PERFORMING ARTS
FEBRUARY 1992

CYRANO DE BERGERAC
by Edmond Rostand
Directed by Sabin Epstein
January 21 through March 14
At Theatre on the Square

CHARLEY’S AUNT
by Brandon Thomas
Directed by Edward Hastings
February 4 through March 28
At the Stage Door Theater

The Silver Season
A.C.T.
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CONTENTS

11 GREAT EXPECTATIONS
MADAME MARVELS
Fancy, fresh, frenzied offerings
this month.
by Kite B. Sagan Eaton

P-1 PROGRAM INFORMATION

39 SAN FRANCISCO BALLET IS ON POINT
by Clive Barnes

47 HAWAII'S BOUNTY
by J. Herbert Silverman

50 RESTAURANT GUIDE

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March's Marvels
Fizzy, Fresh, Frenzied Offerings Next Month

A.R. Gurney has taken full advantage of the fact that, as he's said, WASPs are the only ethnic group left one can safely poke fun at. His acute and understated comedies about the rituals of a tribe he belongs to and understands very well are neither passionate nor celebratory. But they are more profound — and frequently more painfully amusing — than his critics will allow.

American Conservatory Theater's production of The Cocktail Hour follows a number of local presentations of his plays, most notably the long-running Love Letters. The Cocktail Hour, which opened on Broadway in 1969, takes place in the familiar Gurney territory of a stifling suburban family whose tidy mores — like the five o'clock cocktail hour — are threatened by rumours of class warfare. The neat twist in this case is that the warmonger is a New York playwright turned terrorist to his patrician seventies parents.

We never learn the hawking secrets he intends to reveal; the playwright, John, describes this supposedly brutal autobiographical rant with ludicrous mildness as hitting "pretty close to home." The mere possibility is enough to set his parents into a tizzy. His mother frets over what critics will say of his WASP characters: "They think we're all Republicans and all superficial and alcoholics."

After a purely fizzy and delicious first act, Gurney tries to get serious in Act II, then loses his nerve. He can't, as one critic commented, go farther than into The Dining Room (one of his funniest plays). Still, there's more to this middle-class and middle-aged angst than mere drawing room comedy. Gurney has an eye as sympathetic as it is sharp, and characters develop their own measure of reserved, well-mannered humanity. It's all the more poignant for being so stiff in the upper lip. March 28-May 16, American Conservatory Theater at Theatre on the Square, 459 Post Street, San Francisco. (707) 749-2325.

TEN YEARS FOR SF YOUTH SYMPHONY

When the San Francisco Symphony Youth Orchestra presents its tenth anniversary concert next month, conductor Alasdair Neale will know as well as any of his players what it feels like to be so young, so gifted, and so on the spot. Neale, who was appointed assistant conductor of the San Francisco Symphony two years ago, is only twenty-nine. He grew up as a musician in the world of youth orchestras — in England and later in Edinburgh, Scotland — and has been conducting since he was fourteen.

Neale came to the United States upon graduating from Cambridge University, almost immediately got a job teaching at Yale and directing the Yale Symphony Orchestra and was fairly surprised to be invited, in 1969, to audition for the San Francisco Symphony post of assistant conductor.

As assistant conductor, he's expected to attend all rehearsals, as an emergency substitute in the case of illness (it's only happened once) and as overseer of the symphony broadcasts on KFRC-FM radio every week. He will conduct the symphony nine times this season and, as well, direct the Youth Orchestra, whose players are drawn from the best young musicians in the Bay Area. His programs to date have been challenging in the choices of music and well received. The tenth anniversary concert consists of Copland's Appalachian Spring and Mahler's First Symphony, a sufficiently demanding task for any orchestra. But there has never been anything wishy-washy or condescending in his work with


by Kate Regan Eaton
Great Expectations

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A.R. Gurney has taken full advantage of the fact that, as he’s said, WASPs are the only ethnic group left one can safely poke fun at. His acute and unflinching comedies about the rituals of a tribe he belongs to and understands very well are neither passionate nor celebratory. But they are more profound — and frequently more painfully amusing — than his critics will allow.

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Above: Anne Launder and William Gamin in A.R. Gurney’s The Cocktail Hour.

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by Kate Regan Eaton
It's time for a change to Gallo.
It's time for a change to Gallo.
those young players, and they have been responsive to his expectations and respect. March 23 at Davies Symphony Hall, San Francisco. (415) 431-5400.

DAVIS RULES
The St. Stuart Davis retrospective coming to the San Francisco Museum of Modern Art will be the first complete sur-
ing his rigorously joyous cubistic canavases. He was born in Philadelphia in 1904 to an artistically driven family that encouraged precocious interest in studying art. At the age of eleven, Stuart Davis moved to New York to work with Robert Henri in the Henri School. The young student wrote of Henri's progressive methods: "Henri's is different than any other school in the
dio in Hoboken, New Jersey. By nineteen, he had become enough of a presence in the New York art scene to have five water-colors chosen for the epochal 1913 Armory Show. It was there he discovered the European avant-garde and it changed his life. I was enormously excited..."

I... sensed an orderly attitude in these works that I felt was lacking in my own... I resolved that I would quite definitely have to become a 'modern artist.'

He became the quintessentially American modern artist, inspired by the scintillating energies of Cubism yet equally responsive to the peculiar tensions and glad inventions of his place and time.

During the Depression, Stuart already radical political leanings took the forms of orthodox communism, but by 1940 he was disillusioned and had returned to his preoccupations with modernism. He and Mondrian, who in the 1940s was exiled in New York, often attended jazz concerts together — one can see the affinity in both their work — and in later life he recalled that "Jazz had a tremendous influence on my thoughts about art and life. For me at that time Jazz was the only thing that corresponded to an authentic art in America... I think all my paint-
ings, at least in part, come from this influence." Discipline — sometimes to the point of decoration — and yet magnificently free, the best of Davis' paintings have an wonderful sense of concentrated intellect.

Nearly three decades after his death, they are still fresh, still alive with the possi-


ONE WOMAN'S VOICE
Painter Nancy Spero has been exploring the issues of feminism and feminism for over four decades. Since the 1970s Spero has been filling her non-rectangular can-

vases with female figures in motion. She describes her endeavor thus, "Since 1974, I have dealt with the depiction of women: women as protagonist (in a utopian sense), women as victims (for the most part, male behavior), who control our bodies, our sexuality). I decided to view women and men by representing women, not just
to reverse conventional history, but to see what it means to view the world through the images of women... The figures themselves would become being-objects..."

Spero will speak on Monday, March 16 at the San Francisco Art Institute at 7:30. For more information call (415) 749-4508. San Francisco Art Institute, 801 Chestnut Street, San Francisco.

IN BRIEF
Dance: The mesmerizing batuch master Koshi Tamayo presents Chairowa, performed by Unbound Spirit Dance Company (performing branch of the Asian American Dance Collective), which he describes with typical eloquence as "a fantasy land of Butoh... Strange crea-
tures jump alive in the darkness. An energy tornado soars over lost memories and becomes an enormous languish." Believe it: And don't miss it. March 26-28, Theater Artaud, 450 Florida Street, San Francisco. (415) 611-7777. Since 1965, Misa Zaimu has singularly directed the great Polish folkloric song and dance troupe Mazowezka, a company of one hundred fifteen representing all the rich varieties of Polish ethnic art. March 11 at the Luther Burbank Center in Santa Rosa, (707) 546-9900; March 12-13 at Zellerbach Hall, UC Berkeley, (510) 644-3888. Theater Berkeley Repertory Theatre's Parallel Season opens with The Countryman's Return, developed by Geoff Hoyle and Anthony Tomac, running in repertory with Heather McDonald's Dream of a Common Lan-
cage; March 6-April 16, 2035 Addison Street, Berkeley. (510) 841-6800. Art: One By One: The Players of the San Francisco Symphony will be on view at the San Francisco Performing Arts Library and Museum from March 18 through April 20. The Rodin Museum and the Crystal Clarity of Water: Korean Ceramics from the Atalanta Collec-
tion, will be irresistible to anyone who has fallen under the spell of celadons, those delicate pale green glazes that do indeed have the hister and mysterious serenity of old jade; although it may seem heresy to say so, Korean celadons rival those of China's Sung Dynasty. March 4-
April 26, Asian Art Museum, Golden Gate Park, San Francisco, (415) 668-8901. 15

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these young players, and they have been responsive to his expectations and respect. March 22 at Davies Symphony Hall, San Francisco. (415) 431-5400.

DAVIS RULES
The Smith Davis retrospective coming to the San Francisco Museum of Modern Art will be the first complete sur-

vo of the artist's work since his death in 1964. When you think of Davis, you think of American jazz: of sparkling riffs on color, form, and rhythm. In his fifty-five years as a working artist, however, Davis went through a number of changes before developing and expand-

ing his rigorously joyful cubistic canvases. He was born in Philadelphia in 1894 to an artistic family that encouraged precocious interest in studying art. At the age of fifteen, Stuart Davis moved to New York to work with Robert Henri in the Henri School. The young student wrote of Henri's progressive methods, "Henri's is different than any other school in the

city in Hoboken, New Jersey. By nineteen, he had become enough of a presence in the New York art scene to have five water-colors chosen for the ephemeral 1913 Armory Show. It was there he discovered the European avant-garde and it changed his life. "I was enormously excited..." he said of an order of events in which he felt he was lacking in my own...I resolved that I would quite definitely have to become a 'modern artist.'

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TAKING STEPS
by Alan Ayckbourn
December 3, 1991 through January 25, 1992
Stage Door Theater

A CHRISTMAS CAROL
by Charles Dickens
December 8, 1991 through December 29, 1991
Orpheum Theater

CYRANO DE BERGERAC
by Edmond Rostand
January 21, 1992 through March 14, 1992
Theatre on the Square

CHARLEY'S AUNT
by Brandon Thomas
February 4, 1992 through March 28, 1992
Stage Door Theater

THE COCKTAIL HOUR
by A.R. Gurney
March 24, 1992 through May 16, 1992
Theatre on the Square

GOOD
by C.P. Taylor
April 7, 1992 through May 30, 1992
Stage Door Theater

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The American Conservatory Theater was founded in 1966 by William Ball.

Tickets and Information: (415) 749-2472

P-1
A Quarter Century of Plays and Players

Actor David Tudor was a member of the A.C.T. acting ensemble during the Company’s first three seasons in San Francisco, from 1967 to 1969. His stage credits from those brief years number two dozen and include leading roles in the revival of Churchyard’s Saint at Princeton Jubilee, The Prodigal, Gypsy, Habituals, and Long Day’s Journey into Night. Since that time his prolific career has enjoyed resounding success in every form of the discipline, from major feature films (The Handmaid’s Tale, Only When I Laugh, Call Me Mister Tibbs, The Men of the Cloth) to television series (Streets, Bonanz Hill, Executive Suite, All That Glitters) and movies (Billy Jack, Thieves, The Quick and the Dead, Jaws, The Three Musketeers, Some Kind of Miracle), as well as classical and contemporary work at every major repertory theater company in the country. On Broadway his principal stage appearances include leading roles in Love Letters, Amadeus, The Philadelphia Story, and Best with Richard Gere, for which he received Tony and Drama Desk award nominations, and as Rene Gallimard in M. Butterfly. While his heart may remain in San Francisco, especially when reminiscing about the early days of his career, David currently resides in Los Angeles with his wife, poet and author Carol Muske, and children, Annie and Shawn.

“In 1967 I was 21 years old. I was born and raised in San Francisco, and lived here when A.C.T. arrived. When I was spotted in the summer California Shakespeare Festival, I was invited to audition for A.C.T., so I went through a long and involved audition process, numerous readings, building up to one with Ed Hastings, and I thought I was done.

Then I was told I would have an interview with Bill Ball, the famed founder of the company, as a formality. I made my way up through the maze of offices at 464-466 Geary – the building that housed the A.C.T. offices, then as now. It was under construction, a real mess, with broken plaster and wallboard everywhere. Dust in the air, dripping, piping, holes in the walls, really intimidating... but surrealistically vital. From there I was ushered into the only room that was finished. And furnished.

It was like an oasis, with bookcases, pictures on the walls, in the midst of all the madness. And there, behind a long desk – on top of which was a model of the Tiny Alice set which occupied the entire breadth of the desk – sitting in a peacock reclining chair was Bill Ball in his trademark black Spanish hat.

It turned out he was not a formality, but an actual audition. I was utterly unprepared. I asked if he had a copy of Much Ado About Nothing. He pointed to one in his bookcase, and I found my audition script. Bill told me to sit and study.

Meanwhile, there was a flurry of phone calls, which Bill handled with aplomb. After a few minutes I decided I was as ready as I’d ever be, I got up and Bill focused his attention on me. I began to speak and – ring! The phone, again. "Ignore it," Bill said. Next, someone poked their head in the door and started speaking to Bill. He waved them away, ordered me to continue. I did. Several more people interrupted us, but I kept heavily on, and then the phone rang for a third time. This time Bill actually took the call, all the while waving me on, telling me to continue my speech, even as he had a heated exchange with the caller.

At the end of my monologue, Bill announced that I was in. I’d made the company. He really had been listening. You see, during all the madness, Bill thrived on mayhem, could listen to two things at once, and was passionate for both. That was it. That was the beginning of everything for me. I became what we called an “acting scholar,” sort of an apprentice at 464 a week. We did intern plays that first season – sixteen! I “spared-carried” in four plays, and understudied six roles. And, of course, I was taking classes all the time. That was part of the whole idea. We were all students and we were all professionals. We tried everything. A.C.T. set a precedent for me, and I still look back to that first year for the highs and lows... of my career.

“Thieves’ Carnival was bad as Bitchin’ was good. It ended with the whole cast, 42 people, out on stage in a chorus line sort of formation, doing a series of high Rockette kicks. It was supposed to be spectacular! Here was this big finale, this big, big finish, and we all froze, waiting for the applause. And... nothing. We stood there in position, waiting for the next sound cue to exit, staring at the audience and they stared back at us. No one clapped – the longest five seconds of my professional career.

But there were many other openings, and one in particular sticks in my mind. We did a performance of Long Day’s Journey into Night at UC Santa Cruz. It was in a big dining hall with glass walls, covered in butcher paper to keep the sun out. Students crowded around outside, trying to peer through. What an avalanche of letters of appreciation we got after that performance! I’ve kept those letters to this day, and they remain some of my most prized possessions.

That first year at A.C.T. was the best training, the best groundwork I could have hoped for. A.C.T. encouraged me to act all the way to go on when I thought I couldn’t, to go on stretching and pulling, always taking it further. When I left, after three seasons, I had 24 professional credits to my name. And I was 24 years old.

There was nothing quite like A.C.T. before that time. The grandness of venture and venue, the scale of it all, the high standards and the high, high. Nothing like it anywhere, and there may be nothing like it ever again.”
A Quarter Century of Plays and Players

Actor David Dukes was a member of the A.C.T. acting ensemble during the company's first three seasons in San Francisco, from 1967 to 1969. His stage credits from those brief years number two dozen and include leading roles in the revival of Chekhov's The Seagull at Playhouse Calistoga, The Premiere, Glory!, Halfpenny, and Long Day's Journey into Night. Since that time his prolific career has enjoyed resounding success in every form of the discipline, from major feature films (The Handmaid's Tale, Only When I Laugh, Call Me Murder, The Men's Club) to television series (Streets, Bonanza Hill, Executive Suite, All That Glitters) and movies (Billy Jack, Born Back the Clock, Some Kind of Miracle), as well as classical and contemporary work at every major repertory theatre company in the country. On Broadway his principal stage

appearances include leading roles in Love Letters, Amadeus, Follies, Phaedra, and Biolco with Richard Gere, for which he received Tony and Drama Desk award nominations, and as Rene Gallimard in M. Butterfly. While his heart may remain in San Francisco, especially when reminiscing about the early days of his career, David currently resides in Las Angeles with his wife, poet and author Carol Muske, and children, Annie and Shawn.

"In 1967 I was 23 years old. I was born and raised in San Francisco, and lived here when A.C.T. arrived. When I was spotted in the summer California Shakespeare Festival, I was invited to audition for A.C.T., so I went through a long and involved audition process, numerous readings, building up to one with Ed Hastings, and I thought I was done.

Then I was told I would have an interview with Bill Ball, the famed founder of the company, as a formality. I made my way up through the maze of offices at 464 4th Bury — the building that housed the A.C.T. offices, then as now. It was under construction, a real mess, with broken plaster and wallboard everywhere. Dust in the air, droplets of water in the walls, really intimidating... but somehow vital. From there I was ushered into the only room that was finished. And furnished.

It was an oasis, with bookshelves, pictures on the wall, in the midst of all this madness. And there, behind a long desk — on top of which was a model of the Tony Ache set which occupied the entire breadth of the desk — sitting in a peacock maroon chair was Bill Ball in his trademark Black Spanish hat.

It turned out he was no formality of an interview, but an actual audition. I was utterly unprepared. I asked if he had a copy of Much Ado About Nothing. He pointed to one in his library. So I found my audition script. Bill told me to sit and study it.

Meanwhile, there was a flurry of phone calls, which Bill handled with aplomb. After a few minutes I decided I was as ready as I'd ever be. I got up and Bill focused his attention on me. I began to speak and — ring! The phone, again. "Ignore it," Bill said. Next, someone pulled their head in the door and started speaking to Bill. He waved them away and ordered me to continue. I did.

Several more people interrupted us, but I kept bravely on, and then the phone rang for a third time. This time Bill actually took the call, all the while waving me on, telling me to continue my speech, even as he had a very heated exchange with the caller.

At the end of the monologue, Bill announced that I was in. I'd made the company. He really had been listening, you see, during all the madness. Bill thrived on intensity, could listen to two things at once, and was passionate for both. That was it. That was the beginning of everything for me. I became what we called an "Acting Scholar," sort of an apprentice at A.C.T. after a week. We did sixteen plays that first season—sixteen! "I speak-carried" in four plays, and understudied six roles. And, of course, I was taking classes all the time. That was part of the whole idea. We were all students and we were all professionals. We tried everything. A.C.T. set a precedent for me, and I still look back to that first year for the high... and lows... of my career.

Thieves' Carnival was bad as shit, I must say. It ended with the whole cast, 42 people, put on stage in a chorus line sort of formation, doing a series of high Rockette kicks. It was supposed to be spectacular! Here was this big finale, this big, big finish, and we all froze, waiting for the applause. And... nothing. We stood there in position, waiting for the next sound cue to go, staring at the audience. And they stood back at us. No one clapped — the longest five seconds of my professional career!

But then many other openings, and once in particular sticks in my mind. We did a performance of Long Day's Journey into Night at UC Santa Cruz. It was in a big dining hall with glass walls, covered in butcher paper to keep the sun out. Students crowded around outside, trying to peer through. What an avalanche of letters of appreciation we got after that performance! I've kept those letters to this day, and they remain some of my most precious possessions.

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There was nothing quite like A.C.T. before that time. The grandness of venue and venue, the scale of it all, the high standards and the high makes. Nothing like it anywhere, and there may be nothing like it ever again."
American Conservatory Theater

presents

CHARLEY’S AUNT

(1892)

by Brandon Thomas

Directed by Edward Hastings
Scenery by Joel Fontaine
Costumes by Gerard Howland
Lighting by Derek Duarte
Music by Arthur Rubinstein
Sound by Stephen LeGrand
Hair and Make-up by Rick Eschols
Associate Director Craig Slaight

The Cast:

Jack Chesney — Joshua Polhemus
Braswell — Luis Osenga
Charles Wigan — Mark Silvers
Lord Fancourt Babberly — Drew Letchworth
Kitty Verdon — Laura McDermott
Amy Spettigue — Susan Pilarski
Sir Francis Chesney — Lawrence Hecht
Mr. Stephen Spettigue — Bay Reinhardt
Donna Lucia d’Avondale — Kathryn Crosby
Ella Delahay — Julie Otsa

The Settings:

Act I
Jack Chesney’s Rooms in College. (Morning)

Act II
Garden outside Jack Chesney’s Rooms. (Afternoon)

Act III
Drawing Room at Spettigue’s House. (Evening)

There will be two intermissions.

Understudy:
Jack — Adrian Roberts; Braswell — Brian Lohmann; Charley — Andrew Dulan; Fancourt — Adam Paul;
Kitty — Alicia Solovich; Amy, Eliza — Grace Zandi; Sir Francis — Bruce Williams;
Spettigue — William Paterson; Donna Lucia — Frances Lee McCain

Stage Management Staff
Karen Van Zandt and Ben Kaplan
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Costume by Gerard Hovland
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Bassett — Luis Ortega
Charles Widgeham — Mark Silence
Lord Vincecourt Bobbery — Drew Letchworth
Kitty Verdurn — Laurie McDermott
Amy Spettigue — Susan Pillar
Sir Francis Cheesey — Lawrence Hecht
Mr. Stephen Spettigue — Ray Reinhardt
Dona Lucia d’Avardons — Kathryn Crosby
Ella Delahay — Julie Okan

The Settings:

Act I
Jack Cheesey’s Rooms in College. (Morning)

Act II
Garden outside Jack Cheesey’s Rooms. (Afternoon)

Act III
Drawing Room at Spettigue’s House. (Evening)

There will be two intermissions.

Understudies:

Jack — Adrian Roberts; Bassett — Brian Lehmann; Charley — Andrew Doan; Vincecourt — Adam Paul;
Kitty — Alicia Sobwicks; Amy, Elia — Grace Zandraszek; Sir Francis — Bruce Williams;
Spettigue — William Flatiron; Donna Lucia — Frances Lee McCain

Stage Management Staff
Karen Van Zandt and Ben Kaplan
American Conservatory Theater

Brandon Thomas's Oxford
A Survey of the University Experience

While 1992 marks the 25th Anniversary of the American Conservatory Theater's first season in San Francisco, the year recognizes the commemoration of yet another significant event, the opening of the Bayview Theater. This event was not only a milestone for the theater, but also a symbol of the city's cultural growth.

The opening of the Bayview Theater was celebrated with a unique performance. The event featured a live theatre production, which was designed to highlight the rich history and cultural heritage of the city.

In addition to the live performances, the theater also hosted a series of lectures and discussions, featuring prominent figures from the worlds of theater and dance. These events were attended by industry leaders, as well as members of the general public, who were eager to learn more about the art form.

The opening of the Bayview Theater marked a significant step forward for the city's cultural landscape, and it continues to inspire and delight audiences to this day.

St. John's from Loggan's Omnian Illustrata (1753).

**Bishop Richard Fox founded Corpus Christi, the first true Renaissance college in Oxford, with Greek and Latin lecturers on the establishment, and an enlightened emphasis on liberal studies. Fox's Statutes for the college, drawn up in Latin in 1517, defined its ideals in a variety of quintessential metaphor and idiom. They begin with the faint that the best way to heaven is by a ladder, of which one side is called virtue, the other knowledge:**

"We, therefore, Richard Fox, by Divine Providence Bishop of Winchester, being both devoutly ourselves of ascending by this ladder to heaven and of entering therein, and being anxious to aid and assist others in a similar ascent and entrance, have founded, named, and constructed, in the University of Oxford, out of the means which God of his bounty hath bestowed on us, a certain bee garden, which we have named the College of Corpus Christi, wherein scholars, like ingenious bees, are by day and night to make wax to the honour of God, and honey, dropping sweetness, to the profit of themselves and all of Christians. We appoint and decree by these presents, that in this bee garden there shall dwell for over a President, to hold authority over the rest, twenty Scholars, or Fellows, the same number of professors, three Lecturers to be therein employed, each in his office and order; and, moreover, six Ministers of the Chapel, of whom two must be Priests, two not Priests, but Clerics and Acolytes, or at the least initiated by the junior tenor, and two remaining Choristers."

Bishop Fox concludes with the warning that members of the college who break the rules must be "punished, harnessed, and most bitterly afflicted with the penalties of the Statutes, without pardon."

"But whosoever shall keep them without offence and steadfastly, and so far as he can, in their integrity, shall preserve their observance, shall dwell and be filled in safety, immunity, peace and honour in our Hive for a season, and shall, after no long delay, having obtained his discharge, arrive at, and take upon himself that mysterious illumination for which he has been so industriously storing wax: to that last he shall clearly discern the most precious Body of Christ, incomparably sweeter than all honey, to which we have dedicated our Hive, and to enjoy that night, with the highest bliss, evermore."

**A Young Gentleman of the University is one that comes there to wear a gown, and to say homewards, he has been at the University. His Father sent him thither, because he heard there were the best Pecming and Dancing schools. His main pastimes is at the Library, where he studies Arms and Books of Honour, and earns a Gentleman-Click in Pedigree. Of all things bee honey not to bee mis-taken for a Scholar, and have a black suit though it bee of Satin."

— From "A Guide to Oxford Characters, 1650"

"Why doth solid and serious learning decline, and few or none follow it now in the university? Answer: because of coffee-houses, where they spend all their time; and in entertainments at their chambers, where their studies are become places for vicious, also great drinking at taverns and ale-houses (Dr. Lamplough told me there were 320 in Oxford), spending their time in common chambers whole afternoons, and hence to the coffee-house."

— Anthony Wood, Life and Times, 1602-95

**A DRINKING STORY**

"There is over against Balliol College, a dingy, horrid, scandalous alehouse, fit for none but draymen and tinkers, and such as by going there have made themselves equally scandalous. Here the ballad men continually ly, and by perpetual babbling add art to their natural stupidity to make themselves perfect rutes. The head, being informed of this, called them together, and in a grave speech informed them of the mischief of this hellish liquor ale old, that it destroyed both body and soul, and advised them by no means to have anything more to do with it: but one of them, not willing to seem petty to be preached out of his beloved liquor, made reply that the Vice-Chancellor's son drank ale at the Spill Crow, and why should not they too? The old man, being nonplussed with this reply, immediately packed away to the Vice-Chancellor, and informed him of the example his fellows gave rest of the town by drinking ale, and desired him to prohibit them for the future; but Rathmell the Vice-Chancellor, not liking his proposal, being formerly an old lover of ale himself, answered him roughly, that there was no hurt in ale, and that as along as his fellows did no worse he would not disturb them, and so turned the old man away, who returning to his college, called his fellows again and told them he had been with the Vice-Chancellor, and that he told him there was no hurt in ale; truly he thought there was, but now, being informed of the contrary, since..."
American Conservatory Theater

Brandon Thomas’s Oxford
A Survey of the University Experience

While 1892 marks the 25th Anniversary of the American Conservatory Theater’s first season in San Francisco, the year recognizes the commemoration of yet another significant event in the annals of theater history: it is also the centennial of Brandon Thomas’s Chemist’s Hall. The first production of Thomas’s master piece opened on December 21, 1892 at the Royal Albert Hall, London, and after transferring to the Globe Theatre, ran for four years. Since that time, Chemist’s Hall has played in nearly every corner of the globe, and it is widely asserted today that somewhere, everyday, a performance of the play takes place.

That first audience in the final decade of the 19th century that witnessed the tale of two Oxford undergraduates who woo their sweethearts through a spontaneous row, was thoroughly familiar with university life and the spirit it evoked at the mentioning. The British university was a special kind of institution, filled with traditions, history, rituals, and expectations, and immortalized then and in the centuries preceding by a solid parade of distinguished writers, politicians, artists and academicians. Here are some observations on the college from their long history by eminent commentator, a kaleidoscope look at the heritage shared by Jack and Chemist as Oxford undergraduates...

Bishop Richard Fox founded Corpus Christi, the first true Renaissance college in Oxford, with Greek and Latin lectures on the establishment, and an enlightened emphasis on liberal studies. Fox’s Statutes for the college, drawn up Latin in 1517, defined its school in a variety of quaint metaphor and idiom. They begin with the fancy that the best way to heaven is by a ladder, of which one side is called virtue, the other knowledge:

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— Anthony Wood,
Life and Times, 1652-96

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P 9
"Men always kill the thing he loves, and so we
the pioneers have killed
our wilderness. Some say
we had to. Be that as it
may, I am glad I shall
never be young without
wild country to be
young in."

WILLIAM WORDSWORTH

Oxford, May 30, 1820
Ye sacred Nurseries of blooming
youth!
In whose collegiate shelter
England's Flowers
Expand, enduring through their
normal hour
The air of liberty, the light of
truth;
Mush have ye suffered from Time's
growing teeth;
Yet, O ye sires of Oxford domes
and towers!
Gardens and groves your presence
over powers
The solemnity of reason; till, in
sooth,
Transformed, and rushing on a bold
exchange,
I slight my own beloved Cam, to
range

White Law, Locke and Newton, and
all the run Eke.
That talk of their Modes, their
Ellipses, and Space;
The Soul of the Soul, and new
Systems on high,
In Homs, as abstruse as their
Mysteries, lie.
From the Coffee-house then I to
Tennis away,
And at Five I post back to my
College to pray.
I sup before eight, and secure from
all Duns,
Undauntedly march to the More
or Now;

Where in Punch or good Claret my
Sermone I draw,
And toss off a Bowl 'To the best in
the Town';
At One in the Morning, I call
what's to pay.
Then Home to my College, I
snag-up
Thus I hope all the Night, as I
trifle all Day.
— The Oxford magazine, 1784

11 a.m. Lunch.
With My friends to coffee-
house, where we discuss
public affairs.

1 p.m. Study of the Koran.

4 p.m. Study of Aristotle's Rhetoric.

8 p.m. Public Latin prayers. In
the morning we pray for success
upon our doing, and in the
evening we return thanks
for such success as has been
secured.

UNDERGRADUATE LIFE
1 Rice about nine, get to Breakfast
by ten.
Bow a Tune on my Flute, or per-
haps make a Fug.
Bow a Play till eleven or curb my
laid Hat.
Then stop to my Neighbours, till
Dinner, to chat.
Dinner over, to Tom's, or to
dawn's I go,
The News of the Town so impatient
to know;
"Man always kills the thing he loves, and so we
the pioneers have killed our wilderness. Some say
we had to. Be that as it may, I am glad I shall
never be young without walls country to be
young in."

ALDO LEOPOLD

"We need wilderness preserved—so much of it
as is still left—and as many kinds... It is important to
us... simply because it is there—important, that is,
simply as an aim."

PHINEAS STEGNER

"The love of wilderness is more than a hunger for
what is always beyond reach. It is also an ex-
pression of deepest loyalty to the earth, (the earth which
here we walk upon and see), the only home we shall
ever know, the only para-
dise we can see—and if
we had the eyes
to see."

EDWARD ARBREY

"The clearest way into
the Universe is through
a forest wilderness."

JOHN Muir

Humphry Prideaux, Letters to Dr. Ellis, 1675

Near the beginning of the 18th century
an undergraduate, Benjamin Mitchell,
described in a long Latin letter what he
claimed to be a typical day of his Oxford
life.

8 a.m. Rise before dawn.

6 a.m. Public Latin prayers. Breakfast.
A walk with my friends, half an hour.
Study of the Minor Prophets.

9 a.m. Study of Philosophy.

10 a.m. To my Tutor, Mr. Pecking, who
expounds some portion of Philosophy to me and my
friends.

11 a.m. Lunch.
With my friends to coffee-
house, where we discuss
public affairs.

1 p.m. Study of the Koran.

4 p.m. Study of Aristotle's Rhetoric.

5 p.m. Read Herne's Cato or Martial's
epigrams or mix with my
friends in a suitable way.

8 p.m. Public Latin prayers. In
the morning we pray for success
upon our doing, and in the
evening we return thanks
for such success as has been
secured.

William Wordsworth
Oxford, May 30, 1829
Ye sacred Nurseries of blooming youth!
In whose collegiate shelter
England's Flowers Expand, enjoying through their
normal hours
The air of liberty, the light of Ten.
That talk of their Muses, their
Ellipses, and Space,
The Soul of the Soul, and new
Systems on high,
In Holes, as abstinence as their
Mysteries, in,
From the Coffee-house then I to
Tennis away,
And at five I post back to my
College to pray.
I sup before eight, and secure from
all Dorns,
Unadorned march to the More
or Now.

White Law, Locke and Newton, and
all the run Eiseas,
That talk of their Muses, their
Ellipses, and Space,
The Soul of the Soul, and new
Systems on high,
In Holes, as abstinence as their
Mysteries, in,
From the Coffee-house then I to
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I sup before eight, and secure from
all Dorns,
Unadorned march to the More
or Now.
LIVING WITH HIV

IN 1985, I FOUND OUT I WAS HIV POSITIVE. I THOUGHT IT WAS OVER. THAT WAS THEN—THIS IS NOW!

WELL, I'M STILL HERE AND GOING STRONG.

FOR MORE INFORMATION CALL 1-800-HIV-INFO

Where silver labs lead my striding feet
Past the long avenue, or glide adown
The stream-like windings of that glorious street
An eager novice robed in fluttering gown!

The River Tawton, 1830

WILLIAM HAZLITT

Let him then who is fond of indulging in
A dreamlike existence go to Oxford, and
Stay there, let him study this magnificent
Spectacle, the same under all aspects,
With its mental twilight tempering the
Glare of noon, or mollifying the silver
Moonlight; let him wander in her sylvan
Suburbs, or linger in her clustered halls;
But let him not catch the dim of scholars
Or teachers, or dine or sup with them, or
Speak a word to any of the privileged
Inhabitants; for if he does, the spell will
Be broken, the poetry and the religion
Gone, and the palace of the enchantment
Will melt from his embrace into thin air!

Sketches of the Principal Picture Galleries, 1854

BURTON VS. OXFORD

One of Oxford’s most consistently irrelevant sons was Richard Burton, the explorer and Arabist, who reluctantly entered Trinity College in 1846. He felt he had fallen among goons. After a brief career of outrageous panache, University life—being not at all his style, he contrived to get himself nominated by illegally riding about in a dog-cart, and never returned. Some years later he described his Oxford days to his comrades-in-arms of the Honourable East India Company’s army:

“My college career was highly unsatisfactory. I began a ‘reading man,’ worked regularly 12 hours a day, failed in everything—chiefly, I betrayed myself, because Latin hexameters and Greek labyrinths had not entered into the list of my studies—threw up the classics, and returned to the old habits of fencing, boxing and single-stick, handling the ‘ribbons’ and sketching facetiously, though not wisely, the reversed figures and figures of certain half-reformed success, calling themselves ‘fellows’ . . . .”

OXFORD ETIQUETTE, 1830s

Let us suppose some eight or nine under-
graders, all strangers to each other, assembled in one room; a person unac-
quainted with the world might suppose
that he could not do better than enter into conversation with his nearest neigh-
bour. But let him do nothing of the kind: he has not been introduced to him. If he
speaks to him, he will violate one of the
first rules of Oxford etiquette. Let him
whistle, if he pleases; and act as if there
were no one in the room but himself; but
let him not speak, except to his dog, or
the waiter, if he be at an inn. If you
observe any one inclined to address you,
fix your eye upon him proudly, as much
as to say, “I am too good to be spoken
to.” Act in the same way on or in a couch:
it will impress strangers with a very high
notion of your consequences.

JOHN RUSKIN

In 1860 John Ruskin was elected the first Slade Professor of Fine Art. In this office, he was an enormous success, and some-
times ventured into sociology:

“It is not therefore, as we are often told,
yet possible for all men to be gentlemen
and scholars. Even under the best train-
ing some will remain too selfish to refuse
wealth, and some too dull to desire
wisdom. But many more might be so than
are now; nay, perhaps all men in England
might one day be so, if England truly
desired her supremacy among the nations
to be in kindness and in learning. To
which good end, it will indeed contrib-
ute that we add some practice of the
latter arts to our scheme of University
education; but the thing which is vitally
necessary is, that we should extend the
spirit of University education to the prac-
tice of the latter arts.”

AN OXFORD TUTORIAL

Leota Cram, the author of Alice in Won-
derland, was actually the friend of C.L. Dodg-
sion (1832–98), for twenty-five years a
mathematics tutor at Christ Church; it
is said that when Queen Victoria told
him how much she had enjoyed Alice he
delightfully sent her a copy of six prode-
LIVING WITH HIV

IN 1985, I FOUND OUT I WAS HIV POSITIVE. I THOUGHT IT WAS OVER. THAT WAS THEN—THIS IS NOW.

WILLIAM HAZLITT

Let him then who is fond of indulging in a dreamlike existence go to Oxford, and stay there, let him study this magnificent spectacle, the same under all aspects, with its mental twilight tempering the glare of noon, or mellowing the silver moonlight; let him wander in her silvery suburbs, or linger in her cloistered halls; but let him not catch the dim of scholar or teacher, or dine or sup with them, or speak a word to any of the privileged inhabitants; for if he does, the spell will be broken, the poetry and the religion gone, and the palace of the enchantment will melt from his embrace into thin air!
—Sketches of the Principal Picture Galleries, 1825

BURLINGTON VS. OXFORD

One of Oxford’s most consistently arrogant sons was Richard Burton, the explorer and Arabist, who reluctantly entered Trinity College in 1846. He felt he had fallen among grooves. After a brief career of outrageous panache, University life being not at all his style, he contrived to get himself disgusted by illegally riding about in a dog-cart, and never returned. Some years later he described his Oxford days to his comrades-in-arms of the Honourable East India Company’s army.

“My college career was highly unsatisfactory. I began a ‘reading man’, worked regularly 12 hours a day, failed in everything—chiefly, I baffled myself, because Latin hexameters and Greek labyrinths had not entered into the list of my studies—threw up the classics, and returned to the old habit of fishing, boxing and single-stick, handling the ‘ribbons’, and sketching facetiously, though not wisely, the reversed features and figures of certain half-refounded success, calling themselves ‘fellows’...

OXFORD ETIQUETTE, 1830s

Let us suppose some eight or nine undergraduates, all strangers to each other, assembled in one room; a person unequipped with the world might suppose that he could not do better than enter into conversation with his nearest neighbour. But let him do nothing of the kind: he has been introduced to himself. If he speaks to him, he will violate one of the first rules of Oxford etiquette. Let him whistle, if he pleases; and act as if there were no one in the room but himself; but let him not speak, except to his dog, or the waiter, if he is at an inn. If you observe any one inclined to address you, fix your eye upon him proudly, as much as to say, “I am too good to be spoken to.” Act in the same way in or in a couch: it will impress strangers with a very high notion of your consequences.

JOHN RUSKIN

In 1860 John Ruskin was elected the first Slade Professor of Fine Art. In this office, he was an enormous success, and sometimes ventured into sociology.

“It is not therefore, as we are often told, yet possible for all men to be gentlemen and scholars. Even under the best training some will remain too selfish to refuse wealth, and some too dull to desire leisure. But many more might be so than are now;... perhaps, all men in England might one day be so, if England truly desired her supremacy among the nations to be in kindness and in learning. To which good end, it will indeed contribute that we add some practice of the lower arts to our scheme of University education: but the thing which is vitally necessary is, that we should extend the spirit of University education to the practice of the lower arts.”

AN OXFORD TUTORIAL

Leona Carmill, the author of Alice in Wonderland, was really the first. C.L. Dodgson (1832-98), for twenty-six years a mathematics tutor at Christ Church, it is said that when Queen Victoria told him how much she had enjoyed Alice he delightedly sent her a copy of his profe...
American Conservatory Theater

MATTWTH ARNOLD

"Beautiful city! so venerable, so lovely, so unbridled by the fierce intellectual life of our century, so serene! There are our young barbarians all at play.

And yet, steeped in sentiment as she lies, spreading her gardens to the moonlight, and whispering from her towers the last enchantments of the Middle Ages, who will deny that Oxford, by her ineffable charm, keeps ever calling us nearer to the true goal of all of us, to the ideals to perfection, to beauty in a word, which is only truth seen from another side...

Adorable dreamer, whose heart has been so romantic! who has given herself so prodigally, given to herself to sides and corners alone, only never to the Philistines! home of lost causes, and for

salem beliefs, and unpopular names, and impossible loyalties!
From Savage in Crusinla, 1865

THE TRANSATLANTIC VIEW

Two eminent Americans published, in the same year, their impressions of Oxford University:

RALPH WALDO EMERSON

The Quality of Education
"The logical English train a scholar as they train an engineer. Oxford is a Greek factory, as Wilton mills weave carpets and Sheffield grinds steel. They know the use of a tauter, as they know the use of a horse; and they draw the greatest benefit out of both. The reading men are kept by hard walking, hard riding and measured eating and drinking at the top of their condition, and two days before the examination do no work, but lounge, ride or run, to be fresh on the college doomsday. The effect of this drill is the radical knowledge of Greek and Latin, and of mathematics, and the solidity and taste of English criticism. Whatever luck there may be in this or that, an Eton captain can write Latin verses and short stories, can turn the Court Guide into hexameter, and it is certain that a Senior Class can quite correctly from the Corpus Poetarum, and is only heard by the humanities.

Oxford puts out yearly twenty or thirty very able men, and three or four hundred well educated men.
The diet and rough exercise secure a certain amount of old school power. A sip will fight, and in exigent circumstances, will play the main part. In seeing these youths, I believed I saw already an advantage in vigour and colour and general habit, over their contemporaries in the American colleges. No doubt much of the power and brilliancy of the reading men is merely constitutional or logical. With a harder habit and more humane, with five miles more walking, or five ounces less eating, or with a sabbath and gallop of twenty miles a day, with skating and rowing matches, the American would arrive at as robust an eminence, and as cholly and hilarious a tone."

—English Traits, 1856

NATHANIEL HAWTHORNE

The Quality of the Stone
"How ancient is the aspect of these college quadrangles! So wooded by time as they are, so crumby, so blackened, and so grey where they are not black—so

quality shaped, too, with here a line of batament and there a row of galleries; and here a turret, with probably a winding stair inside; and lattice windows, with stone mullions, and little panes of glass set in; and the cloisters, with a long arcade looking upon the green and pebbled enclosure. The quality of the stone has a great deal to do with the apparent antiquity. It is a stone found in the neighborhood of Oxford, and very soon begins to crumble and decay superficially, when exposed to the weather; so that twenty years do the work of a hundred, so far as appearances go. If you strike one of the old walls with a stick, a portion of it comes powdery down. The effect of this decay is very picturesque..."

—English Note-Books, 1856

City or weathered choker and worn court; Gray city of stony towers and clustering spires; Where art's fresh loneliness would first resort; Where lingering art kindled her latest fires.

That is the Oxford, strong to charm us yet;

Eternal in her beauty and her past; What though her head be weared? She can forget

Cares of an hour: only the great things last; Only the gracious, only the charms; And ancient might of the humanities; Those not annul'd of man, nor time, can harm; Not these, nor Oxford with her memories; Ill times may be: she hath no thought of time; She reigns beside the waters yet in pride.

Rude voices cry; but in her own the chime Of full, and bell rings back her old spires;

Like to a queen in pride of place, she wears The Splendor of a crown in Rudolph's dona.

Well, fare she well! As perfect beauty rare; And those places, that are beauty's home.

—Lionel Johnson (1887-1902), from Oxford.

GEORGE BERNArd SHAW

"It is characteristic of the authorities at Oxford that they should consider a month too little for the preparation of a bursary, and grudge three weeks to the rehearsals of one of Shakespeare's plays."

—Saturday Review; 1898
American Conservatory Theater

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From Essays on Criticism, 1865

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Of full, and bells bring back her old springtide.
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For a letter.

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"Beautiful city! so venerable, so lovely, so unregarded by the fierce intellectual life of our century, so serene!... There are our young barbarians all at play.

And yet, steeped in sentiment as she lies, spreading her gardens to the moonlight, and whispering from her towers the last enchantments of the Middle Ages, who will deny that Oxford, by her ineffable charm, keeps ever calling us nearer to the true goal of all of us, to the ideals—perfection, to beauty in a work, which is only truth seen from another side... Adorable dreamer, whose heart has been so romantic! who has given herself so prodigiously, given herself to sides and humours, only to the Philistines! home of lost causes, and for


A "Family Trick — Smuggling In," from a drawing by Thomas Rowlandson.
WHO'S WHO

KATHY CROSBY. Who joined A.C.T. in 1972 after studying in the Advanced Training Program for two years, returns to San Francisco for this production of chartley's Avoir. Her previous work at A.C.T. includes roles in Cyposer de Bergerac, The House of Blue Leaves, Broadway and Family Album, and she embraced on and completed an 80-city tour in Same Time, Next Year in 1975. In addition to theatre work, she has made numerous films and television appearances on a television talk show on KFWX TV, participated in three USO tours to the Far East and Europe, and has been active as a teacher and registered nurse. A Texas native and the mother of three, she is the widow of Bing Crosby and now works on the Crosby Celebrity/Charity Golf Tournament held each June in Winston-Salem, North Carolina. Hosted by Sara Lee, the tournament raises $1.5 million each year to benefit drug education and organizations chosen by golfing partners.

ANDREW DOLAN, a graduate of Woodrow Wilson and A.C.T.'s Advanced Training Program, was most recently seen in Encore Theatre Company's Road to Nirvana. For Encore he has previously performed in Search and Destroy, Coming Attractions (both directed by John C. Helfer), and Eye Life, directed by Bob Knapp. For A.C.T.'s mainstage he has appeared in Twelfth Night, Hippodrome, A Christmas Carol, and Purr Time. He has also portrayed Herb Caen in the A.C.T.

DREW LETCHWORTH is a founding member of the San Francisco-based four-man comedy team, Fratelli Bologna. He originated the role of Sally Sue Weber in the Fratelli's annual alternative Christmas show A Bologna Christmas. This past fall he was seen as Wally & Eric, sons of Jason and Medea in the San Francisco Shakespeare Festival production of The Bolognese Medea - An Ancient Greek Provocative. Mr. Letchworth has also originated the roles of The Famous Swami, Preston Clay, Arnold “the Goop” Goopman, Iazy Zelnic, Pororo, Sambina Dellis, Monte, Madame Tastee, Jcart, The Weasel, Seán of the Jungle, Verry Nio, Jesus K. Christ and Baby Elvis in various Bologna productions and events. As a solo artist and with his Bologna brethren Richard Duppa, William Hall, and John X. Hurl, Drew has appeared in many Francisco and A.C.T.'s Advanced Training Program, where he studied with Bill Ball and Allen Fletcher, he now teaches at the Conservatory, where he served as Director from 1984 to 1985. Mr. Hecht has acted, directed and served as Director of Actor Training for the Pacific Conservatory of the Performing Arts, where his directing credits include Harvey, Major Barbara, and Bus Stop. In addition, he has performed with the Berkley Repertory Theatre and San Jose Rep and recently appeared in Encore Theatre's production of Search and Destroy.

Lawrence Hecht, who was most recently seen as Coop in Cat on a Hot Tin Roof, is now in his 19th season with A.C.T., and has performed in over thirty productions, including The Natural, The Visit, Hurley a Child, Night and Day, Three Sisters, Happy Landings, The Holiday, Sunday in the Park with George, End of the World... A List of the Mind, Feathers, Woman in Mind, Saint Joan, The Tale of Two Cities, Saturday, Sunday and Monday, and in last season's Hamlet, as Claudius. He has also directed a number of plays, including The Daily, Translations, and 'Night, Mother at the Geary, numerous productions for Plays in Progress, and coming for Encore Theatre Company. A graduate of the University of San Francisco and A.C.T.'s Advanced Training Program, where he studied with Bill Ball and Allen Fletcher, he now teaches at the Conservatory, where he served as Director from 1984 to 1985. Mr. Hecht has acted, directed and served as Director of Actor Training for the Pacific Conservatory of the Performing Arts, where his directing credits include Harvey, Major Barbara, and Bus Stop. In addition, he has performed with the Berkley Repertory Theatre and San Jose Rep and recently appeared in Encore Theatre's production of Search and Destroy.

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KATHY CROSBY, who joined A.C.T. in 1972 after studying in the Advanced Training Program for two years, returns to San Francisco for this production of Charlie's Aunt. Her previous work at A.C.T. includes roles in Cyrano de Bergerac, The House of Blue Leaves, Broadway and Family Album, and she embarked on and completed an 83-city tour in Same Time, Next Year in 1978. In addition to theatre work, she has made numerous films and television appearances, hosted a television talk show on KPIX TV, participated in three USO tours to the Far East and Europe, and has been active as a teacher and registered nurse. A Texas native and the mother of three, she is the widow of Bing Crosby, and now works on the Crosby Celebrity Charity Golf Tournament held each June in Winston-Salem, North Carolina. Hosted by Sara Lee, the tournament raises $1.5 million each year to benefit drug education and organizations chosen by competing golfers.

ANDREW DOLAN, a graduate of Bowdoin College and A.C.T.'s Advanced Training Program, was most recently seen in Encore Theatre Company's Road to Nirvana. For Encore he has previously performed in Search and Destroy, Coming Attractions (both directed by John C. Fisher), and Your Life, directed by Bob Krinkower. On A.C.T.'s mainstage he has appeared in Twelfth Night, Hippodrome, A Christmas Carol and I Once Had a Dream. He has also portrayed Herb Caen in the A.C.T.

PLAYS in Progress production of Raising Cain. Last year Mr. Dolan appeared in the Arena Theatre Company's productions of Lost in Yonkers and Amadeus.

LAWRENCE HEUFT, who was most recently seen as Else in Cat on a Hot Tin Roof, is in his 19th season with A.C.T. and has performed in over thirty productions, including The National Health, The Visit, Buried Child, Night and Day, Three Sisters, Happy Landings, The Holiday, Sunday in the Park with George, End of the World . . . A Life of the Mind, Feathers, Woman in Mind, Saint Joan, A Tale of Two Cities, Saturday, Sunday and Monday, and in last season's Hamlet, as Claudius. He has also directed a number of plays, including The Daily, Translations, and Night, Mother at the Geary, numerous productions for Plays in Progress, and Enemies for Encore Theatre Company. A graduate of the University of San Francisco and A.C.T.'s Advanced Training Program, where he studied with Bill Ball and Allen Fletcher, he now teaches at the Conservatory, where he served as Director from 1984 to 1985. Mr. Heuft has acted, directed and served as Director of Actor Training for the Pacific Conservatory of the Performing Arts, where his directing credits include Harvey, Major Barbara, and Bus Stop. In addition, he has performed with the Berkeley Repertory Theatre and San Jose Rep and recently appeared in Encore Theater's production of Search and Destroy.

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*Optional equipment. Model shown Diamante LS.

MITSUBISHI
The word is getting around.
BRIAN LOHMANN has been seen at A.C.T. as the Son in Ellen Moore’sailable Light at A.C.T.’s Plays in Progress series, and in multiple roles in John C. Fletcher’s production of Seach and Destroy for Encore Theatre Company. Other Bay Area credits include appearing as Hal in Joe Orton’s Loot at Marin Theatre Company and as Jay Arnold in Bill French’s Neklace. Since the age of sixteen he has been improving professionally, and he has worked with The Committee and with Pauline (which he directed from 1986-1988). He also toured Northern Europe with the Puls from Dover and performed at the Edinburgh Fringe Festival as tortured croon singer Johnny Lonely. He currently teaches in A.C.T.’s Advanced Training Program and with Bay Area TheatreSports which he co-founded in 1986. He is the creator and producing director of Pulp Playhouse, an award-winning group of improvisational storytellers. Mr. Loehmann was selected by Francis Ford Coppola to serve as theatre games consultant for the upcoming motion picture Dracula.

FRANCES LEE McCAIN was a member of A.C.T. from 1970 to 1972, appearing in The Leather Bear, Waverly, Dandy Dick, Paradise Lost, and as Cleopatra in Cleopatra. Ms. McCain now makes her home in the Bay Area, and since her return to A.C.T. she has appeared as Madame Delarge in A Tale of Two Cities, Lottie in When We Are Married, Lorna in Golden Boy, an ensemble actor in Judgement (receiving a Bay Area Critics Circle Award), Seven Gables in the Plays-in-Progress program, and Eumenides for Encore Presentation. She was in Woody Allen’s Play it Again, Sam on Broadway, the original production of Harold Prince’s Lemon Sky off-Broadway (reappearing in the same role at the Marin Theatre Company last year), and Passion (directed by Jay Cariol) at San Jose Rep. In Los Angeles, where she is a member of Ensemble Studio Theatre, she acted in Babbiti and as Natasha in Three Sisters at the Mark Taper Forum, and as Stella in A Streetcar Named Desire (with Jon Vought and Patsy Duwanag) at the Ahmanson. She played Beatrice in Miller’s A View from the Bridge at the Berkeley Repertory Theatre, for which she received a Bay Area Theatre Critics Circle and Dramalogue Award. She has appeared in leading roles in many films and television series including some special; her credits include starring roles in Back to the Future, Omen, A View from the Bridge, and Married By Ms. McCain trained at the Central School of Speech and Drama in London and is a teacher of acting in the A.C.T. Conservatory.

LAURIE MCLERAN, a Professional Theater Intern in the Advanced Training Program and the recipient of the Friends of A.C.T. Fellowship, was most recently seen as Belle in A.C.T.’s A Christmas Carol, and appeared last season as a Player/Spirit in A.C.T.’s production of John C. Fletcher’s Henry. Her role in Conservatory studio productions include Stella in A Streetcar Named Desire, Helena in A Midsummer Night’s Dream, and the Chickadey in Mioalliance. As a cabaret performer, she has appeared with Julie Oda in At the Paradise Club, staged in the A.C.T. Playhouse, and in Tuck, directed by Susan Stinzy, at the Cunney on San Francisco’s waterfront. She was seen in this summer at Pacific Conservatory for the Performing Arts’ play where she performed in Cabinet and a Funny Thing Happened on the Way to the Forum. Ms. Mcleran, a graduate of UCLA, worked on “The Young and the Beautiful” and “The Gary Shandling Show” before moving to the Bay Area.

JULIE ODA joins the company this season as a Professional Theater Intern after receiving a degree in English Literature and Drama at the University of Washington. As a performer, Ms. Oda appeared on the Bay Area mainstage in productions of Macbeth, The Tempest, and The Importance of Being Earnest. As a cabaret performer, she has appeared in numerous shows including the American Conservatory’s production of A Christmas Carol. Ms. Oda has also appeared in Bay Area productions of Heaven Help Us, The Dining Room, and A Midsummer Night’s Dream. This summer she performed with the William Australia in Tuck, directed by Susan Stinzy, at the Cunney on San Francisco’s waterfront. She was seen in this summer at Pacific Conservatory for the Performing Arts’ play where she performed in Cabinet and a Funny Thing Happened on the Way to the Forum. Ms. Mcleran, a graduate of UCLA, worked on “The Young and the Beautiful” and “The Gary Shandling Show” before moving to the Bay Area.
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DELTA
We Love To Fly And It Shows.

Brian Lohmann has been seen at A.C.T. as the Son in Ellen Moore's Available Light at A.C.T.'s Plays in Progress series, and in multiple roles in John C. Fletcher's production of Search and Destroy for Encore Theatre Company. Other Bay Area credits include appearing as Hal in Joe Orton's Loot at Marin Theatre Company and as Jay Arnold in Bill Fail's Muscleface. Since the age of sixteen he has been improving professionally, and he has worked with The Committee and with Faulkner (which he directed from 1986-1992), he also toured Northern Europe with the Prima Donna for the Fringe Festival and performed at the Edinburgh Fringe Festival as 'tortured' tenor singer Johnny Lonely. He co-founded an advanced training program and with Bay Area TheaterWorks which he co-founded in 1986. He is the creator and producing director of Pulp Flyhouse, an award-winning troupe of improvised storytellers. Mr. Lohmann was selected by Francis Ford Coppola to serve as theatre games consultant for the upcoming motion picture Dracula.

Frances Lee McCain was a member of A.C.T. from 1970 to 1972, appearing in The Laramie Homoeroticism, Dandy Dick, Paradise Lost, and in Cheops in Cairo and Cheops in Cairo. Ms. McCain now makes her home in the Bay Area, and since her return to A.C.T. she has appeared as Madame Delarge in A Tale of Two Cities, Lettie in When We Are Married, Lorna in Golden Boy, an ensemble actor in Julesvitre (receiving a Bay Area Critics Circle Award), Seven Gables in the Plays in Progress program, and Beaux for Encore Presentations. She was in Woody Allen's Play It Again, Sam on Broadway, the original production of Laura Wilson's Lemon Sky off-Broadway (reappearing in the same play at the Marin Theatre Company last year), and Phantom (directed by Jay Cocks) at San Jose Rep. In Los Angeles, where she is a member of Ensemble Studio Theatre, she acted in Babbit and as Natasha in Three Sisters at the Mark Taper Forum, and as Stella in A Streetcar Named Desire (with Jon Voight and Patsy Duwaney) at the Ahmanson. She played Beatrice in Miller's The View from the Bridge at the Berkeley Repertory Theatre, for which she received a Bay Area Theatre Critics Circle and Dramalogue Award. She has appeared in leading roles in many films and television series and specials; her credits include starting roles in Back to the Future, Greenland, Poolside, Tea, and Shaved Ice. Ms. McCain trained at the Central School of Speech and Drama in London and is a teacher of acting in the A.C.T. Conservatory.

Julie Oda joins the company this season as a Professional Theater Intern after completing studies in A.C.T.'s Advanced Training Program. On A.C.T.'s mainstage she has appeared in A Christmas Carol and Elephant, and her roles in Conservatory productions include Masha in The Seagull, Cecily in The Importance of Being Earnest, and Hermia in A Midsummer Night's Dream. This past summer she

Laurie McDermott, a Professional Theater Intern in the Advanced Training Program and the recipient of the Friends of A.C.T. Fellowship, was most recently seen as Belle in A.C.T.'s A Christmas Carol, and appeared last season as a Paper/Spirt in A.C.T.'s production of John C. Fletcher's Hamlet. Her roles in Conservatory studio productions include Stella in Wines and Mists, Nita in The Seagull, Helena in A Midsummer Night's Dream, and the Cockadey in Missalliance. As a cabaret performer, she has appeared with Julie Oda in At the Paradox Club, staged in the A.C.T. Playhouse, and in French, directed by Susan Hunter, at the Cunnery on San Francisco's waterfront. She was seen this past season at Pacific Conservatory for the Performing Arts' theaterfest when she performed in Cabaret and A Funny Thing Happened on the Way to the Forum. Ms. McDermott, a graduate of UCLA, worked on "The Young and the Bowless" and "The Gary Shandling Show" before moving to the Bay Area.
she performed with Shakespeare Santa Cruz in Our Town and A Midsummer Night's Dream. She made her acting debut at the age of eight in the Los Angeles Civic Light Opera Production of The King and I, and her television credits include appearances on "Quincy," "Five Finger Discount," and three seasons on "Villa Alegro." Ms. Oda holds a B.A. from Mills College.

WILLIAM PATTERSON is now in his 25th season with A.C.T., having joined the company in 1967 to play James Tyrone in Long Day's Journey into Night. A graduate of Brown University, Mr. Patterson served in the army for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for twenty years at the Cleveland Play House, taking time out for live television, films, and four national tours with his own one-man show. The list of A.C.T. productions in which he has appeared in major roles includes You Can't Take It With You, Jurors, The Matchmaker (U.S.R.S. tour), All the Way Home (Japan tour), Buried Child, The Big Game, That Was the Week That Was, and The Visit. Mr. Patterson's performances as Old Lady Macbeth in Richard III and as Coriolanus in Oedipus have been acclaimed by critics and audiences alike.

Luis Oropeza made his debut at A.C.T. in 1967 as the Fool in King Lear. Since then he has played Iago in Golden Boy, the Steward and DeVorells in Saint Joan, and roles in She Stoops to Conquer in Shakespear in Love and in The Marriage of Figaro. He began his career performing in Chicano street theater in the bunraku of East Los Angeles, and spent five years working with Luis Valdez and El Teatro Campesino. His various Bay Area theater credits - which have earned him four Critics Circle awards and a Drama League Award - include a five-year-old girl in Cloud Nine and 21 different characters in How I Got Thatergy (both for the San Jose Repertory Theatre, Berkeley Shakespeare Festival, Berkeley Repertory Theatre and the San Francisco Theatre Company). Mr. Oropeza has also worked at San Diego Repertory Theatre, New Mexico Repertory Theatre, and the Denver Center Theatre Company. He has appeared in Howard Barker's No End of Humor for Encore Theatre Company, and has been featured on "Balan Crest," "Middle Night Caller" and in the film Pacific Heights. This fall he appeared at the Utomite Theatre's Soho Min Festival where he wrote and performed his one-person show, The Assassination of Pascual Landa.

JOSIAH POLHEMUS is a member of the Professional Theater Intern Program and is currently an M.F.A. candidate in A.C.T.'s Advanced Training Program. He received his Bachelor of Fine Arts degree in Theater from the University of California, Santa Cruz. During four seasons with Shakespeare/Santa Cruz, his roles included Paris in Romeo and Juliet and Bassianus in Titus Andronicus, as well as performances in Much Ado About Nothing, Twelfth Night, Richard III, and Othello. He also appeared last season in A.C.T.'s production of John C. Pielcher's Hamlet, and this season he was seen as Kim in Encore Theatre Company's production of Search and Destroy. Mr. Polhemus most recently portrayed Young Scrooge in A.C.T.'s A Christmas Carol.

SUSAN PILAR most recently appeared in A.C.T.'s production of A Christmas Carol. She is an A.C.T. Professional Theater Intern and a recent graduate of the A.C.T. Advanced Training Program where her performances in studio productions included Hyattsville's Miss Sellin, in Misdirections, Desdemona in Othello and Gwendolyn in The Importance of Being Earnest. At Pacific Conservatory for the Performing Arts she performed the role of Diana Morsie in A Christmas Carol, and was seen at Western Stage as Adaline in Gage's Dolls. After graduating from the University of South Carolina with a B.A. in theatre, Ms. Pilar spent one year teaching and performing at the Shakespeare Theatre in the Folger's Academy in Washington, D.C., in such productions as The Merchant of Venice and All's Well That Ends Well, and toured in their Shakespeare in the Schools program as Portia in A Midsummer Night's Dream.

RAY REINHARDT was most recently seen at A.C.T. as Roland Crebbe in Thibod Skye. His past performances at A.C.T. include, among others, Eliphas in Desires Under the Elms, Stanley in A Streetcar Named Desire, Alfrd III in The Visit, and the title role in The Beast's production of Oedipe de Gimerac. On Broadway he performed in Tiny Alice and A Flea in Her Ear, and he has played Liar in King Lear for the Marin Shakespeare Festival, Mark the Knob in Three Penny Opera for Arena Stage, and Peter Truex in School for Scandal for South Coast Repertory. He has been seen in the films The Hustle for Red October, Words and Absurd Absurdities, and on television in numerous shows including "Golden Girl," "Star Trek: The Next Generation," and "Hill Street Blues," as well as movies of the week "Cross of Fire," "Rich Men, Single Women," and "My Name is Bill W." Mr. Reinhardt has also performed his one-man show, An Evening with Mark Twain and Shakespeare.

ADRIAN ROBERTS, a Professional Theater Intern in the Advanced Training Program, performed in A.C.T.'s A Christmas Carol and Cat on a Hot Tin Roof this fall season and last year in John C. Pielcher's Hamlet. He has performed in Conservatory studio productions of Heartbreak House, As You Like It, The Cherry Orchard, Tonight at 8:30 and Diary of Anne Frank. Mr. Roberts attended Chabot College and he is the recipient of the William and Flora Hewett Foundation Fellowship.

ALICIA SEDWICK, who appeared recently in A.C.T.'s A Christmas Carol, is a Professional Theater Intern and the recipient of the Mrs. Joan W. Stratford Fellowship. She is a recent graduate of A.C.T.'s Advanced Training Program where her roles included Heroin Hustler in Heartbreak House, Titania in A Midsummer Night's Dream, and Judith Bliss in A Flea in Her Ear. She was also seen on A.C.T.'s mainstage last season as a Player in Hamlet. This past summer at Theatre on the Square she understudied and performed both Kathi and Moll in roles in The Kathy and Moll: Parallel Lives. Ms. Sedwick has performed as the Old Golem Theatre in Comedy of Errors, and has, at the other end of the spectrum, worked in Hong Kong dubbing a long film. Some of her favorite past performances include Lucienne in A Flea in Her Ear, Maisie in Translations and Constance in Amazons at The Pacific Arts Center.

Most recently seen as Fred in A.C.T.'s production of A Christmas Carol, Mark SILENCE is a Professional Theater Intern and recent graduate of A.C.T.'s Advanced Training Program. He earned his B.F.A. in acting at the University of the Arts in Philadelphia. While at A.C.T. Mark performed in studio productions of Annie and Sing, Sing, Major Barbara, and A Midsummer Night's Dream. He has also appeared in various regional, stock, and university productions including the original Philadelphia cast of Garry Trudeau's Rat Maze Loser, the world premieres of Rocky and Diego at the Philadelphia.
she performed with Shakespeare Santa Cruz in Our Town and A Midsummer Night’s Dream. She made her acting debut at the age of eight in the Los Angeles Civic Light Opera Production of The King and I, and her television credits include appearances on "Quincy," "Five Finger Discount," and three seasons on "Villa Algren." Ms. Oda holds a B.A. from Mills College.

**WILLIAM PATTERSON** is now in his 25th 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. Patterson served in the army for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for twenty years at the Cleveland Play House, taking time out for live television, films, and four national tours with his own one-man shows. The list of A.C.T. productions in which he has appeared in major roles includes You Can’t Take It With You, Juror’s, The Matchmaker (U.S.R.S. tour), All the Way Home (Japan tour), Buried Child, The Geoge, That’s My Money, Painting Churches, The Doctor’s Dilemma, King Lear, Saltdown, A Tale of Two Cities, and Sunday, Monday and Tuesday, for which he received the Bay Area Critics Circle Award for best supporting actor. Mr. Patterson played Seneca in the original A.C.T. production of A Christmas Carol, and has performed the role again in its sixteenth holiday production. He served for nine years on the San Francisco Arts Commission, and for two years as Trustee of the A.C.T. Foundation.

**ADAM PAUL** is a Professional Theater Intern and the recipient of the Mrs. Paul L. Watson Fellowship. A graduate of A.C.T.’s Advanced Training Program, he appeared this past holiday season in A Christmas Carol as Jack, Dick and the Undertaker’s Boy. He appeared in John C. Pilarski’s production of Hamlet last winter, and in dramatic productions of Awake and Sing, Charity’s Aunt, Philanthropia, A Midsummer Night’s Dream and Major Barbara. Mr. Paul’s work with Encore Theatre Company and Destiny include recent roles in Search and Destiny and A Midsummer Night’s Dream.

**JOSIAH POLHEMUS** is a member of the Professional Theater Intern Program and is currently an M.F.A. candidate in A.C.T.’s Advanced Training Program. He received his Bachelor of Fine Arts degree in Theater from the University of California, Santa Cruz. During four seasons with Shakespeare/Santa Cruz, his roles included Paris in Romeo and Juliet and Bassianus in Timon of Athens, as well as performances in Much Ado About Nothing, Troilus and Cressida, Italiano in Lietaer’s Rigoletto, and Anglist in Shakespeare’s Richard III. He also appeared last winter in A.C.T.’s production of John C. Pilarski’s Hamlet, and this season he was seen as Kim in Encore Theatre Company’s production of Search and Destiny. Mr. Polhemus most recently portrayed Young Scrooge in A.C.T.’s A Christmas Carol.

**RAY BEHNARDT** was most recently seen at A.C.T. as Roland Crabbe in Thieving Sways. His past performances at A.C.T. include, among others, Elrond in Theatres Under the Elms, Stinky in A Streetcar Named Desire, Alfred III in The Visit, and the title role in The 1973 production of Cyrano de Bergerac. On Broadway he performed in Tiny Alice and A Pina in Her Hair, and he has played Lear in King Lear and for the Martin Shakespeare Festival, Mark the Knob in Three and Opera for Arena Stage, and Peter Travers in School for Scandal for South Coast Repertory. He has been seen in the films The Hunt for Red October, '"Red and Black'"' Sings and Absolute Strangers, and on television in numerous shows including "The Golden Girls," "Star Trek: The Next Generation," and "Hill Street Blues," as well as movies of the week "Cruis of Fire," "Rich Men, Single Women," and "My Name is Bill W." Mr. Reinhardt has also performed his one-man show As an evening with Mark Twain and Shakespeare.

**ADRIAN ROBERTS** is a Professional Theater Intern in the Advanced Training Program, performed in A.C.T.’s A Christmas Carol and Cat on a Hot Tin Roof this summer season and last year in John C. Pilarski’s Hamlet. He has performed in Conservatory theatre productions of Heartbreak House, As You Like It, The Cherry Orchard, Tonight at 8:30 and Diary of Anne Frank. Mr. Roberts attended Caltech College and he is the recipient of the William and Flora Hewlett Foundation Fellowship.

**ALICIA SEDWICK** who appeared recently in A.C.T.’s A Christmas Carol, is a Professional Theater Intern and the recipient of the Mrs. Joan W. Sudler Fellowship. She is a recent graduate of A.C.T.’s Advanced Training Program where her studio roles included Hector Husby in Heartbreak House, Titania in A Midsummer Night’s Dream, and Judith Bliss in Play Revue. She was also seen on A.C.T.’s mainstage last season as a Player in Hamlet. This past summer at Theatre on the Square she understudied and performed both Kathy and Moll’s roles in The Kathy and Mo Show: Paradise Live. Ms. Sedwick has performed as the Old Golem Theatre in Comedy of Errors, and has, at the other end of the spectrum, worked in Hong Kong dubbing a kung fu film. Some of her favorite past performances include Lucienne in A Film in Her Ear, Marie in In Memoriam: The Life and Times of Marie Curie, and Joanne in The Miracle Worker.

Most recently seen as Fred in A.C.T.’s production of A Christmas Carol, MAREE SILENCE is a Professional Theater Intern and recent graduate of A.C.T.’s Advanced Training Program. She earned her B.F.A. in acting at the University of the Arts in Philadelphia. While at A.C.T. Mark performed in studio productions of Awake and Sing, Major Barbara, and A Midsummer Night’s Dream. He has also appeared in various regional, stock, and university productions including the original Philadelphia cast of Gary Trudeau’s A Tap Master Rosie, the world premieres of Rocky and Diego at the Philadelphia.

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Dr. Edward Hastings, a founding member of A.C.T., is joining the company during its formation in Pittsburgh in 1865 and served as Executive Director under General Manager William Ball. He was appointed Artistic Director by the Board of Trustees when Mr. Ball resigned his position in February, 1991. During A.C.T.'s twenty-five years in San Francisco, Mr. Hastings has directed thirty repertory productions, including Our Town, Macbeth, A Delicate Balance, The Time of Your Life, The House of Blue Leaves, Broadway, Street Scene, All the Way Home, Fifth of July, The Girl of the Golden West, The Real Thing, and King Lear. This year, he directs a Silver Anniversary Season revival of his first San Francisco A.C.T. production, Chekhov’s Aunt. Mr. Hastings’ commitment to new writing and playwrights is evident in the many world premieres he has directed at A.C.T., including Lisette Occal’s Rose’ Dark Sun, David Rudolf’s Juditwine, Michael McGuire’s General Gorgeous, William Hamilton’s Happy Landings and Mancha Norman’s The Bridgeway. He served as resident director at the Eugene O’Neill Playwrights Conference for three summers and taught acting in 1984 at the Shanghai Drama Institute as part of the Theatre Bridge Program between A.C.T. and the Shanghai theater. He has been involved in the development of cultural exchange and is a member of the Arts International Committee of the Institute of International Education. In 1978, his production of All the Way Home was presented in Tokyo. He directed a national company of the London and Broadway musical hit Oliver!, staged the American production of Shakespeare’s People starring Michael Belgrade, directed the Australian premier of the Hot 1 Britismore, and restaged his A.C.T. production of Sam Shepard’s Buried Child in Sarina Dramatic Theatre in Belgium. Other productions have been presented on A.C.T. tours in the United States, including Hawaii, and he has been a guest director at major resident theaters throughout the country. A graduate of Yale College and the Royal Academy of Dramatic Art, Mr. Hastings is also a teacher in the A.C.T. Conservatory.
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P 22

American Conservatory Theater

JOHN SULLIVAN (Managing Director) joined A.C.T. as its Chief Administration Officer in 1986. A native San Franciscan, Mr. Sullivan has been active in the theater since the mid-1970s, when he directed Harvey Perr's Aftershow for the Circle Repertory Company in New York. In 1977 he joined the staff of the Mark Taper Forum in Los Angeles as a resident director and producer. As head of the Taper's Forum Laboratory he produced numerous new plays by such writers as David Mamet, Susan Samsik, and A.R. Gurney. More recently he produced The Detective, a collaboration between Joseph Chaikin and Vaucluse Nouveau at San Francisco's Magic Theatre. A former deputy director of the California Arts Council, Mr. Sullivan has served on the boards of Theatre Bay Area and the San Francisco New Vaudeville Festival. After completing his graduate work at the University of Southern California's School of Cinema, Mr. Sullivan wrote and directed numerous short films for the educational and entertainment markets, including those which were featured on national Emmy Award broadcasts. For five years he was a consultant to the David Corporation, focusing his work on the process and societal impact of popular culture. As a communications consultant Mr. Sullivan has advised such diverse clients as the California Board of Equalization, Kansas City Power and Light, and Major League Baseball. Among his writings is The National Outdoor Leadership School's Wilderness Guide, a manual for camping and mountaineering published by Simon and Schuster, and numerous articles for magazines and newspapers.

BENNY SANTAMBROGIO (Associate Artistic Director) is a veteran theater professional with national and international experience as a director, educator, producer, and arts administrator. Before joining A.C.T., last season, he was the Artistic/Producing Director of the Oakland Ensemble Theatre (OET) for eight years, where his directing credits included Decision Street, A Night at the Apollo, O Henry's Christmas, Turner of House, and Alternations. Last season he directed Pigeon Eighteen in A.C.T.'s Play in Progress series, which has inspired the creation of a Bay Area Native American Theater Company — Turtle Island Ensemble, now a project of A.C.T. He also directed Golden Crow, a New England Native American play, for the 1991 National Black Theater Festival in Winston-Salem, North Carolina. During the 1991-92 season, he will direct Follow the Leader for the Oregon Shakespeare Festival, Portland, and Miss Bennet's Boys for the Alabama Shakespeare Festival. In addition, he has served as a National Endowment for the Arts (NEA) Arts Management Fellow in its Special Projects Program; as an Assistant Director-In-Residence at Washington, D.C.'s Arena Stage; and as a United States Information Agency sponsored lecturer at Kogakuta University, in Tokyo, Japan. He has served on the Board of Theatre Bay Area and chaired its Theatre Services Committee, is a member of the Multi-Cultural Advisory Council for the California Arts Council, and has been active locally, regionally, and nationally in advocacy for cultural equity, non-traditional casting, and pluralism in American art. Mr. Ambrogio received his B.A. in theater arts and dramatic literature from Brown University, and his M.F.A. in stage directing from the University of San Diego.

JOY CARLIN is an Associate Artistic Director at A.C.T., and has been a member of the acting company for many years. Among the roles she has played are Big Mama in Cat on a Hot Tin Roof, Miss Priss in A Bitch of Two Chins, Annie Parker in When We Are Married, Meg in A Life of the Mind, Enid in The Floating Light Bulb, Miss Prim in The Importance of Being Earnest, Kitty D rural in The Time of Your Life, Bannas in The House of Blue Leaves, Anna in Peer Gynt, Aunt Sally in All the Way Home, Birdie in The Little Foxes, and Odile in Ophelia Comique. She has been Resident Director of the Berkeley Repertory Theatre, and served as its Acting Artistic Director. Among her directing credits are The House of Bernarda Alba, The Lady's Not For Burning, The Doctor's Dilemma, Marry Millions, Golden Blog, Happyhood, and last season's world premiere production of Find and Shelter at A.C.T., as well as productions at the Oregon Shakespeare Festival, the San Jose Repertory Company, A Contemporary Theatre of Seattle, and the Shangh hai Youth Drama Troops of China, where she directed You Can't Take It With You.

DENNIS POWERS (Associate Artistic Director) joined A.C.T. in 1987, during the company's first San Francisco season, after six years as an arts writer at the Oakland Tribune. Before being named to his present position in 1989 by Edward Hastings, he worked with William Ball as successively, Press Representative, Staff Writer, Dramaturge, and Artists and Repertory Director. The A.C.T. productions on which he has collaborated as dramaturg or advisor include: Goddesses Rise, Cymbeline de Bergers, The Cherry Orchard, The Rosemary Gentleman, King Richard III, The Winter's Tale, Saint Joan, and Diamond City. The most popular of his adaptations, the sixteen-year-old A Christmas Carol, was written with Laid Williamson, who was also his collaborator on Christmas Miracle which premiered at Denver Center Theatre Company in 1985 and was later published. Among the other theater with which he has been associated are Long Wharf Theater in New Haven, Stanford Repertory Theater, Pacific Conservatory for the Performing Arts and Santa Barbara's Santa Barbara College. Mr. Powers reviews and articles have appeared in the New York Times, Chicago Tribune, Saturday Review, Los Angeles Times, American Arts and the San Francisco Chronicle.

SUSAN SUTTER (Conservatory Director) came to A.C.T. four years ago as Director of the Young Conservatory. She is a playwright (her Miss Bennet's Boys was directed by Stephen Schwartz in Los Angeles), director (more than 80 productions, including Cabaret, Repertory Theatre, and educational), and educator. She earned her M.A. from California State University Fullerton, taught in southern California for 14 years (earning a citation for outstanding teaching in 1990/91), and served as founding Chairman of the Theatre Department of the Los Angeles County High School for the Arts. In her years of work she has created and directed Pied Me a Hero, The Wildwood Skies of All (Teenage Voice Front Award), and In Whom You May Con- fide, directed The Diary of Anne Frank, and Angela Ball and co-directed Who Are

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These People... She serves on the Superintend- ent's Task Force for the San Francisco School of The Arts, on the Board of Dir ections of Bay Area Theatre Sports, and a member of the Advisory Board for the Kick-Off. Ms. Stauner was a creative consultant at Disneyland, and toured to Alaska at Playwright-in-Residence with the Oregon Shakespeare Festival's Educational Outreach Program. Most recently she was the keynote speaker for the Educational Theatre Association of America's National Conference in St. Louis.

JAMES HAIRE (Production Director) began his career on Broadway with Eva Le Gallienne's National Repertory Theatre. Among the productions he stage-managed were The Madwoman of Chaillot with Miss Le Gallienne, Sylvia Sydney, and Leon Dara, The Riviera, John Brown's Body, She Stoops to Conquer, and The Comedy of Errors. Mr. Haire also stage-managed the Broadway productions of Georgy (a musical by Carole Bayer Sager), And Miss Reardon Drinks a Little, and the national tour of Woody Allen's Zen's Dinner the Writer. Mr. Haire joined A.C.T. in 1970 as Production Stage Manager, and in this capacity managed more than a hundred productions and took the company on numerous regional, national, and international tours.

A.C.T.'s resident designer this season, JOEL FONTARRA (Scenery) has created scenery for the A.C.T. productions of Babbling Blues, Cat on a Hot Tin Roof, Dark Sun, When We Are Married and Judas's Kiss. His regional theatre design credits include sets for Holiday at the Oregon Shakespeare Festival, Portland, The Road to Moscow at the Old Globe, The Moors at the Guthrie Theatre, And the Witch of Edmonton at the Shakespeare Theatre at the Folger in Washington, D.C., and the Woods at the Repertory Theatre of St. Louis.

In the Bay Area, he has designed and directed for the San Jose Repertory, The Towning of the Shire for the Berkeley Shakespeare Festival, and Lloyd's Prayer for the Eureka Theatre. A graduate of the Yale School of Drama, Mr. Fontarra has also designed for the Yale Repertory Theatre, The Julienne School, the Connecticut Grand Opera, the Portland Repertory Company, the California Theatre Centre, and the Pacific Northwest Ballet.

GERARD HOWLAND (Costume) designed A.C.T.'s production of The Imaginary Invalid for which he received the Critics' Choice Award for set and costume design, and last season's production of Food and Shelter. Trained at the National English Opera Design School, he has served as Associate Designer of the Royal Academy and the Royal Shakespeare Company. In Germany Mr. Howland has designed numerous productions (both freelance and resident), including the operas J'aurai l'air d'un autre by Monique Shafter, L'Amour, Gianni Schicchi, La Traviata, The Marquise de la Vallière, Le Prophète, Madame Butterfly, La Bohème, The Age of Reason, and such plays as Andromeda, The Father, Uncle Vanya, Accidental Death of an Anarchist and Prolific Men! He has designed Carnival Saints and Saints, and is also stage-managing the Royal Shakespeare Company's production of Measure for Measure in London.

STEPHEN LEGRAND (Music and Sound) is now in his sixth season as sound designer and composer for A.C.T. His work with the company has included musical compositions for Cat on a Hot Tin Roof, The Marriage of Figaro, The Seagull and Faustian in Hell. He wrote the music for A Life of the Mind, Saint Joan, and Hapgood with his collaborator Eric Drehn Field, with whom he has received awards for their scores for The Lady's Not for Burning at A.C.T., The Tragedy of Creon and The Rape at Berkeley Rep, and St. Joan at the Eureka Theatre. Mr. LeGrand's recent work has included scores for The Ring of the Nibelung at Berkeley Rep and the Los Angeles Theatre Center, and in Howl at the Moon at the St. Louis. Last season he composed music for The Black at the Mark Taper Forum.

BRENT HICKS (Wigmaster) has designed hair and makeup for over 200 productions at A.C.T. since 1971, including A Christmas Carol, Cat on a Hot Tin Roof, The Marriage of Figaro, April Showers, Hamlet, A Tale of Two Cities and the company's touring productions to Connecticut, West Virginia, and Japan. He also created wigs and makeup for A.C.T.'s television productions of Cyrano de Bergerac, The Tempest and The Winter's Tale, and A Christmas Carol. Among his other television and film credits are A View to a Kill, Birdy, and Over Easy with Hugh Downs. A Life on the Theatre with Peter Evans and Ellis Babb, "The Kathryn Crosby Show," and over 100 commercials. Mr. Hicks designed hair and makeup for the original production of Cinderella at the San Francisco Ballet, and Houdini with Anne Baxter and Christopher Walken at the American Shakespeare Festival, and A Life with Ruby Keeler for the Civic Theatre in Edmonton, Canada. He worked on the national tour of 42nd Street Chorus with Debbie Allen and in London with Ring Crosby.

KAREN VAN ZANDT is now in her 15th season with A.C.T., where she has stage-managed productions of Babbling Blues, Cat on a Hot Tin Roof, The Marriage of Figaro, The Seagull and Faustian in Hell. She wrote the music for A Life of the Mind, Saint Joan, and Hapgood with her collaborator Eric Drehn Field, with whom he has received awards for their scores for The Lady's Not for Burning at A.C.T., The Tragedy of Creon and The Rape at Berkeley Rep, and St. Joan at the Eureka Theatre. Mr. LeGrand's recent work has included scores for The Ring of the Nibelung at Berkeley Rep and the Los Angeles Theatre Center, and in Howl at the Moon at the St. Louis. Last season he composed music for The Black at the Mark Taper Forum.

A.C.T. operates under an agreement between the League of Resident Theatres and the Actors' Equity Association, the union of professional actors and stage managers in the United States.

A.C.T. is a constituent of Theatre Communications Group, the national organization for the nonprofit professional theatre. A.C.T. is a member of the League of Resident Theatres, American Arts Alliance, California Theatre Council, Theatre Bay Area, Performing Artists Serv nel, the San Francisco Convention & Visitors Bureau.

A.C.T. logo designed by Landor Associates.

Cover photography by Tim Friedman and Larry Marble.

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GERARD HOWLAND (Costumes) designed A.C.T.'s production of The Imaginary Invalid for which he received the Critic's Choice Award for set and costume design at last season's production of Food and Shelter. Trained at the English National Opera Design School, he has served as Associate Designer of the Royal Academy and the Royal Shakespeare Company. In Germany Mr. Howland has designed numerous productions (both freelance and resident), including the operas Les Cloches de Corneville, Madame Butterfly, La Boheme, Gianni Schicchi, La Traviata, The Maienthaler Capell, Madama Butterfly, Wozzeck, Carmen, and The Magic Flute, and such plays as Andersen, The Father, Uncle Vanya, and The Master and Margarita. He has designed Cabaret, Chess and Godfather and Jeeves and Wooster, for Opera North, and A Midsummer Night's Dream for the Buxton Festival. Among his designs for plays in England are The Maltese Falcon and The Senior Moment. He is currently designing William Tell for the San Francisco Opera, Basilio and Gran Poder and The Tale of Presidents for the Vancouver Opera.

DELLA DUARTE (Lighting) returns to A.C.T. for a seventh season as resident lighting designer. Most recently her work was seen in Cat on a Hot Tin Roof, The Marriage of Figaro. Last season, Ms. Duarte designed eight A.C.T. productions, including The Gospel of Colonus, Dark Sun, and The Marriage of Figaro. Past lighting designs for A.C.T. include the award-winning productions of Sunday in the Park with George, King Lear, Saint Joan, Nothing Sacred, A Tale of Two Cities, and Jude. Recent projects include Stuart's Set (set and costumes designed by Gerd) and an adaptation of Ben Bagbag in a Sincere New York Playhouse. Her work has been presented at the American Festival Theatre, The Shakespeare Institute, the Shakespeare Memorial Theatre, Berkeley Rep, Los Angeles Theatre Center, Milwaukee Rep, and the Shakespeeare Festival of Los Angeles in Edinburgh, Scotland, and the Kennedy Center in Washington, D.C. In 1992 he was awarded a Theatre Communications Group grant to study lighting design in New York City. Ms. Duarte holds an M.F.A. in theatre technology from UCLA and teaches at CalArts College.

STEPHEN LeGRAND (Music and Sound) is now in his sixth season as sound designer and composer for A.C.T. His work with the company has included musical compositions for Cat on a Hot Tin Roof, The Marriage of Figaro, The Seagull, and Passion in Hell. He wrote the music for a L. of the Mind, Saint Joan, and Iago with his collaborator Eric Dusembley, with whom he has received awards for their score for The Lady's Not for Burning at A.C.T., The Chorus of The Cradle and The River at Berkeley Rep, and Jim at the Eureka Theatre. Mr. LeGrand's recent work has included scores for Saw (Dance) You Die at Berkeley Rep and the Los Angeles Theatre Center. Last season he composed music for The Black at the Mark Taper Forum.

BICK ECHOLS (Wigmaker) has designed hair and makeup for over 300 productions at A.C.T. since 1971, including A Christmas Carol, Cat on a Hot Tin Roof, The Marriage of Figaro, April Snow, Hamlet, A Tale of Two Cities and the company's touring productions to Connecticut, Washington, D.C., and Japan. He also created wigs and makeup for A.C.T.'s television productions of Cyparissus de Spercheus, The Turning of the Shire, and A Christmas Carol. Among his other television and film credits are A View to a Kill, Birdy, and "Ever East" with Ralph Downs. His work on the Theatre with Peter Evans and Ellis Sabah, "The Kathryn Crosby Show," and 400 Little Girls and Little Women. Mr. Echols designed hair and makeup for the original production of Cinderella for the San Francisco Ballet and the Metropolitan Opera.
NEWS FROM THE AMERICAN CONSERVATORY THEATER

Consortium Brings Thirty-Two New Faces to A.C.T.

The A.C.T. Consortium first year students at the Advanced Training Program were selected from a large field of applicants. These talented artists converged on San Francisco in September to begin a challenging two years in the intensive professional actor training program. Here's the prologue to a group you'll be seeing and hearing plenty of in the future!

Megan Banta, a native of Memphis, Tennessee, received her B.A. from Louisiana State University, Zachary Barton, of Saginaw, Texas, attended our own Summer Training Congress in 1985 and studied at Circle in the Square. Justin Bloomer comes to us from Davenport, Iowa. He attended U.C. Santa Cruz, and works in ceramics as well as in theater. Hal Brooks, of Elkton, Pennsylvania, is a graduate of Yale University and previously studied at the New Actors Workshop in New York. Bill Bryan of San Francisco attended Western Michigan University at Kalamazoo, Ellen Buckley, who hails from Huntington Beach, California, worked at the Ranch, Santiago Shakespeare Conservatory and the Folger Shakespeare Summer Conservatory before completing her B.A. at New York University. Andrea Canova joins us from East Sackatchewan, Alberta, Canada, where she completed her B.A. at the University of Alberta. Vincent Demuro of Compton, California, received his B.A. at the University of California at Santa Cruz.

Charlotte Dooling studied at locations as varied as Mexico City and Washington, D.C. before she returned to San Francisco, where she has studied at our Summer Training Congress. Paul Duff comes from Portland, Maine. He interned with the Hangar Theatre and received his B.A. from Cornell University. Barrie's Frances Epsen graduated from Northwestern University and sings with a San Francisco band called The Afterschool. Destiny Espino, who's from Las Vegas, just completed her Bachelor's degree at the University of Nevada, Las Vegas, and studied Musical Theatre at Western Illinois University. A native of Carmi, New York, Karen Garvey majored in dance and received her degree at the Catholic University of America.

Andrew Harburt of Ogdenburg, New York has attended A.C.T.'s Academy and Summer Training Congress, as well as the Academy of the Sword. He graduated from St. Lawrence University. San Rafael's Daniel Johnson trained at the Pacific Conservatory of the Performing Arts and received a drama degree from the College of Marin. Guiseppe Jones, who comes from Washington, D.C., has studied at the University of Maryland and earned his Waldef Blasing Certificate from Radford University. Ronnie Jones is a graduate of the American Academy of Dramatic Arts. The native Californian from Elk Grove received her Bachelor of Fine Arts degree from the California State University at Sacramento. Brett Kennedy is from Pittsburgh, Pennsylvania. His Bachelor of Fine Arts degree comes from Penn State College.

Thomas Leoni, who's fromer Ashleyville, North Carolina, received his B.A. from Connecticut College, went to Linfield in a U.S. Army photogenic exchange. He trained at the Eugene O'Neill Theater Center and apprenticed at the Actors Theatre of Louisville. Stephanie Lindus of Pasacana earned her B.A. in Theater at the University of Colorado and has trained at A.C.T. as well as with the U.C.L.A. Theater Company. Louisa Lowe of San Francisco is a professional actress who received her Bachelor of Fine Arts degree at the University of Northern Colorado. An actress who has appeared in San Francisco Opera's production of Le Nozze and Aida, Stephanie De Lauro, was born in France. Sharon Michael performed the role of Dorothy in last season's production of A.C.T.'s The Marriage of Figaro. Santa Monica's Darrell Morris has trained with the Pacific Theater Ensemble. Michelle Pellegrini, who joined us from Anchorage, Alaska, studied at the Living Stage and at Montgomery College. David Bannister of Virginia, California, earned his Bachelor of Fine Arts degree at California State University at Fresno. Beth Richmond comes from Sacramento and graduated from San Francisco State University with a major in theater. Juan Rodriguez of Peninsular, Florida, trained at A.C.T.'s Academy as well as with the University of Miami at Dade Community College.

San Francisco's Brian Russell, a graduate of our Summer Training Congress, studied at San Francisco State University. Chanell Schlussler, who's from Fairhaven, Massachusetts, received her B.A. in both Music and Social Sciences from Stanford University. Also from Massachusetts, comes Gregory C. Warren, from Framingham, who trained at A.C.T.'s Academy and received his B.A. at the University of Michigan. Stuart White, who attended San Francisco State University, has migrated north to A.C.T. from San Clemente, California. And finally, Jenny Woo of San Diego received a Diploma with Academic Distinction at the San Diego Junior Theater, trained at U.C.L.A. and has extensive dance experience.
NEWS FROM THE AMERICAN CONSERVATORY THEATER

Conservatory Brings Thirty-Two New Faces to A.C.T.

The A.C.T. Conservatory first year students at the Advanced Training Program were selected from a large field of applicants. These talented artists converged on San Francisco in September to begin a challenging two years in the intensive professional actor training program. Here's the prologue to a group you'll be seeing and hearing plenty of in the future!

Megan Banta, a native of Memphis, Tennessee, received her B.A. from Louisiana State University. Zachary Barron, of Saginaw, Texas, attended our own Summer Training Congess in 1983 and studied at Circle-in-the-Square. Justin Bloomer comes to us from Davenport, California. He attended U.C. Santa Cruz, and works in ceramics as well as in theater. Hal Brooks, of Elkins Park, Pennsylvania, is a graduate of Yale University and previously studied at the New Actors Workshop in New York. Bill Bryan of San Francisco attended Western Michigan University at Kalamazoo. Ellen Buckley, who hails from Huntington Beach, California, worked at the Ranchio Santiago Shakespeare Conservatory and the Folger Shakespeare Summer Conservatory before completing her B.A. at New York University. Andrea Carvalho joins us from East Sackatchewan, Alberta, Canada, where she completed her B.A. at the University of Alberta. Vincent DeRusso of Compton, California, received his B.A. at the University of California at Santa Cruz.

Charlotte Dillingham studied at locations including Mexico City and Washington, D.C. before she returned to San Francisco, where she has studied at our Summer Training Congress. Paul Duff comes from Portland, Maine. He interned with the Hangar Theatre and received his B.A. from Cornell University. Barrie's Frances Eppon graduated from Northwestern University and sings with a San Francisco band called The Aftershocks. Destiny Espinoza, who's from Las Vegas, just completed her Bachelor's degree at the University of Nevada, Las Vegas, and studied Musical Theater at Western Illinois University. A native of Camillus, New York, Karen Garvey majored in drama and received her degree at the Catholic University of America.

Andrew Hurdale of Ogdenburg, New York has studied at A.C.T.'s Academy and Summer Training Congress, as well as at the Academy of the Arts. He graduated from St. Lawrence University. San Rafael's Daniel Johnson trained at the Pacific Conservatory of the Performing Arts and received a degree from the College of Marin. Guillaume Jones, who comes from Washington, D.C., has studied at the University of Maryland and earned his Walnut Street Theatre from Baldwin College. Andrew Jones is a graduate of the American Academy of Dramatic Arts. The native Californian from Elk Grove received his Bachelor's Degree in Theater Arts from the California State University at Sacramento. Brett Kennedy is from Pittsburg, Pennsylvania. His Bachelor of Fine Arts degree comes from Pratt Park College.

Thomas Lemay, who's from Asheville, North Carolina, received his B.A. from Connecticut College, went to Lebanon in a U.S.-Soviet Exchange, trained at the Eugene O'Neill Theatre Center and apprenticed at the Actors Theatre of Louisville. Stephanie Lindus of Pasadera earned her B.A. at Theater at the University of Colorado and has trained at A.C.T. as well as with the U.C.L.A. Theater Company. Louahn Lowe of San Francisco is a professional pianist who received her Bachelor of Music degree in Classical Piano Performance from the University of Northern Colorado. An actress who has appeared in San Francisco Opera productions of Pappilione and R. Strauss's Die Fledermaus. Aaron Michael performed the role of Cherubino in last year's production of A.C.T.'s The Marriage of Figaro. Santa Monica's Darren Meehan has trained with the Pacific Theater Ensemble. Michelle Pelleter, who joins us from Anchorage, Alaska, studied at the Living Stage and at Montgomery College. David Banner of Virginia, California, earned his Bachelor of Fine Arts degree at California State University at Fresno. Beth Richmond comes from Sacramento and graduated from San Francisco State University with a major in Theater. Juan Rodriguez of Pensacola, Florida, trained at A.C.T.'s Academy as well as in Miami at Miami City College.

San Francisco's Brian Russell, a graduate of our Summer Training Congress, studied at San Francisco State University. Ch uczniwa Schaffer, who's from Parthaven, Massachusetts, received her B.A. in both Music and Social Sciences from Stanford University. Also from Massachusetts comes Gregory C. Watt, from Framingham, who trained at A.C.T.'s Academy and received his B.A. at the University of Michigan. Sharr White, who attended San Francisco State University, has migrated north to A.C.T. from San Clemente, California. And finally, Jenny Woo of San Diego received a Diploma with Academic Distinction at the San Diego Junior Theater, studied at U.C.L.A. and has extensive dance experience.
American Conservatory Theater

By a risk-taker? any good director will tell you. Great theater involves taking risks. But we’re talking about risks that are emotional, intellectual and creative in nature. In every production we do, in every job we do, our work environment must be ordered and safe. That’s the reason behind A.C.T.’s extensive safety program. On-going vigilance necessary to establish a secure environment in which artists have the freedom and flexibility to create without accidents, and threateners, likewise, can watch without worry.

The Injury Prevention Program, or I.P.P., has been in the works for over a year now. It’s an aggressive program designed to address a broad scope of issues, covering safety measures in every corner of the theater business, from the A.C.T. offices, classrooms and rehearsal rooms to on-set, in every shop at 681 Florida Street and costume shop in China Basin at 1430 Fairchild Street. And, of course, in the theater — on stage, backstage and in the audience. “Without a question, safety is everyone’s concern, and everyone’s responsibility,” says A.C.T. Managing Director John Sullivan. “Each of us has the capacity to affect our own work environment in a positive way, to prevent accidents and foster safety.”

Every month this I.P.P. committee meets to fine-tune regulations and determine responsibility for the many areas of health and safety. James Haire, A.C.T.’s Production Director and coordinator of the I.P.P. committee explains: "People work in theater for the challenge. We work in the theater because every day is not the day before or after it. It has a fluid structure. Every experience is new, and that means we must be all the more aware of the circumstances. The I.P.P. committee is the watchful that ensures our work environment is not overlooked in this changing environment."

The objective is to secure a sound safety and health program. That means it reduces the number of injuries and illnesses to a minimum. It provides all medical and physical safeguards, information to identify and eliminate hazardous working conditions, and training for all employees and students in good safety and health practices.

What are the rules of safety for the

Playing It Safe: A.C.T.’s Injury Prevention Program

A.C.T. Production Director James Haire

actor? Some tenets are of the purely common sense variety that most people exercise in their homes everyday, such as “Actors should not attempt to stand on folding chairs.” Other directives make sense once you hear them: “No street shoes are to be worn on stage.” All shoes worn on stage or in rehearsal must be costume shoes with special rubber soles, or athletic shoes with rubber grips for traction.

Yet other safety issues are more complex. Backstage in the theater can be an area of potential hazards. Actors sit and stand cheek by jowl with members of the stage crew preparing to move scenery that can literally weigh a ton. Furniture comes on and off stage, forming new con- stellations in the wings with every scene. And don’t forget: most of the time, the entire area is dimly lit. That sounds like a recipe for disaster. But stage managers insist that everything has a place and that everyone knows just where to be and when to be there.

Once we’ve established the territory, simple concepts again become key. “There’s absolutely no running backstage,” says Haire. “It’s better for an actor to miss an entrance than to run. If someone is running, something is out of control. The stage manager is in the backroom.”

Continued on page P3

American Conservatory Theater and TourArts Present the 1992 THEATRE TOUR TO GREAT BRITAIN May 31 to June 14 London, Stratford-on-Avon, Hampshire, Edinburgh, Loch Lomond, Glasgow

A.C.T. Artist Director Edward Hastings hosts a one-of-a-kind adventure that you won’t want to miss. Join him for a two-week in-depth exploration of the best theatre on the British Isles, entertaining talks with noted theatre professionals, guided tours of remarkable art and architecture, and delightful lodging and dining at historic sites. Registration is limited, but there’s room now. In its thirteenth season, the Theatre Tour is an annual fundraising event for A.C.T., co-sponsored by TourArts of San Francisco.

For information, brochures and booking, contact TourArts, 25 Franklin Street, San Francisco, CA 94102 (415) 684-8005.

CONTRIBUTORS

The American Conservatory Theater is deeply grateful for the generous support of many individuals, corporations, foundations, and government agencies. Their names are listed below.

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American Conservatory Theater

FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES
A.C.T.'s Administrative and Conservatory offices are located at 450 Geary Street, San Francisco, CA 94102. (415) 749-2206.

BOX OFFICE INFORMATION
Location: The lobby of the Geary Theatre, located on Geary at Mason Street one block west of Union Square.

Box Office Hours: Rouned-open Tuesday through Saturday, 10:00am-6:00pm Monday and Sunday.

Ticket Information/Charge by phone: (415) 749-2817. Use your Visa, MasterCard, or American Express card.

Box Offices at the Stage Door Theater: The Square on Union Square and the Ophelme Theatre: All-service box offices will open 90 minutes prior to curtain. Please note: Rush tickets are available for The Piano Lesson 90 minutes prior to curtain. More information about rush tickets can be found at the website.

Ticket Policies: All sales are final and there are no refunds. Only current subscribers may exchange tickets for tickets to A.C.T. All rush tickets are subject to availability, one ticket per valid ID.

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STAGE DOOR THEATER
The Stage Door is located at 450 Mason Avenue at Geary, one block from Union Square.

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American Conservatory Theater

FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES
A.C.T.'s Administrative and Conservatory offices are located at 50 Geary Street, San Francisco, CA 94114. (415) 749-2300.

BOX OFFICE INFORMATION


FOR YOUR INFORMATION

ATTENDING THE THEATER AT THE AMERICAN CONSERVATORY THEATER

This section contains important information about attending the theater at the American Conservatory Theater. It advises spectators to arrive at least 90 minutes before curtain time. It also lists ticket policies, seating arrangements, and other relevant details.

BECOME A FOUR-CAR FAMILY. BUY A SAAB.

This advertisement promotes Saab, highlighting its features, such as comfortable seating, spacious cargo space, and advanced technology. It encourages potential buyers to consider Saab vehicles.

SPECIAL PROGRAMS

This section lists special programs offered by the theater, such as premieres, Q&A sessions, and post-show discussions. It emphasizes the opportunities for audience interaction and engagement with the performers.

GIVEN A LARGE ENOUGH BUDGET AND A LARGE ENOUGH GARAGE, A FAMILY'S VARIOUS DRIVING NEEDS IS EASY.

This statement expresses the idea that with sufficient resources, a family can meet all its transportation needs. It highlights the flexibility and convenience of owning a variety of vehicles.

WHERE NEEDED, IT FULLY FILLS THE WORKHORSE ROLE. SIMPLY BUS MORE CARS—SUCH AS SAAB OWNERS, ON THE OTHER HAND—HAVE COME UP WITH A MORE INGENIOUS APPROACH. THEY SIMPLY BUY MORE CARS—NAMELY, A SAAB 9000.

This paragraph describes the unique approach taken by Saab owners to address their transportation needs. It contrasts this approach with the more traditional method of buying multiple cars.

ON THE ROAD, IT'S AMONG THE MOST AGILE OF SPORTS SEDANS, CAPABLE OF UNCANNY GRACE UNDER THE PRESSURE OF SERPENTINE HIGHWAYS—A DRIVER'S CAR POWERED BY THE LARGEST ENGINE SAAB EVER BUILT.

This statement emphasizes the car's agility and grace, highlighting its performance capabilities. It describes the car as one capable of handling challenging driving conditions with ease.

INSIDE, IT'S A FAMILY CAR THAT SATISFACTS EVERY FAMILY'S INSTANTABLE APPETITE FOR SPACE. IN FACT, ACCORDING TO EPA MEASUREMENTS, THE SAAB-9000 PROVIDES ONE OF THE ROOMIEST INTERIORS OF ANY IMPORTED SEDAN.

This paragraph discusses the interior space of the Saab, which is noted for its spaciousness. It mentions EPA measurements indicating the car's ample interior space, making it suitable for families.

THE SAAB 9000 SERIES FROM $19,995 TO $25,345.

The Saab 9000 Series, priced from $19,995 to $25,345, offers a range of models to choose from. This information is intended to attract potential buyers by highlighting the car's affordability.

THE SAAB 900 SERIES FROM $21,995 TO $26,985.

The Saab 900 Series, ranging from $21,995 to $26,985, provides additional model options within the Saab lineup. This information is designed to appeal to a wider audience by offering a variety of choices.

For more information call 1-800-382-SAAB.

This line serves as a call-to-action, inviting interested parties to call for more information on the Saab models. It provides a direct line to the company, facilitating inquiries and sales discussions.

Please note the nearest exit. In an emergency, WALK, do not run, to the nearest exit.

This safety reminder encourages calm behavior in case of an emergency, advising that running is not the safe course of action. It emphasizes the need to walk to the nearest exit for safety.

This section also contains practical tips for navigating the theater, such as the location of box offices and ticketing information. It provides essential details for a smooth and enjoyable theater-going experience.
HOW WELL DO MOST REAL ESTATE AGENTS HANDLE THE DETAILS?

If you're buying or selling a house, get ready for a crash course in details. There are inspections, listings, lenders, attorneys, offers, counteroffers, contingencies, title companies, insurance, taxes... Even if you've been through it before, it can seem like an endless maze.

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San Francisco Ballet is on Point

"The overwhelming feeling generated by the company in this first trip to Manhattan in twenty-six years was unquestionably: come back soon and stay longer!"

It would be nonsense to suggest that the San Francisco Ballet was one of American dance's best-kept secrets, but not perhaps complete nonsense. For one thing, it exists on the West Coast, and for a huge part of the American dance world, the West Coast is a mysterious land where the sun shines forever through a dense fog, while the peasants grow grapes and oranges and make very highly-regarded home movies in their spare time. Of course, I'm almost joking, but certainly did not greatly assist the dance careers of, say, Lester Horton, or even the redoubtable Bella Lewitzky, suggesting the unwise, dancewise, not only to be born west of the Rockies (that dance has always been forgettable) but to stubbornly remain there.

I forget — if I ever worked it out — when the tiny world of Bausch started to change, and when the cast-iron belief that everything in dance and dancers probably began and certainly ended in New York (with special considerations to the distant places of London and some generalization of the concept of Russia) but a formidable factor in that change came in 1963 with the announcement of the first Ford Foundation Grants to Dance.

Clive Barnes to the dance critics for the New York Post.

Of course after World War Two, there was a general move in the United States towards the decentralization of the arts — and professional theater companies were springing up everywhere to take their place alongside the already existing symphony orchestras. As part of this grassroots impulse, a powerful regional ballet movement arose. For the most part these were nonprofessional troupes — based on local dancing schools — but the Ford Foundation, under an imaginative program led by W. McNeil Lowry, and advised by, among others, Lincoln Kirstein, gave foundation grants to six of the most promising of classic groups outside New York, and indeed virtually formed five of them.

The sixth — the San Francisco Ballet — was of course already a firmly established professional troupe, indeed it is a company that can and does claim to be the oldest established ballet company in America. The company dates itself from the opening of the War Memorial Opera House in 1933, when Adolph Bolm started the San Francisco Opera Ballet — at about the same time as George Balanchine arrived from Europe to start the school that would eventually develop into New York City Ballet. Four years later William Christensen became the director of the San Francisco company's Portland branch, and in 1958 the San Francisco Opera Ballet was reorganized with William Christensen becoming ballet master — an association with the three Christensen brothers (William, Harold, and Lew) that has continued to this day.

Now seemingly approaching — well as near as any approach can be in these fiscally troubling artistic times and climates — its Diamond Jubilee in 1993, the San
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Francisco Ballet stands out as a ballet company of international quality. It has been a long and uneven trail, as anyone who has followed the company’s fortunes over the years can testify.

One thing the San Francisco Ballet has never been short of is dancers. Interestingly, before even the company received its first Ford Foundation grant in 1963, five years earlier, when the Ford estab-

lished its first ballet training program, the San Francisco Ballet School was selected, along with Balanchine’s School of American Ballet, to be one of the two schools to participate in a scheme through which students selected at nationwide auditions received grants covering their tuition and expenses for one to three years of advanced study. This fine school—nurtured by the teaching of the three

of Balanchine’s New York venture—Low Christensen becoming Balanchine’s first American Apollo, and remaining his favorite—but soon San Francisco was offering a whole stream of dancers to the world at large. Dancers such as Anet Reed, Orna White, James Starbuck, Harold Lang, Conrad Ludlow, Michael Smuin, Suki Schorer, Jocelyn Vollmar, Nancy Johnson, Cynthia Gregory, Terry

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...that a company could with advantage have a regular New York showcase. Such an arrangement, such impersonality, you will quite justifiably say. Yes but dance companies, even more than other theatrical ventures, require both change and challenge. Dancers live shuttered, sequestered lives—they need the stimulus of new and informed audiences, the special sense of competition which, because of the nature of the town and its very size, only New York can offer. Actors, singers, musicians ply their trade and compete anywhere in the world market—dancers on the other hand, except for a few freelance supersstars, have to travel in contingents and make their effects in hordes. They only really exist within the structure of a company and the framework of a repertory. So touring in itself takes on a different importance; and the establishment of regular ports of call can only add to a dance company’s image of itself and importance to the outside world. Indeed dance companies do not acquire world renown by staying at home, and the San Francisco Ballet is on the point of international stardom. It needs a stronger, more individualistic repertory, although such matters can be overstressed. When did we last complain that an opera company or a symphony orchestra required “a stronger repertory”? Now dance, for the first time, is acquiring a whole new library of old classics, and this fresh instant literature is going to be a great asset in repertory building, and a growing factor to be considered in the care and nurturing of ballet companies.

What is now beginning to be so important as repertory is the quality of dancers, and to maintain that quality, the dancers must be given the proper opportunity to strut their wares. When you look at the significant number of dancers who have left the San Francisco Ballet at least as much to find further exposure as to discover new opportunities, it can perhaps be seen that a regular New York outlet could be to everyone’s advantage. But I press too hard—my greediness is showing.

New York or no New York, home is home, and home is San Francisco. And it is curious though that you are never a success at home until you are beloved elsewhere.
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IN PARTNERSHIP WITH NATURE.

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Hawaii’s Bounty

During the nineteenth century, Hawaii's reigning monarchs vacationed in regal style on the “Big” Island at Kona beside Kealakekua Bay. Their imperial residence, Hulihee Palace, was the ultimate in luxury, constructed of stone with the interior finished in koa, the native fine-grained wood of hibiscus beauty.

This remainder of a grandeur that was part of the island's social scene when King Kalakaua reigned (1874-1891) is still preserved as a museum and operated by the Daughters of Hawaii, descendants of seven women who were the offspring of American missionaries who arrived in the early nineteenth century.

The palace, completed in 1838, is furnished in a classic Victorian style, more reminiscent of the British Empire than of a Pacific paradise with ornate fretwork, gold-leaf molding and hand-carved tables and chairs. Distinguished by an ocean view, there are such Hawaiian touches as platform beds strewn with lauhala mats and kahili, the feather standards symbolizing royalty.

By way of a brief historical note; the first sighting of the Hawaiian Islands by Westerners took place off Kauai in 1778 with the arrival of Captain James Cook and his crew.

Later and little known to many Americans, the Russians established a presence here in 1817 building Fort Elizabeth of Kauai stone in an unsuccessful attempt to conquer the islands. The days when sugar cane was king are diminishing and traditional pineapple plantations are yielding to cattle grazing. But thousands of acres of cane are still under cultivation and Maui onions as well as macadamia nuts are a pride of the island.

A relatively new food specialty here is a chocolate-covered macadamia nut. The combination may sound unsettling at first but it’s delicious served straight from the freezer.

A new industry, however; continues to bloom on the “outer” islands — tourism. With paved roads, Landrovers, limousines, and Toyotas are replaced by the huge cane wagons that once lumbered along the dirt plantation roads of Maui, Lanai, Hawaii’s Big Island and the garden island of Kauai.

Mystique of this volcanic group, once known as the Sandwich Islands, reminds visitors of the time when the menwhoa (little people) lived in the vast canyons and deep valleys. These Hawaiian leprechauns had the reputation of being great builders but worked only under the light of the moon. Their labor was confined to a single night; in the rare event they didn't finish, the work would be abandoned. Sadly, if they were spied upon by a human they would disappear forever.

But the menwhoa did manage to complete such public works as the lovely fishpond at Akuikoa on Kauai, a retreat for royal princes and princesses.

by J. Herbert Silverman
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But the menehune did manage to complete such public works as the lovely fishpond at Aleikoko on Kauai, a retreat for royal princes and princesses.

by J. Herbert Silverman
The "little people" have vanished into the mists of time, their legendary structures now replaced by such modern contrivances as the requisite free-form pools, superb air conditioning, and air-conditioned seaside suites. One would wonder how King Kalakaua, flamboyant in his glittering military regalia and a symbol of the new Hawaiian nation after a Persian officer's full- dress uniform worn on his whirlwind world tour in 1881, would have thought about the current hotel "palaces" which line his kingdom's beaches.

Dana'i

For sheer beauty and livable living, little in Hawaii matches the small island of Lanai. Once a giant pineapple plantation owned by James Dole who made the spry fruit a household word, it has been transformed almost totally into a splendid resort by David Murdock. The colorful financier is the major stockholder in Dole Foods whose precursor was the Dole castle & Co., the island's most famous trading company. At one thousand-seven-hundred-feet above sea level, The Lodge at Koele takes its name from the mountains forming the region, akin to the Scottish Highlands, which lies across Lanai's City, the island's own town.

The valley is a sparsely settled and arid island (Hawaii's sixth largest) with sandwood and native olive trees. The airport resembles an Australian banana station and once off the thirty miles of paved highways, the four-wheel jeep is still an essential mode of transportation. The Lodge is one of the rare inland hotels in Hawaii with stunning landscape by Brooklyn-born botanist Dan Eldeborg. A giant of a man is referred to universally as "Mr. Dan." He created a series of formal gardens, wandering walks and a Japanese grove surrounded by Norfolk pine, Chinese hibiscus, eucalyptus, fragrant fuchsia, and jacaranda— all kept tidy by a staff of eighty-one gardeners.

The Lodge, operated by Rockresorts, resembles a romantic English manor and butter for breakfast, lunch and dinner. When the price is nominal by Baccaratian standards ($2,500 a night with a continental breakfast), the experience is more robust. One can choose the finest linen, cotton or satin sheets. The Wall Street Journal, New York Times, and USA Today are placed at each bed. Behind the scenes is a huge staff, a cross between a ditto machine and a computer. Whatever the request, the staff is always at the ready.

Peru's best known tourist resort put the service in an interesting frame of reference. "This was the Kohala coast, just north of Kawaihau Bay where Captain Cook was clubbed to death and dismembered by Hawaiian warriors in 1779." The hoteliers are the only folks swimming clubs here today (on the world famous Francis T'Brown golf course carved into a lava flow like an ox-y and emerald fantasy). The hotel, where guests at Mauna Lani recently, commented on a conversation with the manager.

Hawaii — The Big Island

Kamehameha the Great, who unified the Hawaiian islands into a single kingdom by 1810, swallowed along the Kohala coast of Hawaii, more genetically known as The Big Island.

Even this monarch, with all the panoply of his court, would be astounded by the luxury hotels that line the stark lava coastline softened by some of the most beautiful beaches in the state. Among the contemporary additions to this scene, the hotelier that line the stark lava coastline softened by some of the most beautiful beaches in the state. Among the contemporary additions to this scene, the hotelier that line the stark lava coastline softened by some of the most beautiful beaches in the state. Among the contemporary additions to this scene, the hotelier that line the stark lava coastline softened by some of the most beautiful beaches in the state. Among the contemporary additions to this scene, the hotelier that line the stark lava coastline softened by some of the most beautiful beaches in the state.

The Koolau Beach Hotel, recently opened on the Kohala coast on the Big Island.

"He told me a strange thing happens to our guests in the bungalows. They get what we call 'bungalow fever'— they check in and cut off all their meals there. They use their twenty-four-hour butler service. They have cocktails, but don't leave. It's understandable why a guest feels a sense of immediacy for the good life at Mauna Lani. One stays in a house away from home— "cottage" named Hibiscus or Orchid after being picked up at the airport in a mini-luggage cart, stretch limousine. On board to fetch a weary traveler is a bar— and what a bar. In advance, guests are asked about their favorite music, reading materials, snacks, beverages, even what bedding they prefer. One has the choice of linen, cotton or satin sheets. The Wall Street Journal, New York Times, and USA Today are placed at each bed. Behind the scenes is a huge staff, a cross between a ditto machine and a computer. Whatever the request, the staff is always at the ready.

The Mauna Kea Hotel has a moribund claim to fame. It was opened by Lawrence Rockefeller in 1965 and set a standard for Hawaiian resorts.

Unusual for hotel of this caliber, there is no in-room TV. "You want me to hear the birds when you vacation here," says manager Al Friend, who has been at the post for two decades. "Carrying TV's in the room is a sign of our age, empty and feeding such illusory hosts as Bob Beiner, Kenny Rogers and Bryan Dambly. The hotel greets with brass and for homeomakers cognizant of the brand, it's the biggest consumer of Brasso west of the Rockies. mauna Kea owns an extraordinary col- lection of Asian and Pacific art including a priceless seventeenth-century Buddah under the care of a resident curator. For art sporte, its terms and golf facili- ties tie rank among the best in the world, as its poets in the United States. The lobby has the same distinguished fin d claire air coupled with a slight touch of Hawaiian innovation and attains the likes of Charleston Heston, Briddles and John McGregor.

The Koolau Beach Hotel has a unique history. It's a former hotel on the beach, now the site of a two-david, evergreen, and the property commissioned by the empress of Hawaii, Catherine. There is no comparing the two-story hotel engulfed by Hawaii's monarchy era and everywhere in the hotel are original works by Lanai's native artists — main- taining, even paintings and other renderings commis- sioned by the empress of Hawaii, Catherine.

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Lanai

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At one-thousand-seven-hundred-feet above sea level, The Lodge at Koile takes its name from the montane forest region, akin to the Scottish Highlands, which lies above Lanai City, the island's only town.

The island is a sparsely settled and arid island (Hawaii's sixth largest) with sandwood and native olive trees.

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J. Herbert Silverman is travel editor of Midweek and contributes regularly to Wine & Spirits.

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Malaria owns an extraordinary collection of Asian and Pacific art including a priceless seventh-century Buddha under the care of a resident curator. For art lovers, its terms and golf facilities ties rank among the best in the world, as its poisons in the United States. The lodge has the same distinguished, fine de seche air coupled with a slight touch of Hawaiian insouciance and attests to the likes of Charles Hauston, Bridges and John McInerr.

The Ritz Carlton has all the accommendations necessary for the arriving "glitterati", including a magnificent stone fountain at the porte cochere graced with three Hawaiian maidens (hard carved in Italy). The public rooms are decorated with contemporary pictures, stone chandeliers, Hawaiian quilts, English sporting prints and trained art docs are available for a guided tour of more than one thousand objects.

But a special experience is dinner at the Cafe where the Asian selection of Peking duck soup, stir-fry multi-meat and complain lettuce wraps can be matched with simple but excellent restaurants like Sibu, serving Indonesian and Chinese cuisine, which is a cuisine that is a cuisine that is a cuisine that is a cuisine that is a cuisine that is a cuisine.

Times have changed and Kona now sees more a beach than a beach that is a beach that is a beach that is a beach that is a beach that is a beach.

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Ristorante Donatello
901 Post Street • San Francisco
(415) 447-1782

SAN FRANCISCO

Restaurant Guide

You want to go where no one has gone before.
This weekend.

Falling in love, over and over again.
At the Cafe Majestic.

The Cafe Majestic is the perfect restaurant for lovers. And for good reason: it’s a dining experience unique in all of San Francisco. Fine European food with expert friendly service as an elegant Edwardian setting coordinated with jazz or pop music nightly.

Next time you want to treat someone special to a wonderful evening of sophisticated dining and romance... remember the Cafe Majestic.

“San Francisco’s Most Romantic Restaurant”... POMOKmagazine

BEFORE THE CURTAIN OR AFTER THE ENCORE...

Enjoy a three-course dinner before or after your preferred theater show, with music at Il Baroletto in the Donatello lobby.

THEATRE DINNER SERVED FROM 5:00-7:00 AND 10:00-MIDNIGHT. INCLUDES:


CALIFORNIA PIZZA KITCHEN, 10600 Geary (16th/20th), (415) 333-3124. Daily 11:30-10:30 PM. 11:30 AM-11:30 PM Thurs., 11:30 AM-9:30 PM Sat. 11:30 AM-11:30 PM Sun. Spanish and Italian menu served after 5 PM. AE, DS, MC.

Mundo’s Opera Cafe, 201 New Montgomery (11th), (415) 733-1500. Tues. 6:30-10:30 PM Wed, Thurs., 6:30-10:30 PM Fri, Sat, 6:30-11:30 PM Sun. Special New Year’s Eve features special打进contemporary California cuisine and wine. Enjoy our New Year’s Eve Dinner Parties. MC, AE, DS, MC.

The Non-Host Restaurant, 501 9th Street in the Mark Hopkins Regency, (415) 395-4014. 10:30-4:30 Daily. Offering innovative in its open and prize free meals featuring contemporary California cuisine and wine. Enjoy our New Year’s Eve Dinner Parties. MC, AE, DS.

PACIFIC GRILL & THE PAN PACIFIC HOTEL, 100 Post Street (Marina), (415) 272-8800. Daily 11:30-10:30 AM, 11:30 AM-10:30 PM Mon-Fri, Sat 11:30-10:30 PM, Sun 11:30 AM-9:30 PM. California cuisine with Asian influences and frequently changing menu. Chef John Williams’ specialties include crab salad with lemon-curried sauce, roasted rack of lamb with Meyer lemon & sabayon, and grilled shrimp with white sauce. Delicious entrainment and complimentary valet parking during 11:30-11:30 AM.

The Restaurant at Meadowood, Napa Valley, 100 Meadowood Lane, St. Helena, (707) 963-5000. Tues.-Sat., 5:30-10 PM Sun. 5:30-10 PM Mon. 10:30 AM-11:30 PM. A cellaring experience that puts the best of California’s Pinot noirs, the great California-style cooking of Chef Howard Backen’s native provenance in the North of France and the natural beauty of the Napa Valley. The wine list offers a minimum of one listed from each of the Napa Valley’s 25-plus wineries as well as shimmering from other California wine regions and an extensive selection of V.S.O.P.

Ristorante Donatello, 501 Post Street, (415) 395-1931. Tues. 11:30-10 PM, Wed-Sat, 6:30-11:30 PM, Sun 10:30 AM-11:30 PM. An extraordinary experience that puts the best of traditional Italian cuisine, the open Italian-style cooking of Chef Howard Backen’s native provenance in the North of France and the natural beauty of the Napa Valley. The wine list offers a minimum of one listed from each of the Napa Valley’s 25-plus wineries as well as shimmering from other California wine regions and an extensive selection of V.S.O.P.

Vallejo’s Italian Restaurant, 231 Powell St. (415) 395-7755. Closed Sun., Thurs., and Fri., 2 PM-9 PM Sat. 11 AM-9 PM Daily. Italian dining in the Russian Hill area. MC. AE, DS.

La Vida, 44 Congress Place, near Union Square (16th/15th), (415) 395-1177. L 11 AM-2 PM Sun-Fri., 11 AM-2 PM Sat. Special brunch daily 12 noon-3 PM. Extensive menu featuring fresh salads, seafood, meat and poultry, soups, desserts, and pastries. MC, AE, DS.

Kleid’s Italian Restaurant, 231 Powell St. (415) 395-7755. Daily 7:30-10:30 AM, L 11 AM-2 PM, A 11 AM-2 PM. Wonderful antipasto, pasta, and fresh fish. MC, AE, DS.


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If you want to go farther than all the others, consider this: Almost overnight, Explorer passed the test to become the best seller. And, Four Wheeler magazine’s “Four Wheeler of the Year.” Nothing in its class has so much overall room. Or, lets you go from 2WD to 4WD High and back, on the fly, at the push of a button. A 4.0L EFI V-6 and rear anti-lock brakes are standard. Available amenities include a tilt-and-telescoping steering wheel, leather seating surfaces can make your Explorer a luxurious, and very personal, experience.

Your Explorer is ready.

Back up - together we can solve lives.