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May 1989 / Vol. 2, No. 5

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GREAT EXPECTATIONS

Glass Does Gandhi, Forsythe Takes Steps
People and performances certain to make news next month.

Glass Works

Satyagraha. Philip Glass's operatic portrait of Mohandas Gandhi, takes its title from a word coined by Gandhi himself. A combination of the Sanskrit words for "truth" and "firmness" (or "persistence"), Satyagraha meant "soul force" to Gandhi but came to represent his policy of passive resistance.

Of course, the British Empire would learn how serious Gandhi's soul could be, and Glass's 1980 opera (which comes to Town next month under the auspices of the San Francisco Opera) documents this. However, the opera is not a chronological account of Gandhi's life, but a meditation on the Mahatma or "Great Soul."

By opening Satyagraha on a scene from the great Hindu religious epic, the Bhagavad-Gita, Glass places Gandhi among the immortal warriors of India's past. He connects him to the future through the device of a sages witness in Act III: Martin Luther King Jr., whose followers, in the last moments of the opera, are seen emerging from Gandhi's Satyagraha army.

To further parallel and combine history and myth, the entire opera takes its dialogue from the Bhagavad-Gita and is sung in the ancient language of Sanskrit. Glass noted that Sanskrit sounds super-naturally beautiful, and for that reason he decided against translation into English or any other modern language. The vocal text is a commentary on, rather than descriptive of, the opera's action, therefore line-by-line comprehension of the words is unnecessary, he feels. However, the text is translated in the production's program notes, and in the San Francisco Opera production there will be supertitles that synopsize the unfolding drama.

For every viewer who found previous productions of Satyagraha in cities around the world too streamlined and smooth a view of Gandhi's arduous course, there were hundreds who found ecstasy in the flow of Glass's meditations. However, one judges Glass's music, whose repetitive sonorities and uniform rhythmic patterns can grow either enchantment or fury, in the context of the operatic form to examine political and spiritual matters (as in Satyagraha). Thus, Satyagraha has attracted a vital new audience for the opera.

San Francisco Opera's production, seen last year in Seattle, is the one employed for the work's 1989 Rotterdam premiere directed by David Pountney and designed by Robert Lepage. Tenor Douglas Perkoff, who originated the role of Gandhi, will appear, as will Claudia Cummins in the soprano role of Gandhi's assistant, Miss Schlesen. June 3 through 19. War Memorial Opera House, 301 Van Ness Ave., (415) 881-5000.

Guten tag Frankfurtern!
The Frankfurt Ballet makes its Bay Area debut next month with two programs of exemplary works, all but one by Artistic Director William Forsythe.

by Kate Regan

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Satyagraha, Philip Glass’s operatic portrait of Mohandas Gandhi, takes its title from a word coined by Gandhi himself. A combination of the Sanskrit words for “truth” and “firmness” (or “perseverance”), Satyagraha meant “soul force” to Gandhi, but came to represent his policy of passive resistance.

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San Francisco Opera’s production, seen last year in Seattle, is the one employed for the work’s 1980 Rotterdam premiere, directed by David Pountney and designed by Robert Israel. Tenor Douglas Perry, who originated the role of Gandhi, will appear, as will Claudia Cummings in the soprano role of Gandhi’s assistant, Miss Schlesin. June 3 through 13. War Memorial Opera House, 301 Van Ness Ave., (415) 883-3530.

GUTEN TAG FRANKFURTHERS!
The Frankfurt Ballet makes its Bay Area debut next month with two programs of repertory works, all but one by Artistic Director William Forsythe.

by Kate Regan
Director William Forsythe. An American who worked throughout Europe before being offered a post as San Francisco Ballet’s choreographer by the San Francisco Ballet, Forsythe is well known for his work with the company for his innovative works such as "Sky," "Simple Space," and "Artifact.

Influenced by both Nijinsky’s emotive and lyrical qualities and by the glittery techniques of Twyla Tharp, Forsythe’s work has a lyrical, emotive and lyrical quality. Viewing three full evenings of his work may provide the measure of his true originality. It is also an opportunity to see a group of dancers new to us and trained specifically by Forsythe to perform his choreography.

The programs scheduled include "Sky," a score by K. S. Bohn; "The Questioning" of Bob Fosse; with music by Tom Williams; "Skinny," music by Williams and Forsythe; "Behind the China Dogs," a new score by Steve Mack; and "Pretty Girl," created by Amore Miller, who is also credited as co-choreographer. "Skinny," June 9 through 11, will be highlighted by discussions on the legacy of George Balanchine and the future of postmodernism in dance, 4:00-7:17. Music: The San Francisco Symphony

Also Recommended

Dance: The 1989 National Dance Critics Association Conference, June 9 through 11, will be highlighted by discussions on the legacy of George Balanchine and the future of postmodernism in dance, 4:00-7:17. Music: The San Francisco Symphony.

TENDER MERCIES

Manuel Noriega’s stack and achingly poignant sculpture is one of the quiet glories of American art. The son of Central Valley farm laborers, Noriega originally planned to become an engineer, but was orphaned at a young age. He then began his artistic career at the University of California, Berkeley, where he met and worked with several important artists of the period.

Noriega’s earliest work was influenced by abstraction but always retained a strong figurative aspect. By the 1980s he was making huge, life-size plaster figures, flaking, tinfoil painted, often headless and missing limbs, the pieces seemed to be deteriorating or becoming liberated into their original components of plaster, wire, and paint.

This retrospective examines Noriega’s signature plaster work, and includes recent bronze and marble pieces as well. Whatever medium he may choose to work in, Noriega has never tired of the human figure as subject. Deliberately and hauntingly ambiguous, his figures are monumental and stoic, yet wistful and fragile. Our understanding of them is at once tender and troubled. May 25 through July 25, 4:00-7:17. San Francisco Museum of Modern Art, 401 Van Ness Ave., (415) 690-8000.

Also Recommended

Dance: The 1989 National Dance Critics Association Conference, June 9 through 11, will be highlighted by discussions on the legacy of George Balanchine and the future of postmodernism in dance, 4:00-7:17. Music: The San Francisco Symphony.

Meet Ellen McLaughlin

Actress and playwright Ellen McLaughlin cannot remember a time when she didn’t write. Her mother, a writer and “unemployed schoolteacher,” encouraged her to speculate about the lives of people around her and put her thoughts on paper.

Growing up in Washington D.C., McLaughlin attended many productions at the Arena Stage. Experiencing that superb company made her feel the power of live theatre. She now believes that “playwriting is my medium; the problem is finding an audience for it.”

Opening at the Eureka Theatre next month is McLaughlin’s "Days and Nights Within," winner of the 1984 Great American Play Award in Louisville and previously produced in Chicago, Philadelphia and Los Angeles. It is her first play, or “the first one I’ll lay claim to,” she qualifies. Inspired by the life of America’s first female reporter, Utica Wallich, an East German communist wrongly accused of being a spy for the Americans, "Days and Nights Within" focuses on the relationship between a fictional Ella Weir (played by Sigrid Wunschendorf) and her nameless interrogator (played by Jeffrey King). As he
Director William Forsythe. An American who worked throughout Europe before taking over the Frankfurt company, Forsythe is well known to local ballet-goers. In Love/Songs, choreographed for The Jeffrey Ballet, and now more recently for New York and In the Middle, Somewhat Elevated, performed by the San Francisco Ballet, influenced both by the Kylan's emotive brooding and by the slippery witticisms of Twyla Tharp, Forsythe's work has a thrilling hyperbolic force. Viewing three full evenings of his work may provide the measure of his true originality. It is also an opportunity to see a group of dancers new to us and trained specifically for Forsythe to perform his choreography.

The programs scheduled include Sappho, a score by J.S. Bach; The Quotations of Robert Scott, with music by Tom Willemse; Skittles, music by Willemse and Forsythe; Beyond the China Dogs, set to Leslie Stuck's score; Swine Old Story, to another Willemse composition; and Pretty Little, created by Amanda Miller, who is also credited as co-choreographing Skittles. June 9 through 11, with an open rehearsal/lecture and discussion with Forsythe at 3 p.m. on June 10. Cal Performances at Zellerbach Hall, U.C. Berkeley, Berkeley, 542-6868.

TENDER MERCIES
Manuel Neri's stark and achingly poignant sculpture is one of the quiet glories of American art. The son of Central Valley farm laborers, Neri originally planned to become an engineer, but on a whim enrolled in a ceramics class. There he met artist and teacher Peter Voulkos and was captivated by the problems and possibilities of making art.

Neri's earliest sculptures tended towards abstraction but always retained a strong figurative sense. By the 1950s he was making funny, life-sized plaster figures; flaking, thickly painted, often headless and missing limbs, the pieces seemed to be deteriorating (or becoming liberated) into their original components of plaster, chicken wire and paint.

This retrospective examines Neri's signature plaster work, and includes recent bronze and marble pieces as well. Whatever medium he may choose to work in, Neri has never tired of the human figure as subject. Deliberately and hauntingly ambiguous, his figures are monumental and stoic, yet wistful and fragile. Our understanding of them is at once tender and troubled. May 25 through July 23. San Francisco Museum of Modern Art, 401 Van Ness Ave., (415) 864-8800.

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tries to make her confused, and she struggles to maintain her sense of self in an absurd yet nonetheless dire situation, the two become uncomfortably close and mutually dependent.

The drama develops through a series of short vignettes, some dream-like and some harshly realistic, as Ellenwares between the menacing boredom of her prison cell and bewildering fantasies, memories and daydreams. There is no intermission, no interruption to the ordeal. Even a reading of the play evokes a vivid sense of its claustrophobic atmospheres and of Ellen's taut, desperate struggle to cling to "reality."

McLaughlin's acting career (she played the title role in Berkeley Rep's Hedda Gabler earlier this season) is in abeyance these days as she works on her new play, Infinity House, which she started last year while a resident playwright at the Julliard School. "It's huge—thirty-seven characters, although a mere thirteen actors can do it. It's my first large-cast play and by no means finished."

Days and Nights Within has been produced numerous times. Now that it's been published, McLaughlin says, "I should loop my hands off. Anyway, I couldn't trust the people at the Eureka Theatre more, so although it's tempting, I'm basically going to stay out of their way." June 1 through July 2, Eureka Theatre, 1730 16th St., (415) 558-9680.

WHAT'S UP AT THE ASIAN AMERICAN THEATRE COMPANY?
The Asian American Theatre Company, conceived in 1973 as a workshop for Asian American theatre directors, has become an important base for young Asian American artists working in Northern California. Now in its 10th year, AACT has produced 35 original plays, has been awarded an Equity contract and has just moved into a new, 152-seat theatre in the Richmond District.

The company offers classes in acting and technical training and, through workshops and play readings, has fostered some remarkable talents. David Henry Hwang, whose M. Butterfly won the 1988 Tony Award for Best Dramatic Play on Broadway, began with AACT while at Stanford University. Hwang lives in New York City now, but plans to open his new play, Rich Relations, under the banner of the theatre company with which he got his start, Philip Kan Gotanda, a San Francisco native who first performed at AACT, has now seen his eighth play, The Whirl, move to the TV screen in an "American Playhouse" production last fall. (The late Warren Kibota's Webster Street Blues, seen in AACT's 1987 season, won the 1986 Will Glickman Playwright's Award, and his end earthly death is a great day for the theatre."

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Tony the Precious, Tony the Powerful

The theatre community's highest award confers artistic distinction and economic boon.

The Tony Award season is upon us. Following the announcement on May 9 of nominations for the 36th annual Tonys, more attention will be focused on the Broadway season than at any other time of year. Interest will peak with the live CBS television broadcast of the awards presentation on Sunday, June 4.

The value and meaning of Tony Awards have changed a lot over the years. They were originally established in 1946 as a "living memorial" to Antoinette Perry and named in honor of the recently deceased woman of the theatre. Besides being one of Broadway's first successful women directors (she staged the long-running hit production of Mary Chase's Harvey), Perry was a noted actress and a founding member of the American Theatre Wing, originally formed as a volunteer war-relief society at the beginning of World War II.

When they were first given, the Tony Awards were not conceived as competitive prizes; nominations were not even made public until the 1966 season. The Tonys were originally intended to acknowledge "outstanding achievement" in the theatre rather than to signify the "best" in any given category. The first 19 awards included four citations for "Outstanding Performance"—to Ingrid Bergman, Helen Hayes, José Ferrer and Fredric March—as well as six special awards, one of which went to the treasurer of the Martin Beck Theatre "for unfailing courtesy." Until the Tony Award medallion was created in 1950, recipients were presented such "useful" items as sterling silver compact and bracelets (for the ladies) and gold monogram clips and cigarette lighters (for the men).

Needless to say, the stakes have changed since then. With multimillion dollar investments riding on every new Broadway production and potential fortunes to be made on read-show profits and movie sales, the Tony Awards provide one of the few competitive edges that a show can gain in the battle for box office success. There's no question that today's Tony Awards are an economic proposition, pure and simple.

"Winning a Tony Award often means the difference between success and failure on Broadway," Lee Alan Morrow writes in The Tony Award Book: Four Decades of Great American Theater. "The Tony identifies the winning show as a hit in the minds of potential audience members. The publicity bonanza of a Tony victory—a free nationwide commercial—can negate bad reviews and almost serve as box-office insurance. Broadway audiences are human: they want to see and cheer 'certified' winners."

There is no way to document the precise moment the Tony Award was transformed from granted recognition to marketing tool, but an important turning point was the first television broadcast of the awards ceremony in 1967. As Morrow notes, "At the time of the broadcast, Harold Pinter's The Homecoming was doing such poor business that a closing notice had already been posted backstage. The day after winning the Tony as Best Play, the box office took for The Homecoming tripled, and the show
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Top competitors for this year's awards include: (from top) Black and Blue, a musical review celebrating the vitality of jazz; Wendy Wasserstein's Pulitzer Prize-winning drama, The Heidi Chronicles; and Jerome Robbins' Broadway, a greatest hits collection from one of the theatre's all-time top choreographers-directors. (Bottom) David Henry Hwang's M. Butterfly sold out for months after winning last year's Best Play Tony.
The company of the original Lincoln Center production of Cole Porter's Anything Goes, winner of the 1985 Tony Award for Best Musical.

The upwardly mobile.

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The upwardly mobile

and for another seven minutes, minds of Tony nominators and voters, the
mood of the house turned down. A rare in
stance of a musical having more than
one week of engagements, but few in
the audience were the ones to notice.
Producers of musicals especially have
tuned in to being ignored.

Producers of musicals especially have
been waiting for this moment for years.

The moment of truth came last night
when the Tony Awards were presented.
And it was a moment of triumph for
three producers: Garth Drabinsky,
David Mirvish, and Mitchell Lichten
stein. Their musical, "Sunset Blvd."
opened on Broadway in 1993 and
was nominated for 13 Tony Awards.

But the moment was bittersweet. The
musical was not nominated for any
Tony Awards, despite its critical
success. The producers were

"University, Miami were very successful,
and a no :

The University of Miami was very successful,
and the no was on the block. You're fresh in

afford your earning power. Your agent or lawyer is not above saying, "Well, after all, we're talking about a Tony Award winner." Of course, the buzz that surrounds a Tony winner doesn't extend indefinitely. By Bernard's estimate, "It lasts about a season and a half." Performers face the cliché associated with the Tonys: "They make a huge difference in the theatre," says two-time Tony winner Swosie Kurtz. "They have impact, not so much in terms of money or box office, like the Oscars, but in class and prestige. They're really the most respected thing.

Although the producers immediately gave her a raise when she won a Best Actress Tony for her performance in Landford Wilson's Fifth of July ("They beat me to it, which was classy," Kurtz believes that the benefits of the awards exceed well beyond the obvious economic ones. "If you win or if you're even nominated, it puts more heat on you. You could be giving a wonderful performance somewhere, but this is a way of getting people's attention. They're more apt to buy out their money for a ticket, go in the cab and go over to the theatre.

A Tony Award leads to more offers," Kurtz explains, "because people hear about you. And it's a way of being officially recognized. I'd been doing lots of plays, giving a lot of performances for which I was highly respected, so my friends were happy when I finally got toasted by the magic wand.

As to whether or not a Tony Award has any affection on an actor's career, Judith Ivey — another twin Tony recipient — experiences mixed feelings. Thus she was cast in the film of Brighton Beach Memoirs as a direct result of meeting playwright Neil Simon and director Gene Saks at the ceremony where she won the two Tonys for Best Featured Actress in a Play and Best Featured Actress in a Musical. On the other hand, she adds, "both times I was nominated, I was shooting a picture in L.A. Everyone was thrilled to death, but in that month between the time the nominations come out and when they're announced, I had to explain to certain people what a 'Tony' is.

If the value of Tonys for nominations and awards is clear (last year's Best Play winner, David Henry Hwang's M. Butterfly, sold out for months afterwards), the failure to get them is equally dramatic. Porter Productions learned this lesson the hard way. Last season, along with Into the Woods (which did walk away with several crucial awards despite losing Best Musical to Phantom of the Opera) the company also brought The Gospel at Colonus to Broadway.

Although Lee Tannen and Bob Tulson's unusual adaptation of Sophocles' Oedipus at Colonus as a black gospel service had toward the country to great acclaim (Gospel was a hard sell) on Broadway — and very expensive to cut. "We were counting Colonus — as well as the shocking omission of actor John Malkovich and playwright Lanford Wilson for Burro Falls — plagued much dissatisfaction about the way the Tony Awards are administered. Some critics have suggested that the advanced age of those on the nominating committee put them out of touch with contemporary theatre.

An even more heated debate is currently raging over whether to make Off-Broadway permanently eligible for Tony Awards, considering the scarcity of Broadway openings in recent years. Suggested by the Dramatists Guild, which represents virtually all professional playwrights in America, the inclusion of Off-Broadway for awards consideration is vehemently opposed by the League of American Theatres and Producers, the organization which, along with the American Theatre Wing, administers the Tonys.

One of those strongly in favor of opening the Tonys to wider competition is Robert Brunton, artistic director of the American Repertory Theatre and drama critic for the New Republic. "I have no respect for the Tonys, which are now regarded by people in the theatre only as a way of improving the box office of Broadway shows," he says. "And given the low quality of Broadway fare, it's ludicrous, really the kind of things that compete for these awards.

Nonetheless, as a recipient at AFI of the annual Tony Award given to a regional theatre, Brunton admits, "The Tony has an eclect with subscribers, spectators and critics which is helpful to us in fund-raising with foundations, corporations and individual donors. That's our form of box office."

Whatever differences people may have over the Tony Awards, producer Bernard Gersten of Lincoln Center Theatre, whose production of Anything Goes won the Best Revival last year, sees the awards ceremony as a primitive bonding ritual for the theatre community. "When I was in California for a few years, my record for the Tonys grew accordingly from a distance," he confesses. "I watched the Grammies and thought, 'I'll do what they do.' And being privy to the Oscars, I found I was thinking of competition. I felt a sense of pride being at the Tony Awards when I came back."
Stephen Spinella and James Lecesne’s into the Woods won seven Tony last year but got out for Best Musical to The Phantom of the Opera.

on the validation of Tony nominations,” admits producer Michael David. “What we hoped for so much was a Best Musical nomination, for the opportunity to show the world the four minutes of what Gospel was about. The folk who produced the Tonys said they were planning to open the broadcast with ‘No Never’, the second-act showstopper from Gospel. Being passed over for the nomination was devastating” according to David. The show closed the next week, losing its entire $1.8 million investment.

Last year’s exclusion of The Gospel at Colonus as well as the shocking omission of actor John Malkovich and playwright Lanford Wilson for Burn This” prompted much discussion about the way the Tony Awards are administered. Some critics have suggested that the advanced age of those on the nominating committee put them out of touch with contemporary theater.

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As to whether or not a Tony Award has any effect on an actor’s movie career, Judith Ivey — another two-Tony recipient — expresses mixed feelings. True, she was cast in the film of Brighton Beach Memoirs as a direct result of meeting playwright Neil Simon and director Gene Saks at the ceremony when she won the Supporting Actress Tony for David Rubie’s Hurlyburly. On the other hand, she says, “both times I was nominated, I was shooting a picture in L.A. Everyone was thrilled to death, but in that month between the time the nominations come out and when they’re announced, I had to explain to certain people what a Tony is.”

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To the usual listener, the name Pierre Boulez evokes a vague notion of “modern music” and brings to mind recordings of a famous — perhaps the most famous — French conductor of our time. Serious followers of the contemporary music scene may also be aware that Boulez is the director of IRCAM (Institut de Recherche et Coordination Acoustique/Musique), music division of the Centre Georges Pompidou, the celebrated museum of modern art in Paris.

At age 64, Boulez is a very well-established artist, but still the object of controversy among musical conservatives. To understand his current position in the music world is to understand the transformation music has gone through over the past half-century.

It is first necessary to have some idea of what it meant for a composer to begin his career amid the musical and intellectual chaos of the post-World War II period, in a Paris just liberated from German occupation. It was a time in which even a combination of talent and good luck were not enough to guarantee success. Needed as well was a grasp of where music had come from and where it was heading; needed were the gifts of a musical theoretician and those of a practicing musician.

By drawing on just such wide-ranging skills, Pierre Boulez was able to perceive his career amid the musical and intellectual chaos of the post-World War II period, in a Paris just liberated from German occupation. It was a time in which even a combination of talent and good luck were not enough to guarantee success. Needed as well was a grasp of where music had come from and where it was heading; needed were the gifts of a musical theoretician and those of a practicing musician.

by Robert Piencikowski

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the musical problems of his time. By devoting his energies to solving them, he has become a symbol of the postwar renewal of concert music and a potent influence on the major composers of Europe. To mention his name now is akin to entering Stravinsky in the 1950s, with the attendant fear and respect it illicit from the general public, and the acceptance and admiration it inspires in the cognoscenti.

For professional musicians, Boulez remains, above all, the composer who resolved a central conflict in the music of the first half of this century: the tension that once existed between the Austro-German tradition (represented by Arnold Schoenberg) and Parisian-influenced music (represented by the Russian-born Igor Stravinsky). If these two seemingly disparate streams were both animated by the extraordinary vitality of European art around 1910, the "tragic" in Schoenberg's style, whereas Schoenberg mocked as artificial the return to Bach by Stravinsky, dubbing the Russian "Little Mendelssohn." Thus, around 1945, the musical world was divided into two camps, ironically, Stravinsky and Schoenberg were living in Los Angeles at the time, just a few miles apart. But the aesthetic chasm between them seemed vast and unbridgeable.

Although they were hardly the only composers with followings, the Stravinsky-Schoenberg schism was a very real force, reflecting a fear of the dark side of late Romanticism on the one hand and desire for clarity and order on the other. Each side predictably felt that the other lacked objectivity.

Boulez's arrival on the scene was predicted by his conviction that the time had passed for having to choose between the two. "Neither nor the other," was his answer, "rather both, but under specific conditions." His early recognition of the importance of Anton Webern, Schoenberg's most natural disciple, helped Boulez to approach the Vienna School with a Stravinskyan eye. Boulez brought to bear the discipline of overexpansion writing and the sense of organic development that Schoenberg had inherited from those two other one-time irreconcilables, Wagner and Brahms. From Stravinsky, and from his own teacher, Olivier Messiaen — Boulez inherited, above all, a remarkable rhythmic sense.

Add to these ingredients Boulez's own taste for refined sonorities and knack for the inventive use of percussion instruments, and you begin to have the makings of a different kind of Western music. Through such early compositions as Structures for two pianos, a seminal work of serialism, and through the energy with which he transmitted his personal notion of what music was and what it should be, Boulez soon made his mark. He was preaching — and practicing — the elements of something new and was on his way to achieving a position as a forebearer of today's avant-garde.

By the early 1960s, Boulez began to seriously develop his conducting career. Some commentators interpreted the move as a desire to escape from the rigors of composing. To others it signified a failure of imagination and need for the adulation of a wider audience. Still others saw it as the crowning of his already considerable achievements: Boulez was now revealing on stage what had heretofore been the innermost secrets of his art.

He had, in fact, been conducting since 1945, when he became musical director for the Jean-Louis Barrault theater company. Subsequently he founded the
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Although they were hardly the only composers with followings, the Stravinsky-Schoenberg schism was a very real force, reflecting a fear of the dark side of late Romanticism on the one hand and desire for clarity and order on the other. Each side predictably felt that the other lacked objectivity.

Boulez's arrival on the scene was informed by his conviction that the time had passed for having to choose between the two. "Neither one nor the other," was his answer, "rather both — but under specific conditions." His early recognition of the importance of Anton Webern, Schoenberg's most radical disciple, helped Boulez to approach the Vienna School with a Stravinskian eye. Boulez brought to bear the discipline of contrapuntal writing and the sense of organic development that Schoenberg had inherited from those other two one-time innovators, Wagner and Brahms. From Stravinsky — and from his own teacher, Olivier Messiaen — Boulez inherited, above all, a remarkable rhythmic sense.

Add to these ingredients Boulez's own taste for refined sonorities and knack for the innovative use of percussion instruments, and you begin to have the makings of a different kind of Western music. Through such early compositions as Structures for Two Planes, a seminal work of serialism, and through the energy with which he transmitted his personal notion of what music was and what it should be, Boulez soon made his mark. He was preaching — and practicing — the elements of something new and was on his way to achieving a position as a forerunner of today's avant garde.

By the early 1960s, Boulez began to seriously develop his conducting career. Some commentators interpreted the move as a desire to escape from the rigors of composing. To others it signified a failure of the imagination and need for the elaboration of a wider audience. Still others saw it as the crowning of his already considerable achievements: Boulez was now revealing on stage what had hitherto been the innermost secrets of his art.

He had, in fact, been conducting since 1945, when he became musical director for the Jean-Louis Barrault theater company. Subsequently he founded the...
Domaine Musical concert series, devoted to music of the 20th-century — particularly that of Schoenberg and his followers, which was then little known in Paris. The Domaine became a rallying point for the French intelligentsia. To attend these "composers' concerts" conducted by Boulez was proof of one's curiosity and courage, as well as a sign of good taste. There one met not only one's musical peers but also mingled with leading writers and painters.

Boulez was convinced that the 20th-century classics (works by Strawinsky, Schoenberg, Bartók and Delius, for instance) were not being heard as their composers intended — and only partly due to the lack of sufficient rehearsal time being accorded them. Building on the experience of conducting his own works, he developed a technique specially suited to the performance of this kind music. His method calls for great precision in communicating with musicians and for analyzing a work by breaking it down into its component parts.

"There is a kind of legend that all I care about is structure," Boulez says, defending his approach to conducting. "I look at it in a different way. To me the form is the feeling, and feeling expressed itself through form. Composers work conceptually; in five pages you can't begin the performance and then follow the fancy of the moment. That's not fair to the composer or to the work. After all, Wagner spent four years writing it. You must know what the music is about in advance. There is more freedom in knowing that in being ignorant."

Boulez considers conducting traditional works a sort of restorative process. "What is interesting about the so-called masterpieces of the past," Boulez notes, "is to see their potential for the present. Compare it to cleaning a painting. Once we looked through what was in fact a coating of dirt and said, 'Observe this chiaroscuro! How beautiful!' After a cleaning, we see a brilliant color, say a fiery red, that contradicts our previous idea of the work. What is important in presenting a masterpiece is to remove the accretions of time."

Let me at this point offer a metaphorical description of Boulez's conducting to differentiate it from (rather than to pro-

Continued on page 64
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"There is a kind of legend that all I care about is structure," Boulez says, defending his approach to conducting. "I look at it in a different way. To me the form is the feeling, and feeling expresses itself through form. Composers work conceptually: In Paris you can't begin the performance and then follow the fancy of the moment. That's not fair to the composer or to the score. After all, Wagner spent four years writing it. You must know what the music is about in advance. There is more freedom in knowing than in being ignorant."

Boulez considers conducting traditional scores a sort of restoration process. "What is interesting about the so-called masterpieces of the past," Boulez notes, "is to see their potential for the present. Compare it to cleaning a painting. Once we looked through what was in fact a coating of dirt and said, 'Observe this chiaroscuro! How beautiful!' After a cleaning, we see a brilliant color, say a fiery red, that contradicts our previous idea of the work. What is important in presenting a masterpiece is to remove the accretions of time."

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WOMAN IN MIND
by Alan Ayckbourn
November 2 through December 19

A CHRISTMAS CAROL
by Charles Dickens
December 5 through December 26

SIDE BY SIDE BY SONDHEIM
Music & Lyrics by Stephen Sondheim
and Music by Leonard Bernstein, Mary Rodgers,
Richard Rodgers, Julie Styne; Continuity by Ned Sherrin
December 28 through January 1

JOE TURNER'S COME AND GONE
by August Wilson
January 9 through February 11

WHEN WE ARE MARRIED
by J.B. Priestley
January 25 through March 7

SAINT JOAN
by George Bernard Shaw
February 22 through April 7

NOTHING SACRED
by George F. Walker
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47% alcohol (94 Proof) • Bombay Sapphire Gin • 100% grain neutral spirits © 1988 Cartron Importers, Ltd., Teaneck, N.J.
MUSICAL NUMBERS

ACT ONE

Prologue: “Comedy Tonight”……………………………………………………………………….. Company
“Love, I Hear”………………………………………………………………………………………………… Hero
“Now”………………………………………………………………………………………………………….... Pseudolus, Hero
“The House ofMarcusLycus”……………………………………………………………………………... Lycus, Conversus
“Lovely”…………………………………………………………………………………………………………... Hero, Philia
“Pretty Little Picture”………………………………………………………………………………………… Philia, Hero
“Everybody Ought to Have a Maid”……………………………………………………………………….. Senex, Pseudolus, Hypocrites, Lycus
“Tin Cans”………………………………………………………………………………………………………... Hypocrites
“Impossible”……………………………………………………………………………………………………... Senex, Hero
“Bring Me My Bride”…………………………………………………………………………………………... Miles, Procneus, Conversation, Pseudolus, Lycus

ACT TWO

“That Dirty Old Man of Mine”………………………………………………………………………………... Domina
“That’ll Show Him”……………………………………………………………………………………………… Philia
“Lovely” (Reprise)………………………………………………………………………………………………... Pseudolus, Hypocrites
“Funeral”…………………………………………………………………………………………………………... Miles, Pseudolus, Procneus, Conversation
Finale…………………………………………………………………………………………………………………… Company

The Orchestra

Bass — Jere O’Boyle, Charlie McCarley, Robert Kuhl, Bill Perkins; Mary Pettig; Trompete — Larry Senna,
Tim Anasta, Wayne Allen; Trombones — Dean Hubbard, Don Cooper; Keyboards — Donald E. Wasson;
Rue — Dan Scheinbrun, Dance/Formation — Artie Storck
MUSICAL NUMBERS

ACT ONE

Prologue: “Comedy Tonight”....................................................... Company
“Love, I Bear”................................................................. Hero
“Free”............................................................................. Pseudolus, Hero
“The House of Marcus Lyamus”............................................. Lykus, Courtesan,
“Lovely”............................................................................. Hero, Philia
“Pretty Little Picture”........................................................... Pseudolus, Hero, Philia
“Everybody Ought to Have a Maid”........................................ Semar, Pseudolus, Hysterium, Lykus
“I’m Calm”............................................................................. Hysterium
“Impossible”........................................................................ Semar, Hero
“Bring Me My Bride”.............................................................. Miles, Pseudolus, Courtesan, Pseudolus, Lykus

ACT TWO

“That Dirty Old Man of Mine”.................................................. Domina
“That’ll Show Him”................................................................... Philia
“Lycey” (Reprise)..................................................................... Pseudolus, Hysterium
“Funeral”............................................................................... Miles, Pseudolus, Courtesan
Finale..................................................................................... Company

The Orchestra

Reeds — Jen O’Shea, Charlie McCarthy, Robert Kuhl, Bill Perkins, Mary Pettig; Trumpets — Larry Souza,
Tim Acosta, Wayne Allen; Trombones — Dean Hubbard, Don Crocii; Keyboard — Donald Eden Weiscoat;
Bass — David Schoenbrun; Drums/Percussion — Artie Storch
The Romans had a word for it: contaminatio, taking together two or more earlier streams to create a new work of art — impure, to be sure, in its origins, but nonetheless capable of standing on its own without apologies to its forbears.

In some realms it might be called borrowing, or even stealing, but in the theatre it’s a time-honored tradition. Shakespeare did it, as did Molière. Burt Shevelove and Larry Gelbart, who wrote the book of A Funny Thing Happened on the Way to the Forum (collaborating with the composer and lyricist Stephen Sondheim), did it too.

The Romans had a word for it: Titus Maccius Plautus. But he, about as true-bred as they come, the earliest writer we have in the Latin language, and the earliest professional playwright we know: the foundation stone for all subsequent comedy.

In 1967, when they began work on Forum, Shevelove and Gelbart were both accomplished playwrights for the theatre and television. Shevelove died a few years ago, but Gelbart — who later created the TV series M*A*S*H — it is still active in comedy; he returned to the stage this season with an item entitled, hilarious. Their plan for this project — originally titled A Scenario for Hades — was to counteract the more serious tendencies of the some comedies of the day by hurrying back to earlier, simpler, purer comic forms. There were to be no high-minded pretensions in their work: their aim was pure pleasure for the audience, and their strategy was to mix the high-energy of old-style vaudeville farces with a spirited, imaginative assemblage of three plays — Persaedia, Citius, and Motaevia — by the ancient master Plautus.

Please note that this is not the business of broadway, and so it was. But he was essentially a professional entertainers, not a writer, an unashamed crowd-pleaser. He was eager to make the audience go...
Quo vadis: mixing together two or more earlier sources to create a new work of art — impure, to be sure, in its origins, but nonetheless capable of standing on its own without apologies to its forbears. In some realms it might be called borrowing, or even stealing, but in the theater it’s a time-honored tradition. Shakespeare did it, as did Molière. Burt Shevelove and Larry Gelbart, who wrote the book of *A Funny Thing Happened on the Way to the Forum* (collaborating with the composer and lyricist Stephen Sondheim) did it too.

The man they all borrowed from — Titus Maccius Plautus — did it too, and he’s about as time-honored as they come: the earliest writer we have in the Latin language, and the earliest professional playwright we know. (The founding stone for all subsequent comedy.)

In 1887, when they began work on *Fiasco*, Shevelove and Gelbart wrote both accomplished jokesmiths for the theater and television. (Shevelove died a few years ago, but Gelbart — who later created the TV series *M*A*S*H* — is still active in comedy, he returned to the stage this season with an Off-Off-Broadway satire, *M adapted.* Their plan for this project — originally titled *A Scenario for Phantomlimb*: was to counteract the more serious tendencies of the musical comedies of the day by heartening back to earlier, simpler, purer comic forms. There were to be no high-minded pretensions in their work, their aim was pure pleasure for the audience, and their strategy was to mix the vintage energies of old-style vaudeville fare with a spirited, imaginative compilation of three plays — *Bambi, Funan, and M Александр* — by the ancient Roman Plautus.

Pleasing the public — and not the literary critics — is the business of Broadway, and so it was for *Fiasco*. He was essentially a professional entertainer, not a writer, an unabashed crowd-pleaser. "He’s eager to make the crowd go..."
NEWS OF THE AMERICAN CONSERVATORY THEATRE

THE VOLUNTEERS

"They're not the people you see on the stage. They're not the ones who move the scenery. But they're the ones who help make A.C.T. function as smoothly as it does. They're the volunteers. There is a professional staff administering the theatre, but they would be absolutely overwhelmed without the dedicated and generous support of a corps of capable volunteer workers helping them up. Among the many volunteers who are able to help out, there are a few who serve enormous time—in some cases almost full time—to supporting A.C.T. On any given day a visitor to the company offices at 450 Geary St. is likely to find Harp Halberg working in the front office, William C. Adams upset with the lights, Frank Pippit, or Joe Roslinski. The reception desk of the Conservatory—the front line of the operations—is likely to be manned by Betty Ardrick or Allison Allyn, its secretary, to Anne Wiegley, Kathrine Stanier, or Delph Mower, and its financial aid office by Betty Burbank. The office of Program Progress, a job often filled by a volunteer, is filled with volunteers. In the rehearsal Heather McColl aids in all aspects of production. Throughout the organization— and throughout the year—A.C.T. thrives with volunteer help in support of people like Edward Adams, David Barstow, Ann and Bob Brumme, Barbara Ghiar, Robert Coffman, Maureen Dunn, Elaine Fann, Dairy Frank, Celia Guerra, Sam Huxtorpe, Janet and Gus Oshiyama, Barbara Oshiyama, Robert Reiner, Nancy Salmon, Eugene and Walter Shier, Grace Smith, Ellen Smiley, Ruth Stolas, Ruth Tuttle, Jack Web, and Joan Williams.

And who coordinates all this volunteer work? Volunteers, of course. For Griendyke and Stanley Bauman, who run the Philanthropy Office, virtually full time (if you'd like to be on their list, join them as volunteers, the office number is 771-3900, ext. 30.).

Artistic Director Edward Hastings recently commented on the work of the organization's volunteers. "These are people who devote their time, talent, and energy to ensure the success of the American Conservatory Theatre. As this season approaches its close, A.C.T. would like to recognize their contribution. I know I speak for the company and the entire staff when I say, sincerely and simply, 'Thank you.'"

FELLOWSHIP RAFFLE

The Friends of A.C.T. will be holding a $5000 drawing to benefit the American Conservatory Theatre Fellowship Award for the Advanced Training Program. To enter, send your name and address to the American Conservatory Theatre, 450 Geary St., San Francisco, 94102, before May 16, 1969. The drawing will be held at the Geary Theatre on May 17, 1969. One need not be present, as winners will be notified by mail.

The suggested donation per ticket is $2.00, or $5.00.

The Announcement of the establishment of A.C.T. Fellowship was advertised last year to benefit a gifted student in the final year of training at the Conservatory. The first recipient of the award is Mark Daniel Cole, who plays Jesus in a Passion Play Happened on the Way to the Forum.

Artistic Director Edward Hastings recently commented on the work of the organization's volunteers. "These are people who devote their time, talent, and energy to ensure the success of the American Conservatory Theatre. As this season approaches its close, A.C.T. would like to recognize their contribution. I know I speak for the company and the entire staff when I say, sincerely and simply, 'Thank you.'"
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But the men who help make A.C.T. function as smoothly as it does. They're the volunteers.

There is a professional staff administrating the Theatre, but they would be absolutely overwhelmed without the dedicated and generous support of a corps of capable volunteer workers who help them up.

Among the many volunteers who are able to help out, there are a few stalwarts who devote enormous time — in some cases almost full time — to supporting A.C.T. On any given day a visitor to the company offices at 450 Geary St. is likely to find Maio Babjak working in the Press Office, sometimes alongside Bob Huddly, Frank Platino, or John Emmons. The reception desk of the Conservatory — the ticketing wing of the organization — is likely to be manned by Betty Krutker or Allison Augustin; its library by Jane Walker, Katherine Stoney, or Evelyn Moaven.

And its financial aid office by Betty Thomas. In the office of Plays-in-Progress you will often find Lance Miler reading scripts, and at its rehearsals Heather McCall assists in all aspects of production.

Throughout the organization and throughout the year — A.C.T. thrives with the support of people like EdwardMasini, Eleanor Barnett, Ruther and Ray Ojogun, Barbara Cliber, Robert Coffman, Maureen Dan, Elaine Freeman, Eileen Frank, Sheila Gerov, Tim Harms, Helen Jenkins, Harry Lawpole, Pat, Lebowitz, Anthony Mann, Eva Minza, Leslie Naka, Maggie Pignata, Elaine and Walter Rinesy, Gene Smith, Elaine Spriogen, Ruth Taalas, Ruth Turt, Jack Walt, and Joan Williams.

And who coordinates all this volunteer work? Volunteers, of course! Eve Geron- sky and Nadine Dawson, who man the friends of A.C.T. office virtually full-time (if you'd like to be on their list, just join them as volunteers, the office number is 771-8989, ext. 101).

ARTISTIC DIRECTOR Edward Hastings recently commented on the work of the organization's volunteers: "These are people who selflessly devote their time, talent, and energy to ensure the success of the American Conservatory Theatre. As this season approaches its close, A.C.T. would like to recognize their contributions. I know I speak for the company and the entire staff when I say, sincerely and simply, Thank you!"

FELLOWSHIP RAFFLE

The Friends of A.C.T. will be highly visible in the Geary Theatre during April and May as they present "Fellowship Fantasia" — the 1989 drawing to benefit the Friends of A.C.T. Fellowship Award for the Advanced Training Program.

Theatregoers will especially note the grand prizes for this year's drawing: fabulous excursions for two to the Old Globe Theatre in San Diego (with overnight accommodations at the La Jolla Beach and Harbor Island) and to the Seattle Repertory Theatre (with overnight accommoda-
tions at the Four Seasons Hotel). Round trip tickets to San Diego and Seat-
tle will be provided by Alaska Airlines.

Other prizes will be a Bay cruise with Hornblower Yachts, dinner for two at Campus Place Restaurant, a case of wine from Val de Vilo, and a luncheon for four at the Nut Tree Restaurant.

The drawing will be held at the Geary Theatre on May 27, 1989. (You need not be present, as winners will be notified by mail.)

The suggested donation per ticket is $2.00, or $3 for $5.00.

The Friends of A.C.T. Fellowship was established last year to benefit a gifted student in the final year of training at the Conservatory. The first recipient of the award is David Mark Guck, who plays Hamlet in A Funny Thing Happened on the Way to the Forum.
Who's Who at A.C.T.

WALTER ADDISON was a member of the Mercury Rep from 1954 through 1960, and has appeared with other regional theaters throughout the country. In The Seagull at the Kennedy Center in Washington, D.C., in Advice to the Players at the Actors Theatre of Louisville; Ohio Tiptoff at Center Stage in Baltimore; David Mamet's Lakefront at the Long Wharf in New Haven. Today's Folly at the Memorial Theater in Salt Lake City; and Heartbreak House and Peer Gynt at the Guthrie in Minneapolis. His recent TV work has included guest-starring roles on "Chico," "L.A. Law," and "Hunter," and appearances in Viet Nam War Stories on HBO. He's married to a movie actress, and the NBC newsies series "The Dead of Night."

VELINA BROWN is making her A.C.T. debut as Viorica in A Passenger Thing Happened on the Way to the Forum. Her stage work has included appearances at the Kansas Theatre at Zero Pat in the Caledonian Museum and Sister in You Can Lead a Horse to Water at the Luminare Runway Theatre in Malaz in the House of Blues. Joyce in Air Outdoor, and the title role in Spear, at the Oregon Cabaret Theatre as Alice the attorney in A... My Name is Alice; as Maud in S.Kipling's at the Juman Theatre; and as Rosemarie in Little Shop of Horrors at ThessalyWorks. Ms. Brown has also performed in One for My Baby (a cabaret of songs by Harold Arlen) and in two television and commercial shows. She holds a B.A. in psychology and an M.S. in mental health counseling from San Francisco State University.

CYNTHIA BASSIAM, a third-year student in the Advanced Training Program, has appeared at the Geary in Brothers, Meroe Million, and as Belle Convent in A Christmas Carol. Her studio roles at the Conservatory have included Juliet in Romeo and Juliet, Alice (South in Deer Zebra, Sandy in The A.T.O Show) and Lisa in the Madam in the Pharoah's Blas. Last summer she appeared as Lydia Lakey 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.

MARK DANIEL CADE, the first resident of the Friends of A.C.T., is a third-year student in the Advanced Training Program at the Conservatory, where his roles have included Pericles in Love's Labour's Lost, Mercutio in The Seagull, and Bo Pate in Bus Stop. He has appeared on the Geary stage in King Lear, End of the World With Symphonies to Follow, Silent Joan, as Finon Ghanin in Meroe Million, and an Jeremy Parker in Joe Turner's Come and Gone. Last summer he played the role of Anthony in Sweeney Todd with the Pacific Conservatory of the Performing Arts. Ms. Cade holds a B.F.A. in musical theatre from the University of Michigan at Ann Arbor.

RICHARD BUTTERFIELD has performed as a number of previous Southern productions at A.C.T.: in Side by Side by Sondheim and as the Soldier in Sunday in the Park with George, and at TheatreWorks of Palo Alto in Merry We Roll Along. At A.C.T. he has also appeared as Bug in The Rose of Tralee, Edge in Kings, Hope, Captain Carter in Pavilion. He is in The Real Thing, Young Simon in A Christmas Carol, and in this season as Bell, Saint Joan, and Panther. Mr. Butterfield has also worked with the San Jose Repertory Company, Berkeley Shakespeare Festival, and Berkeley Jewish Theatre. Among his other roles are Freddie in Good, Nana in Love's Labour's Lost, France, Prome in A Midsummer Night's Dream, and Catesby in Richard III. A graduate of A.C.T.'s Advanced Training Program, he holds a B.A. in Speech from Southwest Missouri State University. As does his wife Glyn, who works in videos and film productions, and teaches and directs in the A.C.T. and Stanford Conservatory, Mr. Butterfield is a member of A.C.T.'s Board of Trustees.

ELIZABETH CARLIN has played in the last three seasons at A.C.T., and with A.C.T. in A Lie of the Mind, Parsifal, Flowers, Jennifer Dorbec in The Doctor's Dilemma, and Masha in The Seagull. She has worked at numerous
Who's Who at A.C.T.

WALTER ADDISON was a member of the Missouri Rep from 1974 through 1980, and has appeared with other regional theatres throughout the country: in The Seagull at the Kennedy Center in Washington, D.C. ; in Advice to the Players at the Actors Theatre of Louisville; Ohio Tigoff at Center Stage in Baltimore; David Mamet's Lakeboat at the Long Wharf in New Haven; Tony's Falby at the Memorial Theatre in Salt Lake City; and Heartbreak House and Peer Gynt at the Guthrie in Minneapolis. His recent TV work has included guest-starring roles on "Owen," "L.A. Law," and "Hunter," and appearances in Fist of War Stories on HBO, the CBS movie "Promised a Miracle," and the NBC miniseries "The Dead of Night."

VELINA BROWN is making her A.C.T. debut as Viola in A Midsummer Night's Dream. Her stage work has included appearances at the Davao Theatre as Miss Pat in The Colored Museum and Sister in You Can Lead a Horse to Water, at the Lorraine Hansberry Theatre as Melody in In the House of Blue, Joyce in Air Guitar, and the title role in Seneca; at the Oregon Cabaret Theatre as Alice the attorney in A...My Name is Alice; as Mumpsie in S'Kelpie at the Julian Theatre; and as Rosine in Little Shop of Horrors at TheatreWorks. Ms. Brown has also performed in Once for My Baby (a collection of songs by Harold Arlen) and in film, television, and commercials. She holds a B.A. in psychology and an M.A. in mental health counseling from San Francisco State University.

CYNTHIA BASSHAM, a third-year student in the Advanced Training Program, has appeared at the Geary in Beckett, Maro Millonos, and as Sally Conners in A Christmas Carol. Her studio roles at the Conservatory have included Juliet in Romeo and Juliet, Alice in Pride and Prejudice, and Celia in Much Ado About Nothing. Last summer she appeared as Lesia Ljubov 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 Infernal Machine.

MARK DANNIEL CADE, the first recipient of a Friends of A.C.T. Fellowship. a third-year student in the Advanced Training Program of the Conservatory, where his roles have included Ferdinand in Lion's Labour's Lost, Nothing in The Geary, and Bo Decker in Zosia St. He has appeared on the Geary stage in King Lear, End of the World With Ingenious in Palermo, Saint Joan, as Prince Ghain in Maro Millonos, and as Avery Parmelee in Joe Turner's Come and Gone. Last summer he played the role of Anthony in Spoonery 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.

Among the roles NANCY CARRIL has played in the last three seasons at A.C.T. are Beth in A Lot of the Mind, Iris in Brothers, Jennifer Dibel in The Doctor's Dilemma, and Nanka in The Sea Gull. She has worked at numerous...
“I AM SHALIMAR—ALWAYS.”
GABRIELLE LAZURE
DREW ESHELMAN made his debut with A.C.T. in Staging Class in 1975, and his work with the company since then has included Saint Joan, Maro Millones, King Lear, Diamond Lil, Golden Boy, The Doctor's Dilemma, Sunday in the Park with George, Falstaff in Hell, You Never Can Tell, A Christmas Carol, and A Midsummer Night's Dream. He has appeared in Hamlet at the Berkeley Shakespeare Festival, The Tempest and The Taming 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 Los Angeles revival of One Flew Over the Cuckoo's Nest, and has been prominently seen in San Francisco in Cloud 9, Bent, and Avenue Q. His recent work includes starring in Maconda's Medea, Mr. Eschelman has also played featured roles in a number of films, including The Right Stuff and Magnificence, and has appeared in several television series. He attended A.C.T.'s Advanced Training Program in 1973-74.

GINA FERRALL is a graduate of A.C.T.'s Advanced Training Program, and has appeared at the Geary in Side by Side by Sondheim, Maro Millones, Golden Boy, Diamond Lil, Cat among the Pigeons, A Christmas Carol, I Remember Mama, The Admirable Crichton, and Sunday in the Park with George. She also performed in Magwayde, a cabaret of songs by Andrew Lloyd-Webber, and played Little in the plays-in-progress production of Liv, and Francis Ford Coppola's Godfather II and Rumble.

PETER DONAT, a native of Nova Scotia, attended the Yale School of Drama before beginning his professional career in the United States doing summer stock and several national tours. He was a member of Ellis Ralph's APA Company, spent seven seasons with the Stratford Shakespeare Festival in Canada, appeared extensively on and off-Broadway winning the Theatre World Award for Best Featured Actor in 1967, and came to A.C.T. in 1968. Here he has played in more than fifty productions, including King Lear, Richard III, Cyrano de Bergerac, Equus, Man and Superman, Uncle Vanya, The School for Wives, Passion, and Our Town. Mr. Donat has guest-starred on such TV programs as Hawaii Five-O, "Simon and Simon," "The Streets of San Francisco," "Dallas," and "Murder She Wrote," and starred in the NBC series "Flamingo Road" for two years. His film credits include The Hindenburg, The China Syndrome, Highpoint, A Different Story, The Boy Boy (with Liv Ullman), and Francis Ford Coppola's Godfather II and Rumble.

JOHN FURIE graduated from 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 Saint Joan, Maro Millones, A Christmas Carol, End of the World, With Symposium to Follow, and student productions of Miller's A View from the Bridge (as Eddie Carbone) and Chekhov's The Seagull (as Trigorin). He has also appeared as Lyndsay in John C. Fletcher's production of A Midsummer Night's Dream at the Pacific Conservatory.

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TANQUERAY SPECIAL DRY

Bourgeois on the West Coast, including the Oregon Shakespeare Festival, the Berkeley Theatre, the Berkeley Shakespeare Festival, the Pacific Conservatory of the Performing Arts, and Shakespeare Santa Cruz, where she played Beatrice in Much Ado About Nothing and April in Company. She recently appeared as Mrs. Everson in Hedda Gabler at Berkeley Rep and in Shirley in Silent Magnolias in the inaugural season of the Oregon Shakespeare Festival Portland Center Stage. Ms. Griffin received a B.A. in comparative literature from Brown University and is a graduate of A.C.T.'s Advanced Training Program.

DREW ESHELMAN made his debut with A.C.T. in The Staging Class in 1975, and his work with the company since then has included Saint Joan, Maroo Millionne, King Lear, Diamond Lil, Golden Boy, The Doctor's Dilemma, Tempest, in the Park with George, Flaubert in Hell, You Never Can Tell, A Christmas Carol, and A Midsummer Night's Dream. He has appeared in Hamlet at the Berkeley Shakespeare Festival, The Tempest and The Taming 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 Los Angeles revival of One Flew Over the Cuckoo's Nest, and has been prominently seen in San Francisco in Cloud 9, Rent, and Annie Get Your Gun (starring Donna McKechnie). Mr. Eselman has also played featured roles in a number of films, including The Right Stuff and Magnifico. He has appeared in several television series. He attended A.C.T.'s Advanced Training Program in 1975-76.

PETE DONAT, a native of Nova Scotia, attended the Yale School of Drama before beginning his professional career in the United States doing summer stock and several national tours. He was a member of Elia Kazan's A.P.A. Company, spent seven seasons with the Bradford Shakespeare Festival in Canada, appeared extensively on and off-Broadway winning the Theater World Award for Best Featured Actor in 1967, and came to A.C.T. in 1968. Here he has played in more than fifty productions, including King Lear, Richard III, Cyrano de Bergerac, Equus, Mac and Superman, Uncle Vanya, The School for Wives, Absalom and Achbal, and Once Upon a Time. Mr. Donat has guest-starred on such TV programs as Hawaii Five-0, Simon and Simon, Hill Street Blues, Dallas, and Murder She Wrote, and starred in the NBC series Taming of the Shrew. He has also performed in the West Coast production of A Midsummer Night's Dream, at the Berkeley Repertory Theatre, and as Hamlet at the Oregon Shakespeare Festival.

GINA FERRALL is a graduate of A.C.T.'s Advanced Training Program, and has appeared at the Geery in Side by Side by Sondheim, Maroo Millionne, Golden Boy, Caine Mutiny Court Among the Pigeons, A Christmas Carol. She remembers Mamma, The Admirable Crichton, and Sunday in the Park with George, as well as in Flashdance, a cabaret of songs by Andrew Lloyd Webber, and played Lizzie in the 1978 production of Live in the Golden Gate Theatre. She was in California of Santa Rosa Summer Repertory Theatre, at Montana's Shakespeare in the Park, in Berkeley Rep's production of The Art of Dining, and as Emily in All Nighter at the New Arts Theatre in New York. She is co-owner of the Joe's Bistro Co. of San Francisco.

SCOTT FREEMAN has appeared with the company in Joe Barry Carroll's Come and Gone, Golden Boy, A Christmas Carol, Medea, and The Seagull, as well as in the Flaps-in-Progress production of Seven Goblets and a studio production of Strindberg's Creditors. Last summer he performed in Mame's The Water Engine with Excess Presentation, and in Orlando in As You Like It with the San Francisco Shakespeare Festival. He has also been seen in Toronto and Hamlet at the Grove Shakespeare Festival, in Villanova Company at the One Act Theatre, and in Benvenuto in Romeo and Juliet with the South Coast Repertory. He trained at A.C.T.'s Advanced Training Program.

JOHN FITZGERALD graduated from 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 Geery in Saint Joan, Maroo Millionne, A Christmas Carol, Cavatine of the World, With Symposium to Follow, and Four Stars, and in studio productions of Miller's The View from the Bridge and Chekhov's The Seagull (as Diogenes). He has also appeared as Lynden in John C. Fisher's production of A Midsummer Night's Dream at the Pacific Conservatory.
of the Performing Arts and at the Westwood Playhouse in Los Angeles.

Since his return to A.C.T. in 1986 RICK HAMILTON has appeared as Bill in Women in Mind, Donald in King Lear, Paul Cown and Jim in End of the World Max in The Real Thing, and Elyot in Private Lives. He was a member of the company from 1973 through 1975, during which time he appeared in Desire Under the Elms (which toured the Soviet Union), General Moll-cart, The Threepenny Opera, and as Trask in The Threepenny of the Shrew, which was televised for the PBS series “Theater in America.” During his ten seasons with the Oregon Shakespearean Festival he played such roles as Benedick in Much Ado About Nothing, Tom in The Glass Menagerie, Hotspur in Henry IV, Part I, Macbeth in Julius Caesar, and Petruchio in The Taming of the Shrew. 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 played Jack Harkley in the film The Principal.

ED HORSEMAN has appeared on the Geary stage in Miss Jubilee, Golden Boy, A Life of the Mind, A Christmas Carol, and The Real Thing. At the Eureka Theatre he has appeared in A Murray Red Fire, Brendan of the Bally, and last summer he worked with Encore Presentations in Bismarck and The Water Engine. He toured nationally in Amadeus and studied in A.C.T’s Advanced Training Program.

MAESTRO KILDARE earned a B.A. in English from Stanford, studied acting at U.C.L.A. and the Théâtre des Amateurs in Paris, and is now in his third year in the Advanced Training Program at A.C.T., where he is the recipient of the Penina- nath Children’s Theatre Association’s Thea- tre Arts Fellowship. He has appeared at the Geary in King Lear, End of the World Max in The Real Thing, and Elyot in Private Lives. He was also a member of the company from 1973 through 1975, during which time he appeared in Desire Under the Elms (which toured the Soviet Union), General Moll-cart, The Threepenny Opera, and as Trask in The Threepenny of the Shrew, which was televised for the PBS series “Theater in America.” During his ten seasons with the Oregon Shakespearean Festival he played such roles as Benedick in Much Ado About Nothing, Tom in The Glass Menagerie, Hotspur in Henry IV, Part I, Macbeth in Julius Caesar, and Petruchio in The Taming of the Shrew. 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 played Jack Harkley in the film The Principal.

KAREN LEW, who is making her A.C.T. debut in A Farley Thing Happened on the Way to the Forum, most recently appeared in Sophisticated Ladies at Lorna- nia Hambury Theatre. Her other stage work in the Bay Area has included the role of the Singer’s Mother in Sonnheim’s Pacific Overtures at TheatreWorks, Melina Yiyin’s Gold Mountain at Theater on the Square, and The Sky Darkened for Telekissniper, and Where’s Charlie? for Music Maquere. She has performed on television on “Midnight Caller” and the MTV video “Pleathered,” and has worked in a number of commercials, industrial films, and industrial shows. Ms. Lew holds a B.A. degree in history in development from the University of California at Davis.

In the last ten years CHRISTOPHER MCCANN has worked with director Robert Woodruff in New York on Buried Child, at La Jolla Playhouse on The Theme, and at the Goodman Theater in Chicago on Red River, in which he played the Rus- sian “Port of the Bosphorus” character.

DAVID MAIER is known 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 is also a driver with the company’s Plays in Progress program.

PALLA MASKOVITZ recently returned to A.C.T. from Chalfage, where she played Maggie in the Midwest premiere of Sandra Dee’s Amazing Grace at the Billets Theatre Center. She has appeared at the Geary in Dia- mond Lil, A Christmas Carol, and Minnie in Hell, and in Seven Gables, The Dead, Hot Spots & Vir Exorcist Performances. She has played leading roles in many musicals, including Mamma Mia!, Miss Munchee, A Little Night Music, and Anything Goes, and she was also the original San Francisco company of Nunnawauk. She also played Emily in 1993’s Hedda Gabler at the Barron Webb’s Bay Area Drama Touring company of Smolansky. Ms. Maskovitz attended the London Academy of Music and Dramatic Art, and is a graduate of A.C.T.’s Advanced Training Program.

LUIS OROPEZA began his career doing comedy and music in the theater of East Los Angeles, and spent five years working with Luís Valdez and El Teatro Campesino, which is where he first started writing. He has earned him four Critics’ Circle awards and a Drama League award—including five-year-old girl in Good News and a different children in How I Got That Story (both for the Berkeley Theatre), and appearances with San Jose Repertory Theatre, Berkeley Shakespeare Festival, and Berkeley Repertory Theater, where he was in Miosse in The Green World of the Farcical, and co-wrote with Richellen and the Green World of the Farcical, and co-wrote with Richellen. Mr. Oropesa has also worked at San Jose Repertory Thea- tre, New Mexico Repertory Thea-
of the Performing Arts and at the Westwood Playhouse in Los Angeles.

Since his return to A.C.T. in 1986 RICK HAMILTON has appeared as Bill in Women in Mind, Donald in King Lear, Paul Goeman and Jim in End of the World, Max in The Real Thing, and Elsey in Private Lives. He was a member of the company from 1973 through 1979, during which time he appeared in Desire Under the Elms (which toured the Soviet Union), General Gimmick, The Threefryers' Opera, and as Tristan in The Torting of the Shrew, which was televised as the PBS series "Theater in America." During his ten seasons with the Oregon Shakespearean Festival he played such roles as Benedick in Much Ado About Nothing, Tom in The Glass Menagerie, Halvard in Henry IV, Part I, Marc Antony in Julius Caesar, and Petruchio in The Taming of the Shrew. 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 Awakened, and played Jack Harlley in the film The Principal.

ED HORDON has appeared on the Geary stage as Mis amigos in Beloved Golden Boy, A Lie of the Mind, a Christmas Carol, and The Real Thing. At the Berkeley Thea- tre he has performed in A Moon for the Misbegotten, Big Fish, Landscapes of the Body, and last summer he worked with Encore Presenta- tions inDisconnects and The Water Engine. He toured nationally in Anatol and studied in A.C.T.'s Advanced Training Program.

William Paterson 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. Paterson served in the army for four years before starting his professional acting career in a summer stock company. He appeared for a total of 20 percent 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. The list of A.C.T. productions in which he has appeared is a major role includes "You Can't Take It With You," "The Matchmaker" (U.S.R. tour), "All the Way Home" Japanese tour, "Our Town," and "I Am a Child." A.C.T. productions of A Christmas Carol, and his season he was Scrooge again in his eighteenth production. Mr. Paterson will also appear in the nineties-on-the-S-Thirties Arts Commission.

Michael Scott Ryan is now in his second season at A.C.T., where he has appeared in Saint Joan, Where We Are Married, Diamond Lil, Peaches, Golden Boy, and, in the last production of "Golden Boy," Nothing directed by Albert Babakudzak. A native of Massachusetts, Mr. Ryan holds an A.B. in English from Vassar College.


JOHN SULLIVAN (Managing Director) joined A.C.T. as associate administrative officer in 1986. A former deputy director of the California Secretary of State's Theatre Bay Area and a member of the Advisory Committee of the Graduate School of Business at Harvard University, a native San Francisco, Mr. Sullivan has been active in the theatre since the mid-1970s, when he directed Harvey Presser’s after- show The for the Circle Repertory Company in New York City. Later he was associated with the Mark Taper Forum in Los Angeles as a resident director, producer, and head of the Helen Hay Film Library. More recently he produced The Achievement, a one-act play directed by Tony Sloman at the Magic Theatre, Vancouver Civic Theatre and the San Francisco New Van- derbilt Theatre. Mr. Sullivan has directed and produced numerous short films, including three that were featured on the national Emmy Awards broadcast. His writings include The National Outdoor Leadership School: Wilderness Education, an 83-page catalog and marketing piece published by Simon and Schuster. Over the past 16 years he has served in the field of communications with a variety of organizations throughout the country, including the American Textile History Museum, Kansas City Power and Light, and the Rand Corporation.

KAREN VAN ZANDT (Production Manager), now in her tenth season at A.C.T., has stage-managed company productions of A Midsummer Night’s Dream, Saturday Night, and The Fantasticks. She was the associate director in the company he has been associated with Laid Williamson’s annual production of A Christmas Carol for many years.

LUCI ALLETTI SMITH (Stage Manager) began her career at A.C.T. as a stage manage- ment intern. In her tenth season, she has served as the company’s master sched- uler, production coordinator of Plays-in-Progress, and assistant director. She is the artistic director of the Troubadour program, director of the studio production AB, Wild- derding, Sonny Boy, Know My Name, Sex, Porn, and the Plays-in-Progress pro- duction Riviera. In previous seasons she has served as the company’s Associate Director for Lighting, Assistant Lighting Designer for The Fantasticks with Miss Lai, and also in the stages of The Time of Your Life, A Comedy of Errors, and By the Hand. Ms. Allelli has stage-managed the productions of A Midsummer Night’s Dream, and the San Diego Rep, where he directed A Christmas Carol and Theatres of the New York City Opera’s production of La Bohème. His work has been seen on and off Broadway and in a number of major theatres, including the Berkeley Repertory Theatre, Denver Center Theatre Company, Guthrie Theatre, and in his own productions, including A Christmas Carol for the past 16 years, Mr. Sullivan has produced over 30 productions, authored, and directed, at least two of which were featured on the national Emmy Awards broadcast. His writings include The National Outdoor Leadership School: Wilderness Education, an 83-page catalog and marketing piece published by Simon and Schuster. Over the past 16 years he has served in the field of communications with a variety of organizations throughout the country, including the American Textile History Museum, Kansas City Power and Light, and the Rand Corporation.

Brennan Vargas (Associate Lighting Designer) has been a member of A.C.T.’s lighting design team since 2003, and has served as a guest instructor at Temple University, the University of California at Davis, and UCLA. He has directed lighting at A.C.T. in over 50 productions.

JOY CARRIN (Associate Artist Director) has been a member of the acting company for many years. She directed the opening production of the season’s opening production, November Million. Among the roles she has played in the season’s opening production, November Million, Miss Prism in The Importance of Being Earnest, Kitty Divil in The Importance of Being Earnest, and in the production of The House of Blue Leaves, Aisa in Peer Gert, Aunt Sally in All the Way Home, Birdie in The House of Blue Leaves, and The Importance of Being Earnest. She has been resident director of the Berkeley Repertory Theatre, and served as an Acting Artistic Director. Among her other directing credits are The House of Bernarda Alba, The Lady’s Not For Burning, and in some productions.

Ralph Piniello (Director) has been associated with A.C.T. for 18 seasons, and has designed some 50 productions for the company, including Theatres of the New York City Opera’s production of La Bohème. His work has been seen on and off Broadway and in a number of major theatres, including the Berkeley Repertory Theatre, Denver Center Theatre Company, Guthrie Theatre, and in his own productions, including A Christmas Carol for the past 16 years, Mr. Sullivan has produced over 30 productions, authored, and directed, at least two of which were featured on the national Emmy Awards broadcast. His writings include The National Outdoor Leadership School: Wilderness Education, an 83-page catalog and marketing piece published by Simon and Schuster. Over the past 16 years he has served in the field of communications with a variety of organizations throughout the country, including the American Textile History Museum, Kansas City Power and Light, and the Rand Corporation.

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JOHN SULLIVAN (Managing Director) joined A.C.T. as its general administrative officer in 1986. A former deputy director of the California Heritage Theatre Company, he is a director of the Theatre Bay Area and a member of the Advisory Committee of the Graduate School of Business of San Francisco State University. A native San Francisco, Mr. Sullivan has been active in the theatre since the mid-1970s, when he directed Harvey's Pour-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 Focus Laboratory. More recently he produced The Creation of the World for Alice, Sons, Cuckolds and Vaudeville Now at San Francisco's Magic Theatre, and served on the Advisory Board of the San Francisco New Vaudeville Festival. Mr. Sullivan has directed and produced numerous short films, including three that were featured on the national Emmy Awards broadcast. His writings include The National Outdoor Leadership School and Wilderness Youth, a manual and camping and mountaineering published by Simon and Schuster. Over the past 15 years he has also been writing a column on the field of communications with a variety of organizations throughout the country, including The California Lottery, Kansas City Power and Light, and the Rand Corporation.

SABIN EPSTEIN (Consortium Co-Director) has been a member of A.C.T.'s training program since 1975, 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 Wisconsin, University of Oregon, University of Arts, and SUNY Purchase; his recent studio productions for A.C.T.'s Advanced Acting Program have included Richard III, Cloud 9, The ABS SHOW, Tortilla Heartbreak House, and Nicholas Nickleby. Part of this season’s production of Woman in Mind at the Geary, where he previously staged The Amen Corner. He has also directed both the Atlanta, Georgia, and Utah Shakespearean Festivals, and at Dartmouth University and the University of South Carolina. A graduate of Yale College and the Royal Academy of Dramatic Art, he is a member of the Actors’ Equity Association and has appeared in productions at the Geffen Playhouse, San Francisco Mime Troupe, Berkeley Repertory Theatre, and San Francisco Shakespeare Festival. He is currently an actor at the San Francisco Bay Repertory Theatre.

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LONDON LETTER

Shakespeare (Still) Our Contemporary

The history plays are being performed all over London and audiences are finding them timely as ever.

London is up to here with the Histories of William Shakespeare. Lately, no fewer than three actors, for example, have seized the chance to play the villainous, crippled eponymous king in productions of Richard III. Derek Jacobi (playfully savage, the audience’s naughty friend) at the Phoenix Theatre in Charing Cross Road, Andrew Jarvis (egregiously, with broad Yorkshire accent and pop-eyed, thuggish charm) for the three-year-old English Shakespeare Company at the Old Vic, and Anton Lesser (slight, sharp, and ice-cool) for the Royal Shakespeare Company. Each brings out the resilient wit and humor of the role, but only Jacobi goes outright for laughs, turning a play about power into a rogue’s comedy without politics, terror or fear.

The Histories comprise eight plays, usually cut and pasted into seven. They contain some of the greatest dramatic and comic writing Shakespeare ever did, particularly for Hotspur, Falstaff and Prince Hal in the two parts of Henry IV. There is also a certain amount of snide-and-gras, wall-to-wall one exception, these plays are notoriously short on girls. Actresses must make their points swiftly before being shoved aside.

The exception is the fearless and “unfeminine” Queen Margaret, who fights the cause of her saintly husband across the bloody battlefields of Henry VI and defends the dubious character of her son in the treacherous courts of Richard III. This is the part in which Bogey Ashcroft gave an unforgettable performance, aging from 19 to 70, in the RSC’s Wars of the Roses 25 years ago. Around the same time, Jonathan Miller, wearing a floppy turkeys-wattle hat, was sending up the whole cycle in Beyond the Fringe with the royal cry of righteous indignation: “What, nasty Worcester!”

The RSC having placed their mark on the Histories at irregular intervals since, these plays have never been done in bulk at the National Theatre. Michael Bogdanov and Michael Pennington’s breakaway English Shakespeare Company has devoted its first three years entirely to setting right the omission, and the result is now also being (cor mendously) called The Wars of the Roses, although RSC’s traversal covers a good deal of territory both before and after the years of that early English civil war.

The climax of the three-years’ labors was a sold-out, 23-hour marathon performance of the complete cycle spread over a long February weekend at the Old Vic. Jacobi’s Richard III and Richard III

by Michael Ratcliffe
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LONDON LETTER

Shakespeare (Still) Our Contemporary

The history plays are being performed all over London and audiences are finding them timely as ever.

London is up to here with the Histories of William Shakespeare. Lately, no fewer than three actors, for example, have seized the chance to play the villainous, crippled eponymous king in productions of Richard III. Derek Jacobi (playfully savage, the audience's naughty friend) at the Phoenix Theatre in Charterhouse Road, Andrew Jarvis (eggin-bald, with broad Yorkshire accent and pop-eyed, thuggish charm) for the three-year-old English Shakespeare Company at the Old Vic, and Anton Lesser (slight, sharp, and ice-cool) for the Royal Shakespeare Company. Each brings out the resilient wit and humor of the role, but only Jacobi goes outright for laughs, turning a play about power into a rogue's comedy without politics, terror or fear.

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BREATH OF KINGS: Derek Jacobi's recent triumph in the title role of Richard III (above) offered a startlingly modern view of Shakespeare as a writer of Beckett and Bergman.

by Michael Ratcliffe
he is doing both plays and an American tour is likely — were by then well-established in the West End, and the BSC was about to bring in its own new version of Henry VI and Richard III, built up together in an adaptation by the playwright and screenwriter Charles Wood. This is The Plantagenets.

Why suddenly all this interest? Partly because all the Henrys have been neglected in recent years and partly because the plays offer the chance to hold up an Elizabethan mirror to the world today, just as Shakespeare looked at his times as reflected in events 150 years before. For Jacob, of course, it is a chance to tackle famous parts while he is in his prime.

That there is an audience for Shakespeare in the West End was proved last year by the triumph of Kenneth Branagh’s Renaissance Theatre Company in London, As You Like It and Much Ado. Branagh followed his season by filming Henry V at Shewood Studios with the cream of British theatre lining up to play even tiny roles.

The BSC chose the complete histories on the grounds that if you are mad enough to found a touring Shakespeare company in the late ‘80s, you might as well go for broke, and 2) the Shakespeare plays offer the most graphic test possible whereby the style of a new alternative company can be matched against the tradition of the BSC.

Baglanov, it should be noted, is a man who will go to almost any lengths to avoid using 16th- or 16th-century dress. His designers draw on the last 175 years or so of the history that has shaped our world — and mix it all up. The ESC’s Richard II was set in the England of Byron and Jane Austen, representing perhaps the last romantic glow of the pre-industrial modes implicit, though nothing was made of that. Pennington played the poet-King as a Regency buck and a master of the most mellifluous, half-singing kind, a Bamboulaq old-fashioned performance for a company with an iconoclastic brief.

The remaining six plays took place in a kind of early 20th-century limbo loosely centered around 19th-century tuxedos, gold braid and fancy voices for the toffs; waterproofs, tin helmets, T-shirts, coconuts and North Country accents for the plebs. It was as though the vivid personal garlands and destinies of turbulent, late medieval England no longer had any clear meaning, cut out of their own time. Baglanov seemed to be saying of the histories that, like Bottom crowned with the head of an ass, they must be translated.

Audiences all over Britain, and still more abroad, loved it. In vain might one argue that if one is true to Shakespeare’s own historic vision, the meaning for one’s own time must always emerge. It needs no hammering home with scenes of football hooliganism or the Falklands War.

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from a veteran performer.

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AMERICAN SAVINGS BANK
Banking The American Way
— he is doing both plays and an American tour is likely — were by then well-established in the West End, and the BSC was about to bring in its own new version of Henry VI and Richard III, now put together in an adaptation by the playwright and screenwriter Charles Wood. This is The Plantagenets.

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Audiences all over Britain, and still more abroad, loved it. In vain might one argue that if one is true to Shakespeare's own historic vision, the meaning for one's own time should be clear and not lost in doing so. If Harvard, or The Falstaffian War, The...
CHADO FOR TWO

TEA ZEN STYLE.
The tea ceremony of Japan is more than just a respite for refreshment, it’s an experience of art, spirit and contemplation. The tradition extends back to the 16th century when Zen priests decided to transform their showy tea service into a more natural ritual. The vessels used soon became revered for their serenity and economy. Today this humble ceremony reflects one’s level of taste and discrimination. To think your host, you should direct your compliments towards the tea pot and cups.

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NORTHWEST ASIA SERIES

LEO'S AVANTI: The English Shakespeare Company’s The War of the Roses featured Andrew Jarvis as Richard III. The company’s balance of ensemble, nonetheless, grew steadily better through the three years and some fine performances shine through: Barry Stanton’s courteous, patrician Falstaff, for example, and the clear-spoken, impulsive and humorous Hotspur of Andrew Jarvis. Many of the actors double leading and tiny parts (even walk-ons) which is always a pleasing slant. Altogether, the ESC’s achievement, for all one disagrees with much of its detailing, is formidable indeed.

Jacobi’s Richard II is vastly more interesting and radical than his Richard III. This, the most revelatory performance of the role I have seen, turns Richard II from a self-pitying elegy into the intellectual tragedy of a man with no identity once he stops being a king. Jacobi makes the often-wimpish monarch a figure of incalculable arrogance, authority and power; his readings of the great soliloquies of self-discovery in the second half of the play have never sounded so modern — Shakespeare, the soulmate of Beckett and Borges.

The cast surrounding Jacobi contains many former RSC players, some acting at full strength. On the whole, however, Clifford Williams’s production, directed by the normally imaginative Carl Toms, looks as flat and dull as Shakespeare used to look before the RSC came into being. The company is unenthused; the actors come on, go off and simply stand about. But Jacobi’s Richard II is worth sitting through all that.

The FiascoNOTE, by contrast, was rehearsed for the unusually long time of six months and displays RSC craftsmanship in every department. In addition to Anton Lesser’s intelligent Richard III, there are also marvelous performances from Ralph Fiennes as the anguished Henry VI and from Penny Downie, far from overshadowed by the Ashcroft phenomenon, as fighting Margaret of Anjou.

Directed by Adrian Noble and designed by Bob Crowley, The FiascoNOTE looks superb, standing in close fidelity to earlier RSC history cycles with heraldic silks, clashing steel, and brilliant top and side lighting piercing white battle-smoke on a bare stage. It hews rather too close to the path of past productions, in fact, for a show which places an aesthetic vision of Shakespeare’s Histories far above their politics and has little more to say about the condition of England than the versions of the plays at the Phoenix or as enacted by the ESC. This could be, at present, there is no easy consensus as to what England actually is: Our national identity is transitional and blurred.

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NORTHWEST ASIA SERIES

LORD'S ALTERTED: The English Shakespeare Company's The Wars of the Roses, featuring Andrew Jarvis as Richard III.

JACOBI'S RICHARD II is vastly more interesting and radical than his Richard III. This, the most revelatory performance of the role I have seen, turns Richard II from a self-righteous prig into the intellectual tragedy of a man with no identity once he stops being a king. Jacobi makes the often-wimpish monarch a figure of inscrutable arrogance, authority and power; his readings of the great soliloquies of self-discovery in the second half of the play have never sounded so modern—Shakespeare, the soulmate of Beckett and Borges.

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COFFEE BREAK
ITALIAN STYLE

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IN FASHION

A Different Light

Weathering the effect of the sun is easier with new skin care products.

Winter is colder, summers are hotter, spring and fall are erratic, and the color of the sky ranges from clear blue to murky brown throughout the year. Scientists warn that pollution is harming the earth’s protective upper atmosphere, creating unpredictable weather patterns and offering us less and less natural protection from the sun. What this means for the future of the planet remains uncertain, but the consequences of the “greenhouse effect” on our skin are already becoming clear.

“The major environmental factor everyone can and should address is the sun,” insists Dr. Richard Kaplan, associate clinical professor of medicine and dermatology at the University of California Los Angeles. “Especially with less ultraviolet filtration in the atmosphere, the use of a sunscreen of SPF 6 to 15 is necessary.”

Sunscreen, that miracle product that has changed our outdoor lives, has been both UVA (long rays that penetrate to deep skin layers) and UVB (medium rays that reach only the upper skin layers) sunlight. UVA rays pass directly through the epidermis to the dermis where they activate melanin and result in a suntan. Extended exposure to UVA rays can injure the dermal tissue by gradually destroying its hyaluronic acid (the skin’s natural moisturizer) and collagen fibers (the skin’s natural support system). UVA rays also accelerate the effects of UVB rays which are absorbed in the skin’s epidermis and cause sunburn and inflammation. All of this speeds up aging of the skin and causes it to become rough and dry.

Given the existing environmental and biological factors, cosmetic companies have sought to develop products that go well beyond simple sunscreens in offering protection from harsh UV rays. The news in skin care today is products that prevent skin damage while treating and nurturing the skin.

Clinique has introduced products with SPF’s (sun protection factor) of 4, 6, 8, 15, 19 and 30—a total sun block. Recently SPF 8 lipstick and lip balm, a sun-shielding eye shadow were added to the line. Dr. Emo Lodi has brought out a range of products known as “Sun Defense,” which includes a Sunblock Emulsion, an Oil-Free Sun Block for the face and Sun Control Mask and Extra Sun Protection Lotion, both for the body.

Shiseido promises “year-round skin protection and recovery” in the form of its UV Facial Protection Complex, which protects while moisturizing, revitalizing and nourishing the skin. Biotherm’s new sun care line is billed as “The Triple Protectors,” and Clinique’s “Solarine” line facilitates tanning while providing increased protection from deep-penetrating rays. Beyond offering sun protection many new products claim to have restorative power. “The skin absorbs. Doctors know this since certain medications, including heart medications, are applied topically,” notes the grande dame of Beverly Hills skin care experts, Arlo Greer. “Elements

by Barbara Foley
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by Barbara Foley
like liposomes, which are compatible with the skin, are put into products to help absorb hyaluronic acid, soluble collagen — all these substances can be absorbed. And if you use them, you will see the difference."

Grey emphasizes the importance of analyzing your skin's needs, not only on a daily basis, but also seasonally. Her newest products, named "Regenentrice," come in the form of eye cream, moisturizer and foundation — all of which contain sunscreen — and Dermal Complex, applied in drops. Hyaluronic acid, a natural moisturizing molecule, and glycerin, an element found in youthful skin, are among the products' active ingredients. Regenentrice Masques also contain the vital cell components RNA and DNA, which may help promote cellular rejuvenation and hydration while protecting against ultraviolet light.

Grey is not alone in her belief that much can be done to bolster the skin's resistance to the sun and to pollutants, stress and aging as well. Based on findings from research done in its clinic in Switzerland, La Prairie has marketed a placental cellular treatment. Cellular Cycle Ampoules containing placental proteins, elastin and collagen are recommended for "emergency" use against environmental stress.

Oleum's new product, Acuphasene, claims to turn back the "punching and anesthetize wrinkles by reconditioning the epidermis. And Lancôme has a Hydra-Bleu Cool Hydrating Masque intended to refresh, revitalize and tone the skin so that it can defend itself against drying conditions.

Estée Lauder's Skin Defender creates a desensitizing barrier that neutralizes oxidation, protects against UV light and diminishes the appearance of lines and wrinkles. Elizabeth Arden's Micro 2000 Stressed Skin Concentrate wards off the effects of all kinds of stress — sun, pollution, wind, humidity — with hyaluronic tiny particles of absorbable moisture that are two thousand times smaller than those found in conventional moisturizers. Kathryn Klinger at Georgette Klinger Salons attacks environmental problems with elastin/collagen products and facial treatments for men and women.

Changes in the environment will continue to have adverse effects on our skin. Fortunately, the cosmetics industry isn't just talking about the weather, but is looking ahead with the development of new skin care products that will help shed a different light on the world outside. □
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ON TRAVEL

Villa, Sweet Villa

Being a stranger in a strange land doesn’t have to mean sleeping in a strange bed.

You’re on your hotel terrace overlooking the Mediterranean, freshly attired in the house bathrobe. The waiter has just brought your petit déjeuner — three table spoons of orange juice, a tiny pot of coffee, a huge pitcher of steaming milk and the standard basket containing one delicious croissant, one impenetrable roll and a cellulose pocket of what you suspect is zwieback, though you haven’t seen zwieback since you outgrew your high chair. The sun is shining, the gardeners haven’t yet started up the leaf blowers, and another glorious European day is about to begin.

Elaine Kendall is an author, journalist and storyteller whose work, "The American Contessa," has just been published by Samuel French.

Continental Homes: European housewives might well consider renting a villa either in Villeromac-sur-Mer (top) on the French Riviera, or in the country village of Saint-Susse-Magny (bottom) in Provence’s Burgundy region.

by Elaine Kendall
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Elaine Kendall is an author, journalist and dramaturg whose wine play, "American Cantata," has just been published by Samuel French.

For a private consultation, call 800-221-4171

CONTINENTAL HOMES: European housewives might wish to consider renting a villa either in Villefranche-sur-Mer (top) on the French Riviera, or in the country village of Saint-Sauveur-d'Albigeois (above) in France's Burgundy region.

by Elaine Kendall
There's no explaining your sudden vision of a neighborhood supermarket machine churning out half a gallon of California orange juice every 15 seconds; to accounting for your reluctance to pour the hot milk into the coffee and start skimming off the tiny flakes of skin; certainly no reason to wonder how so many calories can provide so little sustenance. You're at the midway point of a month-long trip and facing another 15 fishing expeditions with the wouflage in the coffee cup as you try (and fail) to capture those elusive bits of cooked milk, which even the most sophisticated American traveler can never learn to like. You don't want to be the kind of tourist who travels with packets of Nescafé and incurs the management's disdain by ordering plain hot water, but, on the other hand, you're beginning to see their point. When you swallow just enough pride to order cafí amarillo, you're served exactly the same amount of brew in a larger cup with even more boliling milk.

No one is suggesting that you spend your next holiday touring our national parks in a Winnebago, but, you just might want to consider renting a house in your favorite European country. There, with your own Melitta coffee maker (after inventing them, Danjo exported its entire output to the U.S.), your trusted Braun juicer (that, too), and the cooperation of the village baker, you could prepare a customized breakfast for yourself.

The idea, once it has entered the mind, is peculiarly tenacious. You wouldn't have to pack and unpack more than once a day, take day trips not only on major points of interest, but also those additional attractions you never have time to explore. Instead of wasting days of your vacation in airport lounges while hodling snuff your luggage for contraband, or risking your life on freeways where the speed limit is infinity, you could be lying on the beach not even giving a second thought to having missed a great museum. Once the dream invades your consciousness, there's no stopping it. You could meet the villagers and become truly proficient in the language. You could buy a shower curtain and bathe without causing a flood in the bathroom. Sometimes, you might just make yourself a simple lunch for lunch, instead of trying to explain our Poridian heritage to an incomprehending majordomo impatiently wait-
If They Ever Close, We'll Have The Longest-Running Off-Broadway Show.

In 1964, the now world famous Benihana chefs gave their first performance. The theater was an authentic Japanese steakhouse, and the stage a searing Hibachi grill. Every delicious scene included sizzling steaks and tender chicken, succulent lobster and savory shrimp. The cast received such rave reviews that 25 years later, Benihana was still being voted America's favorite restaurant in a major magazine survey.*

*If you haven't been to Benihana lately, come back for a command performance.

San Francisco Japan Center: 563-4844, Burlingame: 342-5202
Concord: 821-4220, Cupertino: 253-2221

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Indulge in Max's homemade desserts.

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**Opera and showtunes performed after 8:00 p.m.**

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Overstuffed sandwiches, bountiful salads, seafood, chicken and seasonal entrees.

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The show doesn't have to end when the curtain comes down. Visit the Magic Farley Center or preview our newly expanded dinner menu before the curtain goes up. Whether you visit the Magic Fan below or after the theater, there's always something new to connect to.

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415-693-7878

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UPSTAIRS: If you can see yourself at home in a converted water mill, resting in Europe may be for you.

HILLSIDE: If you are unable to select your own villa in, for example, Central France, consult your rental agency.

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...they may tell you how to ask for something, but they have no way of predicting what the answer will be. Similarly, it's grand to read Dante or Corneille in the original, but an academic background isn't much help when you're trying to explain a bloomed drain to the local plumber.

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...there are no ugly rentals. Skies are blue, roads are clear of traffic, swimming pools are immaculate, views are spectacular. Photographers are a patient lot, happy to wait for a sunny day, for rush hour to end, for the pool cleaners to arrive, for the smog to clear. And why not?

---

...it's a good idea to read the descriptions in two or more languages if you can. Next best is to apply knowledge you've gained in your adventures in the domestic real estate trade where "ocean view" can mean "on a perfectly clear day, by standing on the garage roof and squinting . . ." You should also realize that in Europe "California style" means one story with sliding glass doors. Red tile roofs and white stucco are "Provincial."

In addition to catalogues, a few agencies now supply videotapes, rental prices tend to rise in direct ratio to the length...
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After the performance, see our performers at

Max's OPERA CAFE

Oversized sandwiches, bountiful salads, seafood, chicken and seasonal entrees.

Hold Your Applause

The show doesn't have to end when the curtain comes down. Visit the Magic Fan Bar before or after the theater, there's always something new to connect to.

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San Francisco 415-788-7787

MC: VISA, AMERICAN EXPRESS

PERFUMED JETS

anyway. Summer's Lease is fiction, but the lesson is clear. You can be too careful. Ordinary prudence is enough.

Most rental agencies publish catalogues containing pictures of their offerings. Every property, from the most modest to the prettily lavish, looks gorgeous because the photos are taken using techniques developed by Hollywood photographers. Just as there are no honestly

symbols — tiny waves, umbrellas, sports equipment, and, in at least one company's wish book, miniscule drawings of telephones — describing the amenities available at a given property. (A white phone outlined in black means you can only receive incoming calls, a form of service more common abroad than here.) Always study these codes, which vary from one company to another. A magpie

one week at a time at a 20% premium, except in July and August, when the minimum is two weeks. Europeans, used to the arcane and microscopic symbols in Michelin guides, can tell at a glance which house is less than 1.5 meters from the beach (an umbrella) and which has central heating (a pine tree).

These little pictographs are the continental equivalent of the "Fire print!" and should be scrutinized with great care. You may not find the information elsewhere, so don't choose a place with two keys in a circle (an apartment) if you want a detached house (one key in a circle). The American agent for one large company kindly pointed out that since all their offerings are charming, it isn't necessary to choose one marked with a red rooster indicating "lodgings that distinguish [sic] by its category."

Red rooster or not, you'd better distinguish for yourself. Being able to communicate is the first step. If you're going to be a householder in a foreign land, a short refresher course in the local language is a splendid idea. Phrase books may tell you how to ask for something, but they have no way of predicting what the answer will be. Similarly, it's grand to read Dante or Cornelius in the original, but an academic background isn't much help when you're trying to explain a blocked drain to the local plumber.

Rental companies differ in size and type. The larger ones are well-known in Europe and usually represented here by agents, who may or may not know their properties firsthand. Since brochures are often written in English, French, German and sometimes Italian by people who probably know one tongue better than the others, it's a good idea to read the descriptions in two or more languages if you can. Next best is to apply knowledge you've gained in your adventures in the domestic real estate trade when "ocean view" can mean "on a perfectly clear day, by standing on the garage roof and squinting . . ." You should also realize that in Europe "California style" means one story with sliding glass doors. Red tile roofs and white stucco are "Provincial."

In addition to catalogues, a few agencies now supply videotapes, rental prices tend to rise in direct ratio to the length

Perfectly unavailable

Every position you don't expect in a bar

the LION Bar & Lounge
San Francisco at the

San Francisco Marriott

Perfectly unavailable

Everything you don't expect in a bar

San Francisco at the

San Francisco Marriott
and production values of the film. Generally, only the grandest houses are taped, for obvious reasons. When you're looking at studio apartments, a snapshot is all you need to tell the story.

With so many competitors in the field, you can reject companies that ask for a deposit while they look for your perfect retreat. Just tell them it isn't the custom in your native village where the real estate market thrives remarkably well on good faith alone. If they're bona fide real estate agents, they'll believe you. (The mere fact that you're a California home owner is reference in itself.) There should be no charge for the search service. If you settle on one of their villas, you can rest assured that the agents' commission will be included in the rental fee.

Smaller companies often offer the most personalized service. With fewer properties on their lists, chances are they'll know them well and be able to describe surrounding areas in detail. Though their catalogues may not be as impressive, they will probably have additional photos and may be willing to introduce you to potential clients. Because they tend to concentrate their activity in a small and favorite area, they're usually happy to supply local color and information on festivals, sports clubs, restaurants and medical services.

There are ads placed by private parties in the international real estate sections of magazines and newspapers, but this resource is best left to thoroughly experienced readers. Answering such ads is the double black diamond trail — the equivalent of skiing under the lift. Novices will increase their chances of finding paradise by leasing through a well-established concern and following the basic ground rules for making any major purchase.

Of course, three days after you send off your nonrefundable one-third deposit, a friend will tell you about an absolute gem of a house — within walking distance of town. A week later, you'll discover Mougins — available at an incredibly reasonable price because there's no kitchen. But in Mougins, with its dozen great restaurants, a kitchen is only a liability.

When that happens, all you can do is remind yourself that the plane you've already rented will suffice to save you from standard issue hotel breakfasts and 2500 calorie lunches. Think of the little floating islands in the coffee. —

The Art of Dining

Perfection on Bush Street

Masa's gets the dining experience exactly right — and you won't forget it!

The art of dining has become a way of life in San Francisco, and Masa's, on the corner of Bush and Stockton streets, is one of the city's most favored restaurants. For years, I've been hearing reverence for the dining experience, and it's finally come true.

For those of you who are new to the city, or for those who have been here for a while but have yet to visit Masa's, I highly recommend making a reservation and enjoying the atmosphere and the food.

The dining room is beautiful, with soft lighting and comfortable seating. The service is exceptional, and the food is absolutely delicious. The menu offers a variety of dishes that are both innovative and mouth-watering. From the sushi to the entrees, everything is prepared with care and attention to detail.

I highly recommend the Masa's roll, which is filled with crab, avocado, and masago. The flavors are perfectly balanced, and the texture is light and refreshing. The sushi rolls are also fantastic, with each one being meticulously crafted.

The wine list is extensive and includes many options to pair with the meal. The prices are reasonable, and the sommelier is knowledgeable and helpful.

Overall, Masa's is a must-visit for anyone who loves fine dining. The attention to detail and the commitment to quality make it a truly special place to enjoy a meal.
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There are ads placed by private parties in the international real estate sections of magazines and newspapers, but this resource is best left to thoroughly experienced renters. Answering such ads is the double black diamond trail — the equivalent of skiing under the lift. Novices will increase their chances of finding paradise by leasing through a well-established concern and following the basic ground rules for making any major purchase.

Of course, three days after you send off your nonrefundable one-third deposit, a friend will tell you about an absolute gem of a house — within walking distance of the beach. Moulings — available at an incredible reasonable price because there's no kitchen. But in Moulings, with its dozen great restaurants, a kitchen is only a liability.

When that happens, all you can do is remind yourself that the place you've already rented will suffice to save you from standard issue hotel breakfasts and 2500-calorie lunches. Think of the little floating islands in the coffee.

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**The Art of Dining**

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Masa's gets the dining experience exactly right — and you won't forget it!

For years, I've been hearing reverential tales of the legendary Masa's, a restaurant spoken of in hushed tones as if it were the epicurean equivalent of the Holy Grail. Friends would tell me that it served the best, and most sophisticated food they had ever eaten — it was not only the finest restaurant in San Francisco, they'd say, but in the country. Skeptic that I am, I dismissed most of this talk as hyperbole. And then I dined at Masa's. Now I am an acolyte. Masa's (468 Bush Street, 415-986-7154) opened to great acclaim in 1983 by founding chef Masa Kobayashi, who had achieved fame at Auberge du Soleil in Napa with his amazing feats of culinary alchemy. However, his as-yet-unresolved murder in 1984 left faithful foodies fearing for the future of the restaurant in which Kobayashi had been so much the inspired, driving force. The doubling Thomas need not have worried: In the tradition of the world's truly great chefs, Kobayashi had painstakingly trained his kitchen staff and taken on as his protégé one Julian Serano, who is now Masa's executive chef. Judging by the food I recently tasted — no, savored — and by the reports of aficionados who've dined at Masa's over the years, Serano wears Kobayashi's toque blanche with grace and ease. I doubt that even the restaurant's laziest lighting that makes every woman feel like Katarine Hepburn, every man like Cary Grant. The silver service is Christofole and the chimingware is Butz-Chتمع. You feel rich just sitting here.

But you feel even richer once you've tasted the food. We were brought a small plate of tidbits to whet our appetites, an amuse-bouche of a croque topped with a slice of salmon, a dab of caviar, a button of dressing and a sprig of dill — the perfect lagniappe. The bread was yeasty and soft inside and had a crisply browned crust. Even the butter was gorgeous — sweet and fresh, molded in the shape of a crescent.

Salads, which are too often either boring or overly complicated, are beautifully balanced at Masa's. My lobster salad was a delectable construction of perfectly cooked lobster meat, ivory-colored leaves of endive and ashy pink peppercorns. My dining companion's salad was one of the most sensual creations I've ever tasted: a soft bed of mixed greens topped with rich, fennel gremolata, incredibly buttery and suffused to exquisite crispness.

I'm always afraid (and not without good reason) that after I've been so unreservedly satisfied by the opening courses, I'm doomed to be disappointed by the entries. One need not fear here. My filet de venison was presented directly above the main dining room. It was accompanied by a crusty, cornmeal-crusted potato soufflé, a generous portion of mashed Yukon gold potatoes and a rich, truffle-infused black truffle sauce.
Experience
A Taste of India

"A great new addition to our fine restaurants in San Francisco."
— Mayor Art Agnos

Within walking distance of the Ferry Building, where the fish is cheaper than the beer for cocktails. A warm, inviting atmosphere and live jazz that enhances the magic of a night on the town.
Lunches 11:30 - 2:30
Dinner 5:30 - 10:30
Bar open from 11:30AM - 2 AM

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A Sweet Finale
At the S. Holmes Cocktail Lounge
• Enticing Desserts
• Live Piano Music
• Special Nouveau! 1750
• Delicious Cappuccino

Amazing Grace: The care lavished in the preparation and presentation of entries at Maus is evident in this tureen of lobster with fresh asparagus in a red wine sauce.

To me wrenched by fragrant mushrooms The soup was white in color on the plate in the shape of a crab and was showered with rivers of fresh black truffles. (I always was reminded why this rechechoful genius is so highly prized: its extraordinary taste is like nothing else in the world.)

Nestled next to the meat was a fleshmore filled with a rich sauce that emerged to delight the palate when the mushroom was broken into. The plate was further graced with tender oyster mushrooms, tiny bundles of slender haircups, a creamy carrot puree and a mash of beets. My companion's duck breast was beautifully pink, most succulent and not at all gamey. It was thinly sliced and fanned out on the plate around a poached winter pear. I am not a big duck fan, but loved it.

Maus's is one of the few restaurants I've been to in this country that knows how to properly serve a cheese course—actually, it's one of the few that serves a cheese course at all. On my recent visit, the plate de fromage featured an herbed, tangy chèvre; a deeply seasoned, velvety Roquefort and a luxurious, satiny truffle crème, along with a perfect bunch of tiny grapes and thin, crisp slices of apple.

The desserts at Maus's are worthy of France's legendary patissiers, Carême. My crème brûlée was the apotheosis of this much-abused treat: silken, flecked with vanilla bean and perfectly fired under the salamander, rendering its sugary topping a cracking, caramelized caramel. A quartet of sorbets—green-colored egg-shaped scoops of raspberry, cranberry, peach and green apple—was heavenly and refreshing. And my companion's dessert was nothing less than ambrosial: a delicate, almond-flavored tagle cookie filled with a tart apple sorbet and surrounded by sautéed apples, fresh figs and sugared peaches. It was one of those desserts you never want to wake up from, layer upon layer of complementary tastes and textures—a truly stunning dish. There are also eight dessert wines that can be ordered by the glass, including various vintages of Château d'Yquem sauternes.

A word about the service here: This may be the most professional, most knowledgeable front-of-the-house staff I've come across in years. The handsomely turned out hostess and maître d' were friendly and accommodating, a pleasant change from the rudeness or obsequiousness one commonly encounters today. Our waiter was a model of efficiency and patience; our plates were removed and glasses refilled without our even noticing.

A peek into the steamy, bustling kitchen revealed an impressively large number of sous chefs and line cooks all slaying sizzle into a very small space. They were nonetheless working together harmoniously, the manicurists of their pots and pans orchestrated into a culinary version of a Montmartre serenade by Chef Serrano.

While the Maus's experience does not come cheap (the prix fixe menu is $85 per person and ordering la carte quickly raises the tariff considerably higher), it's worth every centime. Many of us have spent $150 — or more — for dinner for two on some very special occasion. Too

often in recent years you find yourself disappointed with a mediocre meal served by a surly waiter in a trendy and deploringly loud restaurant. For your investment at Maus's (sell the IBM stock if you must), you will have an unforgettable dining experience, once that you will talk about for years to come and that will be the standard against which, from that day hence, you will measure all other restaurants.

JULIAN SERRANO'S GRILLED MEDALLIONS OF SWORDFISH WITH SAUCE MARINE

Sauce Marine
2 c. white wine
2 c. fish stock
4 finely chopped shallots
1/2 tbsp. finely chopped thyme
1 tbsp. finely chopped chives
1 tbsp. tomato concasse
12 green peppercorns
1/2 c. beurre blanc (optional; see below)
salt
white pepper

In a saucier, reduce white wine by one-half and add fish stock. Add all chopped herbs, tomato concasse and peppercorns. Add beurre blanc, then salt and pepper to taste.

Serrano's Beurre blanc
1/8 c. butter
1/2 c. cream
Reduce the cream and menté (whip to give volume) with butter. (This recipe will succeed without the beurre blanc.)

Swordfish
6 7-oz swordfish medallions
18 small new potatoes
6 whole sprig thyme
18 small oysters (Olympia)
Extra virgin olive oil
1/2asse (roasted with garlic cloves) the potatoes, boil in salted water and drain. Gently oven-warm Olympia oysters in the shell. Remove other oyster from shell and gently sauté in extra virgin olive oil. Grill swordfish and heat sauce. Spoon the sauce onto center of plate and spread evenly over the entire surface. Place swordfish on top of sauce, garnish with a sprig of thyme. Circle the swordfish alternately with 3 potatoes and 3 oysters. Serves six.

MY MAY 1980
Experience A Taste of India

“A great new addition to our fine restaurants in San Francisco.”

—Mayo Art Agnos

Within walking distance of the fisherie, before the show, for dinner, or after for cocktails, Ambiance and fine dining that enhances the magic of a night on the town.

Located 11:30 - 2:30

Dinner 5:30 - 10:30

For open 11:30 AM - 2 AM

New Delhi

125 Ellis Street at Cyril Magnin Street

Reservations Needed / Take-Out Parking

415-552-9670

A Sweet Finale

At the S. Holmes Cocktail Lounge

- Enticing Desserts
- Live Piano Music
- Spectacular View
- Delicious Cappuccino

AMAZING GRACE: The care lavished in the preparation and presentation of entrees at Maas’s is evident in this tournedoe of lobster with fresh asparagus in a red wine sauce.

to me wretched by fragrant mushrooms. The veal was whitishly arranged on the plate in the shape of a crab and it was covered with slices of fresh black truff-
(9) 

leas. (I instantly was reminded why this recheval cuisine is so highly prized: its extraordinary taste is like nothing else in the world.)

Nestled next to the meat was a flaky morel filled with a rich sauce that emerged to delight the palate when the mushroom was broken into. The plate was further graced with tender oyster mush-
rooms, tiny bundles of slender haricots verts, a creamy crouton purée and a mash of beets. My companion’s duck breast was beautifully pink, most succulent and not at all gamey. It was thinly sliced and fanned out on the plate around a poached winter pear. I am not a big duck fan, but I loved it.

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The desserts at Maas’s are worthy of France’s legendary patissiers. Carême’s. Crème brûlée was the apotheosis of this much-abused treat: silky, beached with vanilla bean and perfectly fired under the salamander, rendering its sugary topping a cracking, glazed caramel. A quartet of sorbets — seen-colored egg-shaped scoops of strawberry, cranberry, peach and green apple — was heavenly and refreshing. And my companion’s dessert was nothing less than ambrosial: a delicate, almond-flavored tuile cookie filled with a tart apple sorbet and surrounded by sautéed apples, fresh figs and sugared pecans. It was one of those desserts you never want to wake up from, layer upon layer of complementary textures and tastes — a truly stunning dish. There are also eight dessert wines that can be ordered by the glass, including various vintages of Chateau d’Yquem sauternes.

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toned-out hostess and maître d’ were friendly and accommodating, a pleasant change from the rudeness or obsequiousness one commonly encounters today. Our waiter was a model of efficiency and patience; our plates were removed and glasses refilled silently and unobtrusively. And a peek into the steamy, bustling kitchen revealed an impressively large number of sous chefs and line cooks all abedded into a very small space. They were nonetheless working together harmoniously, the co-conspirators of their pots and pans orchestrated into a culinary version of a Mozart serenade by Chef Serrano.

While the Maas’s experience does not come cheap (the prix-fixe menu is $85 per person and ordering a la carte quickly raises the tariff considerably higher), it’s worth every centime. Many of us have spent $150 — or more — for dinner for two on some very special occasion. Too

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dard against which, from that day hence, you will measure all other restaurants.

JUAN SERRANO’S GRILLED MEALIONS OF SWORDFISH WITH SAUCE MARINE

Sauce Marine

2 c. white wine
2 c. fish stock
4 finely chopped shallots
1/2 tbsp. finely chopped thyme
1 tbsp. finely chopped chives
1 tbsp. tomato concasse
12 green pepperoncini
1/2 c. beurre blanc (optional, see below)
Salt and pepper

In a saucepan, reduce white wine by one-
half and add fish stock. Add all chopped herbs, tomato concasse and pepperoncini. Add beurre blanc, then salt and pepper to taste.

Serrano’s Beurre blanc

1/8 c. butter
1/2 c. cream

Reduce the cream and menté (whip to give volume) with butter. (This recipe will succeed without the beurre blanc.)

Swordfish

6 - 7 oz swordfish medallions
18 small new potatoes
6 whole spring thyme
18 small oysters (Olympia)
Extra virgin olive oil

Roast (shape with pairng knif) the potatoes, boil in salted water and drain. Gently oven-warm Olympia oysters in the shell. Remove other oysters from shell and gently sauté in extra virgin olive oil. Grill swordfish and heat sauce over the sauce on center of plate and spread evenly over the entire surface. Place sword-

Swordfish:

Fish V. W. S. W. S.

Fishibebe: The care lavished on the preparation and presentation of entrees at Maas’s is evident in this tournedoe of lobster with fresh asparagus in a red wine sauce.

A Work Of BART!

Discover what a moving experience a true work of BART can be the next time you step out for an evening’s fun.


And remember, there’s always plenty of free parking at most BART stations evenings and weekends.
Good-bye to All That

I don't remember what I said when the diminutive Miss Ellis asked each of her fourth-graders for a public declaration of future employment plans. (As I recall, Bobby Schneiger wanted to be a bookie; he now owns horses.) Of one thing I'm certain; I never answered "theatre critic."

Nonetheless, a few decades later, I found myself in possession of a graduate degree in dramaturgy (I) and the name of my first play to review as a professional writer.

I did not take to the job instantly. As anyone who goes to the theatres three to five times a week can attest, most "critics" are greatly uncomfortable. And much of what is produced in them is even less inviting than the unadorned, ticketed chairs with which they are furnished.

I was always embarrassed by the extraordinary courtesies extended by nervous house managers desperate to woo The Critics into a good mood with inane blandishments that couldn't help but rankle — or at least amuse.

And the loss of identity weighed heavily. Ceasing to be a person, I became a by-line, an authority with the power (usually exaggerated in the minds of producers) to fill seats or empty entire auditoriums.

Furthermore, the demands made of me drove me nuts. "My aunt Mildred is doing a one-woman show (in her Berhendt living room) based on the report cards of Michael Lassell is the managing editor of L.A. Style and also one of the leading lights of L.A. Weekly and the Herald Examiner."

There were also rats in the bathrooms.

I worked as a critic for several years and then had my epiphany. If the production before me was poor, I could not stand being in the theatre; if it was good, I wanted to be on it, not sitting out front.

I said symmetrically to two on the aisle.

Do I miss it? Yes and no. Certainly I miss perfect (free) seats. I miss the friends I made on both sides of the footlights, whom I see now only rarely and on the run. I miss publishing my opinion, although I haven't stopped offering it, usually by way of letters of thanks for work well done.

I miss the habit of frequent theatre-going, the constant excitement of each new good-enough project being warmed up in the wings and then sent out to strut its hour (or six) upon the stage. And I miss the unfulfillable optimism of theatre folk who seem unconscious of the high risk connected with the work they do.

In these sad and slogging times, I miss the vitality of live performance, which transmits an affirmation of life even when the subject matter is death. And I miss participating — however tangentially — in the arena of theatre, being constantly engaged with the aesthetic issues of theatre itself and by the concerns of many kinds brought to the theatre by writers, actors, directors and designers.

I still feel attached to theatre because I believe in my heart that it is the place where the archetypes of our civilization's ideals do battle for the attention of our better selves. And that without theatre — still relatively uncensored and largely undeterred by lowest-common-denominator economics — we will never emerge from individual self-interest to develop a sense of social and spiritual community.

And I miss the tears or laughter of a hundred or a thousand strangers as each simultaneously recognizes a moment of shared experience. Perhaps most of all, I miss seeing the expressions on the actors' faces when that laughter or those tears wash the stage with life.

by Michael Lassell
**FUGITIVE SUBJECTS**

Private thoughts re: the Arts

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by Michael Lassell

There were also rats in the bathrooms.

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In these sad and squalid times, I miss the vitality of live performance, which transmits an affirmation of life even when the subject matter is death. And I miss participating—however tangentially—in the aura of theatre, being constantly engaged with the aesthetic issues of theatre itself and by the concerns of many kinds brought to the theatre by writers, actors, directors and designers.

I still feel attached to theatre because I believe in my heart that it is the place where the archetypes of our civilization's ideals do battle for the attention of our better selves. And that without theatre—still relatively uncensored and largely untouched by lowest-common-denominator economics—we will never emerge from individual self-interest to develop a sense of social and spiritual community.

And I miss the tears or laughter of a hundred or a thousand strangers as each simultaneously recognizes a moment of shared experience. Perhaps most of all, I miss seeing the expressions on the actors' faces when that laughter or those tears wash the stage with life."

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**DEWAR'S PROFILE:**

JEREMIAH TOWER

HOME: San Francisco, California.

AGE: 46

PROFESSION: Head chef and owner, Stars.

HONORS: Winning the Society to Stamp Out Brink! "The fresh, poetical hotel."

LAST BOOK READ: Bread and Cigeross, Patrick Brantlinger.

LATEST ACCOMPLISHMENT: Wrote a cookbook. "We've American Cuisine, Featuring such recipes as Eggs in Hell, House Style."

WHY I'M WHAT I'M WITH A B.A. and M.A. in architecture from Harvard, I'm hard to explain, but it's a lot fun.

QUITE PROTECTIVE OF: "White Label," the other "suds," I particularly enjoy something I don't have to cook.

The perfect Sunday.

"The richest coffee in the world."