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$500,000 + single-family home and condominium transactions in 1989

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9%
8.8%
7.1%
7.1%
5.3%

* Source: San Francisco Association of REALTORS® Multiple Sales Service

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Motor Magazine was not alone in acclaiming the new BMW 5-Series. AutoWeek stated that it "should take motoring into the 21st century." While AutoWeek wrote that the 535i is particular, "recalibrates the performance sedan benchmark."

After a test drive, we think you'll agree that these accolades are not wild-eyed exaggeration but objective truth. Judicious refinements to an already legendary suspension combine the crisp, precise handling of a BMW with "ride comfort that sets new standards for this class" (Automobile). The stunning new 5-Series body is "subtly and cleverly aerodynamic" (Motor Magazine). It encloses a spacious, five-passenger cabin equipped with leather-upholstered seating and every useful amenity imaginable. Safety features include ellipsoid...
PERFORMING ARTS

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MOTOR MAGAZINE (BRITAIN)

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GREAT EXPECTATIONS

Everything Old is New Again

People and Performances certain to make news in April

With the opening this month of Rapboy, American Conservatory Theatre moves at last into a house that can serve as its home. Since the October 1989 earthquake that severely damaged ACT's Geary Theatre, the company has been forced into a nomadic existence, moving productions from one temporary venue to another. The Stage Door Theater, just around the corner from the Geary, has been taken on a three-year lease, although ACT hopes to complete repairs to the Geary long before that. Both Rapboy and Lanford Wilson's Barn. This will be produced at the Stage Door, as well as several of next season's shows.

The Stage Door, within the 1911 Native Sons Building, was first built as a concert hall, later became a World War II canteen, then housed a tourist attraction, The San Francisco Experience and most recently served as the Regency III movie house. Contractor William Peddon, the major lessor of the building, is underwriting expenses of remodeling the space; eventually the stained glass windows and elaborate plaster ornamentation of the original structure will be restored. Even when ACT can return to the Geary, there will be a need in the city for a medium-sized, downtown theater with unique charm and new equipment. Thus the momentary loss of the Geary has engendered a permanent new theater for San Francisco.

COLOR ME GRAY

There's nothing much unusual about the life of Spalding Gray except his obsessive interest in going public with it — and the extraordinary skill with which he narrates both the mundane and the more exotic aspects of creating theatrical monologues of his life. Gray returns to the Bay Area than Demme's 1987 film version of Gray's Swimming to Cambodia is a hilarious distillation of the monologist's entirely egotistical reaction to playing a bit role in The Killing Fields, a critically acclaimed movie about the grueling experience of a Cambodian photographer during the murderous Khmer Rouge regime. When he met director Roland Joffé, Gray tells us, he was equally frank about both his personal ambitions and his complete ignorance of Cambodia. Joffé was delighted: "That's perfect. We're looking for someone to play the American ambassador's aide."

Some people were repelled by Gray's admitted detachment from huge international events, by a note of self-contemplation in his innocence and by his compulsive self-identification. Nonetheless, his disquisitions on dead pets, the perils of owning a house, and in the new piece, panic-stricken travels to Moscow and Nicaragua, are disarmingly funny, often full of insights and edgily disturbing. He has turned eccentric egoism into a deliberately artistic performance style. April 8 at Wheeler Auditorium, UC Berkeley, (415) 642-9588.

FATTY RESURRECTED

Cynthia Wilson's Roscoe Fatty Arbuckle examines the rise and fall of one of America's most lovable comic artists, ruined by a 1921 accusation of manslaughter under unsavory conditions.

Michael McShane, the hefty but light-hearted star of many a barn production, will play Fatty Arbuckle in what, at press for the first time in nearly four years, presenting his new storytelling film, Murder in a Bed, one time only at UC Berkeley's Wheeler Auditorium.

Since his first modest (but sold-out) appearance here, more than a decade ago at the old Intersection Theater in North Beach, Gray has gone from talking about the deaths of his childhood pets to the more infamous (but perhaps to Gray less traumatic) masses in Cambodia. Jona

by Kate Regan

Above: Spalding Gray will present his new monologue, Murder in a Bed, at UC Berkeley in April.

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by Kate Regan
We Built Our Name on Fabrics

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Wilson intends to be a one-man show. The Arbuckle case became infamous in San Francisco, where in the Hotel St. Francis on a September afternoon in 1921, a young actress joined a "drinking party" in Arbuckle's suite, became violently ill and died four days later of a ruptured bladder. She claimed, or her friends claimed, that Arbuckle had hurt her, and even admirers of the comical comedian drew lascivious conclusions.

Charged with manslaughter, and with the implication of rape, he was put on trial three times within eight months. Two juries were not able to agree on a verdict, yet at the third trial, jurors took only minutes to acquit him and issued a unanimous statement denouncing the "needless torture" of an obviously innocent man.

"It ruined his career," says Cintia Williams, who intends to restore the balance. "Most people think he was guilty, as I did before I researched it. I'm focusing on how much was lost because of the trial and the scandal. Arbuckle was a superstar of silent pictures, a genius of comedy, and he disappeared. He became a symbol of America's moral decline; although there was nothing known against him before this case." Despite the acquittal in 1922, Arbuckle's films were banned by the Hays office, the immensely powerful network of vigilante women's clubs around the nation took a virulent stand against him and Arbuckle descended into drink and obscure vaudeville engagements. When he died of a heart attack in 1950 at the age of forty-six, a French newspaper commented, "One no longer speaks of him. One has already announced his death." Michael McShane, who has been working on this project for several years, and Cintia Wilson hopes to bring the exile back into the light. And now, what about a revival of his best comic films? April 25 through May 20, Life on the Water Theater, 9th St. & Market Center (415) 775-8899.

SHADES OF BROWN
The Trisha Brown Company, always a welcome visitor to the local dance scene, returns to UC Berkeley after a two-year absence, this time presenting a work-in-progress commissioned by Cal Performances as well as the West Coast premiere of Brown's 1989 Caramel Convertible. Trisha Brown has been a leader in the field of postmodern dance for more than twenty years, always riding the crest of the nouvelle vague and gleefully, easily increasing the demands of her art. Even in the most rigorous ways of minimalist dance, Brown knows how to be entertaining, and her dances have grown in complexity and invention while retaining the sense of spontaneity with which she developed motion. Her collaborators have included the artists Robert Rauschenberg, Nancy Graves, and Donald Judd and the musician-composer Laurie Anderson, like Merce Cunningham, she places dance, music and decor together without necessarily forcing an interaction. The result is a highly theatrical and aesthetic mix. April 27 and 28, Zellerbach Hall, UC Berkeley. (415) 642-9888.

THYSSEN COLLECTION COMES TO SF
The Baron H.H. Thysen-Bornemisza, a smiling, ruddy man of average height and unassuming demeanor, owns a collection of art so vast and of such quality that it cannot be compared to any other in private hands. Most of his 500 Old Master paintings are housed in museum galleries attached to the Villa Favorita, his Swiss residence overlooking Lake Lugano; the exhilarating range and beauty of this collection came to the wider public's attention in 1979, when about fifty of the paintings went on tour in museums across the United States. Three years later, the baron again sent a selection, this time of twentieth works, on a two-year tour that included the San Francisco Museum of Modern Art.

The present baron inherited many of his old masters from his late father, but thirty years ago he decided to create a collection of twentieth century paintings. As the 1983 showing indicated, the baron has an eye for contemporary art, but among the strongest choices are those that first sparked his interest in building a new collection: the German Expressionists.

More than thirty of these paintings will come to the California Palace of the Legion of Honor next month.
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EXPERIENCE RADIO AS IT SHOULD BE.

Left: Ludwig Matisse's The Carmelite (1915). Right: Johannes Itten's A Group of Houses in Spring (1930). These two paintings are among the 100 works of impressionist and modern art that can be seen in the exhibition, Expressionism and Modern German Painting from the Thyssen-Bornemisza Collection, from April 15 at the California Palace of the Legion of Honor.

The mysticism, impertinent purity and unfettered passion of experimental German artists of this period seem both breathtaking and ravishing now. Even the most hedonistically sensual paintings, such as the light-scarred, dreamy allegories of Franz Marc, have a moral intensity. The symbolic abstractions of Vasily Kandinsky leap with a joy in painting's spontaneous pleasures. Much of the delight in art is, as a force for goodness died in World War I and its terrible aftermath, to be replaced with darker, somber visions. The small but potent Thyssen-Bornemisza selection should be a distillation of the radical discoveries made within a brief period of enlightenment.

April 15 through July, California Palace of the Legion of Honor. (415) 750-3659.

MEET JOANNA BERMANT
Of San Francisco Ballet's principal dancers, Joanna Berman is notable for her eloquent ease with almost any kind of music, and for her convincing presence in roles as different as the ingenue of The Taming of the Shrew. She was promoted to soloist in 1987 and became a principal dancer the following year. New York's loss is our gain, for Berman is a dancer whose technical strength never overwhelms her poetry.

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Once I was here, it all turned out for the best. The company offers so much: the facility, the tours to good places, the reputation of this great city. I have no riches to get out. I'm challenged here.

Berman began dancing before her fourth birthday and says, "I don't know life without it." She's been dramatic, lyrical roles, although Bodek, a favorite ballet, is a sharp twist away from lyricism, and she hopes he'll long to take on one of the nineteenth century full-length classics. "I enjoy working on a new ballet, one that's never been performed before; but tackling a full length ballet is something I should try. I suppose it is the test of both dancing and theatrical power.

As San Francisco Ballet now presents La Sylphide, Susan Luke and as of 1980, Sleeping Beauty, Berman should have her chance. There is, she says, no formal instruction in the acting required for each dance-drama. "If it's bad enough, something says so. It's more or less passed on through osmosis. And there is (character dancer) Anita Paciotti; you can go to her for anything."

In the 1980 season, Berman has prominent placement in, among others, David Bintley's new ballet, Wanderer Fantasy ("twenty minutes of solid dancing. It does not stop."); William Forsythe's In the Middle, Somewhat Elevated, Bodek, the new Bodek, as the first sylph in La Sylphide and in the bluebird variation of Sleeping Beauty. She would seem to be a natural for Sleeping Beauty, but will not comment on that possibility for the moment.

Now only in her mid-twenties, Berman has given little thought to life after dance, "except during the periods when I've been injured. Then I realize that I don't have 100 years ahead of me to dance. I would probably go into teaching or coaching — or so I think now. I can't imagine life without it. But sometimes I think, the minute I stop dancing, I'll go skiing. It's much too dangerous now, but it's something I want to do."

In Brief

Music: The Obliston, Flezowicz, Garden Hill Piano Trio, one of our favorite chamber groups, continues to make music despite the far-flung lives of its members; works of Beethoven, Schumann, Chausson on April 22 in the Chevron Museum Concert Series at Dodd Theater, California Palace of the Legion of Honor. Placido Domingo performs in concert, with San Francisco Opera soprano Ann Panagulias and members of the opera orchestra; April 7 in San Francisco's Civic Auditorium. Donald Pippin's Pocket Opera is in full swing at three locations from San Francisco to Pismo Beach. April's offerings include La Cenerentola, Rossini's delicious variation on the Cinderella story; April 8 at Hambrick Theater, 720 Sutter Street, San Francisco.

Theater: Berkeley Repertory Theatre's Parallel Season presents the world premiere of Jane River's Each Day Dies with Sleep, a surrealistic portrait of a woman escaping to California; March 31 through April 15, 2025 Addison Street, Berkeley. Marin Theater Company ends the season on a fanciful note with Room Service, a classic American comedy on the perils of producing a Broadway play; April 18 through May 29, Mill Valley.

Art: James Lee Byars: The House of Luck, an exhibition of some 40 works, primarily from collections in Europe, where he is more honored than in his native USA; these are large-scale paper and fabric works, sculptures of gold, marble and basalt, and at least one performance "action" by the artist in person; April 18 through June 24, University Art Museum, UC Berkeley.

The quietly unexpected panoramas of photographer Gerhard Richter are clearly related in mood to the unfolding scrolls of Chinese landscapes; through April 22 at the Ansel Adams Center, 350 Fourth Street, San Francisco.

Lectures: City Arts and Lectures presents best-selling author Margaret Atwood on April 26 at 8:00 p.m. at the Herbst Theatre.
Once I was here, it all turned out for the best. The company offers so much: the facility, the tours to good places, the reputation of this great city. I have no inches to get out. I'm challenged here."

Berman began dancing before her fourth birthday and says, "I don't know life without it." She prefers dramatic, lyrical roles, although Rodini, a favorite ballet, is a sharp twist away from lyricism, and she hopes before long to take on one of the nineteenth century full-length classics. "I enjoy working on a new ballet, one that's never been performed before; but tackling a full-length ballet is something I should try. I suppose it is the test of both dancing and theatrical power." As San Francisco Ballet now presents La Sylphide, Swan Lake and as of 1990, Sleeping Beauty, Berman should have her chance. There is, she says, no formal instruction in the acting required for each dance-drama. "If it's bad enough, some

one says so. It's more or less passed on through osmosis. And there is (character dancer) Anita Paciotti; you can go to her for anything."

In the 1980 season, Berman has prominent placement in, among others, David Bintley's new ballet, Wanderer Fantasy ("twenty minutes of solo dancing. It does not stop"). William Forsythe's The Middle, Somewhat Elevated, Rodini, the new Rodini, as the first sylph in La Sylphide and in the Bluebird variation of Sleeping Beauty without it. But sometimes I think, the minute I stop dancing, I'll go skiing. It's much too dangerous now, but it's something I want to do."

IN BRIEF
Music: The Oblisk, Fleenor, Grobender Piano Trio, one of our favori-
tive chamber groups, continues to make music despite the far-flung lives of its members; works of Beethoven, Schumann, Chausson on April 22 in the Cowan Concert Series at Doudel Theatre, California Palace of the Legion of Honor. Placido Domingo performs in concert, with San Francisco Opera soprano Ann Panagulias and members of the opera orchestra; April 7 in San Fran-
"s Civic Auditorium. Donald Pippin's Pocket Opera is in full swing at three locations from San Francisco to Villa Montalvo in Saratoga; April's offerings include La Cenerentola, Rossini's delicious variation on the Cinderella story; April 8 and May 1 at Hammerstein's 620 Soith Street, San Francisco... Theater: Berkeley Repertory Theatre's Parallel Season presents the world prem-
iere of John Murrell's Backdoor Door with Sleep, a satirical portrait of a woman escaping to California; March 31 through April 10, 20th Street, Berkeley... Marin Theatre Company ends the season on a funereal note with Room Service, a classic American comedy on the perils of producing a Broadway play; April 18 through May 26, Mill Val-
ey... Art: James Lee Byars: The House of Luck, an exhibition of some 40 works, primarily from collections in Europe, where he is more honored than in his native USA; these are large-scale paper and fabric works, sculptures of gold, marble and basalt, and at least one performance "action" by the artist in person; April 18 through June 24, University Art Museum, UC Berkeley... The quietly unexpected panoramas of photographe Geir Jordahl are clearly related in mood to the unfolding scrolls of Chi-

nese landscape; through April 22 at the Ansel Adams Center, 250 Fourth Street, San Francisco... Lectures: City Arts and Lectures presents best-selling author Margaret Atwood on April 26 at 8:00 p.m. at the Herbst Theatre...
American Conservatory Theater

1989/90 Repertory Season

Edward Hastings
Artistic Director
John Sullivan
Managing Director

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In recognition of her vision and unfailing support
Mrs. Edith Merman

The American Conservatory Theater was founded in 1965 by William Ball.

RIGHT MIND
by George C. Scott Productions
October 29 through October 29
Geary Theater

Two Acts of Passion:
DUTYMAN
by Aziz Banaka

and
CLAIRA
by Arthur Miller
(Producers: The American Conservatory Theater)
November 4 through November 28
Lorraine Hansberry Theatre

TALE OF TWO CITIES
by Charles Dickens
adapted for the stage by Nagle Jackson
November 30 through December 2
Orpheum Theatre

A CHRISTMAS CAROL
by Charles Dickens
December 3 through December 24
Orpheum Theatre

ALMOST LIKE BEING IN LOVE
by Alan Jay Lerner
December 27 through January 7
Herbst Theatre

JUDEVINE
by David Rudoff
January 10 through February 24
Pike Beale Street Theater

TWELFTH NIGHT
by William Shakespeare
January 27 through February 18
Palace of Fine Arts Theatre

HAPGOOD
by Tom Sheppard
March 5 through April 21
Stage Door Theater

THE IMAGINARY INVALID
by Moliere
March 9 through April 24
Palace of Fine Arts Theatre

BURN THIS
by Landis Wilson
May 2 through June 10
Stage Door Theater

Tickets and Information: (415) 749-2ACT

Surgeon General's Warning: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.
American Conservatory Theater

Edward Hastings
Artistic Director
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Managing Director

1989/90 Repertory Season

RIGHT MIND
by George Cukor
Performance Works
October 2 through October 17
Curry Theater

Two Acts of Passion:
DUTYMAN
by Amiti Banaka

CLARA
by Arthur Miller
(Co-production with the Lorraine Hansberry Theatre)
November 4 through November 26
Lorraine Hansberry Theatre

A Tale of Two Cities
by Charles Dickens
adapted for the stage by Nigel Jackson
November 25 through December 2
Orpheum Theatre

A Christmas Carol
by Charles Dickens
December 3 through December 14
Orpheum Theatre

Almost Like Being in Love
The Magic of Alan Jay Lerner
December 27 through January 7
Herold Theatre

Judevine
by David Roodell
January 10 through February 24
PICK Banish Street Theatre

Twelfth Night
by William Shakespeare
January 17 through February 10
Palace of Fine Arts Theatre

Hapgood
by Tom Stoppard
March 5 through April 23
Stage Door Theatre

The Imaginary Invalid
by Molière
March 29 through April 28
Palace of Fine Arts Theatre

Burn This
by Landford Wilson
May 2 through June 16
Stage Door Theatre

Tickets and Information: (415) 749-24PT
Psst... Spy Lingo

Blown
The phrase used to describe an agent whose cover has been penetrated.

Bugging
All manner of eavesdropping, from telephone tapping to electronic devices.

CIA
Central Intelligence Agency, which coordinates American intelligence activities.

Company
Nickname of the CIA.

Cousins
A way in which British intelligence people often refer to American intelligence agents.

Cover
An agent's fake but believable identity, along with a credible set of reasons for his or her being in a certain place at a certain time.

Decrypt
To unscramble a secret code.

Double Agent
A spy working covertly for one country while plausibly appearing to work for its opposition.

The Firm
Name sometimes given to the British secret service by its agents.

ICBM
Intercontinental Ballistic Missile.

Joe
An agent who has been turned to work for the other side.

KGB
Komitet Gospodarstvennoy Bezopasnosti; the Soviet Committee for State Security, an organization of vast ramifications covering both espionage and counterespionage, as well as border guards.

Meet
A designated place where secret information is delivered, passed, or exchanged.

M15
The British intelligence organization in charge of domestic counterespionage. It is now known as DSG.

Mole
An agent ordered to infiltrate the services of the enemy in order to send back information.

Reflector
A decay.

Safe House
A hideaway where agents and defectors can be accommodated. Often the term applies to a place where agents and suspects can be interrogated.

SDI
Strategic Defense Initiative, or "Star Wars."

Sleeper
An agent who spends a long time (often years) establishing himself or herself as an inoffensive citizen, preparing for the moment when he or she will be required to pass on a particularly vital piece of information.

Transponder
A bouncing device planted on a person and sending a signal (bloop) which can be electronically tracked.

Turned Agent
An agent of an enemy power who is either captured or goes voluntarily to the other side and is used by that side to feed false information to the enemy and obtain information from them.

American Conservatory Theater presents HAPGOOD (1988)
by Tom Stoppard

Directed by Joy Carlin
Scenery by Ralph Funicello
Costumes by Terence Ham Son
Lighting by Derek Duarte
Music composed by Stephen LeGrand and Eric Drew Feldman
Sound by Stephen LeGrand
Dialect Coach: Andrew Back
Associate Director: David Maier

The Cast
Elizabeth Haywood: Michael Learned
Paul Blaire: Ken Bates
Joseph Kernor: Barry Kraft
Donald Bailey: Ed Hoover
Ben Blain: Harold Surratt
Maggie: Patrick Stetch
Merryweather: Kevin Hsi, Yoe
Joe: Kit Rice
Barbara: Nathan C. Stark
Ensemble: Andrew Dolar

The Scenes
Act One
Scene 1 The Porch, Wednesday morning
Scene 2 The Zou, Wednesday noon
Scene 3 The Rivets Pitch, Wednesday afternoon
Scene 4 The Office, Thursday morning
Scene 5 The Shouting Range, Thursday afternoon

Act Two
Scene 1 The Office, Thursday evening
Scene 2 The Studio, Friday morning
Scene 3 The Zou, Friday noon
Scene 4 The Office, Friday afternoon
Scene 5 The Hotel, Friday evening
Scene 6 The Pol, Friday night
Scene 7 The Rough Pitch, Saturday afternoon

Stage Management: Alice Elliott Smith, Bruce Esper, and Eugene Barone

This production is dedicated to the memory of Paul Shenar.

Understudies
Haywood — Fred Gideon, Blaire — David Maier, Kernor — Daniel Katzer; Bailey — Dick Hamilton; Mag: — Michael McFall, Merryweather — Luis Ortega.

TELOG is the exclusive corporate underwriter of Hapgood
Psst... Spy Lingo

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The Cast
Eliza Hapgood          Michael Learned
Paul Blart              Ken Buta
Joseph Kerner          Barry Kraft
Edward Bailey           Ed Hochman
Ben Blart               Harold Surratt
Maggie                 Patrick Stetch
Kevlar Hahn Yee         Kevin Fox
Alt-obean               Nathan C. Stark
Alt-obean               Andrew Dolar

The Scenes
Act One
Scene 1 The Pool, Wednesday morning
Scene 2 The Zoo, Wednesday noon
Scene 3 The Rugby Pitch, Wednesday afternoon
Scene 4 The Office, Thursday morning
Scene 5 The Shooting Range, Thursday afternoon

Act Two
Scene 1 The Office, Thursday evening
Scene 2 The Studio, Friday morning
Scene 3 The Zoo, Friday noon
Scene 4 The Office, Friday afternoon
Scene 5 The Hotel, Friday evening
Scene 6 The Pool, Friday evening
Scene 7 The Rugby Pitch, Saturday afternoon

There will be one intermission.

Stage Management: Alice Elliott Smith, Bruce Esperict, and Eugene Barone

This production is dedicated to the memory of Paul Shenar.

Understudies:
Hapgood — Fred Ohren, Blatt — David Maier, Kerner — Daniel Ketcher, Bailey — Nick Hamilton
Hoff — Michael McFall, Maggie — San Felito, Mervyn — Luis Ortega.

TELLOG is the exclusive corporate underwriter of Hapgood.
Flux, Paradox, Uncertainty, and Lies

Variation on Hermelitus*

From the walls are flowing, even the ceiling,
Not only in terms of physics: the pictures.
Bob on each picture rail like dusty on a line
While the books on the shelves keep revolving.
Their titles out into space and the carpet.
Keeps flying away, jamming me up this be where I stood —
Where I shot the monkey when I signed
On a line that reunited with a pen that melted.

Nor can this now be the chair — the chair-braid of a chair
That I sat in the day that I thought I had made up my mind
And as for that standard lamp it too keeps wandering away
Down an unthinking passage where nothing is standard.
And lights are but lit to be drowned in soot and spite of some dark
And varnishing goddess. No, whatever you say.
Reappearance presumes disappearance. It may not be nice
Or proper or really analytic anymore.
But none of your side-splitting rules can catch where it's sliding so fast
And, all you advisers on this by the time it is that,
I just do not want your advice.

Not need you to be troubled to pin me down in my room.
Since the room and I will escape for it tell you flat.
One cannot live in the same room twice.

— Louis MacNeice

*Hermelitus (c. 540–c. 480 BC), the Greek philosopher, is known for a number of aphorisms on probability, three of which are relevant to this poem: “All is flux, nothing stands still,” “It is not possible to step twice into the same river,” “Nothing endures but change.”

The particle world is the dream world of the intelligence officer. An electron can be here or there at the same moment. It defies surveillance because when you know what it’s doing you can’t be certain where it is, and when you know where it is you can’t be certain what it’s doing: Heisenberg’s uncertainty principle.

— Hippodrom, Act I, sc. 5

In classical atomic physics, it had been assumed that one could, in principle, measure the precise locations and trajectories of billions of particles — protons, say — and from the resulting data make exact predictions about where the protons would be at some time in the future. Heisenberg showed that this assumption was false — that we cannot know everything about the behavior of even one particle, much less hundreds of them, and, therefore, cannot make predictions about the future that will be completely accurate in every detail. The more closely physicists examined the subatomic world, the larger the indeterminacy appeared.

When a proton strikes an atom, boosting an electron into a higher orbit, the electron moves from the lower to the upper orbit instantaneously, without having traversed the intervening space. The electron simply ceases to exist at one point, simultaneously appearing at another. This is the famously confounding “quantum leap,” and it is no more philosophical a leap: it is not taken seriously, the behavior of atoms cannot be predicted accurately.

Those who find such considerations nonsensical are in good company.

— Bohr then introduced the idea of “complementarity,” whereby no single image of reality — wave or particle — can suffice to explain the subatomic world in its entirety. The wave picture and the particle picture, he argued, are two exclusive, complementary aspects of the same fundamental reality, which somehow lies beyond the grasp of any single viewpoint. A specific measurement can show us only one facet of the world. And the act of measurement drastically alters what we measure, so that we cannot return and accurately measure other complementary properties.

Bohr’s Complementary Principle introduced a subjective element into the interpretation of the subatomic world. To some extent, we predetermine the result of our own measurements. This blurring of the horizons sharp distinction between the subjective and objective realms troubled many a classical physicist. — Einstein the most prominent among them — wedded to the notion of an objective, knowable world.

— Michael Florican, The Hunting of the Quark

I am more than ever convinced that persons are successively various persons, according as each special strand in their characters is brought uppermost by circumstance.

— Thomas Hardy, diary entry for December 4, 1890

“Virtual” particles may be thought of as representing the possibility, delineated by the Heisenberg indeterminacy principle, that a “real” particle will arrive at a given time and place. Like the pop-up silhouettes on a police lineup range, they represent not only what is but what might be. As quantum physics sees it, every “real” particle is surrounded by a corona of virtual particles and antiparticles that bubble up out of the vacuum, interact with one another, and then vanish, having lived on borrowed, Heisenberg time. (Waved and annihilated, created and annihilated — what a waste of time, mused Richard Feynman.) A free proton, say, is not alone in its travels, but is surrounded by a corona of virtual protons, the existence of which influences its behavior in ways that are not only observable but are, indeed, fundamental to the interactions of the proton as we know it.

— Timothy Ferris, Coming of Age in the Milky Way

The truth of a statement is limited by the sources of behavior of the speaker, the context around the current setting, the effects of similar settings in the past, the effects upon the interlocutor leading to precision or to exaggeration or falsification, and so on.

— B.F. Skinner, About Behaviorism

The pervasiveness of deception in our everyday lives can be glimpsed by anyone willing to reflect on the false promises, whispers, shams, peris, and disguises, lying in the mouth of the, or entrapping the eyes with so much artifice.

— Richard Alexander

There are no whole truths; all truths are half-truths; it is trying to treat them as whole truths that plays the devil.

— Alfred North Whitehead
Flux, Paradox, Uncertainty, and Lies

The particle world is the dream world of the intelligence officer. An electron can be here or there at the same moment. It defies surveillance because when you know what it’s doing you can’t be certain where it is, and when you know where it is you can’t be certain what it’s doing. Heisenberg’s uncertainty principle.

In classical atomic physics, it had been assumed that one could, in principle, measure the precise locations and trajectories of billions of particles — protons, say — and from the resulting data make exact predictions about where the protons would be at some time in the future. Heisenberg showed that this assumption was false — that we can never know everything about the behavior of even one particle, much less many of them, and, therefore, can never make predictions about the future that will be completely accurate in every detail.

The more closely physicists examined the subatomic world, the larger the indeterminacy became. When a proton strikes an atom, boosting an electron into a higher orbit, the electron moves from the lower to the upper orbit instantaneously, without having traversed the intervening space. The electron simply ceases to exist at one point, simultaneously appearing at another. This is famously confounding “quantum leap,” and it is no more philosophically pellucid than it is taken seriously, the behavior of atoms cannot be predicted accurately.

Those who find such considerations nonsensical are in good company; as Niels Bohr remarked, when one of his students at Copenhagen complained that quantum mechanics made him dizzy, “If anybody says he can think about quantum problems without getting dizzy, that only shows he has not understood the first thing about them.”

— Timothy Ferris, *Coming of Age in the Milky Way*

...electrons can behave under some circumstances as waves; and equally, light can come in lumps or units called photons. The problem is: how can something be both a wave and a particle? We ask, “what is it really?”...You cannot talk about what is really there, or rather, you can talk about it, but you can’t make much sense of it, until you specify the context of the experimental arrangement. Since you can’t perform both experiments simultaneously, it is held to be simply meaningless to talk about the electron really having a position or really having a momentum independently of the experimental context.

— Paul Davies, *Time Asymmetry and Quantum Mechanics* in *The Nature of Time*, edited by Raymond Flood and Michael Lockwood

I refuse to be intimidated by reality anymore. After all, what is reality anyway? Nothing but a collective hallucination.

— John Wagner, *The Search for Signs of Intelligent Life in the Universe*

In February (1927), Heisenberg had the crucial physical insight that made all the abstract mathematics somewhat comprehensible. The subatomic world inside atoms at last began to make sense. The apparent contradictions arose, he realized, when one blindly tried to extend classical concepts derived from everyday experience — like position, velocity, energy, and time — into this tiny realm. In ascertaining the position of an electron, for example, you have to make a measurement; you have to hit it with a photon or another electron and detect the rebounding wave in your apparatus. Of course, such a collision gives you the electron you are studying an instantaneous kick, so that you cannot simultaneously measure its velocity with infinite accuracy. This is the famed Heisenberg Uncertainty Principle...

(Bohr then) introduced the idea of “complementarity,” whereby no single image of reality — wave or particle — can suffice to explain the subatomic world in its entirety. The wave picture and the particle picture, he argued, are two exclusive, complementary aspects of the same fundamental reality, which somehow lies beyond the grasp of any single viewpoint. A specific measurement can show us only one facet of the whole. And the act of measurement itself critically alters what we measure, so that we cannot return and accurately measure other complementary properties.

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— B.F. Skinner, *About Behaviorism*

The pervasiveness of deception in our everyday lives can be glimpsed by anyone willing to reflect for a few minutes on the habits, postures, expressions, or gestures, the way he or she puts on the hat, dress, or coat, or sits on the carpet, or prepares food, or uses appliances, or chooses clothes to conceal and flattering effects such as shoulder pads, dons shoes with elevated heels, plucks a mustache into the mouth, or enters the workplace wearing a politician smile.

— Richard Alexander

There are no whole truths; all truths are half-truths; it is trying to treat them as whole truths that plays the devil.

— Alfred North Whitehead
American Conservatory Theater

There is only one world, and that world is false, cruel, mendacity, misleading, sensuous. ... We need lies to vanquish this reality, this 'truth,' we need lies in order to live. ... That lying is a necessity of life is itself a part of the terrifying and problematic character of existence.

— Friedrich Nietzsche, The Will to Power

As long as the will to power plays a part in the communal life of men, so long will these means be justified which are best for the winning and the maintenance of power. While the outer form of power policy, now as always, must needs adjust itself to the times and circumstances, the ends it pursues always remain the same and hallmark any means serviceable to its purpose; for power is inherently amoral. ... It would then be senseless to assume that the methods of power are better than the ends they serve. What Machiavelli reduced to a system was muddled, unscientific reasons of state. It was quite clear that brutal power policy was unguided by ethical principles. Therefore he demanded ... that men who cannot do without the superfluous luxury of private conscience had better leave politics alone.

— Rudolf Rocker, Nationalism and Culture

A part of quantum theory, and an integral feature of the theory of relativity, is that there is more than one universe. Indeed, there are scores—perhaps uncountable thousands—of universes existing within and around us. Physicists have developed tests to demonstrate the fact that the world which we know is not absolute: it is only what we perceive, our universe exists only relative to us. An entity of certain perception would find something different. ... Quantum physics would seem to have, at least for historians, nothing is absolute, and while events may take place as we see them, they do not occur only as we see them. ... Obviously there can be no one right solution to why a war came or a civilization disappeared. Perhaps every theory is right. Perhaps certain sequences which do not exist elsewhere do exist. ... Of course, the other lesson of quantum theory is that nothing is absolutely true, so we have the humbling possibility that everything is nonsense.

— William C. Davis, "Footnotes" in History Book Club Magazine

In Hopgood, the idea was to use the dualities in quantum physics as a metaphor for the duality in people — the duality about the people they love or the prepositions they hold, even which side they’re on in the Cold War. Part of the play’s appeal is the pressure you’re under to work it out for yourself as it goes. Passion and caution. They don’t have to mean anything, lead anywhere. They’re part of anything else I like about them. I’ve got an unhealthy love affair for them.

— Tom Stoppard in an interview with Stephen Schiff for Vanity Fair

In Inlandsse, the problem of the Koningsberg bridges is to enable us to make a connecting bridge between the Konetsoune activity in the men’s changing room that initiates the play and the subsequent actual planning of who-what-where-when.

Koningsbergen

In Immundt's Koningsberg there were seven bridges. The river Pregel, now Pregolya, divides around an island and then divides again; imagine a part of plumes with one bridge across each of the handles and one across the hinge; four bridges onto the island, which would be the island if you were cracking walnuts. An ancient amusement of the people of Koningsberg was to try to cross all the seven bridges without crossing any of them twice. It looked possible but nobody had solved it.

— Hopgood, Act I, no. 5

In 1736 the Swiss-born mathematician Leonard Euler finally devised the solution. Try your hand at it! Can you devise a route which will cross each of the seven bridges of Koningsberg once, and only once?

Who's Who

Richard Butterfield, who is now in his fourth season with the company, has appeared as Curly in Burying the Hatchet in A Tale of Two Cities, Edgar in King Lear, the Soldier in Sunday in the Park with George, Tony in Woman in Mind, Captain Curtains in Diamond Lil, Billy in The Real Thing, Yung Seroge in A Christmas Carol, Miko Gurovich in A Pick Up Thing Happened on the Way to the Forum, Bluebeard in Saint Joan, and in Side by Side by Sondheim, Feathers, and Puzzles in Hell. He has also worked with the San Jose Repertory Company, Berkeley Shakespeare Festival, and Berkeley Jewish Theatre. Last summer he acted in two productions in Connecticut: A.C.T.'s Saint Joan at the American Festival Theatre in Stratford and Woman in Mind at the Westport Country Playhouse. Mr. Butterfield is a graduate of Stanford University (with honors in international relations) and A.C.T.'s Advanced Training Program. He now teaches and directs in the A.T.T. teaches in the Young Conservatory, and serves on the Board of Trustees as one of two artist members.

Peter Donat, born in Nova Scotia, attended the Yale School of Drama before beginning his professional career in the United States doing summer stock and several national tours. He was a member of Ellen Ribkin’s APA Company, spent seven seasons with the Stratford Shakespeare Festival in Canada, appeared extensively on and off Broadway (winning the Theatre World Award for Best Featured Actor in 1957), and came to A.C.T. in 1988. Here he has played in more than fifty productions, including King Lear, Hadrian VII, Cynara, Man and Superman, Uncle Vanya, The School for Wives, Puzzles in Hell, Our Town, A Pick Up Thing Happened on the Way to the Forum, A Tale of Two Cities and Jovial Night. He has guest-starred on such TV programs as "Hawaii Five-O," "Simon and Simon," "Bill Street Blues, " "Dallas," and "Murder She Wrote," and starred in the NBC series "Flamingo Road" for two years. His films include The Wedenberg, the China Syndrome, Hopgood, A Different Story, The Big Boy (with Liv Ullman), Nichols, Ride Copeland's Godfather II, Father and War of the Roses. Mr. Donat recently appeared in Love Letters with Barbara Bush at Theatre on the Square.

A third-year student in the Advanced Training Program, Sam Fontana played Che Guevara in Ainta and Naxum in The Barber on the Bard at the OCS in Portland, Oregon last summer. His studio roles at A.C.T. include Trojan in Thesigal, Robert in Company, Simon Biles in Ring about Tumini in The Most of Mode, and the title role in Pericles, and he played Nick Polenta in the Plays in Progress production of Pick Up Ar. He has been seen in A.C.T.'s productions of A Christmas Carol, Morn Millicent, and Jovial Night, and has performed in several A.C.T. Student Cabaret productions in Fred's Columbia Room, at South Coast Repertory Theatre in Costa Mesa, and in numerous productions in Los Angeles. Mr. Fontana trained as Vinson Font in Greenville, and was featured in the film Quest, written by Ray Bradbury.

A graduate of Brandeis College, Andrew Dolan is in his third year with the Advanced Training Program. His studio roles include Clarence and Richmond in Richard III, Ben in The Little Flowers, Austin in True West, Spark, in The Country Wife, Robert Clurman in An Ideal Husband, and Tyler Brown in The Tempesta. Opera. He has played Hal Carter in Picnic and Carl in Getting Out at City College of San Francisco, and was seen last season at the Gypsy in Murolo Millian. Last summer Mr. Dolan appeared in Company Interventions for Encore Theater Company. He recently appeared as Keith Kemn in A.C.T.'s Plays-in-Progress production of Pick Up Ar, and in A Christmas Carol at the Orpheum.
American Conservatory Theater

There is only one world, and that world is false, cruel, arbitrary, misleading, senseless... We need lies to sustain this reality, this "truth" we need lies to order our lives. That lying is a necessity of life is itself a part of the terrifying and problematic character of existence.

— Friedrich Nietzsche, The Will to Power

As long as the will to power plays a part in the communal life of men, so long will these means be justified which are best for the winning and the maintenance of power. While the outer form of power politics, now as always, must needs adapt itself to the circumstances and the conditions, the end it pursues remain the same and hallow any means servile to its purposes; for power is inherently amoral... It would then be sensible to assume that the methods of power are better than the ends they serve. What Machiavelli reduced to a system was muddled, unreasoned results of state. It was quite clear that brutal power politics was unbridled by ethical principles. Therefore he demanded... that men who cannot do without the superfluous luxury of private conscience had better leave politics alone.

— Rudolf Rocker, Nationalism and Culture

A part of quantum theory, and an integral feature of the theory of relativity, is that there is more than one universe. Indeed, there are scores—perhaps uncountable thousands—of universes existing within and around us. Physicists have developed tests to demonstrate the fact that the world which we know is not absolute; it is only what we perceive, our universe exists only relative to us. An entity of certain perception would find something different. Quantum physics, it would seem, has a lesson for historians. Nothing is absolute, and while events may take place as we see them, they do not occur only as we see them. Obvi-
ously, there can be no one right solution to why a war came or a civilization disappeared. Perhaps every theory is right. Perhaps only the accepting of these which do not destroy the others is right. Of course, the other lesson of quantum theory is that nothing is absolutely true, so we have the humbling possibility that everything is nonsense.

— William C. Davis, "Footnote" in History Book Club Magazine

In Haygood, the idea was to use the dualities in quantum physics as a metaphor for the duality in people—the duality about the people they love or the prepositions they hold, even which side they're on in the Cold War... Part of the play's appeal is the pressure you're under to work it out for yourself as it goes. Panic and catharsis. They don't have to mean anything, lead anywhere. This play is just part of that sort of thing. I like them. I've got an unhealthy love affair for them.

— Tom Stoppard in an interview with Stephen Schiff for Vanity Fair

Barbara Bush at Theatre on the Square.

Who's Who

RICHARD BUTTERFIELD, who is now in his fourth season with the company, has appeared as Churley Darnay in A Tale of Two Cities, Edgar in King Lear, the Soldier in Sunday in the Park with George, Tony in Woman in Mind, Captain Cuttings in Diamond Lil, Billy in The Real Thing, Young Scrooge in A Christmas Carol, Mike Goesworth in A Fanny Thing Happened on the Way to the Forum, Bluebeard in Saint-John, and in Side by Side by Sorrento, Pagliasso, and Piazzolla in Hell. He has also worked with the San Jose Repertory Company, Berkeley Shakespeare Festival, and Berkeley Jewish Theatre. Last season he acted in two productions in Connecticut: A.C.T.'s Saint John at the American Festival Theatre in Stratford and Woman in Mind at the Westport Country Playhouse. Mr. Butterfield is a graduate of Stanford University, where he and fellow students founded the A.C.T.'s Advanced Training Program. He now teaches and directs in the A.T.T. teaches in the Young Conservatory, and serves on the Board of Trustees as one of two artist members.

A graduate of Benedict College, ANDREW DOLAN is in his third year with the Advanced Training Program. His studio roles include Clarence and Richmond in Richard III, Ben in The Little Flowers, Austin in True West, Sparky in The Country Wife, Robert Chiltern in An Ideal Husband, and Tyler Brown in The Tempe-

tin in True West, Sparky in The Country Wife, Robert Chiltern in An Ideal Husband, and Tyler Brown in The Tempe-

tanango Opera. He has played Hal Carter in Picnic and Carl in Getting Out at City College of San Francisco, and was seen last season at the Geary in Marco Millions. Last summer Mr. Dolan appeared in Com-

ting Attractions for Encore Theater Com-

pany. He recently appeared as Keith Rasmussen in A.C.T.'s Play in Progress production of Pick Up Ur, and in A Christmas Carol at the Orpheum.

PETER DONAT, born in Nova Scotia, attended the Yale School of Drama before beginning his professional career in the United States doing summer stock and several national tours. He was a member of Ellis Rabb's APA Company, spent seven seasons with the Stratford Shakespeare Festival in Canada, appeared extensively on and off Broadway (winning the Theatre World Award for Best Featured Actor in 1967), and came to A.C.T. in 1968. Here he has played in more than fifty productions, including King Lear, Hadrian VII, Cyrano de Bergerac, Equus, Man and Superman, Uncle Vanya, The School for Wives, Phaethus in Hell, Our Town, A Fanny Thing Happened on the Way to the Forum, A Tale of Two Cities and Twelfth Night. He has guest-starred on many TV shows as "Rahui Five-O." "Simon and Simon," "Bill Street Rock," "Dallas," and "Murder She Wrote," and starred in the NBC series "Frasier" for two years. His films include The comfortable, Shanghai Syndrome, A Different Story, The Boy of (with Liv Ullman), Partners, and Next Generation; Dr. Foster and War of the Roses. Mr. Donat recently appeared in Love Letters with

A third-year student in the Advanced Train-

ing Program, SAM FONTANA played Che Guevara in Eliza and Naxcy in Foolish on the Road of P.E.S.A. in A.C.T.'s March last summer. His studio roles at A.C.T. include Traglin in The Songful, Robert in Com-

payments. Simon Bliss in Bay Piece Detruit in The Man of Mode, and the title role in Pericles, and he played Mick Podena in the Plays in Progress production of Pick Up Ur. He has been seen in A.C.T.'s productions of A Christmas Carol, Marco Millions, and Twelfth Night, and has per-

formed in several A.C.T. Student Cabaret productions in Fred's Columbus Room, at South Coast Repertory Theatre in Costa Mesa, and in numerous productions in Los Angeles. Mr. Fontana toured as Violin Fon-

tarian in Grease, and was featured in the film West, written by Ray Bradbury.

Since his return to A.C.T. in 1986 RICK

HAMiLTON has appeared as Barset in A Tale of Two Cities, the Bailiff in Nothing Sacred, Bill in Woman in Mind (which he also played last summer at the West-

port Playhouse with Sally Kirkland), Oswald in King Lear, Paul Conn and Jim in End of the World, ... Man in the Real Thing, and Dys in Private Lives. He was a member of the company from 1973.
through 1975, during which time he appeared in Desire Under the Elms (which toured the Soviet Union), General Geor-
guev, The Threepenny Opera, and as Tranio in The Taming of the Shrew, which was televised for the PBS series "Theater in America." During his ten sea-
sons with the Oregon Shakespeare Festival he played such roles as Kenneth in Much Ado About Nothing, Tom in The Glass Menagerie, Hotspur in Henry IV, Part I, Marc Antony in Julius Caesar, and Petruchio in The Taming of the Shrew. He has also spent seasons with the Alley Theatre, Milwaukee Repertory Theatre, Dallas Shakespeare Festival, and the Los Angeles Theatre Center. Mr. Hamilton was a member of the original cast of Amazons, and he is the author of The Prinsep. He recently co-directed and appeared in the PlayCo's production produc-
tion Inside Technicolor.

ED HODSON has appeared with A.C.T. in Ambassadors, A Tale of Two Cities, The Taming of the Shrew, and The Beard Thing. At the Berkley Theatre he has performed in A Midsummer Night's Dream, The Tempest, and The Three Ferries. He is also a member of the original cast of Amazons. He has appeared in numerous productions in Canada and studied in ACT's Advanced Training Program.

RICHARD JOHNSTON, who earned a B.A. at North Carolina State University, is a third-year student in the Advanced Training Program, where he has played Oscar in Another Part of the Forest, Ham-
let in Antony and Cleopatra, and Macbeth in Macbeth. Last season he performed with Shakespeare/Santa Cruz and in The Tempest at the Geary. He is currently seen as Fred in A.C.T.'s Christmas Carol, and as Valentine in Twelfth Night.

BARRY KRAFT, a junior member of the company, has been seen in recent seasons in The Doctor's Dilemma, A Christmas Carol, King Lear (alternating in the title role), End of the World, and Golden Boy, as the Inquisitor in Saint Joan, as Evermondo in A Tale of Two Cities, and in The Plays of Prospero production Inside Technicolor. He is a graduate of A.C.T.'s 1976 production of King Lear in Pittsburgh, as well as of the 1985 season in San Fran-
cisco. Mr. Kraft has been cast in the last 29 seasons in Shakespeare Festival productions. He has appeared in 34 of Shakespeare's 38 plays. Among the roles he has played in the Oregon Shakespeare Festival are Berowne in Love's Labor's Lost, Hotspur in Henry IV, Part I, Mark Antony in Julius Caesar, Leonato in the Winter's Tale, and Bottom in A MIDSUMMER NIGHT'S DREAM. He was seen recently as Leonato in A Winter's Tale and Prospero in The Tempest at the Utah Shakespearean Festival.

MICHAEL LEAHN has appeared with A.C.T. last season as Susan in Women in Mind. Among her previous roles with the company were Portia in The Merchant of Venice, Masha in Three Sisters, Madge in Little Murders, Claire in A Delicate Balance, Charlotte in Antony and Cleopatra, Elinor in Bragg, and Amanda in Frances Coppola's production of Private Lives. Ms. Learn's work includes three Emmy Awards for her portrayal of Olivia Walton in the long-
running series "The Waltons," and another for her leading role in "Summer," her television work also includes this se-
ason's "Loving Doll," seen episodes in last year's "Crimed," and starting roles along-
side Robert Young in Moby or Murder, Alan Arkin in Busybody Business, James Whitmore and Adam Quinn in All My Sons, Hal Holbrook in Off The Minnesota Strip, and James Arness and Richard Keyes in a new two-hour nighttime for CBS. She has appeared in the motion picture Modern Times, directed (by Sidney Lumet), and Touches of Love. Michael learned an apprenticeship with the American Shakespeare Festival in Stratford, Connecticut, participating in the New York Players and Circle-in-the-Square in New York, and has appeared both locally in the classics (such as Moby), in new plays (Pick of the Litter), and revivals (Phèbus). Recently Ms. Learnh played opposite Fritz Weaver in Love Letters on the Square.

LAUREN LANE is a third-year student in the Conservatory's Advanced Training Program, where she has played Arachne in The Seagull, Audrey and Charles (the wrestler) in As You Like It, and Larina in Another Part of the Forest. This sea-
son she appeared in Judasreise and played Lula in Darktown and the title role in Cleric in the A.C.T./Lorraine Hansberry co-production 2 Acts of Passion. Last sea-
son she appeared in Meroe Million at the Geary. Her regional theater credits include the Dallas Theatre Center and Stage West in Fort Worth, Texas. She has spent two seasons with Encore Theater Company appearing in Coming Attractions and No End of Drama. Ms. Lane is a graduate of the University of Texas at Arlington.

DAVID MAIER, a graduate of the Advanced Training Program, has acted in numerous roles throughout the Bay Area. He is a founding member and producer of Dixon Theater Company - the A.C.T. alumni production company - and a producer of A.C.T.'s PlayFit Progress program, where he recently directed Anthony Clark's Pick of Ur. Mr. Maier is in his fourth season with A.C.T.
recently as Leonato in The 1970’s and Prospero in The Tempest at the Utah Shakespeare Festival. His work has been seen at the Empty Space in Seattle, the Berkeley Shakespeare Festival, Shakespeare-Santa Cruz, the Old Globe, and in the San Jose Repertory Company’s productions of Cyrano de Bergerac (as Cyrano), Edward Hannan’s Oedipus Rex, and Passion under the direction of Joy Carlino. Mr. Kraft is a trainer at the Conservatory, and has taught Shakespeare at the Santa Cruz and Irvine campuses of the University of California and for the National Theatre Conservatory in Denver.

A.C.T. last season as Susman in Woman in Mind. Among her previous roles with the company were Portia in The Merchant of Venice, Martha in Three Sisters, Clay in Little Murders, Claire in A Delicate Balance, Cleopatra in Antony and Cleopatra, Emilia in Much Ado About Nothing, and Amanda in Francis Copolla’s production of Private Lives. Ms. Learned won three Obie Awards for her portrayal of Olivia Walton in the long-running series “The Waltons,” and another for her leading role in “Summer,” her television work also includes this season’s “Living Dolls,” seven episodes in last year’s “Climax,” and starting roles alongside Robert Young in Mery or Murder, Alan Arkin in Deadlock, James Whitmore and Alexis Smith in All My Sons, Hal Holbrook in Off the Minnesota Street, and James Arness and Richard Kiley in their new two-hour Guisnoko for CBS. She has appeared in the motion picture Power (directed by Sidney Lumet) and Touch by Love. Michael Learned served an apprenticeship with the American Shakespeare Festival in Stratford, Connecticut, performed with the York Players and Circle-in-the-Square in New York, and has appeared onstage elsewhere in the classics (such as Marie Sturdivant) in new plays (Park of Love), and revivals (Phèdre). Recently Ms. Learned played opposite Fritz Weaver in Love Letters on the Square.

LAUREN LANE is a third-year student in the Conservatory’s Advanced Training Program, where she has played Arachne in The Seagull, Audrey and Charles (the wrestler) in As You Like It, and Lavinia in Another Part of the Forest. This season she appeared in Jude’s And performed as a member of the Improv Theatre, toured nationally in Australia, and studied in A.C.T.’s Advanced Training Program.

MICHAEL LEIDEN appeared with the Utah Shakespearean Festival in Macbeth, The Winter’s Tale, and As You Like It. This season Mr. McFall played the Ghost of Christmas Future in A Christmas Carol, Clay in Deadlock, and Hermione in The Taming of the Shrew at A.C.T. Lorraine Hansberry Theatre co-production of 2 Acts of Passion, and Curio in Twelfth Night.

DAVID MAIER, a graduate of the Advanced Training Program, has acted in numerous roles throughout the Bay Area. He is a founding member and producer of Enter Theater Company — the A.C.T. alumni production company — and a producer of A.C.T.’s Plays-in-Progress program, where he recently directed Anthony Clarvoe’s Pick Up Art. Mr. Maier is in his fourth season with A.C.T.

NADINE MOORE acted with the Berkeley Shakespeare Festival last summer, playing Isabella in Measure for Measure, The Tempest of the Shrews, Romeo and Juliet, and Much Ado About Nothing (Hermia). She is a third-year student in the A.C.T. Apprentice Program, where she has played in studio productions of As You Like It (Celia) and The Cherry Orchard (Galkia). She was seen last season in Merrily Millionaires at the Geary, and has appeared in this season’s Twelfth Night and A Christmas Carol in Talking with at TheatreWorks, The River Niger and Bogo-Wiggo Landscapes at the Lorraine Hansberry Theatre, and in the solo piece When the Men
Conservatory he has played Leporello in The Cherry Orchard, York in Henry II, Part II, Horner in The Country Wife, Sir Malbry Hawk in Nicholas Nickleby, Laertes in Hamlet, and Erin in Gemistus. He has also appeared as Jake in Operious Dendromys with the New York State and Film Company, and in Benedictus in The New York Shakespeare Festival production of Much Ado About Nothing. Last summer at the Almeida Playhouse Theatre in London, Green, Wisconsin Mr. Reischel portrayed Edmund in King Lear (directed by Morris Carnovsky). The company also played in A Midsummer Night's Dream, and the Second messenger in A Midsummer Night's Dream.

KEN RUTS joined A.C.T. when it first served in San Francisco in 1967, and remained with the company as actor/ director for the next six seasons. He returned in 1982 to direct Lott, and was more recently seen with the company in The Floating Light Bulb. The Bizzare (for both of which he received Bay Area Critics Circle Awards), and this season's Rehearsal Mission at A Christmas Carol, which he was selected by Sir Tyrone Guthrie to be an original member of the Guthrie Theatre of Minneapolis, and acted in over thirty productions in thirteen seasons; there he also served as Associate Director of the Guthrie Theatre for two years under Michael Langham, directing A Streetcar Named Desire, Doctor Faustus, and La Bouche (which he also adapted and translated). Recently he appeared in the American premiere of Breaking the Silence at the Pasadena Playhouse, at San Diego's Old Globe in Lear's Lear's Lear, Coriolanus, and Romeo and Juliet, and with the Seattle Repertory Theatre in The Trestle and Nothing Sacred. Among the other resident theaters in which he has both acted and directed are the Mark Taper Forum in Los Angeles, the Huntington in Boston, and the Arizona Theatre Company, where he was Associate Artistic Director from 1984 to 1986. In New York he has worked with the Phoenix and Circle-in-the-Square companies, and in the Broadway productions of The Empath, Max, The Three Sisters, Reza, Separate Tables, and Robert the First. Mr. Ruta has also appeared on radio, television, and film, and has performed and directed with the Lyric Opera of Chicago, the Dallas Opera, the Sacramento Opera, the Minnesota Opera, and the Minneapolis Orchestra.


PATRICK STREICH is a third-year student in the A.T.P. He has appeared in the Gentry in Saint Joan, A Christmas Carol, and Julius Caesar, and has acted in studio productions of The Seagull (Konstantin), As You Like It (Touchstone), Childe (Betrayal), and The Royale (Oscar). Prior to attending A.C.T. Mr. Streich received a B.A. from U.C.L.A., where he was recipient of both the Hugh O'Brien and the Natalie Wood acting awards. Last summer he played Boy in Lear's Lear's Lear at Shakespeare Santa Cruz.

HAROLD SUTTMT, who was seen as Bob Cratchit in this season's A Christmas Carol and as Othello in Twelfth Night, first appeared with the company from 1982 to 1984, playing in Lott, A Christmas Carol, A Midsummer Night's Dream, and The Sleeping Prince. Since that time he has played on Broadway in Serious Money and Off-Broadway with the New York Shakespeare Festival in As You Like It and Romeo and Juliet, directed by Estelle Parsons. His regional theater credits include...
then he has played Tokyo in Golden Boy, the Boudoir and DeGreville in Anna Karenina, and in a scene in Fatigue, Where Are the Married, Marco Millions, A Christmas Carol, Right Mind, and Twelfth Night. He began his career performing Chicagostreet theater in the burbans of East Los Angeles, and spent five years working with Lani Valle 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 Nose To Nose Thall Story (both for the Eureka Theater) and appearances with San Jose Repertory Theatre, Berkeley Shakespeare Festival, and Berkeley Repertory Theatre, where he was in Filament and The Good Person of Szechuan. Ms. Oropolis has also worked at San Diego Repertory Theatre, New Mexico Repertory Theatre, and the Denver Center Theatre Company. He has appeared in Howard Barker’s No End of Blame for Encore Theater Company, and has been featured on Falcon Crest and Midnight Caller. He is the Christmas Kid in the JFK’s Kiss commercial.

FRANK OTTOWELL has taught the Alexander Technique at A.C.T. since the company’s beginning in Pittsburgh in 1965. He studied at the Canadian Art Theatre in his hometown of Montreal before moving to New York, where he studied at the Vera Suslovic Studio of Acting and the American Center for the Alexander Technique. He has appeared in fifteen productions at A.C.T., including The Three Sisters (which played on Broadway in 1969), The Matchmaker and Desire Under the Elms (which toured the Soviet Union), and Much Ado. He has also been seen in television versions of A.C.T. productions of Glory! Hallelujah!, A Christmas Carol, and Cyrano de Bergerac. Mr. Ottowell is a past president of A.C.T.’s Board of Trustees.

LUIS OROPESA made his debut at A.C.T. in 1987 as the Fool in King Lear. Since

WILLIAM PATTERSON is now in his 23rd 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 off 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 Tony Can’t Make It With You (with Japan), The Matchmaker (U.S.S.R. tour), All the Way Home (Lupin tour), Buried Child, The Odd Game, and Much Ado About Nothing. He returned in 1987 to direct, and was more recently seen with the company in The Floating Light Bulb. The Breignacht (for both of which he received Bay Area Critics Circle Awards), and this season’s Roommates. A Christmas Carol, where he was selected by Sir Tyrone Guthrie to be an original member of the Guthrie Theatre of Minneapolis, and acted in over thirty productions in thirteen seasons; here he also served as Associate Director for two years under Michael Langham, directing A Streetcar Named Desire, Doctor Faustus, and La Boheme (which he also adapted and translated). Recently he appeared in the American premiere of Breaking the Silence at the Pasadena Playhouse, at San Diego’s Old Globe in Love’s Labour’s Lost, Coriolanus, and Romeo and Juliet, and with the Seattle Repertory Theatre in The Tresteg and Nothing Sacred. Among the other resident theaters in which he has both acted and directed are the Mark Taper Forum in Los Angeles, the Huntington in Boston, and the Arizona Theatre Company, where he was Associate Artistic Director from 1984 to 1996. In New York he has worked with the Phoenix Circle-in-the-Square companies, and in the Broadway productions of The Pony Express, Miss, The Three Sisters, Ross, Separate Tables, and Broken Wind. Mr. Jerry has also appeared on radio, television, and film, and has performed and directed with the Lyric Opera of Chicago, the Dallas Opera, the Sacramento Opera, the Minnesota Opera, and the Minnesota Orchestra.

KEN RUTS joined A.C.T. when it first served in San Francisco in 1967, and remained with the company as actor, director, and general manager for six seasons. He returned in 1982 to direct, and was more recently seen with the company in The Floating Light Bulb. The Breignacht (for both of which he received Bay Area Critics Circle Awards), and this season’s Roommates. A Christmas Carol, where he was selected by Sir Tyrone Guthrie to be an original member of the Guthrie Theatre of Minneapolis, and acted in over thirty productions in thirteen seasons; here he also served as Associate Director for two years under Michael Langham, directing A Streetcar Named Desire, Doctor Faustus, and La Boheme (which he also adapted and translated). Recently he appeared in the American premiere of Breaking the Silence at the Pasadena Playhouse, at San Diego’s Old Globe in Love’s Labour’s Lost, Coriolanus, and Romeo and Juliet, and with the Seattle Repertory Theatre in The Tresteg and Nothing Sacred. Among the other resident theaters in which he has both acted and directed are the Mark Taper Forum in Los Angeles, the Huntington in Boston, and the Arizona Theatre Company, where he was Associate Artistic Director from 1984 to 1996. In New York he has worked with the Phoenix Circle-in-the-Square companies, and in the Broadway productions of The Pony Express, Miss, The Three Sisters, Ross, Separate Tables, and Broken Wind. Mr. Jerry has also appeared on radio, television, and film, and has performed and directed with the Lyric Opera of Chicago, the Dallas Opera, the Sacramento Opera, the Minnesota Opera, and the Minnesota Orchestra.

DANIEL REICHERT was last seen as Sebastian in Twelfth Night. Previously at A.C.T. he played Sydney Carton in A Tale of Two Cities, Marco Polo in Marco Millions, Dariou in Silent Journe, and Edmund in King Lear, and performed in A Christmas Carol, Diamond Lil, and Fashions. In studio productions in the

Conservatory he has played Lopahin in The Cherry Orchard, York in Henry II, Part II, Homer in The Country Wife, Sir Mulberry Hawk in Nicholas Nickleby, Laurence in A Midsummer Night’s Dream, and Trim in Genset. He has also appeared as Jake in Orpheus Descending with the New York Stage and Film Company, and in Benedict of the Roman Catholic San Francisco Shakespeare Festival production of Much Ado About Nothing. Last summer at the Ahmanson Playhouse Theatre in Los Angeles, Green Wisconsin Mr. Reichert played Edmund in King Lear (directed by Morris Carnovsky). This year in A.C.T.’s production of A Midsummer Night’s Dream, the Second Messenger in Orpheus Descending.

LUCY WAGNER is a graduate of Northwestern University and holds a B.A. in English from the University of Hartford in Connecticut.

FRED OLSTEAD was a member of the A.C.T. company from 1973 to 1976, appearing in The Ballad Class, The Merry Wives of Windsor, The House of Bernarda Alba, Espous, and as Kate in The Threeling of the Shrew, which was also broadcast on "Theatre in America" (PBS). Since his return in 1986 he has performed in The Real Thing, Private Lives, The Lady’s Not For Burning, King Lear, A Christmas Carol, Woman in Mind, When We Were Married, and Twelfth Night. At the Desgin Shakespeare Festival, where she spent five seasons, her roles included Beatrice in Much Ado About Nothing, Petia in The Merchant of Venice, Billie Dawn in Born Yesterday, and the title roles in Miss Julian and Anouilh’s Antigone. She has been a member of the companies of the Milwaukee Repertory Theatre, Long Wharf Theatre, Hartford Theatre, and Alley Theatre. Her television credits include guest appearances on "Cagney and Lacey," "Lou Grant," and "A Year in the Life."

MICHAEL SCOTT IBRAHIM, in his third season at A.C.T., has appeared as Sir Andrew Aguecheek in Twelfth Night, Marthy’s Ghost in A Christmas Carol, and Pablo Juarez in Diamond Lil, and in Right Mind, Golden Boy, Farthest, Marco Millions, Where We Are Married, Silent Jane, and A Young Thing Happened on the Way to the Forum (both here and in A.C.T.’s production at the American Festival Theatre in Stratford, Connecticut). A graduate of A.C.T.’s Advanced Training Program, he appeared with Encore Presentations in David Mamet’s The Water Engine, Howard Barker’s No End of Blame, and Ted Sly’s A Coming Attraction. He has played Adolph Eichmann in Good at the P.C. F.A. Theaterest and Oes in John C. Fletcher’s production of A Midsummer Night’s Dream at the Westwood Playhouse in Los Angeles. Mr. Ibrahim danced as a witch in the San Francisco Opera’s Macbeth, and played Brian Weiss in the Plays-in-Progress production of Pick足协.

SHARI SIMPSON, a native of Chicago, played Viola in Twelfth Night at the Chicago Shakespeare Company and Stella in The Collection at the Lifeline Theatre. A third-year student in the advanced Training Program, she played Edward and Betty in Cloud Nine and Nina in The

PATRICK STREICH is a third-year student in the A.T.P. He has appeared in the Geary in Saint Joan, A Christmas Carol, and Julius Caesar, and has acted in studio productions of The Singing (Kosztka), As You Like It (Touchstone), Civil War (Betsey/Sophie), and The Lillie Rogers (Oscar). Prior to attending A.C.T. Mr. Streich received a B.A. from U.C.L.A., where he was recipient of both the Hugh O’Brian and the Natalie Wood acting awards. Last summer he played Jory in Len’s Lander’s Lout at Shakespeare/Santa Cruz.

AROLD SBRASS, who was seen as Bob Cratchit in this season’s A Christmas Carol and as Orson in Twelfth Night, first appeared with the company in 1983 to 1984, playing in Lott, A Christmas Carol, A Midsummer Night’s Dream, and The Sleeping Prince. Since that time he has been a part of the Broadway in Serious Money and Off-Broadway with the New York Shakespeare Festival in As You Like It and Romeo and Juliet, directed by Estelle Parsons. His regional theater credits include
CATHY THOMAS GRANT, a graduate of A.C.T.’s Advanced Training Program, is now in her second season at A.C.T., where she has appeared in Fanny Hill. She is also seen in Can’t Buy Me Love and The Kibitzer, and has also directed for Berkeley Repertory Theatre in Edward Bond’s Saved, and in current and D.U.R. in A.C.T.’s Harvest-Proven series. This past summer Ms. Grant directed the Bay Area production of David Mamet’s Oleanna for the Berkeley Ensemble for the Arts at the Intersection for the Arts.

STEVIE WALKER, a forty-five-year-old performing arts veteran of stage, film, and television, has performed in some 251 productions. A native of Philadelphia, he trained with Jaques Tourneur at the Hodgetree Theatre in Mor- lan, Pennsylvania, and from 1965 to 1969 was a leading actor with the APA Repertory Company. Since 1980, he has been the director of Effus Fish, and has also directed productions including The Sunshine Boys, A Doll’s House, and Death of a Salesman.

KELVIN HAN YEE played Medvedenko in A.C.T.’s Seagull, several roles in Marco Millions and A Time of Two Cities. He is also a member of the Lark Playwrights’ Conference and directed the Australian premiere of The Irishman at the Western Australian Drama Festival in Perth.

MICHAEL WINTER, a member of the A.C.T. company from 1985 to 1988, directed The Adirondack Cribbage and acted in numerous productions, including Passengers, The Three Sisters, Bronte and Juliet, The Winter’s Tale, Hamlet, The Merchant of Venice, and The Winter’s Tale. He also directed The Merchant of Venice and The Winter’s Tale. He also directed The Merchant of Venice and The Winter’s Tale. He also directed The Merchant of Venice and The Winter’s Tale.
Joesp, Shakespeare/Santa Cruz, and the Oregon Shakespeare Festival. Mr. Swan won a Bay Area Critics Circle Award for his role of Oedipus in The Boats of Bremen at Berkeley Repertory Theatre. He has also appeared on television in "Midnight Caller," "Deer Hunter," "Paradise in Clinton," "Jill Street Blues," and in the movies Kiss Shot with Whoopi Goldberg, cherry 2000, and Murder Mile.

CATHY THOMAS GRANT, a graduate of A.C.T.'s Advanced Training Program, is now in her second season at A.C.T., where she has appeared in A Funny Thing Happened on the Way to the Forum, Straight Jacket, Marius Millionaire, A Christmas Carol, Golden Boy, A Tale of Two Cities, and Judas. She has also acted with Berkeley Repertory Theatre in Blithe Spirit, and in Shrewsburger and the Shrew. She recently acted in Requiem and Judas at the Old Globe in Santa Cruz, and has appeared in numerous stock companies throughout the country.

For the past two summers, SHERI WINDLOW acted with PFC.P.A. in Santa Maria and Solvang, performing Luisa in The Fighting Second and the title role in The SpringStreet Todd. A graduate of the University of California at Irvine and a third-year student in the Advanced Theatre Program at A.C.T., she has played Vanya in The Cherry Orchard, Myra in Hay Fever, and Margaret Beekman in The Country Wife in studio productions, Mary in this season's A Christmas Carol, and in the Wood in The Wood in A Christmas Carol at A.C.T. and in the Playhouse Production of The Nutcracker. She has also played at La Muda Civic Theatre, San Gabriel Civic Light Opera, and the Terrace Theatre in Long Beach. She won a Drama-Logic Award for her work in Qualities at the Grove Theatre Company in Garden Grove. Miss Windlow is the first recipient of the Wathis Fellowship, which A.C.T.'s Board of Trustees established this year in honor of Mrs. Paul L. Wathis. She has appeared for three seasons with the Lincoln Center Repertory Company under Jules Irving. In 1974 Mr. Walker joined A.C.T., and has since performed in 42 productions including The Matchmaker (U.S.S.R. tour), Pier Gitar, The Circle, Dance of the Christmas Carol, Lost, Angel Falls, The School for Wives, Translations, When We Are Married, Nothing Sacred, the remounting of Saint Joan at the American Festival Theatre in Stratford, Connecticut, the Lorraine Hansberry's A.C.T. co-production 2 Acts of Passion, and Judas. He has appeared on television in such serials as "The Guiding Light" and "The Secret Storm," and in Love Story and the NBC TV film Eye on the Sparrow. Mr. Walker is the producer of the annual Christmas Carol TV series "New York Master Chef," and teaches auditioning in A.C.T.'s Conservatory. Last year he made his debut with Berkeley Rep in Craig Lucas's Prelude to a Kiss.

SYDNEY WALKER, a forty-five-year-old veteran of stage, film, and television, has performed in some 235 productions. A native of Philadelphia, he trained with Jasper Doctor at the Hodgdon Theatre in Mor- lan, Pennsylvania; and from 1943 to 1969 was a leading actor with the APA Repertory Theatre Company. He is currently directing at the direction of Miss Walker.

Michael Winters was a member of the A.C.T. company from 1975 to 1982. He directed The Adorable Creation and in numerous productions, including Pappago, The Three Sisters, Romeo and Juliet, The Winter's Tale, Head Portrait, and The National Health, and toured from the earth to Hawaii to The Little Pixie and to Japan with Ah, Wilderness! Since joining the company last season he has appeared in Twelfth Night, When We Are Married, and Nothing Sacred. He has spent four seasons with the Denver Center Theatre Company, appearing in such productions as Long Day's Journey into Night, Gigi, Golda, A Life of the Mind, The Cherry Orchard, and Don Juan. In Seattle he recently acted in Requiem and Judas at the Old Globe in Santa Cruz, and has won the world premiere of Hapiness for A Contemporary Theatre. Mr. Winters is also a company member of the P.P.A. Theatacl in and the Oregon Shakespeare Festival, and has directed at P.C.P.A., Western Stage Company in Santa Cruz, and the Utah Shakespeare Festival in Santaquin.

KELVIN VAN IER played Medvedev in A.C.T.'s Seagull, several roles in Maria Millionaire and A Tale of Two Cities, Martin C. Prevost in the London's production of Chekhov's The Seagull. He directed a national company of the London and Broadway musical Oliver!, staged the American production of Shakespeare's Three Hours on the stage of the Park Company in New York, and directed the Australian premiere of The Hit in Baltimore, and restored his A.C.T. production of Sam Shepard's Buried Child at the Oregon Shakespeare Festival in Mill City, Oregon. His A.C.T. productions have also been presented in Los Angeles, in the United States, in Paris, London, Turkey, and in Tokyo, and he has been a guest director at major regional theaters throughout the country, including the Eugene O'Neill Theatre at the Yale College and the Royal Academy of Dramatic Art. Mr. Hingst teaches in the A.C.T. Conservatory, and this season directed Judas in the PAAE Beale Street Theatre, and the West Coast premiere of Arthur Miller's Play at the Lollino's Banbury Theatre.

JOHN SULLIVAN (Managing Director) joined A.C.T. as its chief administrative officer in 1986. A former deputy director of the California Arts Council, he is a director of Theatre Bay Area and a member of the Advisory Committee of the Performing Arts Administration at Golden Gate University. Mr. Sullivan has been active in the theater since the mid-1970s, when he directed Warren Per's "After The Fox" for the Circle Repertory Company in New York. Later he was associated with the Mark Taper Forum in Los Angeles as a resident director, producer, and head of the Forum Laboratory. More recently he produced The Elektra, a collaboration between Joseph Chaikin and Vanda Vovasova at San Francisco Musicals. He served on the Advisory Board of the San Francisco New Vaudeville. Mr. Sullivan has directed and produced numerous short films, including nine that were featured on the national Emmy Awards broadcast. His writing include The National Outdoor Leadership School's Wilderness Guide, a manual for camp and mountaineering published by Seven and Schuster.

The director of Bay Rep, and a member of the acting company for many years, JOE CALEBIN is an Associate Artistic Director of the company. His most recent productions of the company have been Miss Press in A Tale of Two Cities and the National Tour of the PAAE Beale Street Theatre's The Floating Light Bulb, Miss Press in The Importance of Being Earnest, Kindersley in The Chairs, and in the Bay Rep production of The House of Blue Leaves, as As
American Conservatory Theater

In Peer Gynt, Aunt Sally in All the Way Home, and the late Odele in Opium. Conspicuous. She has been resident Director of the Berkeley Repertory Theater, and is the Artistic Director. Among her directing credits are The House of Bernarda Alba, The Lady Not For Burning, The Doctor's Daughter, Marat/Sade, A Midsummer Night's Dream, and Golden Age at A.C.T., and productions at the Oregon Shakespeare Festival, the San Jose Repertory Company, A Contemporary Theater of Seattle, and the Shanghai Youth Drama Troupe of China, where she directed You Can't Take It With You.

DENNIS POWERS (Associate Artistic Director) from A.C.T. in 1967 and has served as Director of Communications and Publicity. Under his direction, the annual subscription campaign has been doubled. Powers has served as Board President and as a member of the Board of Trustees. In 1976, he was honored with the Pauline Weir Award for his contributions to the arts in San Francisco. He has also served on the boards of several arts organizations, including the San Francisco Symphony, the San Francisco Ballet, and the San Francisco Opera. He currently serves on the boards of the San Francisco Museum of Modern Art and the San Francisco Symphony Orchestra.
American Conservatory Theater

FOR YOUR INFORMATION

BOX OFFICE INFORMATION
A.C.T. Box Office: In the lobby of the Geary Theater, Geary and Mason Streets, Mail: 450 Geary Street, San Francisco, California 94102.

Ticket Information: 415/749-2228
Charge to Visa, American Express, MasterCard.

Box Office Hours: Monday through Saturday, 10am-8:30pm.

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Discounts: Half-price tickets can be purchased at STSB on Union Square in San Francisco. Student and Senior Rush tickets at half price are available beginning at 5pm for evening performances. Senior Rush tickets for matinees only are just $5.

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A Unique Version of a Great Classic
San Francisco Ballet’s new Sleeping Beauty

Sleeping Beauty, the artistic collaboration between composer Peter Ilyich Tchaikovsky and choreographer Marius Petipa, represents the apex of classical ballet—"its grandest, fullest and finest achievement," as one critic noted. At its premiere one hundred years ago, on January 16, 1890, Sleeping Beauty brought together, Mr. Buck is a music and dance critic in the San Francisco Bay Area. He also lectures on arts related topics.

Above: Set design for the San Francisco Ballet's new production of Sleeping Beauty. Inset: One of Gaetan Darcel's illustrations to Perrault's Sleeping Beauty.

by William Huck
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Above: Set design for the San Francisco Ballet’s new production of Sleeping Beauty. Inset: One of Gustav Doré’s illustrations to Perrault’s Sleeping Beauty.

by William Huck
did more than just amaze its original audiences: it propelled the entire ballet into a new dimension. Tchaikovsky's masterpieces made ballet a legitimate tool for the finest composers. Within twenty-five years, Sergei Diaghilev was presenting scores written especially for ballet by Claude Debussy, Maurice Ravel, Richard Strauss, and Igor Stravinsky. The painter Leon Bakst, when planning Diaghilev's 1921 staging of Sleeping Beauty, remembered the original's impact on his sense of his own art: "I lived in a magic dream for three hours, intoxicated by fairies and princesses, by splendid palaces flowing with gold, by the enchantment of the fairytale... All my being was in cadence with those rhythms, with the radiant and fresh waves of beautiful melodies... That evening, I believe, my vacation was decided."

A similar experience befell a young girl, who was taken to Sleeping Beauty as her first ballet in 1940. Though weak and frail, the child conceived a burning passion to dance like the ballerinas she had seen. It would take her two years of continuous application before she was accepted into the school of the Maryinsky Theatre and almost fifteen more years before she achieved her ambition, but what had started her off, kept her going. Sleeping Beauty but so kindled her spirit that nothing could stand in her way. Her name was Anna Pavlova.

San Francisco Ballet's first-ever production of Tchaikovsky's masterpiece, premiering March 18 and running for thirteen performances during the 1980 Spring repertory season, aims to recreate the sublime magic of this greatest of all classical ballets. Held Tomasson and Jens-Jacob Worsaae, the architects of San Francisco Ballet's highly acclaimed Swan Lake, will join forces to insure both a supreme clarity for the dancing and an elegant imagination for the decor. As with Swan Lake, one of today's finest Tchaikovsky conductors, San Francisco Ballet's Music Director Denis de Coteau, will be in charge of the music. In creating this new production of Sleeping Beauty, Worsaae maintained that Tchaikovsky's ballet is not only the music, but the action of the ballet's plot as well. However, does this struggle define the uniqueness of Sleeping Beauty? Among all fairytales are the opposite of good and evil.

To catch the essential quality of this great classic, Tomasson and Worsaae have had to dig deeper still. In Swan Lake, designer Jens-Jacob Worsaae proved that looking afresh at the setting of a classic can yield illuminating results. In pursuit of this idea, a new look at Tchaikovsky's first ballet from the Middle Ages to the sensuous world of the French Enlightenment, Worsaae felt that the late Eighteenth Century's aura of coquettish eroticism, as seen in the paintings of Jean-Honoré Fragonard, set the psychologically right background for Prince Siegfried's mythic love-story. For Sleeping Beauty they might have looked at one of the oldest myths of mankind. Two of the fundamental aspects of Per- nault's story—the uninvited guest, whose bitterness destroys the peace of the forested hosts, and the long span of time required to work out the consequences leading to war. The Greeks spent ten years in the siege of Troy and the world they intended to change was far different from the one they left. This part of the story is drawn out even further in the Odysse, where it takes the wily Odys- ses ten more years to return home. The primary element of the old story that Pernault avoided was the tragedy of the war itself. However, the absence of this martial theme in both story and ballet only underscores the element of lost time.
did more than just amaze its original audience: it propelled the entire artform into a new dimension. Tchaikovsky's masterpiece became a legitimate tool for the finest composers. Within twenty-five years, Sergei Diaghilev was presenting scores written especially for ballet by Claude Debussy, Maurice Ravel, Richard Strauss, and Igor Stravinsky. The painter Leon Bakst, when planning Diaghilev's 1921 staging of Sleeping Beauty, remembered the original's impact on his sense of his own art: "I lived in a magic dream for three hours, intoxicated by fairies and princesses, by splendid palaces flowing with gold, by the enchantment of the fairytale... All my being was in cadence with those rhythms, with the radiant and fresh waves of beautiful melodies... That evening, I believe, my vacation was decided." A similar experience befell a young girl, who was taken to Sleeping Beauty as her first ballet in 1900. Though weak and frail, the child conceived a burning passion to dance like the ballerinas she had seen. It would take her two years of continuous application before she was accepted into the school of the Maryinsky Theatre and almost fifteen more years before she achieved her ambition, but what had started her off, kept her going. Sleeping Beauty had kindled her spirit that nothing could stand in her way. Her name was Anna Pavlova.

San Francisco Ballet's first-ever production of Tchaikovsky's masterpiece, premiering March 13 and running for thirteen performances during the 1990 Spring repertory season, aims to recreate the sublime magic of this greatest of all classical ballets. Heidi Tomassen and Jess-Jacob Worsaae, the architects of San Francisco Ballet's highly acclaimed Swan Lake, will join forces to immerse both a supreme clarity for the dancing and an elegant imagination for the decor. As with Swan Lake, one of today's finest Tchaikovsky conductors, San Francisco Ballet's Music Director Dennis Coteau, will be in charge of the music.

In creating their new production of Sleeping Beauty, both Tomassen and Worsaae feel that the most important consideration — outside of preserving and expanding Petipa's transcendent choreography — is highlighting the ballet's central myth of the princess saved from the curse of death by a hundred years' sleep. Yet getting the story right is psychologically tightrope. In fact, this myth has proved more difficult than might be imagined at first. Tchaikovsky, Petipa and Vaslavsky took their story from a collection of fairytales, Mothier Goos, by the French writer Charles Perrault. Perrault summarized La Belle au bois dormant with a dash, self-satisfied, even greedy moral: "What girl would not forget her marriage vows, at least for a while, to gain a husband who is handsome, rich, courteous and kind?" Clearly Perrault's artistic imagination went deeper than his moralizing one.

New Yorker critic Andrew Porter once insisted that there had to be a deeper meaning to this drama than the fashionable idea that "guest lists should be kept up-to-date lest an unseemly awkwardness arises." In his search for the answer Porter looked to the music. As Tchaikovsky imagined it, Sleeping Beauty is a struggle between good and evil, between forces of light and darkness, represented by contrasting music of the benevolent Lilac Fairy and the wicked fairy Carabosse. The music states this opposition immediately by juxtaposing the anxious, almost hysterical, staccato chords of Carabosse's theme with the broadly flowing melody of the Lilac Fairy. These two forces, and the music associated with them, shape the heroine's destiny throughout the ballet. Tchaikovsky's moral is certainly one of the fundamental underpinnings of Sleeping Beauty. The struggle between the malignant Carabosse and the life-giving Lilac Fairy commands not only the music, but the action of the ballet's plot as well. However, does this struggle define the uniqueness of Sleeping Beauty? Aren't all fairytales about the opposition of good and evil?

To catch the essential quality of this great classic, Tomassen and Worsaae have had to dig deeper still. San Francisco Ballet's Music Director Dennis Coteau proved that looking afresh at the setting of a classic can yield illuminating results. In pursuit of this idea, Worsaae recomposed the time-frame of Tchaikovsky's first ballet from the Middle Ages to the sensuous world of the French Enlightenment. Worsaae felt that the late Eighteenth Century's aura of coquettish eroticism, as seen in the paintings of Jean-Honore Fragonard, set the psychological right background for Prince Iphegenia's mythic love-story.

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between Aurora's falling asleep and her awakening, but in the history of European fashion, there really isn't that much difference between the world of Louis XIV and the early years of Louis XVI."

Worsaae is, of course, correct. Looking at European history from the perspective of 1600, the great change in French history occurred not within the reign of the Bourbons kings, but between the Ancient Regime and the Revolution of 1789. However, Tchaikovsky had put into his score so many subtle hints about the

this same phenomenon: "The Russian way in the music, besides being strong in Tchaikovsky's work in recent years, is the issue at hand... The point is not in the local color, which is French, but in an element deeper and more general than color, the structure of the music itself, and above all the foundation of the melodies. This basic element is undoubtedly Russian... The fairy-tale figures of the ancient Indo-European epic, which were transformed into French figures by Perrault, once again undergo transformation in the seventeenth and eighteenth centuries, marked a decided change in the manners, morals and fashions of life. Before Peter the Great's forced westernization, Russia faced eastward toward the vast heartland of central Asia. The Baltic shore, and with it the warm-water ports that opened to Europe, was still held by Sweden. So the Muscovite pioneers headed east. In the 1630s, when the English were founding Boston and the Dutch, New York, the Russians were establishing towns in the vast Asiatic stretches of Siberia. Their trade routes were almost entirely Asian. To the great huzars of Moscow and Astrakhan came Persians, Afghans, Indians and Chinese, but few Europeans. Though Russia was not totally shut out from the West, its culture and its habits were still untouched by the great Renaissance of Europe in the fifteenth and sixteenth centuries.

Everything about Russia in the 1600s reflected its long estrangement from Europe and its long association with some of the more barbarous peoples of Asia. Women of the upper classes were secluded and often wore veils. Men wore beards and skirted garments. Customs were crude in comparison with the cultivation of Europe: wild drunkenness and revelry frequently alternated with sparsms of repentance and religious protestation. Drarks and fools, no longer the fashion in the West, still amused the tsar and his retainers.

The great universities that had risen in Europe in the late Middle Ages were still unknown in Russia. Orthodox churchmen feared the development of learning. "A scholar of God," declared one Russian bishop, "is the man who loves geometry." Even simple arithmetic was hardly understood in Russia, Arabic numerals were not used, forcing a merchant to compute his sums on an abacus. The calendar was dated from the creation, and the ability to predict an eclipse seemed a dangerous form of magic. Clocks brought in by Europeans were as wondrous to the Russians as they were to the Chinese.

When Peter the Great became tsar in 1682, Russia's most fundamental European characteristic was the feudal system, but even this trait was three hundred years out of date. Without Peter, Russia

musical change from the Baroque era of Bach, Lully and Rameau to the classical one of Mozart, that it seemed unwise to shift the time period as the collaborators had done with Susan Lake. So another guiding principle was necessary. Once again the music provided the primary clue. Both Tevmonov and Worsaae agree that when they listen to Sleeping Beauty, the thing they feel most is the Russiness of Tchaikovsky's work. Herman Laroch, one of Tchaikovsky's most insightful contemporary critics, noticed under the pen of the Russian musician and acquire a new nationality. As the two collaborators researched the history of Sleeping Beauty's original production they saw that several other critics had noticed this characteristic in the music and had wondered why the ballet was set in France, instead of its stylistic home, Russia. It then dawned on Worsaae that Russia provided the perfect vehicle for conveying the myth's essential message of lost time. The hundred years in Russia, between

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between Aurora's falling asleep and her awakening, but in the history of European fashion, there really isn't that much difference between the world of Louis XIV and the early years of Louis XVI.

Worsaae is, of course, correct. Looking at European history from the perspective of today, the great change in French history occurred not within the reign of the Bourbons kings, but between the Ancient Regime and the Revolution of 1789. However, Tchaikovsky had put into his score so many subtle hints about the this same phenomenon: "The Russian way in the music, besides being strong in Tchaikovsky's work in recent years, is the issue at hand . . . The point is not in the local color, which is French, but in an element deeper and more general than color, the structure of the music itself, and above all the foundation of the melodies. This basic element is undoubtedly Russian . . . The fairy-tale figures of the ancient Indo-European epic, which were transformed into French figures by Perrault, once again undergo transformation in the seventeenth and eighteenth centuries, marked a decided change in the manners, morals and fashions of life. Before Peter the Great's forced westernization, Russia faced eastward toward the vast heartland of central Asia. The Baltic shore, and with it the warm-water ports that opened to Europe, was still held by Sweden. So the Moscovite pioneers headed east. In the 1680s, when the English were founding Boston and the Dutch, New York, the Russians were establishing towns in the vast Asiatic stretches of Siberia. Their trade routes were almost entirely Asian. To the great barons of Moscow and Astrakhan came Finns, Abkhaz, Indians and Chinese, but few Europeans. Though Russia was not totally shut out from the West, its culture and its habits were still untouched by the great Renaissance of Europe in the fifteenth and sixteenth centuries. Everything about Russia in the 1600s reflected its long estrangement from Europe and its long association with some of the more barbarous peoples of Asia. Women of the upper classes were secluded and often wore veils. Men wore beards and skirted garments. Customs were crude in comparison with the cultivation of Europe: wild drumminess and revelry frequently alternated with spasms of repentance and religious prostitution. Drunks and fools, no longer the fashion in the West, still amused the tsar and his retainers.

The great universities that had risen in Europe in the late Middle Ages were still unknown in Russia. Orthodox churchmen feared the development of learning. "A learned fool," declared one Russian bishop, "is the man who loves geometry." Even simple arithmetic was hardly understood in Russia. Arabic numerals were not used, forcing a merchant to compute his sums on an abacus. The calendar was dated from the creation, and the ability to predict an eclipse seemed a dangerous form of magic. Clocks brought in by Europeans were as wondrous to the Russians as they were to the Chinese.

When Peter the Great became tsar in 1682, Russia's most fundamental European characteristic was the feudal system, but even this trait was three hundred years out of date. Without Peter, Russia

The musical change from the Baroque era of Bach, Lully and Rameau to the classical one of Mozart, that it seemed unwise to shift the time period as the collaborators had done with Susan Lake. So another guiding principle was necessary. Once again the music provided the primary clue. Both Tomason and Worsaae agree that when they listen to Sleeping Beauty, the thing they feel most is the Russiness of Tchaikovsky's work. Herman Lancohe, one of Tchaikovsky's most insightful contemporary critics, noticed

under the pen of the Russian musician and acquire a new nationality. As the two collaborators researched the history of Sleeping Beauty's original production they saw that several other critics had noticed this characteristic in the music and had wondered why the ballet was set in France, instead of its stylistic home, Russia. It then dawned on Worsaae that Russia provided the perfect vehicle for conveying the myth's essential message of lost time. The hundred years in Russia, between

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would undoubtedly have developed its European connections and outlook, but more gradually. Peter, by his tempo and methods, made the process into a genuine social revolution — and most important in Russia until Lenin's seizure of power in 1917.

In 1697-8 Peter spent a year travelling in Europe, where he became obsessed with the idea of Russia's backwardness. While there he saw many sides of the European economy. He labored with his own hands as a ship's carpenter in Amsterdam, and talked with political and business leaders in Holland and England of means of introducing western organization and technology into Russia. He visited workshops, mines, commercial offices, art galleries, hospitals and forts. And he concluded that the only way Russia could withstand the military might of her Swedish and Polish neighbors was to westernize.

Upon returning to Russia, with almost a thousand experts bound to his service, Peter reformed the army and the society that supported it. Even before he had fully captured the Baltic coast, Peter laid the foundation for his most lasting monument, the city of St. Petersburg. Though Peter cared nothing for western civilization, except as a means to the end of assuring Tsarist power, he hated everything reminiscent of the old Russia. He required all gentility to put their sons in school. He simplified the Russian alphabet. He edited the first newspaper to appear in Russia. Under his direction, the first Russian book of etiquette was prepared. As the crowning symbol, he forbade beards and himself shaved a number of men at his court. He even compelled the landowners to build town houses in St. Petersburg and attend evening parties, where they learned the manners and fashions of Europe.

Though Peter expressed indifference to European culture, the arts and the fashions of Europe came to mean a great deal to his successors. An important part of this new cultural awakening was the importation of ballet. When Peter died in 1725, his country knew nothing of this exquisite art, but by 1738 his daughter the Empress Anna Ivanova had established an Imperial Ballet School in the Winter Palace. State patronage continued under the next tsar Elizabeth Petrovna, who had herself studied dance. For her coronation, Elizabeth ordered her former dancing master to produce a lavish spectacle with a stirring patriotic message. This extravaganza cemented the union of ballet and the Russian Imperial cause.

The final domestication of European culture in Russia came with the reign of Catherine the Great. Though a German by birth, Catherine became a symbol for the Russian people of what a cultivated Russian might be. In the years since Peter the Great, the French-dominated culture of Europe's upper classes spread through the upper classes of Russia. The Russian court and aristocracy took over French as their common conversational language. With French (and German, and sometimes English, for the Russian aristocrats were remarkable linguists), came all the arts and ideas boiling up in western Europe during the Age of Enlightenment. Catherine herself corresponded with Voltaire and invited the French encyclopedist Diderot to St. Petersburg.

Catherine's Russia, though no more democratic than the one before Peter, had an entirely different feel. A tumultuous social revolution had changed Russia from an introverted society, centered in individual manors scattered throughout the kingdom, to a polished, town-oriented country, where people now looked at each other when they spoke and freely attended the spulent theaters of St. Petersburg. This was the society that gave birth to Russian ballet, which reached its classical peak with Tchaikovsky's and Petipa's Sleeping Beauty.

By matching Sleeping Beauty's fairy-tale of a young princess cursed by a hundred years' sleep with Russia's real-life process of westernization, Helgi Tomasson and Jens-Jacob Worman have not only clarified the visual splendor of this great ballet, they have strengthened its internal meaning as well. The loss of a hundred years for Aurora and her court has cost them an understanding of this great change. They wake up and see that the world has been made over in a new image, but they do not know how it has come about.

As Helgi Tomasson explains, "We wanted to unify this fairy tale, and thereby make its meaning stronger and its enchantment greater. The Russianness of the music is now backed by a Russian setting, while the French aspects that decorate the surface of Tchaikovsky's score now become part of the story of the westernization of Russia. Petipa himself was a Frenchman who became Russianized by his long stay in St. Petersburg, so in a sense he is a symbol of the openness of Russian art to western culture, just as (you might say) Karl Marx, a German who lived his mature life in England, is a symbol of the openness of Russian politics to western ideas."

But ballet is not only myth. It is also, and primarily about dancing. Helgi Tomasson's choreography in Swan Lake was universally praised for its ingenious interwining of the classic moments from Petipa and Ivanov's 1895 St. Petersburg production with the propulsive élan and compelling drama of Tomasson's own work. Once again Tomasson will showcase the finest passages from Petipa's original choreography — the dashing balances of the "Rose Adagio," the fluttering delight of the "Bluebird Pas de Deux," and the mounting excitement of the "Grand Pas de Deux." But in addition, the Artistic Director of San Francisco Ballet is creating his own choreography, with its light, delicate insights and virtuoso exhilaration. Among his other innovations, Tomasson promises greater opportunities for the male dancers, whose work at San Francisco Ballet has been so strong in recent years.

Tomasson concludes, "By setting Sleeping Beauty in Russia between the seventeenth and eighteenth centuries, and by amplifying Petipa's classic choreography with my own, San Francisco Ballet is creating a unique version of this great classic. As we did when we presented Swan Lake in the time of Waiteau and Fargonard, we are compelling audiences to take a fresh look at Sleeping Beauty by rendering its central myth in a new, and hopefully thought provoking light."
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IN FASHION

The Whites of Spring

Choosing the palette is as valuable in fashion as it is in gastronomy. This spring, the collections offer an explosion of rich, soft, spicy colors, but they are all made to look better by Barbara Foley, former west coast fashion editor of Women's Wear Daily and NY fashion editor of Premiere Arts magazine.

the cool, clear, rich interruption of white. White is a classic, yet it's never boring. It allows the purity of design to be emphasized, and makes the skin tones glister. Nothing highlights a tan like it. It is the essence of elegant understatement.

"White is the color that most represents luxury," says Los Angeles Times Fashion Editor, Mary Rourke. "Where you go, however it's worn, it always connotes elegance. Whether they're crinkled cottons or fine silks, anything white requires such care, that when someone wears it, the message is 'I'm being taken care of, meticulously.' That's a very attractive feeling." Continued on next page

Above: Donna Karan white embroidered linen. "Bag" jacket, $1300, with slinky linen pants, $855. At Saks Fifth Avenue.
Inset: Giorgio Armani layers of white sportswear. The silk vest, $500, the silk blouson $675, the linen pant $585, the raw silk cap, approximately $190. All at Giorgio Armani.

by Barbara Foley
PHOTOGRAPHY BY ANNA FREIDLE
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NOW AT THE SAN FRANCISCO MUSEUM OF MODERN ART

WINNIE WILLY, India, 1934-1944, Enlarged 1.9 x 2.2 cm, Ford Motor Company Collection at The Metropolitan Museum of Art, Gift of the Ford Motor Company and John C. Whitehead, 1957

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The San Francisco Museum of Modern Art: March 1-April 22. For information call 415 863-8000.
Los Angeles County Museum of Art: May 31-July 15
The Art Institute of Chicago: September 15-December 1
High Museum of Art, Atlanta: February 5-April 28, 1991
The Museum of Fine Arts, Houston: June 8-August 4, 1991

IN FASHION

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Continued on next page

Above: Donna Karan white embroidered linen. "Bij" jacket, $1300, with silk lining pants, $795. All at Saks Fifth Avenue.
Insert: Giorgio Armani layers of white sportswear. The silk vest, $590, the silk blouse $765, the linen pant $695, the raw silk cap, approximately $390. All at Giorgio Armani.

by Barbara Foley
PHOTOGRAPHY BY AMANDA FREEDMAN
As dependably refined as it is, white is also full of surprises. This season, it does not come in just one tone, or one fabric, or one finish. Embroidery, eyelet, and lace are three predominant embellishments that offer texture and depth. Many designers have taken traditionally feminine treatments and used them in softly tailored shapes. Sheer whites, such as organza, batiste, chiffon, and gossamer linens, are layered in voluminous skirts and angelic blouses. White sequins, white beading, white pashminas — all of them suggest that designers feel white cannot be destroyed, only improved, changed, and expanded. “As I look at the total picture of the collection, where designers once turned to black as a basic, they’re now turning to white,” says Neiman Marcus West Coast Fashion Director, David Gordo. “But their’s adventurous whites. No two designers are interpreting white the same way.”

At Chanel, Karl Lagerfeld’s white is sleek and more contoured to the body with references to the 1920s. Fabrics are fluid and slippery. Gold buttons are often used to accent the pieces. Chanel’s signature jacket is white this season, encrusted with pearls and used over everything from pants and skirts to evening dresses. At Giorgio Armani, the look is a modern interpretation of East-Indian exotic styles created in the same shades of white that are used to shield the natives against harsh sunlight.

Modernist Claude Montana is softening his approach to white this season with curvy lines and details like loops instead of buttons. In London, Turkish-born Rifat Ozbek’s entire collection is in white with graphic, embroidered references to the Zen quality of the “clearest color.” He heightens the spiritual effect with crystal jewelry. Both Valentino and Yves Saint Laurent are showing about one-third of their couture collections in white, as well. American designer Donna Karan is also in a “Bag” state of mind with her long, lean jackets extravagantly covered with white-on-white embroidery and detailed with knotted and silk cord buttons. Isaac Mizrahi, ushers in ballerina-brides in whites, tulle-skirted, strapless linen dresses romantic enough for a stroll around Swan Lake. His are enchanting, young interpretations of post-war Dior when the Paris designer introduced full-skirted dresses to celebrate renewed prosperity and a sense of freedom. Both Ralph Lauren and Calvin Klein are showing sporty whites for spring — Lauren lifts his inspiration from the golf course and Klein appears to be in an equestrian mood. Fashion, as we know, is a reflection of what’s going on in the world. The predominance of white suggests that designers feel a need for a clean break from the chaos. The simplicity of white, as well as the implications of purity, holds seem a welcome image for the 1990s.

“A large part of my collection is white for spring. As a color to design with, it cleans my head and allows me full freedom to create,” says California designer, Harriet Selwyn. “I also have colors in my collection, but all my designs thoughts emanate from white.”

Make up: Madeline Grassel for Colletion/Choreographer Hair: Katharine Embry for Collection/Choreographer
Chanel white crepe evening gowns, $1200. At L. Magini. "Chanel pearl earrings, $670."

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Claude Montana white linen suit, $1200. At Saks Fifth Avenue.
Among Colleagues

Sir Michael Costa, a well-known English conductor and composer in the nineteenth century, was a great admirer of Rossini. After finding out that the Italian maestro had a weakness for Stilton, Costa would send him a wheel of the famous cheese every year. On one occasion, the Englishman enclosed, along with the Stilton and his usual compliments, the score of his latest oratorio. “A thousand thanks, my friend,” Rossini wrote back: “I like the cheese very much.”

Peter Hay is the author of Theatrical Anecdotes and Theater Anecdotes, both published by Oxford University Press.

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Above: The much-hated Peter Wode, caricatured here as the rather English conductor of his own music, tried his best to ignore as good as he got.

by Peter Hay
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Peter Hay is the author of Theatrical Anecdotes and Theatrical Anarchies, both published by Oxford University Press.

Above: The much honored Sir Hector Berlioz, caricatured here as the rather French conductor of his own music, tried his best to give as good as he got.

by Peter Hay
Restaurant Guide


KULILO'S ITALIAN RESTAURANT, 221 Powell St. (415/397-7752). 5:30-10 Mon-Sat, 5-10 Sun. L, 11-2, M-Thu. Italian food. AC DF VS W 90Y 10B.

LEHLE'S GREENHOUSE, 1600 Market St. (415/274-6700). L, 5-10 Mon-Thu. AC DF VS 90Y 10B.


WHITE ELEPHANT, HOLIDAY INN UNION SQUARE, 460 Stockton St. (415/788-0600). B, D, 10-20 Mon-Thur, 5-10 Fri, 10-20 Sat-Sun. Continental, brunch, dinner, afternoon tea, bar. Reservations recommended. AC DF VS W 90Y 10B.


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San Francisco
Restaurant Guide

Coquita Bar & Grill, 9 Cyril Magnin at Ellis (415-362-1089), L 11:30-2 Mon-Sat, D 11:30-2 Mon-Fri, 5-11 Sat, innovative and eclectic contemporary Mexican cuisine, directly off Mariaest Low Cost, east of San Francisco. AE DC CB V MC

Quintin's, One Fisherman's Wharf (415-929-7775), The Harbor Square (415-775-0052), Fisherman's Wharf, Offering a wide variety of fresh, local seafood, with a view. AE CB D DISC MC.

Koushousen Italian Restaurant, 2211 Powell St., (415)772-7070, B 11-10 Sun, L & D 11-10 PM, Tasteful, authentic Italian cuisine, posi.


Muso's Landino's, Opera Plaza 461 Van Ness (415-922-9000), L 11-23-3 Fr-Mon, D11-23-3 Fr-Mon, Traditional Italian dishes and glass bar, with special lunch & dinner menu, Restaurant Reservations accepted, AE CB DISC MC.

White Elephant, Holden Inn Union Square, 409 Sutter St. (415-392-6990), B 7-10 Sun, B 10-2 Mon-Fri, D 5-2 Mon-Sat, L 11-2 Mon-Sat, T, W, Th, Tasty, casual atmosphere, AE CB DISC MC.

Post Street Bar & Cafe, 425 Post Street (Post & Taylor), (415-299-6990), L & D 11-9 Mon-Fri, D 1-2 Mon-Fri, T, W, Th, Post Street Pub & Cafe is the heart of San Francisco's shopping and theater district, AE CB DISC MC.

Rafael's, 155 Fisherman's Wharf, AE from the Opera House & the Bay Bridge. Hall (415-299-2555), D11-3 Mon-Fri, AE CB DISC MC.

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