

In an interview for The New York Times in 1939, O'Neill said: 'I do not think that you can write anything of value or understanding about the present. You can only write about life if it is far enough in the past. The present is too mixed up with superficial values; you can't know which thing is important and which is not.' Perhaps because of its isolation, Todd was given O'Neill time and opportunity to contemplate the meaning of the past. In Long Day's Journey into Night, the aging actor Tyrone reproaches his wife for digging up old grievances and ancient sorrows, urging her to forget the past. She replies: 'How can I? The past is the present, isn't it? It's the future, too. We all try to lie out of that but life won't let us.'

On his mountain top in Northern California, the Nobel Laureate did not become more Olympian and detached, he became instead more humane, more compassionate, more intimately involved with his material. If he found himself unable to write brilliantly of the urges and frustrations that tormented him, if he lacked sufficient means to express his deepest feelings, he could compensate by digging deeper into his (and America's) soul.

To be sure, the old melodramatic devices of his father's theatre are still present in the House Plays. And it's fair to say George Pierce Baker's lessons on the well-made play are still remembered.

Even the trappings of the Art Theatre of Greenwich Village can be found in the visually temtling blaze of sun outside Harry Hope's windows and the incessant sound of the foghorn in Long Day's Journey into Night. But at last all elements are melded into a unity of transcendent power. The House Plays are not so much better written than what had gone before; they are more deeply felt. The man who had only "a touch of the poet" had become the master at writing.

It was commonplace in the 1930s to yearn for a language in the theatre that could express the loudness of a playwright's most noble thoughts. Joseph Wood Krutch, reviewing the first production of Mourning Becomes Electra, cited the effectiveness of the scene where Orin stands beside the bier of his father: "What one longs for with an almost agonizing longing is something not merely good but magnificent, something like 'Tomorrow, and tomorrow, and tomorrow' or 'I could tell a tale untold whose lightest word..." But no such language has come... This is the penalty we pay for living.
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This is the penalty we pay for liv...Continued on page 50.
MEET CHER NOVEMBER 15, AS SHE ININTROCES HER FIRST FRAGRANCE—UNHIBITED

The one and only Cher has created a fragrance as unique as her own irresistible persona. Sensual. Honest. Daring. All the irresistible qualities which have made Cher a winner are captured in her signature fragrance, Unhilton—available in Northern California exclusively at Macy's. Be a part of the excitement November 15 at 12:30 in the Fine Fragrance area of Macy's West, First Floor.

RENOVED FRENCH MASTER CHEF, JACQUES PEPIN, WILL APPEAR IN THE CELLAR

November 14 at 12:30. M. Pepin will be our guest chef. In addition to traveling and sharing his culinary skills throughout the country, Jacques Pepin does consulting for restaurants, writes for major newspapers and magazines and has authored several cookbooks.

DESIGNER, BETSEY JOHNSON, TO INTRODUCE HER HOLIDAY COLLECTION

She's fun and funky and fashionably for-all Betsey Johnson—trend-setter of the 70's and 80's and fashion guru to such stars as Cher. She'll be in our Fourth Floor Junior Dept. on November 18 at 10:00 p.m. to unveil her outrageously chic holiday collection.

SAMPLE THE WORLD'S BEST CHOCOLATES DURING MACY'S 'CHOCOLATE CHALLENGE'

Sweet temptations await you in The Cellar, November 5-20. Sample the finest chocolates from such makers as Lindt, Droste, Godiva and Perugina, as well as our exclusive Macy's chocolates.

Two don't-miss chocolate-events: Chocolate Decadence tastings by Nanci David on the 5th, 12:30-2:30 and Lindt Trufflemaking by Art Oberhofer on the 10th, 12:30-2:00.

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LONDON TOUR

The 1989 London Tour will again be
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MORE “MARCO” MOTIFS

If you were intrigued by the patterns
and motifs in the Marco Millions sets
(by Ralph Furudjic) and costumes
(by Jovita Chow), you might want to visit
the Asian Art Museum in Golden Gate
Park for their exhibition “Myths and
Relics in Chinese Art,” which runs
through March 6, 1989. It focuses on
mythological figures expressing the
hidden wishes of the Chinese people,
and on reliefs — pictorial paws. The
exhibit includes jades, ivory and wood
carvings, porcelain, paintings, tex-
tiles, bronzes, lacquers, and small bot-
tles in various media — in all, 74
objects dating back to the time of
Kublai Khan and Marco Polo.

Among the musical credits in the
Marco Millions program we neglected
to include our thanks to one of the
leading Chinese music groups in the
Bay Area, the Flowing Stream Ensem-
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music taped for the show. Since 1972
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Marco Millions
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Joe Turner’s Come and Gone
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Saint Joan
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NEWS OF THE AMERICAN CONSERVATORY THEATRE

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If you were intrigued by the patterns and motifs in the Marco Milliones sets (by Ralph Furicelli) and costumes (by Jovita Chow), you might want to visit the Asian Art Museum in Golden Gate Park for their exhibition “Myths and Realities in Chinese Art,” which runs through March 5, 1989. It focuses on mythological figures expressing the hidden wishes of the Chinese people, and on rebus — pictorial puns. The exhibit includes jade, ivory and wood carvings, porcelains, paintings, textiles, bronzes, lacquers, and small bottles in various media — all 74 objects dating back to the time of Kublai Khan and Marco Polo.

Among the musical credits in the Marco Milliones program we neglected to include our thanks to one of the leading Chinese music groups in the Bay Area, the Flowing Stream Ensemble, which performed all the Chinese music taped for the show. Since 1972 Flowing Stream has been performing silk and bamboo music on traditional Chinese instruments, and joining in innovative collaborations using both traditional and non-Asian instruments. Heartfelt thanks to the following members of Flowing Stream Ensemble: Seth Asarno, Mary Ellen Donald, Bill Douglas, Li Zhong He, Harvey Ingham, Noel Jewles, Ding Lufing, Gary Schwantes, Liu Weihuan, Betty Ann Shu-Juan Wong, and Shirley Hing Djin Wong.

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IN THE HEART OF THEATRE ROW GEARY AT MASON
SAN FRANCISCO
THE BARD OF SCARBOROUGH

by Jeffrey Hirsch

When talking these days of England’s Bard, you will do well to specify of which Bard you are speaking. There is, of course, the Old Boy of Stratford-upon-Avon who began his theatrical career as an actor in the provinces and went on to write more than a score of smashingly successful and endearing plays, all of which were written for a particular company of actors, ingeniously utilizing the most advanced technical stage devices available and appealed primarily to the popular audiences of the day. On the other hand, more contemporary hand, there is the Young Man of Scarborough, Alan Ayckbourn, who is currently the best known and most prolific of British writers for the stage. Ayckbourn, like his distinguished predecessor, began his theatrical career as an actor in the provinces and went on to write more than a score of smashingly successful and endearing plays, all of which were written for... But you do get the point, don’t you?

Alan Ayckbourn was born in Hampstead in 1939, the only child of Horace, a violinist with the London Symphony Orchestra, and Maude, a novelist. When he was five his parents divorced and Alan came under the influence of his mother. He would sit beside her in the kitchen watching her write the stories that formed the basis of their support and inventing his own tales on the toy typewriter she had given him. “I suppose if Mummy had been washing up all day, I’d probably have become a very good washer-up,” Ayckbourn offers as explanation for how he knew the age of five that he would be a writer.

At seven, Ayckbourn was sent off to boarding school, where he received word that his mother was marrying a bank manager. “Dear Mummy,” he wrote, “I hope you’ll have a very happy marriage. Love, Alan.” But the boy’s best wishes could not make successful his mother’s domestic relations. Her second marriage broke up after a number of stormy years during which Ayckbourn lived in a series of small towns above a number of Barclays’s branch offices. “I was surrounded by relationships that weren’t altogether stable,” Ayckbourn remembers of his childhood. “The air was often blue and things were sometimes flying across the kitchen.” Seemingly undaunted by the early experience of living in too many places with too little security, Ayckbourn later used the social and emotional landscape of his formative years as the setting for his dramatic writing. While in prep school, Ayckbourn got the acting bug. Going on to college at Haileybury School the playwright-to-be fell in with a few like-minded bohemians and continued to cultivate his creative side. “We behaved as we thought artists and writers did,” he recalls, “…you know, we didn’t clean our studies much and were always a bit longer haired than the others.” Ayckbourn continued to act in college and also wrote revue sketches for the term-end school plays.

Ayckbourn left school at seventeen and quickly secured an acting job in the touring company of Donald Wolfit, the last of the great English actor-managers, whose life was the inspiration for Ronald Harwood’s play The Dresser. “He seemed very big,” Ayckbourn says of Wolfit. “I don’t think that he could have been that tall but he seemed enormous to me, in all directions. He used to wear cloaks and big black hats… and everyone stood up when he came in and swept through his performance. Those were majesties and huge and they were all about acting, they weren’t anything to do with character.” After the Wolfit tour, one acting job led to another for Ayckbourn, with brief stints as a stage manager helping to bridge the gaps. He went from Worthing to Leatherhead to Oxford playing such roles as Vladimir in Waiting for Godot, Thomas More in A Man for All Seasons and Bill Starbuck in The Rainmaker until he reached Scarborough where, he soon discovered, his destiny lay.

Scarborough, a North Yorkshire seaside holiday resort two hundred miles north of London, was the home of Stephen Joseph, a theatrical visionary devoted to producing the work of new playwrights and the then experimental concept of theatre in the round. Ayckbourn went to work for Joseph first as a stage manager and then as an actor. He was playing in Bell, Book and Candle when his complaints about the size of his roles and the quality of the plays in which he was appearing reached Joseph. “If you want a better part,” Joseph challenged, “you’d better write one for yourself. Write a play, I’ll do it.” Quick to take his mentor’s encouragement, Ayckbourn wrote The Square Cat, his first play, in 1969 and true to his word, Stephen Joseph put it on the stage in Scarborough. The Square Cat has an as its central character an outwardly flamboyant rock singer who secretly yearns for a quiet life... a figure not unlike the nineteen-year-old Ayckbourn, who played the leading role he had provided for himself.

Standing Room Only (1969) was Ayckbourn’s first success as a playwright. Set on a double-decker bus, the play takes place in the early part of the twenty-first century when traffic in London has become so congested that all roads are snarled in an apocalyptic jam. The conflict caused by characters seeking to maintain their suburban gentility in the face of a deteriorating environment is common in Ayckbourn and reflects what the writer regards as Britain’s “magnificent inefficiency.” “It starts with the champagne bottle that refuses to break against the boat while they’re playing the national anthem,” he says, “and it goes right down to the scissors that won’t cut and the lights that won’t turn on.”

Ayckbourn’s career seemed to be made when the sixth of his plays to premiere in the provinces was given a London production. Mr. Whatnot (1965), a play in which the main character, a piano tuner, does not speak a word, was not well received, however, and closed after only a few performances. Inspired by the silent movies of Buster Keaton and Harold Lloyd, the play was a favorite of Ayckbourn’s and its failure soured him on writing for some time. He left the theatre altogether in 1964 to become a producer of radio drama for the British Broadcasting Company.

After a year with the BBC, Ayckbourn was temporarily coaxed back into the theatre by Stephen Joseph’s request for a play for the 1965 summer season in Scarborough. Relatively Speaking became the writer’s first West End hit when it was transferred to London. No less venerated a figure than Neil Coward sent Ayckbourn a telegram after seeing the show, congratulating him on his achievement and welcoming him into the pantheon of celebrated English playwrights.

Just as Relatively Speaking made Ayckbourn’s name known in London, How the Other Half Lives (1969) introduced American audiences to the playwright when it played on Broadway after an extended run in the West End. The play’s dexterous use of stage tricks has since become an Ayckbourn trademark. Combining, on a single set, the living room of a middle-class couple with the drawing room of an affluent couple, the playwright made the action in each household simultaneous but separate. Other variations on this ingenious theme have included the use of three different kitchens in three consecutive acts in Absurd Person Singular (1972) and three different bedrooms placed onstage side by side.
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by side in Bedroom Farce (1975).

Another remarkable convolution of space occurs in Taking Steps (1979), a farce set in a Victorian manor house where three floors are compressed into one, allowing the comedy to be enjoyed on many levels at once. It must be noted that the superimposition of three stories, like all of Ayckbourn's stage devices, provides him and his designers in Scarborough with analogues to the doors which are the staples of farces performed on proscenium stages. Theatre in the round makes the use of doors impractical, so Ayckbourn has resorted to other means of producing comic mayhem.

The Norman Conquests (1973) is among the largest-scale Ayckbournian follies to date. This trilogy of interrelated full-length plays shares a single cast of characters and a common country house setting. Table Manners takes place in the dining room, Living Together in the living room and Round and Round the Garden right where you would guess it might. The author's great dramatic stunt here is to show, in the three successive evenings that the comedies are meant to be viewed, the simultaneous goings-on throughout the house, with the exit out of one play subsequently revealed as an entrance into the next. If

A Chorus of Disapproval (1983) and featured Beeda Stannin and Michael Gambon.

Ayckbourn makes the use of these puzzle-like devices seem like child's play; it is no wonder: he is an obsessive game player whose leisure-time passion is working puzzles and inventing board games.

The play-as-a-game-of-chance idea is developed to its diabolical extreme in Intimate Exchanges (1982). In reality a related series of eight full-length plays comprising a total of 16 scenes, the piece can be performed in seemingly innumerable permutations by a pair of actors, each of whom is called upon to take five roles. At a transition point between each of the play's five scenes, one of the actors must choose from one of two possible alternate scenes with which to proceed. In devising four separate moments in Intimate Exchanges in which its cast acts on whim to determine the direction of the play, Ayckbourn has surely turned his most remarkable theatrical trick to date. But the difficulty and beauty of the stunt can only be appreciated when one thinks through the premise and considers its implications. In order to make the scheme play out and to provide two choices at each juncture in the plot, Ayckbourn had to write two different second scenes, four third scenes, eight fourth scenes and sixteen fifth scenes. And so, incredibly enough, he did, creating a text that fills over 400 pages and is certainly the longest running comedy ever.

Lately, Ayckbourn's comedies have become more somber (if happily, they are no more sober), and seem to be moving in the direction of realizing the author's stated ambition to one day "write a completely serious play that makes people laugh all the time." Though he may never write—or ever want to write—anything really heavy weight, such recent plays as A Chorus of Disapproval, Hay Fever continued on page 8.

A Chorus of Disapproval is presented at the National Theatre in 1985 and featured Beeda Stannin and Michael Gambon.
American Conservatory Theatre

by side in Bedroom Farce (1975).

Another remarkable convolution of space occurs in Taking Steps (1979), a farce set in a Victorian manor house where three floors are compressed into one, allowing the comedy to be enjoyed on many levels at once. It must be noted that the superimposition of three stories, like all of Ayckbourn's stage devices, provides him and his designers in Scarborough with analogues to the doors which are the staples of farces performed on proscenium stages. Theatre in the round makes the use of doors impractical, so Ayckbourn has resorted to other means of producing comic mayhem.

The Norman Conquests (1973) is among the largest-scaled Ayckbournian follies to date. This trilogy of interrelated full-length plays shares a single cast of characters and a common country house setting. Table Manners takes place in the dining room, Living Together in the living room and Round and Round the Garden right where you would guess it might. The author's great dramaturgical stunt here is to show, in the three successive evenings that the comedies are meant to be viewed, the simultaneous goings-on throughout the house, with the exit out of one play subsequently revealed as an entrance into the next.

Ayckbourn makes the use of these puzzle-like devices seem like child's play, it is no wonder: he is an obsessive game player whose leisure-time passion is working puzzles and inventing board games.

The play-as-a-game-of-chance idea is developed to its diabolical extreme in Intimate Exchanges (1982). In reality a related series of eight full-length plays comprising a total of 31 scenes, the piece can be performed in seemingly innumerable permutations by a pair of actors, each of whom is called upon to take five roles. At a transition point between each of the play's five scenes, one of the actors must choose from one of two possible alternate scenes with which to proceed. In devising four separate moments in Intimate Exchanges in which its cast acts on whim to determine the direction of the play, Ayckbourn has surely turned his most remarkable theatrical trick to date. But the difficulty and beauty of the stunt can only be appreciated when one thinks through the premise and considers its implications. In order to make the scheme play out and to provide two choices at each juncture in the plot, Ayckbourn had to write two different second scenes, four third scenes, eight fourth scenes and sixteen fifth scenes. And so, incredibly enough, he did, creating a text that fills over 400 pages and is certainly the longest running comedy ever.

Lately, Ayckbourn's comedies have become more somber (if happily, they are no more sober), and seem to be moving in the direction of realizing the author's stated ambition to one day "write a completely serious play that makes people laugh all the time." Though he may never write—or even want to write—anything really heavyweight, such recent plays as A Chorus of Disapproval, Heagonward continued on page 8

Woman in Mind

(1985)

by ALAN AYCKBOURN

Directed by Sabrin Epstein
Scenery by Barbara Mesney
Costumes by Lydia Tanju
Lighting by Derek Duarte
Sound by Stephen LeGrand
Wigs and Hair by Rick Echols
Dialect Coach Andrew Jack

The Cast

Susan Michael Learned
Bill Rick Hamilton
Andy Lawrence Becht
Lucy Keesey Stanley
Tony Richard Butterfield
Gerald Ray Reinhart
Muriel Fredi Oster
Rick Ed Hodson

The action occurs within forty-eight hours and takes place in Susan's garden and beyond.

There will be one intermission.

Understudies

Susan—Joy Coflin; Bill—Steven Anthony Jones; Andy—Michael Scott Ryan; Tony—Daniel Reichert;
Gerald—Erick Egasman; Muriel—Cathy Thomas-Grant; Rick—David Furness; Lucy—Cynthia Bowersham.

Stage Management Staff: Alice Elliott Smith

WOMAN IN MIND

AMERICAN CONSERVATORY THEATRE

performs

November 1985

ACT-6

A Chorus of Disapproval premiered at the National Theatre in 1985 and featured顺便 Brainon, Susan and Michael Gambon.

American Conservatory Theatre

Aykroyd continued from page 6

and A Small Family Business are at least "middelweight," and entirely deserving of being taken seriously not only for the cleverness of their craft, but also for the unexpected depth of feeling they contain.

Women in Mind may well be the best of the plays as yet drawn from the new, darker vein. It bears an evolutionary relation to those earlier comedies that masterfully represented two (or more) different places in simultaneous coexistence in space on a single stage. Here Aykroyd combines for the first time two very separate realities, one the world of waking, conscious, quotidian existence and the other a realm of comforting but nonetheless disorienting fantasy that borders by bad on madness. And providing a twist that elevates the play from the merely interesting to the rather remarkable, Aykroyd challenges the audience to test its own perception of reality by centering the action around a woman who is, it turns out, not altogether to be trusted as a reporter, who is, after all, experiencing a kind of brainstorm.

The potentially unsettling juxtaposition of objective events and subjective perceptions is precisely the conflict Aykroyd sought to draw as he began thinking about Women in Mind. "I wanted to write a first-person narrative," he has explained. "A play seen as a dream, like a comic strip from a handheld camera. A play that would do the very thing one is careful to avoid as a dramatist. That is, break the rules, undermine normal logic, slowly rob the situation of reality." Abandoning an early idea to chronicle the travails of a heart-attack victim, Aykroyd settled on the intrinsically dramatic dilemma of a woman emotionally in extremis and wrote the lamentable but surprisingly funny story of a psyche dismantling itself.

Aykroyd also wanted in this play, as he often has in others, to contrast drab domestic life with the glamorous appeal of fantasy and to illuminate the psychological bridge that connects the two. Susan in Women in Mind has a dream family (as which of us does not?) straight out of a Noel Coward play that exists — or rather, does not exist — in marked contrast to the grim folks to whom she is actually bound by blood and law. The collision of her two worlds (affected by Aykroyd in a stunning coup de théâtre) brings her to a state of psychosis and leaves her stranded in a godless universe usually populated by the suffering souls too much unloved, those too much in love and those who have long since lost their minds.

Women in Mind was written very quickly, in Aykroyd's usual manner. Setting aside one month every year, he spends the first three weeks organizing the ideas, characters and situations that have occurred to him since he wrote his last play. He then writes the entire new play in one sleepless week or, when really well organized as in the case of Women in Mind, in just three days. Rehearsals begin immediately, with opening night usually following completion of the script by less than a month.

Like many other of Aykroyd's plays, Women in Mind concerns itself with the state of marriage in the modern world. "I think a big piece of us dies in marriage," he says. "We enter it, often spolt, only children and in general, it goes one of two ways: we're either very bad at adjusting at all — we say "yes, I don't mind marrying you but I do object to the fact that you want this over there." Or one personality, being stronger, will eclipse the other."

The 1980 world premiere of Women in Mind was, like that of nearly all of Aykroyd's plays, in San Francisco at the Stephen Joseph Theatre in the Round, where Aykroyd has been director of productions since 1976. The play opened in London's West End the following year and received its American premiere last February at the Manhattan Theatre Club. The current A.C.T. production marks its West Coast premiere.

Aykroyd now lives in a converted Georgian vicarage in Scarborough with Heather Stoney, an actress in his company, and their Burmese cat. His closest friends and most frequent visitors are his former wife and her lover. "Nothing's been broken off and we all see one another," he says, sounding like a character in one of his plays. Now that he no longer performs, he claims that as his writing improved his ability to act slowly faded away — Aykroyd spends 48 weeks of each year directing. The other four weeks are taken up in the writing of a new play such as Men of the Moment, his 35th and most recent, that was given its first performances in Scarborough in September. In the future, the play might be translated into as many as 34 languages like others in the Aykroyd oeuvre and go on to be performed around the world.

Regardless of how well his work travels, the Bard of Scarborough is unlikely to wander far from home. "My view of life," Aykroyd explains, "is that of someone crouching behind a sofa. If there's only one person outside, I'll come out. But if there are two, I'd prefer to stay down because I'm a very nervous person, very nervous about urban life. I find London frightening and New York too terrifying to contemplate." Unlike England's other Bard, who eventually abandoned the country for the excitement of life right here, Alan Aykroyd is, he says, "the big fierce city to me."
American Conservatory Theatre

Aykroyd continued from page 6

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Who’s Who at A.C.T.

CYNTHIA BASHEAM is a third-year student in the Advanced Training Program. Her studio roles at the Conservatory have included Juliet in Romeo and Juliet, Alice Deborah in Dear Brutus, Sunny in The AIDS Show, and Liz Madden in Landscape Blues. She recently appeared as Lydia Lolley in the San Jose Repertory Company’s production of Arthur Miller’s All My Sons. Among her many productions at the University of Washington in Seattle, where she earned her B.A., were Waiting for the Parade, The Mound Builders, and The Informal Machine.

RICHARD BUTTERFIELD has appeared at A.C.T. as Edgar in King Lear, Captain Cummings in Diamond Lili, the Soldier in Sunday in the Park with George, Billy in The Best Thing, Young Sorge in A Christmas Carol, and roles in Fiddler on the Roof (directed by Michel Sturm) and Fiddler (directed by John C. Fochter). Mr. Butterfield has also worked with the San Jose Repertory Company, Berkeley Shakespeare Festival, Berkeley Jewish Theatre, and TheatreWorks of Palo Alto, where he performed in Sandhein’s Merrily We Roll Along. Among his other roles are Fiddler in Good, Naomi in Lee’s Labour’s Lost, Francis Price in A Midsummer Night’s Dream, and Catesby in Richard III. A graduate of A.C.T.’s Advanced Training Program, he also holds a B.A. from Stanford (as does his wife, Glyn, who works in video and film production), and teaches and directs in the A.T.P. and Young Conservatory. Mr. Butterfield was recently elected to A.C.T.’s Board of Trustees.

MARK DANIEL CADE, the first recipient of the Friends of A.C.T. Fellowship, is a third-year student in the Advanced Training Program at A.C.T., where last year he appeared on the Grace stage in King Lear and End of the World Symposium to Follow. This summer he played the role of Anthony in Swaney Todd with the Pacific Conservatory of the Performing Arts. Mr. Cade holds a B.F.A. in musical theatre from the University of Michigan at Ann Arbor.

JOE CARLIN, who has been a member of the acting company for many years, is an Associate Artistic Director of A.C.T., and directed this season’s opening production, Macbeth. Among his roles she has played are Meg in A Lie of the Mind, Elin in The Floating Light Bulb, Miss Primm in The Importance of Being Earnest, Kitty Duval in The Time of your Life, Bananas in The House of Blue Leaves, Aaa in Poor Haupt, Aunt Sally in

All the Way Home, Birdie in The Little Foxes, and Oddie in Of Mice and Men. She has been Resident Director of the Berkeley Repertory Theatre, and served as its Acting Artistic Director. Among her other directing credits are The House of Bernarda Alba, The Lady’s Not for Burning, The Doctor’s Dilemma, and last season’s Golden Boy at A.C.T., and productions at the Oregon Shakespearean Festival, the San Jose Repertory Company, A Contemporary Theatre of Seattle, and the Shanghai Youth Drama Troupe of China, where she directed You Can’t Take It with You.

DREW ESEMELMAN made his debut with A.C.T. in The Baling Claus in 1976, and his work with the company since then has included Macbeth, King Lear, Diamond Lili, Golden Boy, The Doctor’s Dilemma, Sunday in the Park with George, Fiddler on the Roof, You Never Can Tell, Madame, A Christmas Carol, and A Midsummer Night’s Dream. He has appeared on TV at the Berkeley Shakespeare Festival, The Tempest and The Turning of the Shrew at San Diego’s Old Globe Theatre, and The Good Person of Szechuan at the Berkeley Repertory Theatre. He was in the original production and the Los Angeles revival of Once Over the Cuckoo’s Nest, and has been prominently seen in San Francisco in Cloud 9, Sex, and Annie Get Your Gun (starring Donna McKechnie). Mr. Esembelm has also played featured roles in a number of films, including The Right Stuff and Magnificent Force, and has appeared in several television series. He attended A.C.T.’s Advanced Training Program in 1973-74.
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CYNTHIA BASHEAM is a third-year student in the Advanced Training Program. Her studio roles at the Conservatory have included Juliet in Romeo and Juliet, Alice, Death in Death of a Salesman, and Liz Alden in Lend Me a Tenor. She recently appeared as Lydia Loby in the San Jose Repertory Company’s production of Arthur Miller’s All My Sons. Among her many productions at the University of Washington in Seattle, where she earned her B.A., were Waiting for the Parade, The Mound Builders, and The Informal Machine.

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RICHARD BUTTERFIELD has appeared as Edgar in King Lear, Captain Cumnings in Diamond Lily, the Soldier in Sunday in the Park with George, Billy in The Real Thing, Young Srogue in A Christmas Carol, and roles in Reassum in Hell (directed by Michel Stuvin) and Platner (directed by John R. Fhetner). Mr. Butterfield has also worked with the San Jose Repertory Company, Berkeley Shakespeare Festival, Berkeley Jewish Theatre, and Theatreworks of Palo Alto, where he performed in Sondheim’s Merrily We Roll Along. Among his other roles are Predeel in Good, Naylor in Lee’s Lover’s Leap, Francis Pluto in A Midsummer Night’s Dream, and Catesby in Richard III. A graduate of A.C.T.’s Advanced Training Program, he also holds a B.A. from Stanford (as does his wife Gynn, who works in video and film production), and teaches and directs in the A.T.P. and Young Conservatory. Mr. Butterfield was recently elected to A.C.T.’s Board of Trustees.

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Gina Ferrall is a graduate of A.C.T.'s Advanced Training Program, and has appeared at the Geary in Marro Millions, Golden Boy, Diamond Lil, Out Among the Poppies, A Christmas Carol, I Remember Mama, The Admiring Orichon, and Sun Up at the State Theatre with George. She also performed in Miss Misquaint, a cabaret of songs by Andrew Lloyd Webber, and played Lizzie in the Play's In Progress production of Lizette Bonn in the Late Autumn. Miss Ferrall has appeared with the Santa Rosa Shakespeare Guild and Montana's Shakespeare in the Parks, in Berkeley Rep's production of The Art of Dying, and as Emily in All Nighters at the New Arts Theatre in New York. She is co-owner of the Joseph Bebe Co. of San Francisco.

John Fushe studied at the University of California at Berkeley, and is now a third-year student in A.C.T.'s Advanced Training Program. He has appeared at the Geary in Marro Millions, End of the World With Symposia to Follow and Beethoven, and in studio productions of Miller's A View from the Bridge (as Eddie Carbone) and Chekhov's The Seagull (as Tripon). He has also appeared as Luther in John C. Fletcher's production of A Midsummer Night's Dream at the Pacific Conservatory of the Performing Arts, and at the Westwood Playhouse in Los Angeles.

Lawrence Heath, now in his 17th season with A.C.T., has performed in over 200 productions, including The National Health, The Visit, Burned Child, Night and Day, Three Sisters, Happy Landings, The Holdup, Sunday in the Park with George, and last season's End of the World With Symposia to Follow, A Lie of the Mind, and Beethoven. He has also directed a number of plays, including The Doll,Translations, and Mother at the Geary, numerous productions for Play's In Progress, and the recent Excerpts for Encore Presentations. A graduate of the University of San Francisco and A.C.T.'s Advanced Training Program, he now teaches at the Conservatory, which he founded from 1984 to 1988. Mr. Heath has also served as artistic resident director, and Director of Artistic Training for the Pacific Conservatory of the Performing Arts, where his directing credits include Hararry, Major Barbara, and The Rivals.

Scott Freeman has appeared with the company in Golden Boy, A Christmas Carol, Macbeth, and The Sleeping Prince, as well as in the Play's In Progress production of Steven Geagle and a studio production of Strehlenberg's Creations. This summer he performed in Mamet's The Water Engine with Encore Presentations, and as Orlando in As You Like It with the San Francisco Shakespeare Festival. He has also been seen in Tartuffe and Hamlet at the Grove Shakespeare Festival, in Williamstown Company at the One Act Theatre, and as Benvolio in Romeo and Juliet with the South Coast Repertory. Mr. Freeman trained — and now teaches acting — in A.C.T.'s Advanced Training Program.

Lawrence Heath

Steven Anthony Jones, who joined A.C.T. company last season for King Lear, Golden Boy, Beethoven, and A Christmas Carol, has been performing for 26 years, five of those with the Negro Ensemble Company of New York, where he created the role of Pvt. James Wilkie in the original production of A Soldier's Play. He has appeared locally as Jacques in the San Francisco Shakespeare Festival's As You Like It, in the Berkeley theatre productions of The Cherry Orchard, Every Moment, and The Island, in the San Jose Repertory Theatre's Master Harold. . . . and the Boys, and in Dinner Street at Oakland's Off-Off-Off Stage. Mr. Jones has also worked in film and television.

Randall Duk Kim has returned to A.C.T. after an absence of twelve years, having previously appeared here in The Turning of the Shores, The Turning of the Shores, Opera Street, and King Richard III. Born in Hawaii of Korean and Chinese ancestry, Mr. Kim has appeared in over 90 productions since 1961. Among the contemporary works in which he has appeared are Steven Tesich's Nourish the Beast, Frank Chin's The Chicken-Coop Chinamen and The Year of the Dragon (American Place Theatre in New York), and Kenneth Cavender's The Legend of Oedipus (Williams Theatre Festival). Most of Mr. Kim's experiences, however, have been in the classical repertory, including the title roles of Titus Andronicus (Chapman Shakespeare Festival), Peer Gynt (New York Shakespeare Festival), and Hamlet (Guthrie Theatre)."
GINA FERRALL is a graduate of A.C.T.'s Advanced Training Program, and has appeared at the Geary in Maro Millions, Golden Boy, Diamond Lil, Cult Among the Pagans, A Christmas Carol, I Remember Mama, The Admirable Crichton, and Summer and Smoke. Jerry. She also performed in Miraquar, a cabaret of songs by Andrew Lloyd Webber and played Lizette in the Plays-in-Progress production of Lizette Bone in the Late Autumn. Miss Ferrall has appeared with the Santa Barbara Repertory Theatre and Montana Shakespeare in the Park, in Berkeley Beige production of The Art of Dying, and as Emily in All Nighter at the New Arts Theatre in New York. She is co-owner of the Josel Robe Co. of San Francisco.

JOHN FUSEE studied at the University of California at Berkeley, and is now a third-year student in A.C.T.'s Advanced Training Program. He has appeared at the Geary in Maro Millions, End of the World With Symposium to Follow and Feathers, and in studio productions of Miller's A View from the Bridge (as Eddie Carbone) and Chekhov's The Seagull (as Triokos). He has also appeared as Lysander in John C. Fletcher's production of A Midsummer Night's Dream at the Pacific Conservatory of the Performing Arts, and at the Westwood Playhouse in Los Angeles.

LAWRENCE HEIGHT, now in his 17th season with A.C.T., has performed in over a dozen productions, including The National Health, The Visit, Burnt Child, Night and Day, Three Sisters, Happy Landings, The Holdout, Sunday in the Park with George, and last season's End of the World With Symposium to Follow, A Lie of the Mind, and Feathers. He has also directed a number of plays, including The Doll, Translations, and «night, Mother at the Geary, numerous productions for Plays-in-Progress, and the recent guest star for Eroica Productions. A graduate of the University of San Francisco and A.C.T.'s Advanced Training Program, he now teaches at the Conservatory, which he founded from 1984 to 1988. Mr. Hecht has also served as actor, resident director, and Director of Actor Training for the Pacific Conservatory of the Performing Arts, where his directing credits include Harvey, Major Barbara, and Bus Stop.

SCOTT FREEMAN has appeared with the company in Golden Boy, A Christmas Carol, Macbeth, and The Sleeping Prince, as well as in the Plays-in-Progress production of Seven Gables and a studio production of Schindler's Children. This summer he performed in Mamma's The Water Engine with Encore Presentations, and as Orlando in As You Like It with the San Francisco Shakespeare Festival. He has also been seen in Tartuffe and Hamlet at the Grove Shakespeare Festival, in William Shakespeare Company at the One Act Theatre, and as Benedick in Romeo and Juliet with the South Coast Repertory. Mr. Freeman trained — and now teaches acting — in A.C.T.'s Advanced Training Program.

Since his return to A.C.T. in 1986 RICK HAMILTON has appeared as Oswald in King Lear, Paul Cowan and Jim to End of the World With Symposium to Follow, Max in The Real Thing, and Eloy in Private Lives. He was a member of the company from 1973 through 1976, during which time he appeared in Desire Under the Elms (which toured the Soviet Union), General Gorgeou, The Threepenny Opera, and as Trinio in The Temning of the Shere, which was televised for the PBS series "Theater in America." During his ten seasons with the Oregon Shakes- pearean Festival he played such roles as Benedick in Much Ado About Nothing, Tom in The Glass Menagerie, Hotspur in Henry IV, Part I, Marc Antony in Julius Caesar, and Petruchio in The Temning of the Shere. He has also spent seasons with the Alley Theatre, Milwaukee Repertory Theatre, Dallas Shakespeare Festival, and the Los Angeles Theatre Center. Mr. Hamilton was a member of the original cast of Amadeus, and was featured as Jack Barkley in the film The Principal.

ED HODSON, who studied in A.C.T.'s Advanced Training Program, has toured nationally in Amadeus and appeared on the Geary stage as Joe Bonaparte in Golden Boy, Mike in A Lie of the Mind, and in The Real Thing. At the Eureka Theatre he has performed in A Narrow

Bed (written by his wife, Ellen McLaugh- lno), Pen, and Landscape of the Body, and this summer he worked with Encore Presentations in Enemies and The Water Engine.

STEVEN ANTHONY JONES, who joined the A.C.T. company last season for King Lear, Golden Boy, Feathers, and a Christ- mas Carol, has been performing for 26 years, five of those with the Negro Ensem- ble Company of New York, where he created the role of Pvt. James Wilke in the original production of A Soldier's Play. He has appeared locally as Jaques in the San Francisco Shakespeare Festival's As You Like It, in the Eureka Theatre productions of The Cherry Orchard, Every Moment, and The Island, the San Jose Repertory Theatre's Master Harold and the Boys, and in Division Street at Oakland Ensemble Theatre. Mr. Jones has also worked in film and television.

RANDALL DUK KIM has returned to A.C.T. after an absence of twelve years, having previously appeared here in The Temning of the Shere, The Threepenny Opera, Street Scene, and King Richard Ill. Born in Hanoi of Kowman and Chinese ancestry, Mr. Kim has appeared in over 80 productions since 1961. Among the contemporary works in which he has appeared are Steven Tesich's Nourish the Beast, Frank Chin's The Chicken coop in Chinatown, and The Year of the Dragon (American Place Theatre in New York), and Kenneth Cavender's The Legend of Oodapass (Williamsfrom Theatre Festival). Most of Mr. Kim's experiences, however, have been in the classical repertory, including the title roles of Titus Andronicus (Chapman Shakespeare Festival), Pericles (New York Shakespeare Festival), and Hamlet (Guthrie Theatre), Trenca (Lin- coln Center), Pack (Yale Repertory Thea- tre), and Prospero (Arizona Theatre Company); and roles in The Pretenders and Gogol's Marriage (Guthrie). In 1977 he co-founded the American Players Theatre in Wisconsin, and serves as its Artis- tic Director until last year, playing such as King John, Petruchio, Falstaff, Brutus, Stjylock, Malvolio, Hamlet, Mar- lowe's Tamburlaine, and Chekhov's Ivanov.

MICHAEL LEARNEK is returning to A.C.T. after a 16-year absence to appear as Susan in Woman in Mind. Among her previous roles with the company were Peta in The Merchant of Venice, Nashe in Three Sisters, Datsy in Little Murders, Claire in A Delicate Balance, Cleopatra in Antony and Cleopatra, Emme in Thor- raffe, and Amanda in Francis Coppola's production of Private Lives. Ms. LearneK won three Emmy Awards for her portrayal of Olivia Walton in the long-running series "The Waltons," and another for her per- formance as the lead in "Nurse," and has recently completed seven episodes of a new series, "Clinic," for ABC. Her televi- sion work also includes starring roles as Barbara Young in Mami and Murder, and Alan Arkin in Deadly Business, and she has appeared in the motion pictures Phoenix (directed by Sidney Lumet) and Priced to Love. Michael Learned served an appren- ticeship with the American Shakes- peare Festival in Stratford, Connecticut, and has appeared onstage elsewhere in the classics (such as Mery Stewart), in new plays Polish of Love, and revivals (Oceans).

MCRHAN McSHANE, now in his third season with A.C.T., has appeared as Maf- fio Polo in Maro Millions, King Eopps in Beaters, Rory in Golden Boy, Charles Dickens in A Christmas Carol, and in Fostus and Heli in Damn Laid. He was the first recipient of the Juds Irving Award, and won the Bay Area Critics' Circle award for To Be Jesus at the One Act Theatre. He has played Falstaff three times: in Berkeley Shakespeare Festival productions of both parts of Henry IV and in The Merry Wives of Windsor for the San Francisco Shake- speare Festival, where he recently played Touchstone in As You Like It. Mr. McShane has also appeared in the film Peggy Sue Got Married, Howard the Duck, and Francis Ford Coppola's Tucker.

DAVID MAIER is now in his third season on the Geary Stage. A graduate of the Advanced Training Program, Mr. Maier has acted in numerous roles throughout the Bay Area. He is a founding member and producer of Encore Presentations — the A.C.T. alumni production company — and a producer of A.C.T.'s Plays-in-Progress program.

FRED OLSTER was a member of the A.C.T. company from 1973 to 1978, appearing in The Balloon Clown, The Merry Wives of Windsor, The House of Bernarda Alb, Euporia, and as Kie in The Temning of the Shere, which was also broadcast on Theatre in America (PBS). Since her return in 1986 she has per- formed in The Real Thing, Private Lives.
Luis Oropeza began his career doing Chicano street theater in the barrio of East Los Angeles, and spent five years with Luis Valdez and El Teatro Campesino. His various Bay Area theater credits—which have earned him four Critics' Circle awards and a Drama-Logue award—include a five-year-old girl in Cloud Nine and 21 different characters in How I Spent That Summer (both for the Eureka Theatre), and appearances with San Jose Repertory Theatre, Berkeley Shakespeare Festival, and Berkeley Repertory Theatre, where he was in Filomena and The Good Person of Szechwan. Mr. Oropeza has also worked at San Diego Repertory Theatre, New Mexico Repertory Theatre, and the Denver Center Theatre Company. In his A.C.T. debut he played the Fool in King Lear, and in Golden Boy he was the trainer, Tobin. Last summer he appeared in Howard Barker’s No End of Blame for Encore Presentations.

Daniel Reichert opened this season as Marco Polo in Mercado Millones. Last year at A.C.T. he played Edmund in King Lear and performed in A Christmas Carol, Diamond Lil, and Fiddler. In studio productions in the Conservatory he has played Lopatin in The Cherry Orchard, York in Henry VI, Part II, Horner in The Country Wife, Sir Malbury Hawk in Nicholas Nickleby, Lortet in Hamlet, and Plonk in Plan. He has also appeared as Jake in Orpheus Descending with the New York Stage and Film Company, and as Benedick in the San Francisco Shakespeare Festival production of Much Ado About Nothing, directed by Albert Tatarakian. A native of Massachusetts, Mr. Reichert holds an A.B. in English from Vassar College.

William Paterson is now in his 22nd season with A.C.T., having joined the company in 1967 to play James Tyrone in Long Day’s Journey into Night. A graduate of Brown University, Mr. Paterson served in the army for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for twenty years at the Cleveland Play House, taking time out for live television, films, and four national tours with his own one-man shows. His major roles for A.C.T. include You Can’t Take It With You, Jumpers, The Matchmaker (U.S.S.R. tour), All the Way Home (Japan tour), Buried Child, The Gin Game, Dade “M” for Murder, Painting Churches, The Doctor’s Dilemma, End of the World... and King Lear. He played Scrooge in the original 1963 production of A Christmas Carol, and this season he will be Scrooge again in its thirteenth season. He serves as a member of the San Francisco Arts Commission.

After an absence of three years RAY BEHRENS, a founding member of A.C.T., is returning to the company where over a period of two decades he performed such roles as Bottom in A Midsummer Night’s Dream, Alfred Ill in The Great, Andrew Wylde in South, Efrain in O’Neill’s The Torch Under the Bridge (both in San Francisco and on tour in the U.S.S.R.), and the title role in Cynara de Borgia. He recently appeared in Long Day’s Journey into Night at Berkeley Rep and The School for Scandal at South Coast Rep, and he has played Lear at Marin Shakespeare and Iago and Mack the Knife at the Arena Stage in Washington, D.C. Mr. Behrens has worked on Broadway in A Field in Her Ear and in the original cast — with John Gielgud and Irene Worth — of Albee’s Tiny Alice. His father, and his retiree television work includes Amen, “Family Ties,” Hill Street Blues, “Golden Girls,” and Star Trek.

Michael Scott Egan is now in his second season at A.C.T., where last year he appeared in A Christmas Carol (as Marley’s Ghost), Diamond Lil (Tobie Juarez), and Fiddler (Eagle). A recent graduate of the Advanced Training Program, he has a bachelor’s degree in political science from Central Michigan University, where he played Charlotte Corday in Made in Shade. In studio productions at the Conservatory he has played Anna Petrovna in Ibsen, Kathleen in Zora Nea, Kate in A View from the Bridge, the Nurse in Women and Juliet, Martine in The Merry Wives, and Isabella Biet in Zsa Girls. This summer she appeared in William Mastrosimone’s Seven at the Festival Theatre in Biet, Wisconsin.

Keeley Stanley, a third-year student in the Advanced Training Program, has a bachelor’s degree in fine arts from the University of Pennsylvania. In studio productions at the Conservatory she has played Anna Petrovna in Ibsen, Kathleen in Zora Nea, Kate in A View from the Bridge, the Nurse in Women and Juliet, Martine in The Merry Wives, and Isabella Biet in Zsa Girls. This summer she appeared in William Mastrosimone’s Seven at the Festival Theatre in Biet, Wisconsin.

Anna Deaver-Smith has performed in regional theatre, off-Broadway, and in films and television, including appearances at the New York Shakespeare Festival, at Women’s Interart Festival, on ABC’s “One Life to Live,” and in the film Soup for One. She is also a director and playwright; her play Age Age Age I’m Intimiated was produced by the Women’s Project at the American Place Theatre in New York, and Penso was produced last year in A.C.T.’s Plays-in-Progress program. Ms. Smith has developed an original project called On The Road. A Search for American Character in which she interviews people and invites them to see themselves portrayed onstage by her or by other actors. She has taught acting at most of the nation’s major training schools, including the University of Southern California, Yale, N.Y.U., Carne- gie-Mellon, and A.C.T.

Oath Thomas-Grant, a graduate of California State University at Northridge, is a third-year student in A.C.T.’s Advanced Training Program, where she has appeared in studio productions of Arthur Miller’s A View from the Bridge, Caryl Churchill’s The City Pier, and Lillian Hellman’s The Little Foxes. Ms. Grant holds a degree from the University of California at Los Angeles, and a Bachelor of Fine Arts in Theatre from A.C.T. This summer she appeared in St Vincent’s Street in the Bay Area. She has also acted and appeared in television in “Partners in Crime II” and “Hill Street Blues,” and will be seen in the forthcoming films Cherry 2000 and Minnie’s Miracle.

Kelvin Han Yee, who played Medea- deno in A.C.T.’s The Seagull, was a leading actor in the first American natural- film-shot in the People’s Republic of China, A Great Wall. For the past eight years he has performed regularly as a founding member of the National Theater of the Deranged, an award-winning improvisational troupe, and for ten years he has been a member of the Asian American Theater Company, appearing in Paper
AMERICAN CONSERVATORY THEATRE

King Lear, and End of the World With Symposium to Follow: At the Oregon Shakespeare Festival, where she spent five seasons, her roles included Beatrice in Much Ado About Nothing, Portia in The Merchant of Venice, Billie Dawn in Born Yesterday, and the title roles in Miss Julie and Anouilh’s Antigone. She has been a member of the companies of the Milwaukee Repertory Theatre, Long Wharf Theatre, Hartman Theatre, and Alley Theatre. Her television credits include guest appearances on "Cagney and Lacey," "Lou Grant," and "A Year in the Life."

WILLIAM PATTON is now in his 22nd season with A.C.T., having joined the company in 1987 to play James Tyrone in Long Day's Journey into Night. A graduate of Brown University, Mr. Patton served in the army for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for twenty years at the Cleveland Play House, taking time out for live television, film, and four national tours with his own one-man shows. His major roles for A.C.T. include You Can't Take It With You, Jumpers, The Matchmaker (U.S.S.R. tour), All the Way Home (Japan tour), Burtied Child, The Gin Game, Dead "M" for Murder, Painting Churches, The Doctor's Dilemma, End of the World... and King Lear. He has appeared in the original A.C.T. production of A Christmas Carol, and this season he will be Scrooge again in its 125th performance. He serves as a member of the San Francisco Arts Commission.

LUIS OROPEZA began his career doing Chicano street theatre in the barrios of East Los Angeles, and spent five years with Luis Valdez and El Teatro Campesino. His various Bay Area theatre credits—in which he has earned him four Critics' Circle awards and a Drama-Logue award—include a five-year-old girl in Cloud Nine and 21 different characters in How I Spent That Summer (both at the Eureka Theatre), and appearances with San Jose Repertory Theatre, Berkeley Shakespeare Festival, and Berkeley Repertory Theatre, where he was in Filumena and The Good Person of Szechuan. Mr. Oropesa has also worked at San Diego Repertory Theatre, New Mexico Repertory Theatre, and the Denver Center Theatre Company. In his A.C.T. debut he played the Fool in King Lear, and in Golden Boy he was the trainer. This last summer he appeared in Howard Barker's No End of Blame for Encore Presentations.


MARVIN ROBINSON earned a B.A. in English from Stanford, studied acting at U.C.L.A., and the Théâtre des Amadours in Paris, and is now in his third year at the Advanced Training Program at A.C.T., where he is the recipient of the Peninsula

Francisco Shakespeare Festival production of Much Ado About Nothing, directed by Albert Banderman. A native of Massachusetts, Mr. Reichard holds an A.B. in English from Vassar College.

MICHAEL SCOTT IAN is now in his second season at A.C.T., where last year he appeared in A Christmas Carol (as Marley's Ghost), Diamond Lil (Tobie Juarez), and Feathers (Eagle). A recent graduate of the Advanced Training Program, he appeared this summer with Encore Presentations in David mamet’s The Water Engine and Howard Barker’s No End of Blame. At the P.E.A. Theatre he has played Adolph Eichmann in Good and Ochberg and John C. Feltcher’s production of A Midsummer Night’s Dream, which also played at the Westwood Playhouse in Las Angeles. This fall Mr. Ryan will be seen on PBS in a Duck’s Breath Mystery Theatre Special, Dead Pen Alony.

ANNA DEAVEARS SMITH has performed in regional theatre, off-Broadway, and in film and television, including appearances at the New York Shakespeare Festival, at Women’s Interart Theatre, on ABC’s "One Life to Live," and in the film Soup for One. She is also a director and playwright; her play Age Age Age I’m Integrated was produced by the Women’s Project at the American Place Theatre in New York, and Pauco was produced last year in A.C.T.’s Play-in-Progress program. Ms. Smith has developed an original project called On the Road: A Search for American Character in which she interviews people and invites them to see themselves portrayed onstage by her or by other actors. She has taught acting at most of the nation’s major training schools, including the University of Southern California, Yale, N.Y.U., Carne-
gie-Mellon, and A.C.T.

KEELEY STANLEY, a third-year student in the Advanced Training Program, has a bachelor’s degree in political science from Central Michigan University, where she played Charlotte Corbin in Monte/Smith. In studio productions at the Conservatory she has played Anna Petrovna in Ivanov, Kathleen in Zenus Aasia, Katie in A View from the Bridge, the Nurse in Women and Julia, Martine in The Mind, and Isabella Bier in Big Girls. This summer she appeared in William Masterson’s Straight at the Festival Theatre in Bekt, Wisconsin.

OATHY THOMAS-GRAVES, a graduate of California State University at Northridge, is a third-year student in A.C.T.’s Advanced Training Program, where she has appeared in studionlroductions of Arthur Miller’s A View from the Bridge, Cary Joji Fukunaga’s Night Girls, Shakespeare’s Love’s Labour’s Lost, and the musical Working. She directed Lanford Wilson’s Fifth of July for the Certificate Program of the Conservatory’s Academy. Ms. Thomas-Graves has also acted with Encore Presentations in Edward Bond’s Saved, and on the Geary stage in Golden Boy.

KELVIN HAN YEE, who played Mowde- deno in A.C.T.’s The Seagull, was a leading actor in the first American feature film shot in the People’s Republic of China, A Great Wall. For the past eight years he has performed regularly as a founding member of the National Theatre of the Dangdang, an award-winning improvisational troupe, and for ten years he has been a member of the Asian American Theatre Company, appearing in Paper
EDWARD HASTINGS (Artistic Director), who assumed the leadership of A.C.T. early in 1976 and has directed such a wide variety of plays and directors of the company's first two San Francisco seasons. Since then he has staged many major Bay Area productions, including "The Time of Your Life," "The House of Blue Leaves," "Street Scene," "The Baker," and "The Seagull". In 1978, he joined the faculty of the American Conservatory Theatre School as a Director. Working with General Director William Ball on new adaptations or translations of works by Shakespeare, Heine, and Stoppard, his approach to theatre is characterized by unusual theatricality and a commitment to the development of new, innovative, and challenging plays. His productions have received critical acclaim and have been lauded for their visual impact and theatrical innovation. HASTINGS, also known as "The King," has been a vital influence on the theatre community and is regarded as one of the most innovative and influential directors in the San Francisco Bay Area. His contributions include the development of new playwrights and the cultivation of emerging talent. Through his leadership, A.C.T. has become a leading voice in the Bay Area theatre community, producing work that is both artistically ambitious and deeply committed to engaging and inspiring audiences.
DIRECTORS, DESIGNERS, AND STAFF

EDWARD HASTINGS (Artistic Director) who assumed the leadership of A.C.T. early in 1986. In addition to his artistry, he is also a leader in the fine arts and the Royal Academy of Dramatic Art. A founding member of A.C.T., he directed the first production in 1965 and served as Director of the company during its first two San Francisco seasons. Since then he has staged many major productions, including "The Time of Your Life, The House of Blue Leaves, Street Scene, Fifth of July, The Birthright, and last season's King Lear. In 1972 he founded the company's Plays-in-Progress program, which is devoted to the development and presentation of new theater writing. Mr. Hastings served as a resident director at the Eugene O'Neill Playwrights Conference for three summers, and taught acting in 1984 at the Shanghai Drama Institute as part of the Theatre Bridge Program between A.C.T. and the Shanghai theater; this year the program has taken a major step forward with the addition of a new class of Chinese directors and the artist's exchange from Shanghai for the season's opening production, "Maro Milliones." He directed the first national company of the London and Broadway musical "Oliver!" staged the American production of Shakespeare's "People starring Michael Badger, directed the Australian premier of The Hot L Baltimore, and restored his A.C.T. production of Sam Shepard's Buried Child in Serbo-Croatian at the Yugoslav Dramatic Theatre in Belgrade. He has been a guest director at major resident theatres throughout the country. In addition to his ongoing work as a director in the A.C.T. Conservatory, Mr. Hastings will direct the repertory production of When We Were Married this season.

JOHN SULLIVAN (Managing Director) joined A.C.T. as its chief administrative officer in 1986. A former deputy director of the California Arts Council, he is a director of the Theatre Bay Area and a member of the Advisory Committee of the Graduate School of Arts Administration at Golden Gate University. A native San Franciscan, Mr. Sullivan has been active in the theatre since the mid-1970s, when he directed Harvey Piers' Afternoon Tea for the Circle Repertory Company in New York. Later he was associated with The Mark Taper Forum in Los Angeles as a resident director, producer, and head of the Forum Laboratory. Most recently he produced The Detective, a collaboration between Joseph Chaikin and Vadim Neoumeau at San Francisco's Magic Theatre, and served on the Board of Advisors and the Board of Governors of the San Francisco Mime Troupe. Mr. Sullivan has directed and produced numerous short projects, including three that were featured on the national Emmy Awards ceremony. His writings include The National Outdoor Leadership School's Wilderness Guide, a manual for capping and mountain climbing published by Simon and Schuster. Over the past 35 years Mr. Sullivan has conspired in the field of communications with a variety of organizations throughout the country, including the California Roundtable, Kansas City Power and Light, and the Rand Corporation.

The director of Woman in Mind, SABIN EPSSTEIN (Conservatory Co-director) has been a member of A.C.T.'s training faculty since 1973, and has been a guest instructor at Temple University, the University of California at Davis, and U.C.San Diego, where he directed Guys and Dolls. He has also directed productions as a guest artist at the University of Washington, California Institute of the Arts, and S.U.N.Y. Purchase; his recent studio productions for A.C.T.'s Advanced Training Program have included Cloud 9, The AIDS Show, Bur- nished, Hazardous Hour, and Nickleby, Part I. Mr. Epstein, who staged the A.C.T. productions of The Inheritance and Private Lives at the Ogdensburg, directed at the Ogdensburg, Oregon, and Utah Shakespearean Festivals, and at San Diego Rep, where he directed a revue as a teacher in the A.C.T. Conservatory, Mr. Hastings will direct the repertory production of When We Were Married this season.

SUZANNAUTER (Conservatory Co-director) came to A.C.T. a year ago as Director of the Young Conservatory. She is a playwright (her Fullerkohl Stage was recently presented at Little Village Theatre in Los Angeles), director (more than 40 productions), actress (Cabaret Repertory Theatre), and educated this year in her M.A. from the University of California at Fullerton, taught in southern California for 14 years (convinced a nation for outstanding teaching in 1986-87), and served as Chairman of the Theatre Department of the Los Angeles County High School for the Arts. At the Conservatory she has created and directed Who Are These People?, a collaboration between Joseph Freeman, Find Me a Hero, the Wasteland of All (Teenage Voices Confed. AIDS), The Street of May Of The San Francisco Vandal, and The Street of San Francisco Vandal. He has been a creative consultant at Disneyland, and toured to Alaska as playwright, with the Oregon Shakespearean Festival.

DENNIS POWERS (Associate Artist Director) joined A.C.T. in 1987 as Press Representative. He subsequently served as Orangethorpe and Artists and Repertoire Director, working with General Director William Ball on new adaptations or translations of Odiegos Joso, Oprea de Bar- gesc, The Cherry Orchard, and The Bourgeois Gentlemen. With Laild William- son he adapted The Hunchback of Notre Dame for the stage; the production has been presented annually since 1976 at A.C.T. and seen at other theatres as well. His dramaturgy of Dracula was commissioned and pre- sented by the Pacific Conservatory of the Performing Arts in Santa Barbara. In 1984, he is to see A.C.T. for the third time, having directed Dracula in 1986 and 1985. His next production is an adaptation of The Importance of Being Earnest, which has its premier at the Denver Center for the Performing Arts. Mr. Williamson continues to teach at the University of Washington, California Institute of the Arts, and S.U.N.Y. Purchase; his recent studio productions for A.C.T. include the award-winning productions of Sunday in the Park with George and Present in Blast in Hill. Mr. Drutkin's work has been seen in the Berkeley Repertory and he has directed for Plays in Progress. As an associate director in the company he has been associated with both Williams and annual production of A Christmas Carol for many years.

KAREN VAN ZANDT (Production Stage Manager), now in her tenth season at A.C.T. has stage-managed company productions of Maro Milliones, Sunday in the Park with George, End of the World With Symphonies in Pilate, The Inheritance, A Christmas Carol, Mourners Become Electra, and Another Part of the Forest. She is a member of the Managing/Artistic Director as production stage manager for The Boys in Autumn (with Kirk Douglas and Burt Lancaster) and Top Girls by Caryl Churchill. Ms. Van Zandt was the production stage manager for Great Times a Year for.

AUGUST CAJAC (Stage Manager) began his career at A.C.T. as Stage Manager on the company's national tour of A Christmas Carol with the National Touring Company. Among the productions he stage-managed were The Christmas Carol with John Lithgow, The Life of The World With Symphonies in Pilate, The Inheritance, A Christmas Carol, Mourners Become Electra, and Another Part of the Forest. He is a member of the Managing/Artistic Director as production stage manager for The Boys in Autumn (with Kirk Douglas and Burt Lancaster) and Top Girls by Caryl Churchill. Ms. Van Zandt was the production stage manager for Great Times a Year for.

ALICE ELLIOTT SMITH (Stage Manager) joined the company in 1987. She joined the company in 1987. She is a graduate of the Juilliard School and has worked in the New York television and theater industries. She is a member of the Managing/Artistic Director as production stage manager for The Boys in Autumn (with Kirk Douglas and Burt Lancaster) and Top Girls by Caryl Churchill. Ms. Van Zandt was the production stage manager for Great Times a Year for.

BRUCE ELSPERGER (Stage Manager), who in his second season with A.C.T., was in Seattle for the previous three years as Production Manager at the Intiman Theatre and Production Manager with the Bathhouse Theatre. He directed the first national tour of "The Caucasian Chalk Circle" in 1986 and assumed the position of Production Manager. His A.C.T. debut in 1971 as Production Stage Manager, and in this capacity has managed more than a hundred productions; he has served the company on numerous regional, national, and international tours, including those to the Soviet Union in 1976 and Japan in 1978.

EUGENE BACONING (Stage Manager) is a charter member of A.C.T. He has worked on more than 79 productions for the company, plus the television adaptations of A Christmas Carol, The Running of the Sharks, and Orson Welles' 1958 production of Oedipus the King. He was a director for Plays in Progress. As an associate director in the company he has been associated with both Williams and annual production of A Christmas Carol for many years.
FOR YOUR INFORMATION

enjoy ticket exchange privileges or lost ticket insurance. If at the last minute you are unable to attend, you may make a worthwhile contribution by donating your tickets to A.C.T. The value of donated tickets is tax-deductible and will be acknowledged by mail. Tickets for performances already past cannot be considered as a donation.

IN THE GEARY
Latecomers will not be seated until an appropriate interval.
Fred's Columbia Room is located in the downstage lounge. Patrons will find a fully stocked bar and refreshment counter. Special Access: A.C.T. is fully accessible to persons needing wheelchair seating or a restroom.
Sennheiser Listening System is designed to provide clear amplified sound to people with hearing impairments anywhere in the auditorium. Headsets are available free of charge in the lobby before performances. A small security deposit is required.
Smoking is permitted only in the lobby and in Fred's Columbia Room, the downstage lounge. In mild weather please step outside, for the comfort of our non-smoking patrons.
Restrooms are located in the Lower Lobby and on the Mezzanine and Gallery levels. A restroom for the handicapped is located on the Orchestra level.
Photographs and Recordings of A.C.T. performances are strictly forbidden. Flash cameras can dangerously distract actors' concentration.
Beeps: If you carry a beeper, watch, or calculator with alarm, please make sure that it is set to the "OFF" position while you are in the theatre to avoid disturbing the concentration of performers and audience.

GETTING TO A.C.T.
The Geary Theatre is near the intersection of Geary and Mason Streets, one block west of Union Square in the heart of San Francisco's Theatre Row. Many of the City's finest restaurants are within easy walking distance; ask our Box Office for suggestions.
Parking: Conveniences secure parking for hundreds of cars is available within one block. City garages offering low hourly rates are located under Union Square, across from Macy's on O'Farrell, and on Stockton at O'Farrell.
BART and Muni: The Powell Street Station is just four blocks from the theatre. Follow Powell Street to Geary, turn left and walk one block to Mason. Major Muni bus lines stop within one block. For schedules call (415)445-RAMP or 673-MUNI.

SPECIAL PROGRAMS
Monday Night Events: Discussions about the productions are held each Monday. Presentations, sponsored by the Junior League of San Francisco, are held on the day of the first Monday preview at 5:30. After shows conversations with actors and directors are offered on other Monday evenings. Check with the Box Office for more information.
Conservatory: A.C.T. offers community classes, training, and advanced theatre study. Its Young Conservatory program offers training for students between the ages of 8 and 18. Call 771-3880 for a free brochure.
FOR YOUR INFORMATION

Please refer to the diagram for emergency exits and fire escape routes. In the event of an emergency, please follow the instructions of the stage managers and the City's fire department.
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Our Eugene

Members of the West Coast Theatre Community Recall Their Most Memorable Encounters with America’s Master Playwright

Bill Bushnell, director and artistic producing director, Los Angeles Theatre Center.

November, 1981. Cleveland, Ohio. Rain, fog and then snow. No matter how rough the weather, Ruth Nelson arrived in the cold, gray, windowless dressing room of the Cleveland Playhouse every afternoon at exactly two o'clock. Slowly, precisely and painstakingly as the afternoon progressed, a remarkable transformation occurred. By seven thirty Ruth Nelson had disappeared and Mary Tyrone occupied her body, heart and soul. Then night after night for a month, from eight until just before midnight, I sat mesmerized by her performance and by O’Neill’s mysterious and marvelous journey through the heart of darkness. This past summer I had the opportunity to spend four days working in the O’Neill/Trouse house in New London, Connecticut. The spirit and power of Ruth’s performance and O’Neill’s play were as vibrant and as present then as they were 25 years ago when I first encountered them.

Prior to my encounter with Miss Nelson I had thought O’Neill to be pompous and long-winded. In a series of remarkable afternoons and evenings I came to understand why the American theatre came of age with Eugene O’Neill.

Sydney Walker, actor.

I’d read several O’Neill plays in high school, but my very first theatre encounter with him was at Hedgegrow Theatre in my apprentice days. Japer Docter, founder of Hedgegrow, had been a part of the original Provincetown Players group and was the original Sinther in The Empress Jones. Jones was a staple in the Hedgegrow repertory from the initial season (1921). It had first been produced at Provincetown in 1921.

During my years at Hedgegrow, I was able to see many performances, always with Arthur Rich as the big, heavy, back-bone of a brutus Jones, and with Japer recreating his Sinther in scene-one, and then offstage, personally handling the kettle drum, that sounds such a compelling heartbeat through the rest of the play. The performances held a terrific tension, and though the uninterrupted flow of the production took but an hour and 15 minutes playing time, I always felt we had gone through that entire night of cumulative devastation with Arthur Rich, and that it must surely be dawn.

I would say that O’Neill’s greatest dramatic gift to America was to help us realize that America has its own tragic “stature,” its own sociological history and psychology, its own sense of destiny. With O’Neill, one no longer needed to import from Europe and England; we had our own probe and philosopher right here, able to deal seriously with what Joseph Wood Krutch called “the eternal tragedy of man and his passions.”

Elizabeth Huddle, actor, director and artistic director, Intiman Theatre Company, Seattle.

I sat last night in the Intiman watching a run-through of Hugo von Hoffmannsthal’s Elektra. It is a stunning production directed by Lailid Williamson with a knockout performance by Julia Fletcher as Chrysothemis. My mind suddenly jumped back in time to an evening spent watching Mourning Becomes Electra — with Julia Fletcher and Anne Lawder (Pletcher) playing mother and daughter as directed at A.C.T. by Allen Fletcher. Allen had directed so much of O’Neill’s work and it was wonderful to see this stirring production. A great American playwright, a great American director. I bet that right now they are talking nonsense somewhere or other.

Peter Donat, actor.

My first play by O’Neill was Long Voyage Home a long time ago in Provincetown, Cape Cod. At that time I felt that the play was “pure poetry.” But since then I have...

Continued on page 50

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Our Eugene

Recall Their Most Memorable Encounters with America's Master Playwright

Bill Raubolt, director and producer of Los Angeles's Center Theatre Group, recalls Eugene O'Neill's impact on him.

Theatre Director Bill Raubolt is perhaps best known for his work with American playwright Edward Albee, but his career was shaped by his early encounters with Eugene O'Neill. "Eugene O'Neill was like a father figure to me," Raubolt says. "He opened my eyes to the power of the stage." O'Neill's works, such as "Long Day's Journey Into Night," "Ah, Wilderness!" and "The Iceman Cometh," have had a profound influence on Raubolt's career.

Raubolt first saw O'Neill's plays in the 1940s, when he was a young actor. "I was immediately struck by the intensity and depth of O'Neill's characters," he says. "His plays were like a mirror, reflecting the human condition in all its complexity." O'Neill's plays have been performed around the world, and Raubolt has directed productions of many of them, including "Long Day's Journey Into Night," which he directed at the Mark Taper Forum in Los Angeles.

Raubolt's work with O'Neill has had a lasting impact on his career. "O'Neill's plays have taught me to be true to the text," he says. "He was a master of crafting language that is both poetic and powerful." Raubolt's commitment to O'Neill's work has been recognized by the theatre community, and he has been awarded several honors for his work with O'Neill's plays.

"Eugene O'Neill was a true master," Raubolt says. "His plays continue to inspire me to this day."
changed my attitude towards O'Neill. Now I find him a deep granite rock, difficult footholds, few and scattered, sharp edges, rough, no smooth seams. But he (like Pquito) is always about something. So if or when you get to the top you will probably find that the view is well worth the climb!

Dennis Powers, dramaturgy and associate artistic director, American Conservatory Theatre.

"I'm sorry," the woman in the doorway was saying, "but this isn't a museum. It's a private residence." I had driven out to Tao House in the East Bay town of Danville, where Eugene O'Neill had lived and written some of his major works, to take a few snapshots for Arthur and Barbara Gelb, whose exhaustive biography of O'Neill had just been published. The year was 1962, and I was a fledgling journalist covering the literary beat for the Oakland Tribune. I wanted to send photos to the Gelbs, who had never visited Tao House, as a token of thanks for a terrific interview they'd given me a few weeks earlier in New York. I'd hoped to be able to send pictures of the room in which O'Neill had looked himself each day writing Long Day's Journey Into Night in the tiny, cramped bedroom that only his wife Carlotta could decipher.

Still I couldn't really blame the handsome woman at the door. I was probably the latest in a long line of theatre buffs, paper-writer and doctoral candidates who had beaten a path to Tao House as if it were a shrine. (Access is easier these days. The building is now a historical landmark.) As I turned to go, she surprised me by changing her mind. "Since you're here," she said, "I guess you may as well come in." Warming to her subject as she led me from room to room, she pointed out where O'Neill had worked, where he slept and which was his favorite view, filling in the gaps with an amusing fund of anecdotes while I took pictures.

I felt close to O'Neill there, and when ever I see one of his plays, I think of Tao House on that afternoon in 1962 and the mistress of the house who took pity on yet another pilgrim. Long Day's Journey is still my favorite; no matter where it's being acted, there's a moment when the house lights go down when I think of the frail, irritable, enigmatic old man sitting alone in that room, writing furiously as he put it, "in tears and mood."

Looking out across the San Ramon Valley to Tao House, O'Neill is "invocation of the righteous way."}

cycle and set them adrift. The following November the author died, apparently having lived beyond his time.

The work composed at Tao House defied burial however. In 1912, the year Eugene tried and failed to commit suicide, contracted tuberculosis and decided to become a playwright, the great Swedish dramatist, August Strindberg, died. Strindberg had once passed through his own "inferno" crisis with a cessation of his literary output, only to emerge in 1896 with an enormous burst of creative energy. Something like that happened in O'Neill's later plays. Ironically, given O'Neill's admiration for Strindberg, much of what happened began in Stockholm.

A Moon for the Misbegotten (which had opened in 1947 in Columbus, Ohio, and, because of the author's failing health, never reached New York) was presented in Stockholm with success in 1953, the year of O'Neill's death. Carlotta, who controlled her late husband's literary trust, gave permission first to publish Long Day's Journey, then to present it on stage at the Royal Dramatic Theatre in the Swedish capital in 1966. It was an international triumph.

In May of the same year Jose Quintero directed The Iceman Cometh at the Circle in the Square in New York with Jason Robards, Jr. as Hickey. Quintero subsequently won the right to present the first American production of Long Day's Journey Into Night, which posthumously won O'Neill his fourth Pulitzer Prize in 1957. A Touch of the Poet was given in Stockholm in March, 1968 and in New York the following October. The Royal Dramatic Theatre premieredHughie in 1958 and More Stately Mansions in 1962. The same two plays were seen in New York in 1964 and 1967, respectively.

From our perspective, the year O'Neill spent in California were enormously productive, arguably the most fruitful of his life. It is impossible, of course, to measure the value of the lost plays of the cycle. And perhaps we are too close to the era of composition to evaluate properly the relationship of the later plays to O'Neill's earlier work.

One thing nevertheless seems clear: The Tao House plays mark a significant shift and advance in O'Neill's dramaturgy. The pain of creation in these plays (written "in tears and blood," he says in his inscription to Long Day's Journey) is compensated for by a new assurance, a masterful command of his material, and a rare eloquence totally unpredicted by his earlier work.

The California sun did not penetrate the darkness of Eugene O'Neill's vision, which remains as nihilistic and bleak as any in our literature, but it may have given him privacy and the strength to confront his ghosts and make a kind of literary truce with his past. We are all the richer for his struggle and his triumph.
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Looking out across the San Ramon Valley to Tao House, O'Neill is "insatiable of the righteous way."

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LONDON LETTER

An Edinburgh Festival Plagued by Compromise

The 1988 Edinburgh International Festival of the Arts was, by common consent of all save the artistic director and the Lord Provost (civic leader of the city), the poorest in many years. It was quite possibly the poorest since the Festival began in 1947. Frank Dunlop and Eleanor McCaughan (this year’s honorary Lord in Edinburgh, as in Glasgow, is a woman) spoke gushingly to a stunned press of the Festival’s huge “success.” It was, they said, the happiest they could remember by which they meant that the District Council and Festival authorities had survived three punishing weeks of cultural saturation without a blaring, row in public about culture and cash.

Can this be happiness? If so, it was happiness by default; none of them so much as opened their mouths on these subjects during this time, preferring to hold them — the mouths, not the subjects — in fixed grins of desperation as one mediocre hybrid show after another was wheeled in from abroad. From Canada, Italy, South Africa, Germany and France they came, deceptively popular in appearance, trivial which never goes near a theatre when weightier stuff is around. In other words and in Edinburgh terms, “The people who go to the Tattoo.”

Not all was disaster. There was a handful of artistic successes — the Stockholm Folk Opera Turnadot, The Cat Cinderella, an original, vibrant and smoky musical variation on the fairy tale from the Nastro Merradante in Naples; Yuko Ninagawa’s sumptuous production of The Elephant’s Dream from Tokyo; and, above all, the John Adams-Alice Goodman-Peter Seller’s Nani in China from Houston.

But the core program of Dunlop’s third World Theatre Season in Edinburgh was so far below that of the first presented two years ago that it was hard to believe it was planned by the same man. Compromise masqueraded as populism throughout.

The international concerts at Edinburgh have been for the most part without purpose or distinction since Dunlop took over. Dance and exhibitions are no better than before; this year’s London dance critics did not even bother to make the trip. None of the major dance talents was in Edinburgh (as it happens London saw a lot of great dancing last summer) except Michael Clark, the Edinburgh-born clown prince of classical punk, and even he was appearing for the third time in almost as many years. So were Ninagawa, the Folk Opera, and Edvard Schull of the Berliner Ensemble. The Festival is getting lazy.

Dunlop’s contract has been renewed because his abilities to fly by the seat of
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Michael Ratcliffe is theatre critic of The Observer in London.

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bloody-mindedness in Moscow and b) the fact that the British trucks were filled up with watered-down gas — a hazard of transportation in the USSR. They arrived on the last morning of the trip.

Meanwhile, the NT had cancelled only one performance and added two extra. The actors performed in great heat wearing more or less the clothes they had brought with them, embellished as the week wore on with more and more bits and bows from the wardrobe cupboards of the Georgian State Opera and the Rustaveli itself. The Georgians were delighted, drunk even more toasts to present and absent companions, and blamed the Russians for everything, which is pretty much how things have always been down there. (Armenia was notably falling apart next door at the time.) Glassroot is flourishing, but personae has a long, long way to go.

The Traverse — until September one of several ambitiously experimental theatres in Britain run by women (others being in Sheffield, Derby and Liverpool, and the Bush in London) — offers an intensification of the Assembly Rooms' energy and buzz, minus the musical and comedy acts with which the larger attracts the younger audience and balances its books. The Traverse restaurant and bar is the place in Edinburgh to find out what is really going on — or, better, what is merely rumored to be going on. To its unique program of world or British premieres — in which Manfred Kröger's wild romance of the bitterly unemployed, The Conquest of the South Pole, was outstanding this year — Jenny Kiltz's Traverse added a series of morning symposia with such figures as Niragawa, Robert Wilson, Peter Sellars, Alexander Gelman and Vladimir Vasiliev from Moscow, and Richard Loe, Mrs. Thatcher's politically skilled minister for the arts. (Loe, too, had witnessed the chaos in Tibet and had behaved with the consummate tact of an old foreign office hand, which in fact he is.) These Traverse mornings were the nearest that Edinburgh came to the informal theatre-village of the Avignon Festival every July. May we have more of them and less burking at one another over artificial walls. Because of its size, the Traverse scores in one-man shows. Playing to full houses and general praise this year were Frank McGuinness's Bagdad, with Serbina Cusack as an exasperating Dublin derelict; Chikuo Kuribara in Shinazke Murai's Woman of Hiroshima; and Le P'tit Albert, in which Jean-Marie Fris, an actor from the Comédie de Caen in Northern France, played the simple inmate of a harotic asylum serving up lentil soup and obsessed chalice to 50 spectators at a rectory table. Alas, I saw none of these productions, since I shared coverage of Festival and Fringe with a colleague and drew the short straw in cabaret and comedy in a well-meaning desire to find out what was amusing The Young.

What was amusing them was pretty much what had amused them for the last five years: rude words from stand-up comedians, preferably women, hectoring individual members of the audience for their funny accents and clothes; parodies of punk culture and middle-aged art, jokes about Jesus, Andrew Lloyd Webber and the Duchess of York; ruminant comics examining the viscera of their subcon- science and domestic lives with a com- mitment to failure that kept their street- creed intact and themselves clear of any Thatcherish impulse to arrogance or success.

Mr. Hardy is of a deceptively prissy appearance. He looks like a vet from All Creatures Great and Small, but pitches into everything from clown duets to the canard that AIDS was sent by God to punish people for being homosexual. ("What was the plague for? To punish people for wearing period costume?") The attack is launched with a bedlah manner and a wicked grin. "Don't clap," he added at one point, "That means you agree but don't think it's funny." Not true: Mr. Hardy is very funny indeed. I hope he resists pressures from the TV bosses of "alternative" comedy to soften his act by removing its broadly political thrust. Audiences at both Festival and Fringe were so starved of good plays this year that they fell on and sold out the National Youth Theatre's Murder in the Cathedral, Shared Experience's new production of The Bacchae and Communicado's of Blood Wedding. I missed the Eliot and found The Bacchae not quite ready for

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Mr. Hardy is of a deceptively prissy appearance. He looks like a vet from All Creatures Great and Small, but pitches into everything from close-up details of the canard that AIDS was sent by God to punish people for being homosexual (“What was the price for? To punish people for wearing period costume?”). The attack is launched with a bedside manner and a wicked grin. “Don’t clap,” he added at one point, “That means you agree but don’t think it’s funny.” Not true. Mr. Hardy is very funny indeed. I hope he resist pressures from the TV bosses of “alternative” comedy to soften his act by removing its broadly political thrust. Audiences at both Festival and Fringe were so starved of good plays this year that they fell on and sold out the National Youth Theatre’s Murder in the Cathedral, Shared Experience’s new production of The Bacchae and Communicado’s Blood Wedding. I missed the Eliot and found The Bacchae not quite ready for

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viewing (it comes to London in November) but Blood Wedding scored a direct hit. Gerry Mulgrew's Communicado company, based in Edinburgh, has grown into one of the liveliest small touring companies in Britain, commemorating Mary Stuart last year superbly in Mary Queen of Scots. Out Her Head Chopped Off. For Lorea's thrilling masterpiece, they took two bold decisions: no flamenco and no guitar, plenty of hard-clapping, tough and operatic songs, with a performance by Barbara Rafferty as the bridegroom's mother — proud, passionate, sensual — of international class.

We are on the crest of an Ibsen wave for some reason, launched by a marvelous studio production of The Lady from the Sea by Tom Cairns at Glasgow Citizens, transforming it from a Celtic twilight concerto for a star actress into a sparkling and witty instrumental ensemble about freedom of choice. Two Doll's Houses follow — one in London, one touring — together with Holst at Hampstead, Peer Gynt in Dublin, and An Enemy of the People at the Young Vic. Perhaps we fell back on the old boy when we feel we are no longer writing with his asperity for ourselves.

Throughout the summer in London and elsewhere I saw only three new plays of originality or power, all flawed: Gregory Motton's Keeping Tom Nice, a furious study of the grief destroying those who care for a handsome 25-year-old man with the speech, incontinence (but not, alas, the mind) of a three-month-old baby; and The Bite of the Night by Howard Barker. Barker's Bite was a four-hour endurance test for actors and audience about our lazy and dangerous perceptions of the past, containing much of fruitful brilliance but spoiled little by the gifted, prolific Barker has not said more sharply in plays like The Castle and Victory. Both Bite and Tom were given by the Royal Shakespeare Company, the first at The Pit, the second at the Almeida in Islington as part of a three-month season which also featured Antony Sher and Edite Kohler as the desperate poor white siblings of Port Elizabeth, in a revival of Athol Fugard's two-hander Hello and Goodbye. I found Sher riveting, but the play

overlong and less universally significant than it claims to be. This is a heretical view. No sooner had I ventured it in print than a reproving letter arrived from one of the self-styled desperate poor whites of Islington saying: This is how it is! There is only one thing for a critic to do on such occasions: shut up. Which I did.

The BSC also transferred to London two of its biggest successes at Stratford in 1987, Deborah Warner's breathtakingly powerful production of Titus Andronicus and Jonathan Miller's tough but gorgeous Titvin of the Shrew, which bravely takes the play's misogyny at its own value in the context of the Elizabethan age. I have written about these here before: enough to say that the bull-like, incisive Brian Cox repeats a double as anguished Titus and lustful Petruchio that equals the achievements of McKellen, Sher, Gambon and Jacobi in recent years and makes him a fairly dead cert for at least one of the best actor awards coming up shortly.

Another contender will be the elegant and anarchic Alex Jennings, who spent his time waiting for the BSC's Randorff Menzies for Measure and Macbeth to come in (he excels in both) by storming a gigantic comic role in Ostrovsky's Too Clever by Half, directed by Richard Jones at the Old Vic, Jones, a young (and so far regional) opera director whose debut in legit theatre this has been, directed a vertiginously fierce, fast and fancy production of a play which (formerly known as The Diary of a Schoolgirl) makes Gogol's Government Inspector look soft. Designed by Richard Hudson in defiance of gravity, as though no roof, wall, doorway or ceiling in St. Petersburg could be trusted to stay straight, the show provided a long-delayed true triumph for Jonathan Miller's first year at the Old Vic and a formidable pairing to Declan Donnellan's Ostrovsky for the Cheek by Jowl company in the spring, a Family Affair.

Both plays are gloriously, unsparingly funny. Alexander Ostrovsky (1823-1886) is proving the great source of our present ventriloquias, and it is hard to believe that Too Clever by Half will not make it to the West End once Jennings — a potential star in the Paul Scofield mould — has completed his commitments at the BSC.

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Bruno Ristow, M.D.
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- Chief of the Division of Plastic and Reconstructive Surgery at Pacific Presbyterian Medical Center
- Certified by the American Board of Plastic Surgery
- Member of The American Society of Plastic and Reconstructive Surgeons, Inc.
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Barker’s Bite was a four-hour endurance test for actors and audience about our lazy and dangerous perceptions of the past, containing much of fulful brilliance but spoilt by a magical quality. Barker has not said more sharply in plays like The Castle and Victory. Both Bite and Tom were given by the Royal Shakespeare Company, the first at The Pit, the second at The Almeida in Islington as part of a three-month season which also featured Antony Sher and Bob Hope in the desperate poor white siblings of Port Elizabeth, in a revival of Athol Fugard’s two-hander Hello and Goodbye. I found Sher riveting, but the play overlong and less universally significant than it claims to be. This is a heretical view. No sooner had I ventured it in private than a reproving letter arrived from one of the self-styled desperate poor whites of Islington saying: This is how it is! There is only one thing a critic does on such occasions: shut up. Which I did.

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IN FASHION

Seeking Scents of Purpose at the Perfume Counter
Which Fragrance to Buy When (and How To Do It)

Women sometimes go to great lengths to find a new fragrance. When a gentleman friend told her he had smelled a great perfume in the elevator at William Morris, for instance, Hilary Wayne, an agent at Writers and Artists Agency, was ready to run out and buy it. But all the fellow remembered was that the name had something to do with a country in Asia, and that the woman wearing it might have been a receptionist at the agency.

Undaunted, Wayne called the Morris office switchboard and asked the receptionist if she was wearing a perfume called “China something.” The surprised receptionist told Wayne the perfume’s name, China Lily, and where she could buy it!

Most of the time, getting perfume is a simple matter of taking off the gift wrapping. According to Annette Green, executive director of the Fragrance Foundation, a nonprofit organization devoted to educating the consumer about fragrances, 75 percent of all the women’s perfume sold in the next few months will be bought by men, who will willingly spend over one billion dollars on these purchases. Since 85 percent of all perfume sales occur during the holidays, men, it seems, actually buy more women’s perfume than women do.

Many of these men will ask their lady friends what they use and then present them with a bottle of the preferred fragrance. Increasing numbers of men, however, are becoming more adventurous. They are finding it more romantic to pick out a perfume they like, and they are willing to take the time to make a thoughtful choice.

For their part, women seem to be more receptive to the gesture than they were in the past. Until the ’60s, Green explains, most women wore only one scent. By then, as styles of dress and modes of behavior loosened up, women began thinking about having a “wardrobe” of fragrances, instead of relying on a single perfume.

Today most women use a minimum of three fragrances: one for work, one for sportive activities and one for more formal occasions. A woman who chooses a soft, warm perfume for a family get-together may replace it later in the day with a livelier scent for an afternoon in the park and end up wearing a sultry fragrance on a late-night date.

A rudimentary knowledge of the fragrance industry’s classification system can help the uninformed perfume purchaser understand what women prefer to wear when. Fragrances are divided into basic types, each of which is aimed at a particular mood or personality trait. By matching the type of scent to the message he wishes to send, a man alone at the perfume counter is more likely to pick the right gift.

Until this season, for example, the Orientals such as Shalimar, Elizabeth Taylor’s Passion, Bijan for Women, DIamonde and Colors by Benetton dominated the market. Described as mysterious, sultry and uninhibited, they get their kick from exotic flowers and herbs. They are said to have strong erotic appeal and thought to add a dash of sophistication to the woman who wears them. Reflective of current interest in what

ON THE SCENT: “Most women use a minimum of three fragrances: one for work, one for sportive activities and one for more formal occasions.”

by Neil Feineman
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THE ART OF DINING

Exciting Cuisine, American Style

O

vershadowing the recent Seoul Olympics in my mind is another
Olympian event of even greater magnitude. That is the World Culinary
Competition in Frankfurt, West Germany. (The Interna-
tional Olympic Committee for
the competition, the city of
Frankfurt, and Ger-
man restaurants, use the "O" word, more's the
pity.) In Frankfurt, teams of
chefs from competing countries vie in several food categories,
such as best hot meal, cold
meal, dessert and presentation.
Chefs train for months —
even years — in preparation for
this prestigious event.
If I were selecting U.S.
competition teams, I would send
just one chef, knowing that he
represents the very finest of
what we now call the "New
American Cuisine." Bradley
Ogden, executive chef of San
Francisco's posh Campion Place
Hotel, is the perfect embo-
mament of great home-grown
culinary talent that is
emerging today. Ogden's
American food.
"Cooking is actually an art,"
Ogden asserts. "You have to
be able to use an ingredient
or a combination of them — and
in-}

Michigan. An athlete and outdoorsman,
his first ambition was to be a forest
ecologist. But his father's name
cook himself (he churned out
home-made ice-cream and
baked a good cake), encouraged
the teenage Bradley to work at a
local hotel. Soon, a per-
ceptive cook noticed the young
man's interest in food and put
him on the grill line of the
eat hotel's restaurant. Recog-
izing his need for more
formal training, Ogden enrolled
in 1972 at the then-fledgling
Culinary Institute of America
in Hyde Park, New York, which
has since become known as the
premier professional hotel and
cooking school in the country.
An eager student, Ogden easily assimilated the knowl-
edge gained at the largely
European faculty and learned
all aspects of food chemistry,
cooking and kitchen manage-
ment. His achievement in
school was affirmed with the
presentation at graduation in
1977 of the Richard Keating
Award, given to the student thought most likely to
succeed.
Succeed he has, beyond even the expec-
tations of his teachers and fellow stu-
doers. Ogden was hired as sous chef
and soon promoted to executive chef of
the American Restaurant at Crown Center in
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Academics in Harmony with the Arts

Annette Green calls "heightened femininity," however, the Orientals are taking a
takeout this season to a group of
perfumes called the florals, including Calvin
Klein's Eternity, Perry, Carolina Herrera, Nina
Nina Ricci, Van Cleef and Arpels' Gem,
Tiffany, Halston Couture, Chanel,
Jean Patou and Rico. They are softer
then the Orientals, and their appeal may
be tied to the recent shifts in sexual
mores.
"We seem to be more interested in
romantically than in what I call the 'hard
rock' scents," says Green. "This in part
is because of the social issues facing us
today and in part because of fashion.
Women are more interested in being fem-
rine than in being sexy, and are choosing
perfumes that enhance that image.
"As the category name implies, floral
perfumes smell like bouquets of flowers.
Some florals are based on a single-flower
scent, such as rose, gardenia, lilac or
jasmine. Others blend different flowers.
Although some florals are stronger than
others, generally they are gentler and
more subtle than the orientals.
"Other groups of scents are particularly
suited to the active California lifestyle.
The family of perfumes called
greens, for instance, are tangy, casual
and reminiscent of just-mowed lawns. These
fragrances, such as K de Kevin, are said
to lend qualities of youth and vigor to
the wearer.
"Fruity, citrus scents are another family.
Based on ingredients such as lemon, lime
and bitter orange peels, these perfumes,
such as Xochi and Ruffles, are light and
fresh. Slightly heavier but equally
sporty are the woody and mossy scents,
such as Knowing by Edar Launder. These
have an inviting, outdoorly appeal and
suggest a walk in the forest. Typically,
the woody scents are worn in colder
weather, and the brighter greens and cit-
ruses are worn during spring and summer
months.
"There are also spicy perfumes, made
from ingredients such as cinnamon and
vanilla. These are sophisticated, heavy
scents that are often combined with other
ingredients to boost a perfume's strength
and allure. Opium and Poison, for in-
stance, have spicy notes added to their
blends.

Perhaps most distinctive of all are the
classes of perfumes known as the moderns.
These are fantasy fragrances that do not
replicate a scent from nature, and usually
are the manufacturer's showcase line. Like
Chanel No. 5, the prototypical blend of
this kind, and Zen by Shiseido, the
moderns tend to be opulent, distinctive,
cool and somewhat irreverent.
These distinctions can dictate the appro-
priateness of a gift. If the perfume is
for a female colleague, for example, a
man probably should steer clear of a sultry,
exotic Oriental. If, on the other hand,
the present is for his fiancée, our fearless
shopper probably would want something
more intimate than a single-flower scent.
A friendly salesperson can be a big help
when it comes to making a decision.
Already used to dealing with anxious male
customers, she will spend a few minutes
inquiring after the woman who is to
receive the perfume. She will want to
know about the lady's personality, age,
skin type, hair color and lifestyle and how
often and at what time of day she wears
perfume.
Some of this may seem irrelevant, but
the information can help an experienced
salesperson determine which scents the
man should sample. After making her
selections, she will usually dab a bit on
her wrist and invite the customer to take
a sniff.
There is a limit to how much the nose
(probably the salesperson) can tolerate.
After two or three fragrances, the
nose generally loses its ability to distin-
guish between different perfumes. To
compensate for "nose fatigue," the ever-
helpful Heliocos recommends bringing
empty pill vials and cotton balls into the
store. Perfume is sprayed on a cotton ball,
which is stored in a vial. Later, when the
olfactory sense has recovered, the cotton
balls are taken out and sprayed.
Needless to say, only the most serious-
minded man will go to that much trou-
bble. But if he doesn't select one of
the scents on the salesperson's arm, the
typical shopper will probably head straight
for the perfume with the prettiest and
most expensive packaging. This method
may fail to properly account for the
message contained within the bottle, but
in a pinch, it will do just fine.
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THE ART OF DINING

Exciting Cuisine, American Style

Overshadowing the recent Seoul Olympics in my mind is another Olympian event of even greater magnitude. That is the World Culinary Competition in Frankfurt, West Germany. (The International Olympic Committee for- bids us from using the "O" word, more's the pity!) In Frankfurt, teams of chefs from competing countries vie in several food categories, such as best hot meal, cold meal, dessert and presentation. Chefs train for months — even years — in preparation for this prestigious event. If I were selecting the U.S. competition team, I would send just one chef, knowing that he represents the very finest of what we now call the "New American Cuisine." Bradley Ogden, executive chef of San Francisco's prestigious Four Seasons Hotel, is the perfect embodiment of a great home-grown chef utilizing age-old cooking techniques to produce truly indigenous American food.

"Cooking is actually an art," Ogden asserts. "You have to be able to look at something and envision it in your mind, or a combination of them — and instinctively know the right way to treat it. You can be trained in all the techni-

Jay Weston

NATURAL MAN: Bradley Ogden-assists down-top quality ingredients and brings them back to Campton Place.

by Jay Weston

PERFORMING ARTS

THE ASCENDANCE OF THE ART OF DINING

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Kansas City, Missouri. He took the stodgy Midwestern establishment and imbued it with new ideas. In short order, the restaurant was awarded Mobil’s prestigious four-star rating.

“I really don’t know exactly what’s meant by ‘boulevard American cuisine,’” Ogden says. “It’s a term which has been applied to my food. I know the things I like to eat: dishes and ingredients I ate growing up in the Midwest, refined by exposure in my travels and training to other national dishes. I must use the best possible products in a simple, straightforward and honest manner.”

Ogden hunts down these top-quality ingredients anywhere he can find them, from naturally-cured bacon in Bolinas to quail cultivated in Oregon to pears raised in Half-Moon Bay.

After five years at Campion Place, how does Ogden keep himself stimulated and interested in his work? “I’m more excited now about our food than ever,” he replies. “Our menu is constantly changing, evolving. It’s not the same food we served a few years ago and, in the months to come, it will change again. That’s not to say we don’t keep certain signature dishes, but even these I’m constantly working to improve.”

He noted that of late he’s brought in some ethnic influences, touches he expects will bring new excitement to the menu. “I want my regular customers to be astounded, to wonder what different tastes and flavors I’ll be offering,” Ogden enthuses. “Lemon grass from Thailand, Mexican cilantro, newly harvested fishes from Hawaii. All offer the opportunity to be inventive without departing from our goal to provide exciting American cuisine.

“I must be careful not to get complacent. This is an exciting time for chefs; the country is obsessed with food. But it can be a trap, too, if you believe your press notices.”

Not to be forgotten, Ogden points out, is the fact that his restaurant also provides room service for the 126 rooms and suites of the hotel. “I’ll never get too far away from my roots,” he promises. “We still offer a great Kansas City strip steak and fried Eastern sea scallops, things that...
Kansas City, Missouri. He took the stodgy Midwestern establishment and imbued it with new ideas. In short order, the restaurant was awarded Mobil’s prestigious four-star rating.

“I really don’t know exactly what’s meant by ‘nouvelle American cuisine,’” Ogden says. “It’s a term which has been applied to my food. I know the things I like to eat: dishes and ingredients I ate growing up in the Midwest, refined by exposure in my travels and training in other national dishes. I must use the best possible products in a simple, straightforward and honest manner.”

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you see on all hotel menus. But we try to do them a little better."

As executive chef, Ogden doesn’t do a great deal of the actual cooking, although he can frequently be found in front of the range providing an extra “touch” to a dish before it’s sent out the kitchen. He has to maintain the high standards which he set for himself when he first took over this kitchen, while remaining constantly on the alert for the new and innovative.

I’m not going to recite a long list of the dishes Ogden’s kitchen turns out, but allow me to recall some of the food I’ve eaten at Campion Place over the years, dishes which are indelibly impressed in the memory of my palate. Dishes like a boned, pan-fried bok choi which had been lightly dusted with cornmeal and was served with a black walnut butter sauce and accompanied by spectacular spoon bread. Or tiny, marinated lamb chops from Sorbona, so soft they melt in the mouth. I also relished the grilled quail, wrapped in honey-cured bacon, and served with shoestring sweet potatoes.

And I was impressed by the baby vegetables — tiny corn and red peppers — and the small, succulent potato and onion pancakes.

And the breakfasts here... oh, well, the breakfasts! Bradley Ogden has elevated the American starter meal to a level I’ve never experienced elsewhere. How about fruit compote with crème fraîche or banana fritters with an orange creamcheese filling. Try the pecan waffles or a soft omelette with Brie cheese and grilled juicy sausage, served with a custard of corn and grits. Don’t miss the house specialty: poached eggs on a score with Miss Hum and orange hollandaise sauce. And the breads are incomparable, especially the buckwheat muffins, served with homemade jam.

Hungry? I know I am. That’s why I’m planning to visit Campion Place again very soon, to find out what new and imaginative dishes Bradley Ogden has conceived to further the vocabulary of American cooking. I know that I won’t be disappointed.

Cover brislett with chicken stock. Combine garlic, carrots, celery chunks, quartered onion, pickling spice (and parsley and thyme if desired), and add to stock and brislett. Bring to a boil, then lower heat to a simmer.

Weigh down brislett with heavy lid to keep meat submerged. Simmer gently for 2 1/2 to 3 hours or until tender. (Cook until meat falls apart or it will lose its color and be dry.) Remove from heat and let cool in cooking liquid.

While meat is cool in its jacket, core, peel, and quarter into 1 1/2-inch cubes. When brislett is cool, cut into 1 1/2-inch cubes. Sauté peppers and diced onion in butter. Combine meat with potatoes, peppers and remaining ingredients. Monisteri, with some of the cooking liquid which has been strained, in a skillet, place some fresh butter and cook hash until golden brown and hot throughout. Season to taste with freshly ground black pepper and finish with chopped parsley and a nugget of butter. Top with a fried egg. Garnish with fresh sliced melon and berries.

BRADLEY OGDEN’S CORNED BEEF HASH

1 4-lb. brisket of Corned Beef Chicken stock, unsoaked (enough to cover corned beef)
3 garlic bulbs, halved crosswise
2 carrots, medium size, cut in chunks
2 celery stalks, cut in chunks
1 Spanish onion, large, quartered
2 lbs pickling spice
Parsley stems (optional)
Thyme stems (optional)
5 russet potatoes
2 red bell peppers, diced into 1/2-inch pieces
2 yellow bell peppers, diced into 1/2-inch pieces
2 green bell peppers, diced into 1/2-inch pieces
3 Spanish onion, diced into 1/2-inch pieces
5 celery stalks, peeled, diced into 1/2-inch pieces
1 1/2 bushels fresh thyme, chopped (or 3 lbs dried)
Chopped parsley for garnish
Sweet butter or butter
Poached eggs

Serves 12


CHINA SHOP, 767 3rd St. (415) 444-5546. L: 11:00-2:00 Mon-Fri, 5:00-9:30 Mon-Sat. HH: 11-3 Sun. Chinese, Japanese & Vietnamese cooking. LIC: Bar. Inexpensive. AD: $ $ $ $ $

CITRUSCAFE, San Francisco Hilton, One Hilton Sq. (415) 770-6555, L: 11:00-2:00 Mon-Fri, 5:00-9:30 Mon-Sat. HH: 11-3 Sun. Chinese, Japanese & Vietnamese cooking. LIC: Bar. Inexpensive. AD: $ $ $ $ $

COOKIES, 550 California St. (415) 788-4444. L: 11:30-2:00 Mon-Fri, 5:00-9:30 Mon-Sat. HH: 11-3 Sun. Chinese, Japanese & Vietnamese cooking. LIC: Bar. Inexpensive. AD: $ $ $ $ $

COREY’S, 400 California, 3rd St. (415) 775-9800. L: 11:00-2:00 Mon-Fri, 5:00-9:30 Mon-Sat. HH: 11-3 Sun. Chinese, Japanese & Vietnamese cooking. LIC: Bar. Inexpensive. AD: $ $ $ $ $

COURT BAKERY, 333 Geary St. (415) 397-5550. L: 7:00-2:00 Mon-Fri, 5:00-9:30 Mon-Sat. HH: 11-3 Sun. Chinese, Japanese & Vietnamese cooking. LIC: Bar. Inexpensive. AD: $ $ $ $ $

CRISP, 235 California St. (415) 730-0125. L: 11:30-2:00 Mon-Fri, 5:00-9:30 Mon-Sat. HH: 11-3 Sun. Chinese, Japanese & Vietnamese cooking. LIC: Bar. Inexpensive. AD: $ $ $ $ $

CUMBIA, 970 Geary St. (415) 776-1800. L: 11:00-2:00 Mon-Fri, 5:00-9:30 Mon-Sat. HH: 11-3 Sun. Mexican cooking. LIC: Bar. Inexpensive. AD: $ $ $ $ $
Fugitive Subjects
Private Thoughts Re: The Arts

What’s Happening?

These are extraordinary times for the resident theatre movement in America, as a glance at the changes in the Old Globe Theatre’s lineup from 1982 to the present will attest.

In 1982, we presented six plays in the new Globe’s inaugural season: three were by Shakespeare, one was by Shaw, one by Wilde, and one was an original, David Rimmer’s How-to-Write-Wives.

This past season, three Shakespearean works again appeared, but not popular fare as was presented in 1982, not As You Like It or The Tempest or The Taming of the Shrew—but Timon of Athens, Love’s Labour’s Lost, and a wildly praised production of Coriolanus, directed by John Hirsch. Completing the rest of the 1988 bill was a new play by an Hispanic, a new play about Japanese-American war brides, and world premieres by A.R. Gurney and Neil Simon.

What’s going on out here? Students of the I Ching, the great Chinese Book of Changes, recognize that at the very pinnacle of success and fortune lie the seeds of decay and difficulty. The superior man (or woman) is the one who prepares for the inevitable change while still on the upward.

This is not to say that the resident theatre movement is in for bleak days ahead, but rather to suggest that the shift of creative energy from the commercial mecca of New York to the fertile and growing regional companies across the country, which has undoubtedly occurred over the last decade, brings with it responsibility as well as excitement. Is our new mix of classicism and commerciality a healthy one, or do we risk losing our identities to carpetbaggers from the East who are now trying out their shows in cities like Chicago, Louisville and San Diego?

How difficult it is for many of us to remember that the classic plays which still make up a substantial portion of most of our seasons were once “hits” themselves. The works of Shakespeare, especially, caused veritable sensations when they were first produced. Great old plays, born of passion and commitment, can easily brave the competition from the best and brightest of our contemporary writers and, in juxtaposition, often take on new hues, revealing afresh their original impetus. Conversely, it is wonderful for a new playwright, presenting a new play, to realize that his work must stand alongside a timeless triumph like, say, A Midsummer Night’s Dream, which is as funny and apt today as when it was written some 300 years ago.

For years, many of us in the theatre have lamented the fact that outside the commercial Broadway arena, no one takes American theatre very seriously. But it is a very serious business today everywhere in the country — hot, contested, competitive and as healthy as the “fabulous invalid” has ever been.

My bets are on better classical productions to compete with new plays, and on better new plays to stand up to the challenge. And on the wheel to keep turning!

by Jack O’Brien

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Campbell's
CONDENSED
TOMATO
SOUP

by Jack O'Brien, artistic director of San Diego's Old Globe Theatre.

Classic Or Commercial: The distinction is becoming harder to draw. Andy Warhol, Campbell’s Soup Can, 1964.
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Signs of intelligent life.

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