The latest example of Nissan's dedication to the performing arts.

This is the new Nissan® Maxima®. Soon to be known to a lot of enthusiastic fans as the 4-Door Sports Car. It has a 3-liter, 160 horsepower, fuel-injected V6 engine. A dual plenum intake system for optimum horsepower and torque. Four-wheel independent suspension, with both front and rear stabilizer bars.

And more than enough room to comfortably convey five 6-foot-plus patrons of the arts to the theater or concert hall of their choice.

NISSAN

Built for the Human Race.

LOMBARDIA

1150 Lombard Street, San Francisco

It is a world unto its own. Lombardia is designed to reflect the classic grandeur of hillside villas and formal gardens that characterize northern Italy's Lombardia region, yet created for the finest in San Francisco living. Situated at the crest of prestigious Russian Hill, it is the City's crowning jewel. Its unique splendor combines exemplar Mediterranean design, exquisite gardens with landscaped piazzas and some of the most beautiful views in the world.

Lombardia is a world within a world. On every side are breathtaking views of San Francisco's most distinguished landmarks—the Golden Gate Bridge, Alcatraz Island, Telegraph Hill and the San Francisco-Oakland Bay Bridge. From within, Lombardia embraces you in its private, personal world of understated elegance. The Moorish Mediterranean architecture is enhanced by dramatic loggia archways, beveled windows and tiled roofs. Multi-level, landscaped piazzas with brightly colored annuals surrounding a central fountain echo the graceful elegance that characterizes the villa of northern Italy. Private gardens and balconies enrich the prevailing sense of spaciousness.

The exclusive homes in Lombardia will be available for purchase beginning in January 1983. Choose from nine exclusive penthouses, ten two- and three-story townhome villas, ten gardened or terraced residences. These homes range in size from under 1200 square feet to approximately 3400 square foot, including balcony and terrace areas.

Lombardia is an ARMAD development.

McGuire

For further information contact McGuire Real Estate at (415) 921-1150.
The latest example of Nissan's dedication to the performing arts.

This is the new Nissan® Maxima®. Soon to be known to a lot of enthusiastic fans as the 4-Door Sports Car. It has a 3-liter, 160 horsepower, fuel-injected V6 engine. A dual plenum intake system for optimum horsepower and torque. Four-wheel independent suspension, with both front and rear stabilizer bars.

And more than enough room to comfortably convey five 6-foot-plus patrons of the arts to the theater or concert hall of their choice.

Built for the Human Race.

It is a world unto its own. Lombardia is designed to reflect the classic grandeur of hillside villas and formal gardens that characterize northern Italy's Lombardia region, yet created for the finest in San Francisco living. Situated at the crest of prestigious Russian Hill, it is the City's crowning jewel. Its unique splendor combines exemplary Mediterranean design, exquisite gardens with landscaped piazzas, and some of the most beautiful views in the world.

Lombardia is a world within a world. On every side are breathtaking views of San Francisco's most distinguished landmarks—Golden Gate Bridge, Alcatraz Island, Telegraph Hill and the San Francisco-Oakland Bay Bridge. From within, Lombardia embraces you in its private, personal world of understated elegance. The Moorish-Mediterranean architecture is enhanced by dramatic loggia archways, balconies and tiled roofs. Multi-level landscaped piazzas with brightly colored annuals surrounding a central fountain echo the graceful elegance that characterizes the villas of northern Italy.

Private gardens and balconies enrich the pervading sense of spaciousness.

The exclusive homes in Lombardia will be available for purchase beginning in January 1983. Choose from nine exclusive penthouses, ten two- and three-story townhome villas, ten condominiums or thirtieth residences. These homes range in size from under 1200 square feet to approximately 5400 square foot, including balcony and terrace areas.

Lombardia is an ARMAX development.

For further information contact McGuire Real Estate at (415) 921-4150.
NEW YEAR’S RESOLUTION:
Only the best is good enough.
Find the very best fabrics for you and your home at Britex Fabrics.

PERFORMING ARTS
San Francisco edition • January 1989 / Vol. 2, No. 1

CONTENTS

GREAT EXPECTATIONS
8 DANCING WITH MS. TWYLA
by Sister Seeger

16 REGIONAL THEATRE AT 25
The Dream of the Movement’s Founders is Alive and Well Across America
by Steven Weiss

25 THE PROGRAM

PERFORMING ARTS AT HOME
36 CULTURE TO GO
by Jeff Schaeffer

ON TRAVEL
42 LE WEEKEND
Begin the New Year with a Quick Cruise to Paris and the Loire — by Helicopter
by Susan Price

45 IN THE SHANGHAI TRADITION
Cecilia and Joseph Chung’s China House Offers World-Class Cooking
by Jay Wolters

47 RESTAURANT GUIDE

50 POSITIVE SUBJECTS
50 ON BECOMING CONTEMPORARY
by Steven D. Larimore

NORTH AMERICAN CONCERT TOURS

End On A Grand Note.

ARTS MAGAZINE INC.
146 GERY, JUST OFF UNION SQUARE
392-2913

GRAND MARNIER A L’OUEUR

FEBRUARY 1989

PERFORMING ARTS
NEW YEAR’S RESOLUTION:
Only the best is good enough.
Find the very best fabrics for you and your home
at Britex Fabrics.

PERFORMING ARTS
San Francisco edition • January 1989 / Vol. 3, No. 1

CONTENTS

GREAT EXPECTATIONS
8 DANCING WITH MS. TWYLIA
   DRIVING WITH MISS DAISY
   by Katie Regan

16 REGIONAL THEATRE AT 25
   The Dream of the Movement’s Founders
   Is Alive and Well Across America
   by Steven Wolfe

25 THE PROGRAM

PERFORMING ARTS AT HOME
36 CULTURE TO GO
   by Jay Bosted

ON TRAVEL
42 LE WEEKEND
   Begin the New Year with a Quick Cruise to
   Paris and the Loire — par Hélicoptère
   by Shauna Price

THE ART OF EATING
45 IN THE SHANGHAI TRADITION
   Cecilia and Joseph Chung’s China House
   Offers World-Class Cooking
   by Jay Bosted

47 RESTAURANT GUIDE

POSITIVE SUBJECTS
50 ON BECOMING CONTEMPORARY
   by Steven D. Lattin

Performing Arts magazine is published monthly by
Performing Arts Network, Inc., to serve retail and institutional
patrons in Los Angeles, Orange County, San Francisco,
the Bay Area and Northern all rights reserved. © 1989 by
Reproduction without written permission is prohibited.

End On A Grand Note.
PERFORMING ARTS

Irwin M. Fries, Publisher
Guerrero Ranch, Editor-in-Chief
Herbert Glass, Senior Editor
Crystal A. Smith, Editor
Barbara Miller, Editorial Assistant
Karl R. Lenis, Art Director
Lisl Benning, Associate Art Director
Mary S. Sherman, Associate Art Director
Terence Lark, Graphics
Charlotte M. Cocks, Joyce L. Lee, Janice S. Skills, Typography
Ellen Miller, Advertising Coordinator
Edward Gilt, Production Manager
Sean B. Wells, Circulation
Denna Adams, Sales Promotion Manager
Erin Eaby, General Lynch, Rhonda Renier, Administrative Assistant
Alex Tracey, Eastern Sales Manager
David Brown, Southern California Sales Manager
Fita Garcia, San Francisco Sales Manager
Edi Dreher, Associate Executive
Laurel Taylor, Office Manager

Performing Arts Network, Inc.
Service Department
2108 Overland Avenue, P.O. Box 1190, Los Angeles, CA 90003
(213) 590-9008
Regional Manager
11 West 215th Street, New York, NY 10026
(212) 785-9006
The Woodblock Building
65 Market Street, P.O. Box 815, San Francisco, CA 94106
(415) 443-2100
612 Pennsylvania Avenue, San Diego, CA 92110
(619) 257-2410
2472 Balboa, P.O. Box 7775, San Francisco, CA 94118
(415) 254-2480
Regional Representatives
Mona & Associates, Inc.
1150 Fisherman’s Wharf, Suite 100, San Francisco, CA 94109
(415) 286-8680
Martin, Keil, Allen & Riddle, Inc.
4 North Wabash Avenue, Chicago, IL 60601
(312) 207-2077
Stevens, Kelly, Siegel & Levin
725 South Adams Street, P.O. Box 28, Buffalo, NY 14265
(716) 883-2729
Coast & Associates, Inc.
725 South Adams Street, P.O. Box 28, Buffalo, NY 14265
(716) 883-2729

Corona Bar X Grill
Contemporary Mexican Cuisine
Appetizers - Margaritas
Lunch & Dinner Daily
86 Cyril Magnin 392-4300

If your holidays were fun, frantic, exhilarating and exhausting, what do you do for an encore?

Introducing WEDNESDAY AT MACY'S.
A day totally devoted to soothing and pampering both body and soul.

Just when you need it most, comes a day to refresh and fortify you for the New Year, as well as give you the advantage of Macy's By Appointment, our personal shopping service.

9:00 A.M.
The day begins with coffee and croissants in our new Macy's By Appointment office on 3. Your MIA consultant will discuss your wardrobe preferences and any special requests you might have. Then, she will select items for your approval when you return after your day of pampering.

9:45 A.M.
Off to the Nikko Hotel where you can exercise and unwind at your own pace. Take along your complimentary Macy's tote bag, filled with makeup essentials for après exercise. You can work out or unwind, then have a soothing massage.

12:00 NOON
Linger over lunch at the Nikko's Los Celebrities, where you'll be joined by Macy's best salespeople or beauty experts. Then, back to Macy's for your beauty makeover.

1:00 P.M.
You'll receive head-to-toe pampering—from the mini-facial, professional makeup application, hairdress and a blow-dry—to a perfect manicure and pedicure as a finishing touch.

3:45 P.M.
Return to the Macy's office to try on your MIA consultant's wardrobe selections, and relax over tea while she oversees your purchases. (Please note, however, that there is no obligation to make a purchase.)

The total cost for WEDNESDAY AT MACY'S is $150, and with a 150.00 wardrobe purchase with MIA, your next "WEDNESDAY" will be with our compliments. Our mini-WEDNESDAY AT MACY'S, from 4:00 p.m. to 6:00 p.m., is FREE. Gift Certificates are available in our MIA office. Complimentary parking at the Nikko Hotel is included with each plan. For reservations or Gift Certificates, call (415) 394-6285.

nacy's
WE'RE A PART OF YOUR LIFE
If your holidays were fun, frantic, exhilarating and exhausting, what do you do for an encore?

Introducing
WEDNESDAY
AT MACY'S.

A day totally devoted to soothing and pampering both body and soul.

Just when you need it most, along comes a day to refresh and fortify you for the New Year, as well as give you the advantage of Macy's By Appointment, our personal shopping service.

9:00 A.M.

The day begins with coffee and croissants in our new Macy's By Appointment office on 3. Your MIA consultant will discuss your wardrobe preferences and any special requests you might have. Then, she will select items for your approval when you return after your day of pampering.

9:45 A.M.

Off to the Nikko Hotel where you can exercise and unwind at your own pace. Take along your complimentary Macy's tote bag, filled with makeup essentials for après exercise. You can work out or away, then have a soothing massage.

12:00 NOON

Linger over lunch at the Nikko's Les Celebrities, where you'll be joined by Macy's fashion or beauty expert. Then, back to Macy's for your beauty makeover.

1:00 P.M.

You'll receive head-to-toe pampering—from the mini-facial, professional makeup application, haircut and set or blowdry—to a perfect manicure and pedicure as a finishing touch.

3:45 P.M.

Return to the MIA office to try on your MIA consultant's wearable selections, and relax over tea while she oversees your purchases. (Please note, however, that there is no obligation to make a purchase.)

The total cost for WEDNESDAY AT MACY'S is $120.00, and with a $150.00 wardrobe purchase with MIA, your next "WEDNESDAY" will be our compliments. Our mini-WEDNESDAY AT MACY'S, from 4:00 p.m. to 6:00 p.m., is 42.00.

Gift Certificates are available in our MIA office. Complimentary parking at the Nikko Hotel is included with each plan. For reservations or Gift Certificates, call (415) 856-6263.
Dancing with Ms. Twyla, Driving with Miss Daisy

People and Performances Certain to Make News Next Month

THE THARPING OF ABT

The coming of Twyla Tharp to American Ballet Theatre is more than just the start of something new, it may signify a great flowering of America's oldest, grandest and most erratic ballet company.

Tharp, who became an artistic associate of ABT earlier this year, is the first ballet choreographer able to make us look beyond Balanchine. (His loss is irrecoverable, but his genius was so encompassing that it seemed to leave nothing more to express.) Although some classicalists have found her work objectionably iconoclastic, we believe that Tharp is a true original and an artist who can command balletic idiom as freely and fruitfully as she did the language of modern dance.

Although her own dance training included something of everything and not a lot of ballet, Tharp first turned to ballet choreography 15 years ago, at the height of her success as a modern dance radical. Dance Leaps, that unforgettable joyful and inventive free-for-all mélange of classical technique and Tharpian pop movement, was made for the Joffrey Ballet and her own company in 1973. That same year, she also gave the Joffrey's As Time Goes By, a work of baroque complexity and beauty.

Tharp's association with ABT and Mikhail Baryshnikov began in 1976 with Push Comes to Shove, one of the first modern works to reveal all of Baryshnikov's gifts, including his wit. In each of

by Kate Regan

THE BEST WAY TO PUT YOUR LIFE IN ORDER...

The best way to help bring order to an often chaotic world is with the Gold Card®. And the Year-End Summary of Charges that accompanies Gold Card membership.

The Year-End Summary is a comprehensive review of Gold Card charges for the past year. What you spent. Where you spent it.

And in addition to a host of worldwide financial and travel privileges, the Gold Card also shows where life took you. Which allows you to concentrate on living it.

To acquire the Gold Card, pick up an application today or call 1-800-THE-GOLD.

ISMITHWITHTHIS.

©1989 American Express Travel Related Services Company, Inc.
Services available to U.S. Gold Card members.
Dancing with Ms. Twyla, Driving with Miss Daisy

People and Performances Certain to Make News Next Month

THE THARPING OF ABT

The coming of Twyla Tharp to American Ballet Theatre is more than just the start of something new; it may signify a great flowering of America's oldest, grandest and most erratic ballet company.

Tharp, who became an artistic associate of ABT earlier this year, is the first ballet choreographer able to make us look beyond Balanchine. (His loss is irrecoverable, but his genius was so encompassing that it seemed to leave nothing more to express.) Although some classicalists have found her work objectionably iconoclastic, we believe that Tharp is a true original and an artist who can command balletic idiom as freely and fruitfully as she did the language of modern dance.

Although her own dance training included something of everything and not a lot of ballet, Tharp first turned to ballet choreography 15 years ago, at the height of her success as a modern dance radical. Dance Coupe, that unforgettable joyful and inventive free-for-all mélange of classical technique and Tharpian pop movement, was made for the Joffrey Ballet and her own company in 1973. That same year, she also gave the Joffrey As Time Goes By, a work of baroque complexity and beauty.

Tharp's association with ABT and Mikhail Baryshnikov began in 1976 with Push Comes to Shove, one of the first modern works to reveal all of Baryshnikov's gifts, including his wit. In each of

by Kate Regan

THE BEST WAY TO PUT YOUR LIFE IN ORDER...

The best way to help bring order to an often chaotic world is with the Gold Card. And the Year-End Summary of Charges that accompanies Gold Card membership.

The Year-End Summary is a comprehensive review of Gold Card charges for the past year. What you spent. Where you spent it. So, in addition to a host of worldwide financial and travel privileges, the Gold Card also shows where life took you. Which allows you to concentrate on living it.

To acquire the Gold Card, pick up an application today or call 1-800-THE-GOLD.
these pieces, as New Yorker critic Arlene Croce noted, Tharp found "the primitive force in classical ballet." The ballerina language might not have come naturally, but this unlikely visitor from another dance world spoke it more richly and with greater understanding than many of Balanchine's progeny.

During its annual two-week season here next month, ABT will present a full evening of Tharp's work, as well as more traditional fare. There will be a new full-length Swan Lake (in a city lately over-run with enchanted swans) produced by Artistic Director Mikhail Baryshnikov with lavish set and costume designs by Peter Luigim. Repertory pieces will include Kenneth MacMillan's darkly baroque Romeo and Juliet, The Informer, Agnes de Mille's first new work in a decade, a tale of love and betrayal during the 1917 Irish Troubles; and the splendidly "Kingdom of the Shades" scene from La Bayadere.

In addition, Mark Morris, another master of the modern dance now experimenting in ballet, has created Drink to Me Only with Thine Eyes for the company. ABT was built on a star system but in recent years has been sadly lacking in either real stars or a stellar corps. The venerable troupe may now be on the verge of regaining its preeminence in both classical and innovative new ballet. The ballets created by Morris and Tharp are not only a joy to watch, they teach and train their dancers, just as Petipa and Balanchine classics do.

The extent and intended duration of Tharp's new artistic association with ABT is not yet known. Only last year, the choreographer opened at the Brooklyn Academy of Music with her own new Twyla Tharp Company, most of whose dancers were ballerina trained.

One wonders how ABT's dancers will adapt to the lovely loose-limbed slosh and pliability characteristic of Tharp's style. Or will she instead adapt to them, fitting even her older modern movement works to the bodies of the ballet dancers in the interest of expanding the possibilities of classical dance?

Tharp's first generation of dancers moved in ways that no one had seen before, and it is with some regret that one thinks of such dances as Sue's Leg or Eight Jelly Rolls being homogenized by ballet. Yet Tharp's arrival at ABT opens another exhilarating frontier and holds the promise of providing a permanent place for her astonishing repertory. February 21 through March 5. War Memorial Opera House, 301 Van Ness Ave., (415) 864-6600.

FIXING ON PHOTOS

The first photograph obtained with a camera was produced by Joseph Nicephore Niepce in 1826 or 1827. (It was a hazy view of the pigeon house and barn next to his home.) But it was not until about 1839 that the new art form really got going with Louis Daguerre's invention of the daguerreotype, W.H. Fox Talbot's almost simultaneous announcement of his calotype process and Sir John Herschel's perfection of a solution to "fix" these ephemeral images on a metal plate.

The San Francisco Museum of Modern Art will celebrate photography's 150th anniversary in a five-part series of exhibitions beginning next month with A History of Photography from California Collections. Sandra Phillips, curator of photography at the museum since December, 1987, has drawn together more than 220 original prints, beginning with rare 19th-century daguerreotypes and calotypes and concluding with pictures made in the 1960s.

Photographs represented include Talbot, Maybridge, Baron de Meyer, Arnold Genthe and such later masters as Berenice Abbott, Diane Arbus, Robert Frank and Garry Winogrand. The exhibition is organized both chronologically and thematically and marks Phillips' first major show for the museum. February 9 through April 9. San Francisco Museum of Modern Art, 401 Van Ness Ave., (415) 357-4000.

HELL IS OTHER PEOPLE

Beebe Miller, a new wave dancer and choreographer whose last appearance here elicited raves and aroused consternation for the devilishly spirited physi-
these pieces, as New Yorker critic Arlene Croce noted, Tharp found "the primitive force in classical ballet." The balletic language might not have come naturally, but this unlikely visitor from another dance world spoke it more richly and with greater understanding than many of Balanchine's progeny.

During its annual two-week season here next month, ABT will present a full evening of Tharp's work, as well as more traditional fare. There will be a new full-length Swan Lake (in a city lately overrun with enchanted swans) produced by Artistic Director Mikhail Baryshnikov with lavish set and costume designs by Nieto/Lucie Sammaritani. Repertoire pieces will include Kenneth MacMillan's famously panopla Romeo and Juliet, The Informer, Agnes de Mille's first new work in a decade, a tale of love and betrayal during the 1917 Irish Troubles; and the splendidly "Kingdom of the Shades" scene from La Bayadere.

In addition, Mark Morris, another master of the modern dance now experimenting in ballet, has created Drink to Me Only with Thine Eyes for the company. ABT was built on a star system but in recent years has been sadly lacking in either real stars or a stellar corps. The venerable troupe may now be on the verge of regaining its preeminence in both classical and innovative new ballet. The ballets created by Morris and Tharp are not only a joy to watch, they teach and train their dancers, just as Pelipa and Balanchine classes do.

The extent and intended duration of Tharp's new artistic association with ABT is not yet known. Only last year, the choreographer opened at the Brooklyn Academy of Music with her own new Twyla Tharp Company, most of whose dancers were balletically trained. One wonders how ABT's dancers will adapt to the lovely loose-limbed slouch and pliability characteristic of Tharp's style. Or will she instead adapt to them, fitting even her older modern movement works to the bodies of the ballet dancers in the interest of expanding the possibilities of classical dance?

Tharp's first generation of dancers moved in ways that no one had ever seen before, and it is with some regret that one thinks of such dances as Suee's Leg or Eight Jelly Rolls being homogenized by ballet. Yet Tharp's arrival at ABT propels another exhilarating frontier and holds the promise of providing a permanent place for her astonishing repertory. February 21 through March 5. War Memorial Opera House, 301 Van Ness Ave., (415) 864-6066.

FIXING ON PHOTOS
The first photograph obtained with a camera was produced by Joseph Niépce in 1826. A haze view of the pigeon house and barn next to his home.) But it was not until about 1839 that the new art form really got going with Louis Daguerre's invention of the daguerreotype, W.H. Fox Talbot's almost simultaneous announcement of his own calotype process and Sir John Herschel's perfection of a solution to "fix" these ephemeral images on a metal plate.

The San Francisco Museum of Modern Art will celebrate photography's 100th anniversary in a five-part series of exhibitions beginning next month with A History of Photography from California Collections. Sandra Phillips, curator of photography at the museum since December, 1987, has drawn together more than 220 original prints, beginning with rare 19th-century daguerreotypes and calotypes and concluding with pictures made in the 1980s. Photographers represented include Talbot, Maybridge, Baron de Meyer, Arnold Genthe and such later masters as Berenice Abbott, Diane Arbus, Robert Frank and Garry Winogrand. The exhibition is organized both chronologically and thematically, and marks Phillips' first major show for the museum. February 9 through April 30. San Francisco Museum of Modern Art, 401 Van Ness Ave., (415) 363-8800.

HELL IS OTHER PEOPLE
Beebe Miller, a new wave dancer and choreographer whose last appearance here elicited raves and aroused consternation for the devilishly spirited physi-
Allyn Beth Landau, M.D.
PHYSICIAN/DERMATOLOGIST
SCIENTIFIC BEAUTY EXPERT
Allyn Beth Landau, M.D. helps her patients to achieve and maintain healthy, natural-looking skin.

ZYDERM® COLLAGEN
You can improve your appearance through Dr. Landau's skillful administration of collagen and achieve what make-up cannot, safely and without surgery. Dr. Landau administers the most Zyderm/Zyplast® Collagen in Northern California.

SKIN CARE FORMULATIONS
Moisturizing Lotion Sunblock SPF 15+. Special cleansers and advanced moisturizers to give you the tools for healthy beautiful skin. Mail or telephone 421-7653-SKIN.

ACNE TREATMENT
Achieve clear skin and control over breakouts. Synergistic regimens. Face and body. New clearing, exfoliation, intensifications.

PIGMENTATION PROBLEMS/REJUVENATION
Even out skin tones, restore youthful glow, improve the texture of your skin. Rx/Retain A-Rejuvenation formulations. Chemical skin peels.

CAPILLARY TREATMENTS
Red spots of face and legs may be safely eliminated. Preventive advice.

SKIN GROWTHS
Cosmetic: Dermatologist can remove unsightly unattractive growths such as moles, warts, skin tags of the face and body. Bodydynamics treatment for skin cancer, changing moles, sun damage. Early diagnosis recommended.

Regal. In every way.

In one short year, Regal has become one of the bestselling Buicks on the American road. It is designed not just to look regal, it is engineered to be regal.

Regal features: • a 2.8-litre V-6 engine • 4-wheel independent DynaRide suspension • 4-wheel power disc brakes • Front-wheel drive • Air conditioning • Automatic transmission with overdrive • Reclining front seats • AM-FM stereo with seek and scan.

See your Buick dealer to test drive a Regal. You'll have a very regal experience.

The Great American Road belongs to Buick.

Allyn Beth Landau, M.D.
(415) 781-2122 (415) 781-SKIN
260 Stockton Street on Union Square
San Francisco, CA 94108
Service for Men & Women/Mon-Sat. & Evening. Appt. HEALTH INSURANCE

Dear Reader,

The Mill Dancer's Life is a film about a dancer's life. The film is a look at relationships and the world, complex and sometimes altogether too simple. It's a look at how in which they can become billionaires. Surely all we know about such matters is true. Trust Miller to put them in a new and startling light. She comes here from New York through the National Performance Network, a touring program for nontraditional, experimental and minority artists in dance, music theatre, performance art and puppetry.

Also recommended to those who are interested in puppets and, but - who knows? - they might pop up too. February 1 through 5, 5. Life on the Water, Building B, Fort Mason Center, (415) 885-2790.

New Music in Berkeley

The Berkeley Symphony Orchestra has made a name for itself with unconventional and innovative programming. Like many another community orchestra this ensemble has had its financial and artistic ups and downs, yet under the direction of conductor Kent Nagano, it has persisted in the performance of works by Schenck, Boulez, Stockhausen and other demanding 20th-century composers. And it is packing the audiences in. Nagano; a former apprentice in Sarah Caldwell's Opera Company of Boston, took over the orchestra in 1979 and says now that he still doesn't know how they do it, but the orchestra is thriving on the challenging fare.

In February, the Berkeley Symphony Orchestra will present two concerts. As part of its regular season, it will perform Pierre Boulez's Improvisations sur Mallarmé I & II, a work Nagano considers one of the great compositions of the 20th century. Rihakovsky's Violen Concerto with soloist Yakko Kamei and Liast's Danse Symphony, along with the San Francisco Girls Chorus. February 3 and 4. First Congregational Church of Berkeley, 2345 Channing Way, (415) 841-2900.

The Berkeley Symphony will also be heard next month when Today's Artists celebrates 50 years of presenting the performing arts. Kermit Moore conducts

tenor Ricardo Ledeuma and baritone Ruben Moore will be featured in selections from Berlin's Beethoven's Fifth and Lelio. Ravel's Piano Concerto for G Major is also on the program. February 18. Macalester Auditorium, 1111 California St., (415) 398-1234.

Meet Alvin Ailey

Alvin Ailey, one of the first and now perhaps the foremost black American choreographer, discovered dance at a performance of the Ballets Russes de Monte Carlo in

March of 1936. The following month, Ailey joined the Alvin Ailey American Dance Theater. The company has performed in more than 50 countries and has been featured on television and in films. Ailey's work is characterized by its intense emotionalism and its bold, innovative use of technique. Ailey was the first black dancer to be promoted to the top position in a major American dance company and the first black choreographer to be awarded a Guggenheim Fellowship. He was also the first black person to be awarded a MacArthur Fellowship. Ailey's work has been featured in many major dance festivals and has been performed by leading dance companies around the world. Ailey was also a key figure in the civil rights movement, using dance as a means of expression and a way to promote social change. Ailey died in 1989, but his legacy lives on through the Alvin Ailey American Dance Theater, which continues to be one of the leading dance companies in the United States.
ALYNN BETH LANDAU, M.D.
PHYSICIAN/DERMATOLOGIST
SCIENTIFIC BEAUTY EXPERT
Allyn Beth Landau, M.D. helps her patients to achieve and maintain healthy, natural good looks.

ZYDERM® COLLAGEN
You can improve your appearance through Dr. Landau’s skillful administration of collagens and achieve what make-up cannot, safely and without surgery. Dr. Landau administers the most Zyderm/Zyplast/Collagen in Northern California.

SKIN CARE FORMULATIONS
Moisturizing Lotion Sunblock SPF 15+, special cleansers and advanced moisturizers to give you the tools for healthy beautiful skin. Mail or telephone 415-781-SKIN.

ACNE TREATMENT
Achieve clear skin and control over breakouts. Synergistic regimens. Face and body. New cleansing, exfoliation, moisturizers.

PIGMENTATION PROBLEMS/REJUVENATION
Even out skin tones, restore youthful glow, improve the texture of your skin. Rx: Retiner-A Rejuvenation formulations, chemical skin peels.

CAPILLARY TREATMENTS
Red spots of face and legs may be safely eliminated. Preventive advice.

SKIN GROWTHS
Cosmetic Dermatologist can remove unsightly nevi, moles, warts, skintags of the face and body. Bodysynch - treatment for skin cancer changing moles, sun damage. Early diagnosis recommended.

Allyn Beth Landau, M.D.
(415) 781-2122 (415) 781-SKIN
262 Steckin Street on Union Square
San Francisco, CA 94108
Service for Men & Women/Mon.-Sat. & Evening. Apt. HEALTH INSURANCE

The Mill
Dance to Life on the Water in February. What an appropriate venue it is for an artist who plays with fire!

This new work is described as a look at relationships and the weird, complex — sometimes altogether too simple — ways in which they can become hellish. Surely we all know something about such matters, but trust Miller to put them in a new and startling light. She comes here from New York thanks to the National Performance Network, a touring program for new/transitional, experimental and minority artists in dance, music theatre, performance art and puppetry.

Miller fits all those categories among the puppets, but — who knows? — they might pop up too. February 1 through 5. Life on the Water, Building B, Port Mason Center, (415) 885-2790.

NEW MUSIC IN BERKELEY
The Berkeley Symphony Orchestra has made a name for itself with unconventional and innovative programming. Like many other community orchestras this ensemble has had its financial and artistic ups and downs, yet under the direction of conductor Kent Nagano, it has persisted in the performance of works by Schonberg, Boulez, Stockhausen and other demanding 20th-century composers. And it is packing the audiences in. Nagano, a former apprentice in Sarah Caldwell’s Open Company of Boston, took over the orchestra in 1979 and says now that he still doesn’t know how they do it, but the orchestra is thriving on the challenging fare.

In February, the Berkeley Symphony Orchestra will present two concerts. As part of its regular season, it will perform Pierre Boulez’s Improvisations sur Mallarmé 1 & II, a work Nagano considers one of the great compositions of the 20th century. Thaikovsky’s Violin Concerto with soloist Yukiko Kamei and Liszt’s Dante Symphony, along with the San Francisco Girls Chorus. February 3 and 4. First Congregational Church of Berkeley, 2345 Channing Way, (415) 841-2840.

The Berkeley Symphony will also be heard next month when Today’s Artists celebrates 30 years of presenting the performing arts. Kermits Moore conducts

concoction of his dancers, brings The Mill to Life on the Water in February. What an appropriate venue it is for an artist who plays with fire!

This new work is described as a look at relationships and the weird, complex — sometimes altogether too simple — ways in which they can become hellish. Surely we all know something about such matters, but trust Miller to put them in a new and startling light. She comes here from New York thanks to the National Performance Network, a touring program for new/transitional, experimental and minority artists in dance, music theatre, performance art and puppetry.

Miller fits all those categories among the puppets, but — who knows? — they might pop up too. February 1 through 5. Life on the Water, Building B, Port Mason Center, (415) 885-2790.

NEW MUSIC IN BERKELEY
The Berkeley Symphony Orchestra has made a name for itself with unconventional and innovative programming. Like many other community orchestras this ensemble has had its financial and artistic ups and downs, yet under the direction of conductor Kent Nagano, it has persisted in the performance of works by Schen- berg, Boulez, Stockhausen and other demanding 20th-century composers. And it is packing the audiences in. Nagano, a former apprentice in Sarah Caldwell’s Open Company of Boston, took over the orchestra in 1979 and says now that he still doesn’t know how they do it, but the orchestra is thriving on the challenging fare.

In February, the Berkeley Symphony Orchestra will present two concerts. As part of its regular season, it will perform Pierre Boulez’s Improvisations sur Mallarmé 1 & II, a work Nagano considers one of the great compositions of the 20th century. Thaikovsky’s Violin Concerto with soloist Yukiko Kamei and Liszt’s Dante Symphony, along with the San Francisco Girls Chorus. February 3 and 4. First Congregational Church of Berkeley, 2345 Channing Way, (415) 841-2840.

The Berkeley Symphony will also be heard next month when Today’s Artists celebrates 30 years of presenting the performing arts. Kermits Moore conducts

In one short year, Regal has become one of the bestselling Buicks on the American road. It is designed not just to look regal, it is engineered to be regal.

Regal features: • a 2.8-litre V-6 engine • 4-wheel independent DynaRide suspension • 4-wheel power disc brakes • Front-wheel drive • Air conditioning • Automatic transmission with overdrive • Reclining front seats • AM-FM stereo with seek and scan.

See your Buick dealer to test drive a Regal. You’ll have a very regal experience.

The Great American Road belongs to BUICK

Alvin Alley, one of the first and now perhaps the foremost black American choreographer, discovered dance at a performance of the Ballets Russes de Monte Carlo in

Meet Alvin Alley

In one short year, Regal has become one of the bestselling Buicks on the American road. It is designed not just to look regal, it is engineered to be regal.

Regal features: • a 2.8-litre V-6 engine • 4-wheel independent DynaRide suspension • 4-wheel power disc brakes • Front-wheel drive • Air conditioning • Automatic transmission with overdrive • Reclining front seats • AM-FM stereo with seek and scan.

See your Buick dealer to test drive a Regal. You’ll have a very regal experience.

The Great American Road belongs to BUICK

Alvin Alley, one of the first and now perhaps the foremost black American choreographer, discovered dance at a performance of the Ballets Russes de Monte Carlo in
1943, when he was a 12-year-old junior high school student in Los Angeles.

It was the Katherine Dunham Company's joyous Caribbean dance-drama, however, that later inspired him to begin his formal dance training. Alvin studied in New York with Lester Horton, Martha Graham, Hanya Holm and Charles Weidman. He made his professional debut in 1950 with the Horton Dance Theatre, the first racially mixed modern dance company in the country, and became company director upon Horton's death in 1953. Five years later, after Alvin had danced on Broadway in Truman Capote's *House of Flowers* and in other musicals, and had choreographed Carmen Jones and *Ain't We a Sassy?,* the Alvin Alley among other important contemporary choreographers.

Last year, Alvin returned to one of his original inspirations, the brilliant dances of Katherine Dunham. Now 78, Dunham disbanded her own company in 1960, but under her direction, Alvin restaged a number of her lovely rhythmically stylized folk dances in a suite called *The Magic of Katherine Dunham.*

This evening-length program of revivals from the 1950s and 1940s is a good bet for the company's upcoming four-day Cal Performances appearance. We may also see the 1986 *Survivors,* Alvin's dance-drama about the ordeal of the Mandelas in South Africa. This fusion of art and anger was fueled directly by Alvin's memories of his early Texas childhood, where the "disenfranchisement that gets put on one in childhood," as he recalled in a recent newspaper interview, was reflected in the segregation of blacks in schools, movie theatres, rest rooms and at drinking fountains.

As a black running a black company that performs dances by black choreographers, Alvin does not feel it necessary to make overt political statements so long as his work embodies the frustration, triumph and tenderness of the black experience. February 22 through 26, Zellerbach Hall, UC Berkeley, (415) 642-9988.

**WHAT'S UP WITH THE OAKLAND ENSEMBLE THEATRE?**

The Oakland Ensemble Theatre is "a black theatre company with a difference," says Managing Director Carol McCloud, a New York City native who came to Oakland six years ago to join Artistic Director Benny Ambush (it's his real name) in running one of the East Bay's most successful minority professional theatres.

Opened in 1974 as a community theatre, OET was one of the first Bay Area troupes to sign an Equity contract. Since moving in 1985 to its present location in an elegantly refurbished old building on Alice Street, the company has attracted a steadily growing subscription audience. 20,000 theatregoers attended in the 1987-88 season and according to McCloud, that reflects a quadrupling of the audience over only two years. Certain to prove popular with audiences in the February Bay Area premiere of Don't Let This Dream Go, Esther Marrow's musical tribute to Mahalia Jackson. Directed by H. David Bell, former director of the Ford Theater in Washington, D.C., this one-woman piece has been touring the country and arrives at OET mid-month.

Both Ambush and McCloud stress that while OET is a black theatre, they do not only produce plays by blacks. Noting that "the black experience encompasses all aspects of life," McCloud says that "we don't consider race the only central drama. We want people to feel stretched in a variety of ways and validated by what they see."

Ambush started out as an economics major at Brown University but soon "scr..."
1943, when he was a 12-year-old junior high school student in Los Angeles. It was the Katherine Dunham Company's jazzy Caribbean dance-drama, however, that later inspired him to begin his formal dance training. Ailey studied in New York with Lester Horton, Martha Graham, Harola Holm and Charles Weidman. He made his professional debut in 1950 with the Horton Dance Theatre, the first racially mixed modern dance company in this country, and became company director upon Horton's death in 1953. Five years later, after Ailey had danced on Broadway in Truman Capote's House of Flowers and in other musicals, and had choreographed Carmen Jones and Antic-Antic Orea, the Alvin Ailey, among other important contemporary choreographers.

Last year, Ailey returned to one of his original inspirations, the brilliant dances of Katherine Dunham. Now 75, Dunham disbanded her own company in 1958, but under her direction, Ailey restaged a number of her lushly stylized folk dances in a suite called The Magic of Katherine Dunham.

This evening-length program of revivals from the 1950s and 1960s is a good bet for the company's upcoming four-day Cal Performances appearance. We may also see the 1986 Survivors, Ailey's dance-drama about the ordeal of the Mandelas in South Africa. This fusion of art and anger was fueled directly by Ailey's memories of his early Texas childhood, where the "disenchantment that gets put on one in childhood," as he recalled in a recent newspaper interview, was reflected in the segregation of blacks in schools, movie theatres, rest rooms and at drinking fountains.

As a black running a black company that performs dances by black choreographers, Ailey does not feel it necessary to make overt political statements so long as his work embodies the frustration, triumph and tenderness of the black experience. February 22 through 25, Zellerbach Hall, UC Berkeley, (415) 642-9988.

WHAT’S UP WITH THE OAKLAND ENSEMBLE THEATRE?
The Oakland Ensemble Theatre is "a black theatre company with a difference," says Managing Director Carol McCloud, a New York City native who came to Oakland six years ago to join Artistic Director Benny Ambush (it’s his real name) in running one of the East Bay’s most successful minority professional theatres.

Opened in 1974 as a community theatre, OET was one of the first Bay Area companies to sign an Equity contract. Since moving in 1985 to its present location in an elegantly refurbished old building on Alice Street, the company has attracted a steadily growing subscription audience. 20,000 theatre goers attended in the 1987-88 season and according to McCloud, that reflects a quadrupling of the audience over the last two years. Certain to prove popular with audiences is the February Bay Area premiere of Don’t Let This Dream Go, Esther Marrow’s musical tribute to Mahalia Jackson. Directed by H. David Bell, former director of the Ford Theater in Washington, D.C., this one-woman piece has been touring the country and arrives at OET midmonth.

Both Ambush and McCloud stress that while OET is a black theatre, they do not only produce plays by blacks. Noting that the "the experience encompasses all aspects of life," McCloud says that "we don’t consider race the only central drama. We want people to feel stretched in a variety of ways and validated by what they see."

Ambush started out as an economics major at Berkeley University but soon "scr..."
Regional Theatre at 25
The Dream of the Movement’s Founders is Alive and Well Across America.

No Madison Avenue sharpie could have staged it any better if he’d tried. It was too good, too touching, too real.

The envelope was postmarked Minneapolis, Minnesota. Inside was $6.37 in bills and loose change along with a note from a local Sunday school class. This was a contribution, the note explained, for the new building that was under construction. Everyone in the class hoped to make the 80-mile trip to Minneapolis someday soon to see a show at the Guthrie Theatre. The story got big play in the Twin Cities media in 1983 and was part of a documentary film about the great English director Tyrone Guthrie and the Minnesota theatre that now proudly bore his name.

Twenty-five years ago, when regional theatres were taking their first tentative steps in the country across the country, support from a Sunday school class mattered as much, in its way, as the Ford Foundation grants and large public and private donations that launched the new organizations. No one really knew if a professional noncommercial theatre, conceived and created as a geographically dispersed alternative to Broadway, could work in Minneapolis and Seattle, Los Angeles and Louisville. Expressions of belief from the community, whether they came from city councils or Sunday schools, made the dream seem possible.

Today, in a thriving, diverse and healthiness self-critical national theatre movement that is widely regarded as America’s National Theatre, the loose change doesn’t mean quite what it once did — although contributions of all denominations are still actively sought and gratefully received.

Now the talk is of multimillion dollar endowments, larger and more flexible theatre spaces, ambitious programming. In the subscription seasons, special projects and long-term planning that these theatres now undertake, survival, institutional stability and a broad public constituency are all largely givens.

“So much of our past was a process of becoming,” says David Emmes, producing artistic director of the South Coast Repertory in Costa Mesa. “Now, at 25, we’ve come to a sense of who and what we are as a theatre. I see the next five to ten years as an immensely exciting period, a time to reap the benefits of all the hard work, to harvest from all the seeds that have been sown.”

Emmes, who shares leadership responsibilities with SCR co-founder Martin Benson, is something of a rarity these days — an artistic director who is still guiding a theatre he helped build from scratch. But at 49, he shares a socio-cultural experience and aesthetic affinity with the growing crop of “second generation” artistic directors, men and women in early middle age whose careers have been shaped predominantly within the risk-taking nonprofit theatre. Toured on artistic experimentation and unhampered by the founder’s burden of parental protectiveiveness (a tenacious instinct that hindered into inflexible dogma in some of their predecessors), these new artistic directors, along with their future-oriented administrations and boards, are rethinking and reimagining their organizations in fresh terms. If, on occasion, the same play title tends to turn up over and over in season brochures, and if funding and box office anxieties continue to exert an influence on programming, fear that the regional theatres were destined for cookie-cutter sameness seems largely unrealized.

At the Milwaukee Repertory Theater, an august 35 years old this season, John Billon has created alliances and exchanges with theatre companies and artists in Chile, Ireland and Japan. Edward Hastings’ American Conservatory Theatre, meanwhile, has embarked on a rediscovery of neglected American plays, such as Woody Allen’s The Floating Lightbulb, Max West’s Diamond Lil and Eugene O’Neill’s Meroe Millons.

Daniel Sullivan, at the Seattle Repertory Theatre, and Garland Wright, at Minneapolis’s Guthrie, are both revitalizing the idea of a strong resident company of actors. Sullivan now commissions playwrights to craft new work specifically for his ensemble. South Coast Rep’s Colab project has emerged as one of the most extensive play commissioning programs in the country, with Craig Lucas, Keith Reddin, David Henry Hwang and Elizabeth Dobbs among recent beneficiaries.

Des McAnuff has made the La Jolla Playhouse a haven for innovative director-driven theatre, while the nearby Old Globe Theatre and far-off Cleveland Playhouse have both gained attention for their involvement with Broadway-bound productions. The entry of the nonprofit theatre into the commercial marketplace has reached its most advanced level in the moon maneuvers of the recently constituted Lincoln Center Theater.

There, under the leadership of artistic director Gregory Mosher, late of the Goodman Theatre, and executive producer Bernard Gershon, the leg dormant Vivian Beaumont and Mitzi Newhouse theatres at Lincoln Center have become a locus of activity encompassing everything from new plays by unknown writers to a high-profile Hollywood-name Waiting for Godot and the Broadway and touring productions of Anything Goes.

Such commercial forays draw criticism from those who fear a corruption of the nonprofit theatre’s artistic freedom and mission by a bottom-line mentality. “It’s the single biggest issue facing us,” says the Seattle Rep’s Daniel Sullivan, who receives an average of five phone calls a week from producers looking for a nonprofit “host” for shows on route to Broadway or other commercial destinations. “We have become out-of-town tryout houses in a frank and cynical way. I have a real problem with the argument that we are somehow responsible for Broadway.”

In a provocative salvo fired off in the pages of the New York Times last spring, critic and American Repertory Theatre artistic director Robert Brustein warned that the practice of cultivating shows for export to New York threatened the healthy decentralization of the American theatre that the regional theatres had achieved.

Others are not so profoundly troubled by the trend. “It’s only a threat if that starts to be a guiding voice in your programming choices,” argues the Guthrie’s Garland Wyler, regional director of the neglected American play recently rediscovered by the American Conservatory Theatre.
Regional Theatre at 25

The Dream of the Movement’s Founders is Alive and Well Across America.

N
o Madison Avenue sharpie could have staged it any bet-
er if he'd tried. It was too good, too touching, too real.

The envelope was postmarked Mankato, Minnesota. Inside was $6.37 in bills and loose change along with a note from a local Sunday school class. This was a contribution, the note explained, for the new building that was under construc-
tion. Everyone in the class hoped to make the 80-mile trip to Minneapolis someday soon to see a show at the Guthrie Thea-
ter. The story got big play in the Twin Cities media in 1983 and was part of a documentary film about the great En-
lish director Tyrone Guthrie and the Min-
nesota theatre that now proudly bore his
name.

Twenty-five years ago, when regional theatres were taking their first tentative steps in cities across the country, sup-
port from a Sunday school class mattered as much, in its way, as the Ford Foundation grants and large public and private donations that launched the new organ-
izations. No one really knew if a profes-
sional noncommercial theatre, conceived and created as a geographically dispersed alternative to Broadway, could work in Minneapolis and Seattle, Los Angeles and Louisville. Expressions of belief from the community, whether they came from city councils or Sunday schools, made the dream seem possible.

Today, in a thriving, diverse and healthily self-critical regional theatre movement that is widely regarded as America’s National Theatre, the loose change doesn’t

mean quite what it once did — although contributions of all denominations are still actively sought and gratefully received.

Now the talk is of multimillion dollar endowments, larger and more flexible theatre spaces, ambitious programming. In the subscription seasons, special pro-
jects and long-term planning that these theatres now undertake, survival, institu-
tional stability and a broad public con-
stituency are all largely givers.

“So much of our past was a process of becoming,” says David Emmes, produc-
ing artistic director of the South Coast Repertory in Costa Mesa. “Now, at 25, we’ve come to a sense of who and what we are as a theatre. I see the next five to ten years as an immensely exciting period, a time to reap the benefits of all the hard work, to harvest from all the seeds that have been sown.”

Emmes, who shares leadership respon-
sibilities with SCR co-founder Martin Ben-
son, is something of a rarity these days — an artistic director who is still guiding a theatre he helped build from scratch. But at 49, he shares a socio-cultural experience and aesthetic affinity with the growing crop of second-generation artistic directors, men and women in early middle age whose careers have been shaped predominantly within the risk-
taking nonprofit theatre.

Tutored on artistic experimentation and unhampered by the founder’s burden of parental protectiveness (a tenacious in-
stinct that hindered into inflexible dogma in some of their predecessors), these new artistic directors, along with their future-oriented administrations and boards, are rethinking and reimagining their organiza-
tions in fresh terms. If, on occasion, the

same play title tends to turn up over and over in season brochures, and if funding and box office anxieties continue to exert an influence on programming, fear that the regional theatres were destined for cookie-cutter sameness seems largely unrealized.

At the Milwaukee Repertory Theater, an august 35 years old this year, John" Billson has created alliances and exchanges with theatre companies and artists in Chile, Ireland and Japan. Edward Hastings’ American Conservatory Thea-
tre, meanwhile, has embarked on a re-
discovery of neglected American plays, such as Woody Allen’s The Floating Lightbulb, Max West’s Diamond Lil and Eugene O’Neill’s More Mornings.

Daniel Sullivan, at the Seattle Reper-
tory Theatre, and Garland Wright, at Minneapolis’s Guthrie, are both revitaliz-
ing the idea of a strong resident company of actors. Sullivan now commissions play-
wrights to craft new work specifically for his ensemble. South Coast Rep’s Colab project has emerged as one of the most extensive play commissioning programs in the country, with Craig Lucas, Keith Reddin, David Henry Hwang and Eliz-
beth Duggan among recent beneficiaries. Des McAnuff has made the La Jolla Playhouse a haven for innovative director-
driven theatre, while the nearby Old Globe Theatre and far-off Cleveland Playhouse have both gained attention for their involvement with Broadway-bound productions. The entry of the nonprofit theatre into the commercial marketplace has reached its most advanced level in the moon maneuvers of the recently con-
stituted Lincoln Center Theater.

There, under the leadership of artistic
director Gregory Mosher, late of the Good-
man Theatre, and executive producer
Bernard Gersten, the ex-gendarm Vivian Beaumont and Mitzi Newhouse theatres at Lincoln Center have become a locus of activity encompassing everything from new plays by unknown writers to a high-
profile Hollywood-name Waiting for Godot and the Broadway and touring pro-
ductions of Anything Goes.

Such commercial forays draw criticism from those who fear a corruption of the nonprofit theatre’s artistic freedom and mission by a bottom-line mentality. “It’s the single biggest issue facing us,” says the Seattle Rep’s Daniel Sullivan, who receives an average of five phone calls a week from producers looking for a non-
profit “host” for shows on route to Broad-
way or other commercial destinations. “We have become out-of-town tryout houses in a funk and cynical way. I have a real problem with the argument that we are somehow responsible for Broadway.”

In a provocative salvo fired off in the pages of the New York Times last spring, critic and American Repertory Theatre artistic director Robert Brustein warned that the practice of cultivating shows for export to New York threatened the healthy decentralization of the American theatre that the regional theatres had achieved.

Others are not so profoundly troubled by the trend. “It’s only a threat if that starts to be a guiding voice in your programming choices,” argues the Guthrie’s Garland

by Steven Winn

Indicative of an emerging trend, A.C.T.’s 1986 production of Ma Rainey’s Black Bottom (above) was shared by the Los Angeles Theatre Center.

Orphans Wyler in Diamond Lil by Max West, one of the neglected American plays recently rediscovered by the American Conservatory Theatre.
Street smart.

Doing business in Tokyo is a lot like catching a cab there: you've got to be in the right place at the right time. United helps by flying you to Tokyo from more U.S. cities than any other airline. Along the way, you'll enjoy United's SkyClub service that provides the best in international travel. Including, in First Class, sleeper seats; and on the ground, our exclusive Concourse Service.

It's the smarter way to go. United. Rededicated to giving you the service you deserve. Come fly the friendly skies.
Wright, “It can be every bit as dangerous to try and make sure we sell eighty-five percent of the tickets for every show. That can be equally corrupt.”

While economic factors have unquestionably played a role in such nonprofit-commercial alliances — on both sides of the fence — the willingness to attempt new strategies and structures seems positively custom for established opera companies, have been discovered as a means of enriching repertoire and managing costs that individual theatres might not be willing or able to shoulder alone. Artistic directors are abandoning their fetish for protecting the home turf.

In one of the most elaborate undertakings to date, the Berkeley Repertory Theatre, Washington, D.C.'s Arena Stage, StageWest in Springfield, Massachusetts and the Milwaukee Rep united to bring Tadashi Suzuki's The Tale of Leor to the four cities, San Francisco's A.C.T. and the Los Angeles Theatre Center established a link last season with Ma Rainey's Black Bottom. In its productions of two other August Wilson plays, Fences and Joe Turner's Come and Gone, the Yale Repertory Theatre joined forces with several companies around the country.

The regional theatre network is now sufficiently large and established, as South Coast Rep's Martin Benson points out, that a writer can reach a substantial audience and realize appreciable royalties for his work through multiple productions in the regional theatres. “Plays can now have a fully formed life regardless of whether they ever go to New York,” says Benson, citing the work of Preston Jones and Eric Overmeyer as examples.

Many actors, directors and designers, too, are now viewing their work in the nonprofit theatres as a career and not only a stepping stone to Broadway, film or a television series. “We may not be able to compete with the salaries in those other media,” allows Garland Wright, “but we're going to fight to make that choice more difficult for the artist.” Wright's Guthrie Theater has launched an $85-million endowment campaign to permanently support increased actor salaries and other enhancements for the company.

If the regional theatres have gone “legitimate” in a certain sense, many have simultaneously embraced the “regional” characterization, a tag that once seemed equivalent to “provincial” or “second class.”

“I'm particularly pleased to call ours a regional theatre,” says Milwaukee Rep's John Dillon, who has recently mounted a show about a controversial police shooting that took place in his city and another about Wisconsin politician Robert LaFollette. “We live in an age when mass culture homogenizes experience. The regional identity is important. It defines your relationship and responsibility to the community.”

No theatre has been more committed to reflecting its community's prismatic culture over the years than Los Angeles's Mark Taper Forum, under the leadership of its founding Artistic Director Gordon Davidson. In addition to such celebrated mainstage productions as Footlight, Luis Valdez's breakthrough Hispanic play, and Children of a Lesser God, Mark Medoff's parting of the curtain for the dead and hearing impaired, the Taper has built a...
less visible but vital program of touring productions for L.A.'s vast school-age population. Recent Improvisational Theatre Project (ITP) shows, which play to between 25,000 and 50,000 schoolchildren each year, have dealt with such topics as nuclear armaments, the environment and the Hispanic immigration to the New World.

When The Chairman Of Nestlé Travels On Business, Who Does He Turn To In A Crunch?

When the Seattle Rep built its new theatre in 1983, it abandoned the standard regional theatre thrust stage model in favor of a classic promenade design. A.C.T.'s Hastings says the approach of his company's 25th anniversary season, in 1996-97, has him thinking about "second or third looks at a Hamlet or Tortuga or Charlie's Aunt. When you've been around this long, one thing you realize is that there's a whole new generation of audiences out there. It allows you to approach something you've done before with a fresh eye."

The closest thing to a through-line in the regional theatre movement finally may be the fact that there isn't a single thread that stitches the whole quilt together. "I don't even like the term 'movement,'" says Milwaukee's Dillon. "It tends to group a lot of very different theatres together and dismiss them all for the sins of the few. A theatre is as vibrant or unimaginative as the artistic director entrusted with its leadership."

Upbeat, independent and sometimes brash as they can be, today's artistic directors are also keenly aware of the precarious position that any theatre occupies in the country. Too many corporates litter the history of the nonprofit theatre to allow them to forget. Too little is known about the future of government and foundation support for the arts in a deficit-ridden economy.

Last year, in a wide-ranging survey of 120 artistic directors published by Theatre Communications Group, other common problems and looming dangers were freely aired. Among the concerns documented in "The Artistic Home" were those of attracting younger and more ethnically diverse audiences, of slowing the "talent drain" into other media and reconnecting theatre training programs to the regional theatres.

Many of the artistic directors spoke of a sense of isolation, the limitation of their own visions as artists and the mixed blessings of "making it." "For me," said the Paper's Davidson, "'institution' is the most wonderful word and the scariest. Whoever would have thought twenty-five years ago, when we started these theatres, that we'd be sitting together now, talking about our institutions!"

One person who may well have envisioned such a day was Margo Jones. Forty-five years ago, long before the Ford Foundation grants of the early '60s and the proliferation of theatres that followed, this single-minded Texas director proposed a vivid scenario for cities everywhere to emulate in the creation of their own theatres.

Each of these particularly American institutions, as she foresaw them, would be "a permanent repertory theatre that will be a true playwrights' theatre; a theatre that will give the best young playwrights of America (or any country, for that matter) a chance to be seen; a theatre that will provide the classics and the best new scripts with a chance for good production." It would be "a theatre to go beyond the dreams of the past, a theatre..."
less visible but vital program of touring productions for L.A.'s vast school-age population. Recent Improvisational Theatre Project (ITP) shows, which play to between 25,000 and 50,000 schoolchildren each year, have dealt with such topics as nuclear armaments, the environment and the Hispanic immigration to the New World.

The Old Globe Theatre has gained national attention for its involvement in each Broadway-bound show at A.R. Gurney's The Cocktail Hour, starring Bruce Davison and Nancy Marchand.

In the same sense that the regional theatres are now free to be commercial, cooperative, experimental — even regional — so are they able to be traditional as well, to rediscover and reexplore the past. When the Seattle Rep built its new theatre in 1983, it abandoned for standard regional theatre the thrust stage model approach something you've done before with a fresh eye.

The closest thing to a through-the-line in the regional theatre movement finally may be the fact that there isn't a single thread that stitches the whole quilt together. I don't even like the term "movement," says Milwaukee's Dillon. "It tends to group a lot of very different theatres together and dismiss them all for the sins of the few. A theatre is as vibrant or unimaginative as the artistic director entrusted with its leadership."

Upbeat, independent and sometimes straigh as they can be, today's artistic directors are also keenly aware of the precarious position that any theatre occupies in the country. Too many corpses litter the history of the nonprofit theatre to allow them to forget. Too little is known about the future of government and foundation support for the arts in a deficit-ridden economy.

Last year, in a wide-ranging survey of 120 artistic directors published by Theatre Communications Group, other common problems and looming dangers were freely aired. Among the concerns documented in "The Artistic Home" were those of attracting younger and more ethnically diverse audiences, of slowing the "talent drain" into other media and reconnecting theatre training programs to the regional theatres.

Many of the artistic directors spoke of a sense of isolation, the limitation of their own visions as artists and the mixed blessings of "making it." "For me," said the Taper's David K., "institutional" is the most wonderful word and the scarcest. Whoever would have thought twenty-five years ago, when we started these theatres, that we'd be sitting together now, talking about our institutions?"

One person who may well have envisioned such a day was Marjo Jones. Forty-five years ago, long before the Ford Foundation grants of the early '60s and the proliferation of theatres that followed, this single-minded Texas director proposed a vivid scenario for cities everywhere to emulate in the creation of their own theatres.

Each of these particularly American institutions, as she foresaw them, would be a "permanent repertory theatre that will be a true playwrights' theatre; a theatre that will give the best young playwrights of America (or any country, for that matter) a chance to be seen; a theatre that will provide the classes and the best new scripts with a chance for good production." It would be "a theatre to go beyond the dreams of the past, a theat-
BRAIN-Powered


CREDIBILITY

The Genius of Advanced Technology.

The Geo Metro is produced by a unique combination of dedicated workers and advanced robotics. Yet, crafted with utmost concern for human quality. From the precision-fil of doors and panels to the deep-napped comfort of orthopedically-designed seats to the engineering excellence of its high-performance, high-economy fuel-injected overhead cam engine, each Geo Metro is an unprecedented blend of tomorrow’s computer intelligence and age-old human craftsmanship. Innovation. Imagination. Exhilaration. Geo Metro is remarkable automotive craftsmanship.

THE LOGIC OF GEO-LOGIC

As times change, things change. Scientists call it logical evolution. The survival—and dominance—of the fittest. Where each new species fills its role in its time.

And now, there’s the next logical step in the logical evolution of quality automobiles. A sleek, agile, affordable import called the Geo Metro. The highest mileage (EPA estimated MPG city 53 and highway 58) low price car in America. With the cut-and-throat agility to blaze new trails through congested urban areas. And the power to stream right along with bustling freeway traffic.

The evolutionary new Geo Metro is just one of a full line of logical new imports coming this year to selected Chevrolet dealers. Experience the quality, performance and value of Metro today. It’s the logical new way to go. Just about anywhere.

STRENGTH POINT

The Creature Comforts of More Expensive Imports.

The Geo Metro is not just another little economy car, stripped to bare essentials for a low starting price. Fourteen separate instruments and operating condition-monitoring devices are contained within the wraparound instrument panel. Durable high-fashion fabrics cover orthopedically-designed, reclining seats. A full air-mix heating and ventilating system assures all-weather control. And there are a score more thoughtful, advanced comfort and convenience features from standard dual front speakers to a wide-open, low all-back hatchback in both three and five door models. The evolution of higher-priced convenience and comfort in economy cars is now here.

EVIDENCE

The Sustained Support of 3-Year/ 50,000 Mile Bumper-to-Bumper Backing by General Motors.

Warranties on some new vehicles protect only certain parts but General Motors’ surprisingly complete new warranty on every Geo Metro basically covers the entire vehicle. From headlights in front to the jack in the trunk, this long, strong warranty even covers towing plus all labor and itemized parts that fail due to defects in materials or workmanship (items are covered by their manufacturer). Complete terms of this limited warranty are available at all selected Chevrolet dealers offering Geo.

REASON

The Highest Mileage Low Price Car in America.

Most imported economy cars boast good fuel mileage but only the evolutionary new Geo Metro base model has proven EPA estimated MPG city 53 and highway 58. Behind this exceptional fuel economy is an advanced evolution in engine design, combining single-point, throttle body fuel injection with a direct-acting valve train system for considerable elimination of the mechanical drag which robs other cars of mileage. Yet even with its extraordinary fuel savings, Geo delivers strong, vigorous performance in all gears.

Value starts when you buy a Geo Metro. It continues as you drive it. For all of its newfangled technology, stability, comfort, handsomeness, and durability, Geo is one of the lowest priced imports in America. Starting at $5,995.00 for a surprisingly complete three-door hatchback and ranging up to the top-of-the-line, extra-furbished Metro LS at only $9,995.00, as shown. Geo’s evolution in imported automobiles is also the evolution in value of today’s American dollar. Experience both today.

RATIONALITY

The New Standards of Agility for Today’s Traffic.

Large enough to fend for itself but compact enough to create its own fast-moving opportunities in congested traffic, the Geo Metro’s evolutionary chassis design locates the wheels at the four corners of the automobile to eliminate overhang and help provide secure, sure-footed stance and tracking. Technologically advanced front and rear independent coil spring suspension is actually vibration "tuned" to dampen harsh road irregularities and provide smooth, stable going on all types of surfaces. Close ratio steering affords masters of tight situations with remarkable control. And the over-sized, precision-acting brakes snap forward movement with consistently-maintaining efficiency. Combination sports car, family car, economy car, that’s part of the evolution created by Geo.
from a veteran performer.

In the arts—and in financial services—there's no substitute for experience. At American Savings, we've played a major role in shaping people's financial success for the past 102 years.

Stop by one of our 186 branches and find out more about the high returns, insured safety and personal attention that draws rave reviews from American Savings customers all over California.

AMERICAN SAVINGS
A FEDERAL ASSOCIATION
from a veteran performer.

In the arts—and in financial services—there’s no substitute for experience. At American Savings, we’ve played a major role in shaping people’s financial success for the past 102 years.

Stop by one of our 186 branches and find out more about the high returns, insured safety and personal attention that draws rave reviews from American Savings customers all over California.
The Trustees, staff, students, and acting company would like to extend our deepest thanks to the following individuals, who joined the Friends of Tiny Tim with a generous yeulstic gift or whose donations made it possible for Bay Area school children to attend the Cyril Magnin Matinee performance of A Christmas Carol.

Anonymous
Edward Adams
John Alexander
Madeline Alexander
Linda Allen
Leona Alvey
Artis M. Andrews
Robert Arndt
Roman M. Arias
Dr. & Mrs. Arvon Arthur
Gale W. Bach
Harry Bann
Bruce Baker
Carolyn Soaresen Bailing
Karen Banks
Dale E. Barnes, Jr.
David Boorstin
Tamara S. Bingham
Andrew Blake
Ann Bliskak
Nadine Boise
Katrina Brady
M. Breath
Alexis Bridgesower
Terrance L. Britten
Leslie L. Buck
Julianne Buxton
Dennis Byrnes
Carol Callis
John Carlson
Thomas F. Casey, III
Paula Cassidy
Condee D. Cavriska
Frank Cerovska
Theresa Chaney
Elizabeth Chen
George H. Clyde, Jr.
Pamela S. Cooke
Carol Colbunich
Vallie M. Conner
Sandra C. Cornier
Michael D. Cosso
Jan & Barbara Cowan
Dianne Cox
Robert Crane
Richard Cross
Daniel J. Crowley
Claudia Culp
Mary Darman
Joseph Darney
James DeMartini
William Diamond
Susan Diaz
Marcia Dickson
Mary Ditts
David Dolder
Robert Douglas
Paul J. Downey
Karen M. Du Perteins
Lori Durdi
William R. Dwyer
Larry K. Eberis
William M. Edens
David G. Emery
Jane H. Everolle
Elizabeth H. Fierne
Nancy Fisher
Allan Forbes
Karen Ford
Patricia Frisk
Jone Freitas
Susan Galloway
Mary Ellen Gambino
Andrew Garcia
Elon L. Gillisp
Arthur D. Gimble
G. Gin
Sharon Goodyear
Christine Day
W. Michael Gray
Barbara Greens
Susan Greens
Joanne Gross
Andrew J. Guadagno
Erica Dunckel
John Gunning
Ann Huse
Heide K. Hausauer
Ruth Holton
Martha Hooven
Don Hoenley
Barbara Houghton
Debra Howard
Kathy Hurley
Emily Johnson
Patty G. Johnson
Karen Jones-Mason
Rebecca Jaramilo
Daniel Kahn
Lynn Kuehne
Pamela Koebeler
Juliet Kreski
Patricia Lane
Martha Langston
Miles M. Larson
Paul Lazzarosci
Dennis W. Lee
Wendy Leigh
Ernest Leving
Emily Lhamon
Sarah F. Lippitt-Houston
Jude Lipsky
Robert Logan
Ralph Lortie
Melanie Lust
Margaret Mallory
Dominick Mariello
David Martin
Paul Martin
Ronald Martinez
Peggy Matthews
John Manzer
Robert Mackey
Donald May
Candace A. McCarthy
Edward McCarthy
Jean McGuane
Gary McGregor
Hildi L. McLaughlin
Aggie McNabtr
Dorothy McQuillan
Emilia Mendosa
Craig Mies
Mary R. Miller
Todd Miller
Julie Misakian
Matthew K. Mitchell
Allbert D. Mohn
Cherylann Moran
Merris Morgan
Ruby Neheron
Louise B. Nelson
Bernice Nicks
Nanci Nielsen
Beverly Norton
Ellen O'Donnell-Bolinas
Janet Page
Reve Paglia
Jan Panter
Carol Paoli
Carol Parksburn
Diane Durante Park
Sue Paulsen
Aime Pelletier
Karen Pettitgew
Herbert F. Phillips
Karen Phillips
Cynthia Plevin
Diane K. Plummer
Ray Poggi
Arthur J. Polack
Joseph Pranue
Anne Precor
Thomas Propp
Greg Preswercher
Burt Quantano
Jane Reed
Jeff Reese
Kathlene C. Reynolds
Stephen B. Reynolds
Kevin J. Rice
Ronald M. Rossen
Marvin Rubensen
James Ruckack
Michael Salm
Jeff Sauders
Karin Schiwek
Pamela Schwartz
Martin F. Sevney
Craig Shannon
Rudy Shaver
Margaret Shaffelt
Linda Sherwood
Cynthia N. Simi
Carol Simi
Melody G. Smith
Stephen F. Snow
Frederick G. Soyer
Deborah Steven
Kathy Stock
Karen Stone
Terry Stratton
Katherine Taylor
Patsy Thoresen
David G. Vallenga
P. Van Abraham
Patricia Weinsteine
Mary Wittig
Beauirtse Wood
Laura Workman
Alicia Worth
Richard L. Wren

For people who like to smoke...

BENSON & HEDGES

SURGEON GENERAL'S WARNING: Smoking By Pregnant Women May Result in Fetal Injury, Premature Birth, And Low Birth Weight.
For people who like to smoke...

BENSON & HEDGES

16 mg/tob. 1.0 mg/cigarette as per cigarette, FTC Report Feb. 186.

SURGEON GENERAL'S WARNING: Smoking By Pregnant Women May Result in Fetal Injury, Premature Birth, And Low Birth Weight.

AMERICAN CONSERVATORY THEATRE

FRIENDS OF TINY TIM

The Trustees, staff, students, and acting company would like to extend our deepest thanks to the following individuals, who joined the Friends of Tiny Tim with a generous yeuletide gift or whose donations made it possible for Bay Area school children to attend the Cyril Magnin Matinee performance of A Christmas Carol.

Anonymous
Edward Adams
John Alexander
Madaline Alexander
Linda Allen
Leila Alviar
Arturo M. Andrews
Robert Arguel
Roman M. Arias
Dr. & Mrs. Arvin Arthur
Gale W. Bach
Harry Babin
Bruce Baker
Carolyn Sorensen Balling
Karen Banks
Dale E. Barnes, Jr.
David Boersel
Tamara S. Bingham
Andrew Blake
Ann Blishak
Nadine Bloor
Kathryn Brady
M. Brake
Alexia Bridgewater
Terrence L. Brunners
Leslie L. Buck
Juliette Buxton
Dennis Byrnes
Carol Callen
John Carlson
Thomas F. Casey, III
Paula Cassidy
Connie D. Cavikas
Frank Cerwinek
Theresa Chuey
Elizabeth Chen
George H. Clyde, Jr.
Pamela S. Cole
Carol Colbijnich
Vallie M. Conn
Sandia C. Cornier
Michael D. Cosco
Jan & Barbara Cowen
Dianne Cox
Robert Crane
Richard Cross
Daniel J. Crowley
Claudia Curd
Mary Duman
Joseph Durrant
James DiMartini
William Diamond
Susan Diaz
Marcia Dickson
Mary Ditis
David Dolder
Robert Douglas
Paul J. Downey
Karen M. Du Pواتت
Larry Dubio
A. D. Dycz
Larry M. Doeres
William M. Edson
David E. Emerson
John E. Eversole
Elizabeth H. Ferrer
Nancy Fisher
Allan Forbes
Karen Ford
Patricia Frisk
Jose Freitas
Susan Galloway
Mary Ellen Gambino
Andrew Garcia
Elon L. Gillisp
Arthur B. Gimbel
O. Ginn
Sharon Goodyear
Christine Day
W. Michael Gray
Barbara Greenes
Susan Green
Joanne Gross
Andrew J. Guilliano
Erica Dunderline
John Gunning
Ann Hase
Heidi K. Hausmeier
Ruth Holton
Martha Hooven
Don Horey
Barbara Houghton
Debra Howard
Kathy Butler
Emily Johnson
Patty G. Johnson
Karen Jones-Mason
Rebecca Jardim
Daniel Kahn
Lynn Knap
Pamela Koebele
Juliet Kreditor
Patricia Lane
Martha Langston
Miles M. Larson
Paul Laterveschi
Dennis W. Lee
Wendy Leigh
E. L. Lang
Emily Lhamon
Sarah F. Lippitt-Houston
Jude Lipsy
Robert Logan
Ralph Lortie
Melanie Lust
Margaret Mallory
Dominic Marcella
David Martin
Paul Martin
Raul P. Martinez
Peggy Matlock
John Mazzar
Robert Max
Donald May
Candace A. McCarthy
Edward McCarthy
Jean McIvor
Gary McGregor
Heidi L. McLaughlin
Anita McNaughton
Dolores McQuillan
Emilia Mendoza
Craig Mix
Mary R. Miller
Todd Miller
Sidney Misakian
Matthew K. Mitchell
Allan D. Mohler
Cheryl Morin
Martha Morgan
Rudy Negri
Lorraine N. Nelson
Bernice Nichols
Nacié Nielsen
Beverly Norton
Eileen O'Donnell-Moody
Janet Page
Reese Pagi
Jan Parman
Carol Patti
Carol Parham
Diane Duane Park
Sue Paulsen
Aime Pelletier
Karen Pettigrew
Herbert P. Phillips
Karen Phillips
Cynthia Plevin
Diane K. Plumlee
Ray Poglio
Arthur J. Pollock
Joseph Premus
Anne Precote
Thomas Popp
Greg Prusinski
Bert Quaranto
Jane Reed
Jeff Rowe
Kathline O. Reynolds
Stephen P. Reynolds
Kevin J. Rice
Ronald M. Rosen
Marvin Rubasmen
James Rucker
Michael Salm
Jeff Saunders
Karl Schiavo
Pamela Schwartz
Martin F. Sealey
Craig Shannon
Busy Shaw
Mary Shocket
Linda Sheriff
Cynthia N. Simi
Carol Sirri
Melody G. Smith
Steven P. Snow
Frederick C. Soyle
Deborah Steffen
Kathy Stock
Karen Stone
Jerry Straton
Katherine Taylor
Patsy Thelen
David G. Villagita
P. Van Albroh
Sue Ward
Patricia Weinstein
Mary Witzig
Beauregard Wood
Laura Workman
Alice Worth
Richard L. Wren
Reclaiming the Past
by C. Rosalind Bell

There were jobs to be had, but the competition for positions as laborers or domestic servants was intense, and in the last two decades of the century with the arrival of nine million European immigrants, many of them unskilled. Unions were unenforceable for blacks, so no real avenue of redress existed. Yet, for all its shortcomings, the freedmen's new slavery was much more desirable than the alternative. And the sons and daughters of Africa continued to search and dream and hope.

The harsh reality of early 20th-century life for African-Americans included the very real possibility of re-emancipation. In the pleasant darkness of a deserted road, in the unguarded fraternity of the gambling den, or in the all-glow of a communal cemetery or family plot. Joe Turner's henchmen would lie in wait to pounce upon unsuspecting black men and force them into seven years of labor. Mothers waited in the knowledge that they had lost their sons for seven years. Wives and children waited in vain as husbands and fathers failed to return. For seven years, no sign, no trace.

Joe Turner, brother of Pete Turner, the Governor of Tennessee, chain-gang men on spurious charges — or no charges at all — then forging them into unpaid labor — began the African-American odyssey into slavery once again. Just as the first-captured old-world African was torn from his connection to the world he knew, so too were the men captured by the new world's Joe Turners and sent churning in what editing eddies of the horrible unknown. When they were released after seven years of bondage — they were men weighed by uncertainty: uncertain of their place, of their worth in the world. Many joined the northward migration in order to discover how they fit into an alien world.

With the journey of Southern-born African-Americans to the north, past and present met and sometimes collided. Northern-born blacks, in order to survive in a world that had done all it could to stamp out the African in them, had subsumed a part of themselves, and shrunk from it when they encountered it in others. In Joe Turner's Come and Gone August Wilson puts this collision of lives before us in a story of reclamation, of coming to terms with one's past and fusing it with one's present to affect — and ultimately to direct — one's future.

Kimberly LaMarr and Charles F. Dotson in August Wilson's Ma Rainey's Black Bottom at A.C.T.

It is August in Pittsburgh, 1911. The sun falls out of heaven like a stone. The fires of the steel mill rage with a combined sense of industry and progress. Barges loaded with coal and iron ore trundle up the river to the mill towns that dot the Monongahela and return with fresh, hard, glowing steel. The city balloons in muscules. Men throw countless bridges across the rivers, lay roads and carve tunnels through the hills sprouting with houses.

From the deep and the near South the sons and daughters of newly freed African slaves wander into the city. Isolated, cut off from memory, having forgotten the names of the gods and only guessing at their faces, they arrive dazzled and stunned, their heart kicking in their chest with a song-worth singing. They arrive carrying Bibles and guitar, their pockets lined with dust and fresh hope, marked men and women seeking to scrape from the narrow, crooked cobble and the fiery blasts of the coke furnace a way of bludgeoning and shaping the malleable parts of themselves into a new identity as free men of definite and sincere worth.

Fugitives in a strange land, they carry as part and parcel of their baggage a long line of separatism and dispensation which

AUTHOR'S NOTE
by August Wilson

Kimberly LaMarr and Charles F. Dotson in August Wilson's Ma Rainey's Black Bottom at A.C.T.

It informs their sensibilities and marks their conduct as they search for ways to reconnect, to reassemble, to give clear and luminous meaning to the song which is both a wail and a whelp of joy.

About the Author

August Wilson was born and raised in the Hill district of Pittsburgh, and dropped out of school in the ninth grade when his history teacher falsely accused him of plagiarizing a paper on which he had labored particular care. While working as a roof and stock clerk he continued his education in the public library and wrote poetry and short stories.

In 1986 he co-founded the Black Horizons Theatre in Pittsburgh. Though he knew little about theater, he saw it as a means of making the political consciousness of black people. "I tried to write a play but it was disastrous."

Then in 1976 a friend of mine from Pittsburgh, Claude Purdy, was living in Los Angeles. He came back to Pittsburgh and came to a reading of a series of poems I'd written about a character, Black Bart, a kind of Western satire. He said, "You should turn this into a play. I'll keep her and eventually I'll sit down and write a play."

He wrote other plays, and in 1981 one of them was accepted by Lloyd Richards of the O'Neill Theatre Center in Waterfall, Connecticut. Ma Rainey's Black Bottom. Wilson removed the play at the O'Neill and Richards produced it at Yale Repertory in 1984. It then appeared on Broadway and in theaters around the country; Claude Purdy directed it at A.C.T.

Subsequent Wilson plays have followed the same route: from workshop at the O'Neill to premiere at Yale to Broadway to productions throughout the nation: Penos (premieres in 1985, Pulitzer Prize for 1987), Joe Turner's Come and Gone (1986), and The Piano Lesson (1987).

His major plays to date are part of a cycle, the creation of a dramatic history of African-Americans through representative African-American communities, each one set in a different decade.

Mr. Wilson, who now resides in St. Paul, is an associate of the Playwrights Center in Minneapolis and the New Dramatists in New York. He has received McKnight, Bush, Rockefeller, and Guggenheim Foundation fellowships in playwriting, and was awarded an honorary doctorate by Yale University. Penos and Ma Rainey's Black Bottom both earned him New York Drama Critics' Circle Awards. Among Mr. Wilson's other honors for Penos was the Tony Award for Best Play.

A scene from A.C.T.'s 1987 production of Ma Rainey.
Reclaiming the Past
by C. Rosalind Bell

The fabric woven of the lives of the people who inhabit Seth and Bertha Holly's boardinghouse in the Pittsburgh of 1863 — who inhabit Joe Turner's Come and Gone — is at once personal and representative of an entire race of people. These characters create an archetype for the African-American's life in the early 20th century.

The personal dreams they brought with them into this boardinghouse — the African-American dream of a truly free life; the dream of standing up in the world, of being counted, of being recognized as human, of the hope of the rewards and benefits basic to a free society; the right to own land, to choose political representation, indeed the right to vote, to move about freely without the threat of violence or harm — this was the universal stuff of black people's hopes.

With the signing of the Emancipation Proclamation in 1863 African-Americans found themselves free of the chains that bound them to slavery, and a certain euphoria swept over them as the possibility of being accorded full-fledged citizenship seemed likely. By the turn of the century, however, African-American magazines, filled with stories of freedom for sons and daughters — were feeling the bitter, unending South in ever-increasing numbers bearing little but their hope. The Constitution had failed them.

Jim Crow laws of racial segmentation had served to isolate the hope sparked by the freeing of the slaves, severely limiting their economic resources, curtailing their progress, and presented the insurmountable to African-Americans in the mainstream. They were free from slavery all right, but not free to exert themselves as rightful possessors of liberties belonging to all other Americans. Lynchings, beatings, castrations were not uncommon in the post-Civil War South, and served to quell the protests of the disenchanted.

But for some, no matter the obstacles, the dream never dies; and so they pressed on, heading north — towards opportunity.

The path north could be treacherous, tawdry, and the culmination of the journey far removed from the dream.

AUTHOR'S NOTE
by August Wilson

It is August in Pittsburgh. 2011. The sun falls out of heaven like a stone. The fires of the steel mill raze with a combined sense of industry and progress. Barges loaded with coal and iron ore trudge up the river to the mill towns that dot the Monongahela and return with fresh, hard, glowing steel. The city bakes in its muscles. Men throw countless bridges across the river, lay roads and carve tunnels through the hills sprouting with houses.

From the deep and the near South the sons and daughters of newly freed African slaves wander into the city. Isolated, cut off from memory, having forgotten the names of the gods and only guessing at their faces, they arrive daunted and stunned, their heart kicking in their chest with a song worth singing. They arrive carrying Bibles and guitar, their pockets lined with dust and fresh hope, marked men and women seeking to scrape from the narrow, crooked cobble and the filthy flanks of the coke furnaces a way of bludgeoning and shaping the malleable parts of themselves into a new identity as free men of definite and sincere worth.

Fugitives in a strange land, they carry as part and parcel of their baggage a long line of asperation and dispensation which

A scene from A.C.T.'s 1987 production of Ma Rainey.

Kimberly LaMarr and Charles P. Dolton in August Wilson's Ma Rainey's Black Bottom at A.C.T.

Informs their sensibilities and marks their conduct as they search for ways to reconstuct, to reassemble, to give clear and luminous meaning to the song which is both a wail and a whistle of joy.

About the Author

August Wilson was born and raised in the Hill district of Pittsburgh, and dropped out of school in the ninth grade when his history teacher falsely accused him of plagiarizing a paper on which he had labored particular care. While working as a rock and stock clerk he continued his education in the public library and wrote poetry and short stories.

In 1985 he co-founded the Black Horizons Theatre in Pittsburgh. Though he knew little about theater, he saw it as a means of making the political consciousness of black people. "I tried to write a play but it was disastrous."

Then in 1974 a friend of mine from Pittsburgh, Claude Purdy, was living in Los Angeles. He came back to Pittsburgh and name a making of a series of poems I'd written about a character, Black Bart, a kind of Western savior. He said, "You should turn this into a play. I'll keep her and eventually I sat down and wrote a play."

He wrote other plays, and in 1981 one of them was accepted by Lloyd Richards of the O'Neill Theatre Center in Waterford, Connecticut. Ma Rainey's Black Bottom Wilson rewrite the play at the O'Neill and Richards produced it at the Yale Repertory in 1984. It then appeared on Broadway and in theatres around the country; Claude Purdy directed it at A.C.T.

Subsequent Wilson plays have followed the same route: from workshop at the O'Neill to premiere at Yale to Broadway to productions throughout the nation: Pencos (premieres in 1985, Pulitzer Prize for 1987), Joe Turner's Come and Gone (1985), and The Piano Lesson (1987).

His major plays to date are part of a cycle: the creation of a dramatic history of African-Americans through representative African-American's life in the early 20th century.

Mr. Wilson, who now resides in St. Paul, is an associate of the Playwrights Center in Minneapolis and New Dramatists in New York. He has received McKnight, Bush, Rockefeller, and Guggenheim Foundation fellowships in playwriting, and was awarded a honorary doctorate by Yale University. Pencos and Ma Rainey's Black Bottom both earned him New York Drama Critics' Circle Awards. Among Mr. Wilson's other honors for Pencos was the Tony Award for Best Play.
American Conservatory Theatre

The Los Angeles Theatre Center

in association with

Lorraine Hansberry Theatre

Joseph Turner's Come and Gone (1985)

by August Wilson

Directed by Claude Purdy
Scenery by Scott Bradley
Costumes designed by Pamela Peterson
Costumes remade by David F. Draper
Musical Direction by Dwight D. Andrews
Lighting by Derek Duarte
Sound by Stephen LeGrand
Wigs and Hair by Rick Echols
Juba Dance staged by Halilfs Osumar
Associate Director by Stanley E. Williams

Cast

(in order of appearance)

Seth Holley — Steven Anthony Jones
Bertha Holly — Delores Mitchell
Bynum Walker — Roonee Lee Browne
Burchard Selig — Scott Freeman
Jeremy Furioso — Mark Daniel Cade
Herald Loomis — James Craven
Zonia Loomis — Amber Riss
Mattie Campbell — Kimberly LaMarque
Benjamin Sveti — Tharri-Din Shakir
Molly Crewsingham — Anna Deaver Smith
Martha Pendragon — Adliah Barnes


There will be one intermission.

Understudy:

Bertha Holly — Adliah Barnes; Mattie Campbell, Molly Crewsingham, Martha Pendragon — Donna Bailey;
Seth Holley, Bynum Walker, Jeremy Furioso, Herald Loomis — Oakland Simpson;
Zonia Loomis — John Robinson; Burchard Selig — Howard Swain.

Stage Manager: Alice Elliott Smith
Assistant to the Director: G. Reault Bell
Joe Turner's Come and Gone

(1985)

by August Wilson

Directed by: Claude Purdy
Scenery by: Scott Bradley
Original Costumes by: Pamela Peterson
Costumes remodeled by: David E. Draper
Musical Direction: Dwight D. Andrews
Lighting by: Derek Duarte
Sound by: Stephen Ledgard
Wigs and Hair by: Rick Echols
Juke Dance staged by: Hafili Osuamule
Associate Director: Stanley E. Williams

Cast

(in order of appearance)

Seth Holly — Steven Anthony Jones
Bertha Holly — Delores Mitchell
Bynum Walker — Roonee Lee Browne
Rutherford Selig — Scott Freeman
Jeremy Furlong — Mark Daniel Cade
Hernal Loomis — James Craven
Zonia Loomis — L. April Davis
Mattie Campbell — Amber Bass
Brenna Strati — Kimberly LaMarque
Molly Crossthwaite — Thalita-Dim Shakir
Martha Pendrose — Anna Deavere Smith
Adilah Barnes — Adilah Barnes

The Scene: A boardinghouse in Pittsburgh, August, 1911.

There will be one intermission.

Understudies

Bertha Holly — Adilah Barnes; Mattie Campbell, Molly Crossthwaite, Martha Pendrose — Donna Bailey.
Seth Holly, Bynum Walker, Jeremy Furlong, Hernald Loomis — Oakland Simpson;
Zonia Loomis — John Robinson; Rutherford Selig — Howard S不喜欢。
Lorraine Hansberry Theatre: A.C.T.'s Partner for
Joe Turner's Come and Gone

A.C.T.'s production of August Wilson's Joe Turner's Come and Gone is being presented in association with Lorraine Hansberry Theatre, one of our most distinguished sister theatres in the Bay Area. San Francisco's Lorraine Hansberry Theatre has earned a reputation as one of the leading black theatre companies in the nation, offering a complete season of high-quality productions that celebrate and explore the black experience — plays ranging from touching family dramas to clever comedies, bold multimedia experimental works to large-scale musicals. Named for one of America's most important black writers, the Lorraine Hansberry Theatre's mission is to present the richness and diversity of black dramatic literature, featuring works by such influential authors as Ntozake Shange, Alice Walker, Charles Fuller, Zora Neale Hurston, Derek Walcott, and Lorraine Hansberry. Since its inception in 1981 the Lorraine Hansberry Theatre has produced 10 plays, including nine West Coast premieres and 15 world premieres. The Theatre's work is supported by the National Endowment for the Arts, California Arts Council, the Grants for the Arts Program, San Francisco Foundation, Zellerbach Family Fund, McKesson Foundation, Walter and Elise Haas Fund, Koret Foundation, Columbia Foundation, Williams and Flora Hewlett Foundation, Pacific Gas and Electric, the Pacific West Foundation, and a host of individuals and local businesses. In 1990 the Theatre was awarded a National Endowment for the Arts Advancement Grant, and in 1995 it was awarded a California Arts Council Multicultural Advancement Grant, and in 1988 the Theatre received the San Francisco Chamber of Commerce's Business Arts Award for outstanding contribution to the cultural life of the City.

After seven seasons of performing in various spaces throughout San Francisco, building a strong and growing, ethnically diverse audience, in 1988 the Lorraine Hansberry Theatre has become the permanent tenant of a newly renovated, state-of-the-art theatre at 620 Sutter Street, the YWCA Landmark Building in the heart of downtown San Francisco. This milestone confirms the Lorraine Hansberry Theatre's status in the first rank of the San Francisco Bay Area's most visible and energetic resident companies.

Who's Who at A.C.T.

DAWNA BAILEY graduated from A.C.T.'s Advanced Training Program in 1987. She recently appeared with the Sacramento Theatre Company in Molly Newman's Shooting Stars, and last summer played Ida in Antony and Cleopatra at the Santa Cruz Shakespeare Festival. In studio productions at the Conservatory she has played Titania in A Midsummer Night's Dream, Charlotte in The Cherry Orchard, Lady D'Urfey in The Country Wife, and roles in The Rover, Nicholas Nickleby, and Morning's at Seven. Ms. Bailey has appeared on the Geary stage in Rosalind in As You Like It and A Christmas Carol.

CYNTHIA BASHHAM is a third-year student at the Conservatory's Advanced Training Program. In her studio roles at the Conservatory she has included Juliet in Romeo and Juliet, Alice Blears in Dear Brutus, Sandy in The Price, and Little Brown in Lucy Maud's Blue. She recently appeared as Lydia Loby in the San Jose Repertory Company's production of Arthur Miller's All My Sons. Among her many productions at the University of Washington in Seattle, where she earned her B.A., were Waiting for the Parade, The Man Who Married Himself, and A Midsummer Night's Dream.

RICHARD BUTTERFIELD has appeared at A.C.T. as Troy in Women in Mind, Edgar in King Lear, Captain Cummings in Diamond Lil, the Soldier in South Pacific, Sunday in the Park with George, Billy in The Best Thing, Young Sampo in A Christmas Carol, in Rashomon on Hell and Feathers, and most recently in Side by Side by Sondheim. Mr. Butterfield has also worked with the San Jose Repertory Company, Berkeley Shakespeare Festival, Berkeley Jewish Theatre, and TheatreWorks of Palo Alto, where he performed networks. Mr. Barnes is a graduate of U.C.-Santa Cruz, where she appeared in A Midsummer Night's Dream, and in Rhythm and Blues at the Derby. He also studied at Emerson College and at A.C.T.'s Black Actors' Workshop, where he acted in To Be Young, Gifted and Black. He has taught in several programs at the Conservatory, including the Advanced Training Program.

ROSCOE LEE BROWN has acted on and off Broadway, in regional theatres throughout the country, in films from Bermuda to Berlin, on television, and in films. He has won theatre awards for creating the role of Bubba in Robert Lowell's Death in Venice and for Derek Walcott's Dream on Monkey Mountain, an Emmy for "The Costly Show"; a gold record for the Star Wars recording; and he was inducted in the Cowboy Hall of Fame in Oklahoma City for his performance in the film The Cowboys. Mr. Brown began his career in the inaugural season of the New York Shakespeare Festival, where later he created A Hand Is on the Gate, which earned two Tony nominations when it moved to Broadway. Among his many roles: Archibald in the American première of Ibsen's The Wild Duck; Sheridan Whiteside in The Man Who Came to Dinner (Long Wharf); and the Street Singer in The Threepenny Opera (Arena). He has guest-starred on many network TV series, notably as Frederick Douglass in Steve Allen's Meeting of Minds. His film credits include The Liberation of Lady Byron Jones, The Comedians, Toom, and Legal Eagles. He is the voice of Francis in the new Disney animation Oliver & Company. Mr. Brown has toured the States with Anthony Zarbe in their Behind the Broken Words.

A.C.T. Company on Mr. Rainey's Black Bottom and appeared as Mrs. Crunchit in A Christmas Carol and as Asil in the Playhouse's production of Pianists. She has performed in such award-winning productions as the Berkeley Repertory Theatre's Kathakali Medusa and Ellen Sebastian's Four Place Is No Longer with Us, and has won a Drama-Logue Award for the title role in Juliette at the Julius, appeared as Dotrice in Torridle, and acted in the Big Area Playwrights' Festival. Among her television credits she includes movies — The King of Love, Eye on the Sparrow, and Jowanda Mac Guinea, FB.I. — on all three networks. Mr. Barnes is a graduate of U.C.-Santa Cruz, where she appeared in A Midsummer Night's Dream, and in Rhythm and Blues at the Derby. He also studied at Emerson College and at A.C.T.'s Black Actors' Workshop, where he acted in To Be Young, Gifted and Black. He has taught in several programs at the Conservatory, including the Advanced Training Program.
Lorraine Hansberry Theatre: A.C.T.'s Partner for Joe Turner's Come and Gone

A.C.T.'s production of August Wilson's Joe Turner's Come and Gone is being presented in association with Lorraine Hansberry Theatre, one of our most distinguished sister theatres in the Bay Area. San Francisco's Lorraine Hansberry Theatre has earned a reputation as one of the leading black-themed companies in the nation, offering a complete season of high-quality productions that celebrate and explore the black experience — plays ranging from touching family dramas to clever comedies, bold multi-media experimental works to large-scale musicals. Named for one of America's most important black writers, the Lorraine Hansberry Theatre's mission is to present the richness and diversity of black dramatic literature, featuring works by such influential authors as Nnamdi Chukwu, Alice Walker, Charles Fuller, Zora Neale Hurston, Derek Walcott, and Lorraine Hansberry. Since its inception in 1981, the Lorraine Hansberry Theatre has produced 13 plays, including nine West Coast premieres and 10 world premieres.

The Theatre's work is supported by the National Endowment for the Arts, California Arts Council, the Grants for the Arts Program, San Francisco Foundation, Zellerbach Family Fund, McKesson Foundation, Walter and Elise Haas Fund, Koret Foundation, Columbia Foundation, William and Flora Hewlett Foundation, Pacific Gas and Electric, the Pacific West Foundation, and a host of individuals and local businesses. In 1995, the Theatre was awarded a National Endowment for the Arts Advancement Grant; and in 1998, the Theatre received the San Francisco Chamber of Commerce's Business Arts Award for outstanding contribution to the cultural life of the City.

After seven seasons of performing in various spaces throughout San Francisco, building a strong and growing, ethnically diverse audience, in 1988 the Lorraine Hansberry Theatre has become the permanent tenant of a newly renovated, state-of-the-art theatre at 630 Sutter Street, the Yokota Landmark Building in the heart of downtown San Francisco. This milestone confirms the Lorraine Hansberry Theatre's status in the first rank of the San Francisco Bay Area's most visible and energetic resident theatres.

Who's Who at A.C.T.

Dawn Bailey graduated from A.C.T.'s Advanced Training Program in 1987. She recently appeared with the Sacramento Theatre Company in Molly Newman's Shooting Stars, and last summer played Ira in Anthony and Cleopatra at the Santa Cruz Shakespeare Festival. In studio productions at the Conservatory she has played Titania in a Midsummer Night's Dream, Charlotte in The Cherry Orchard, Lady Pinket in The Country Wife, and roles in The Trespass, Nicholas Nickleby, and Morning's at Seven. Ms. Bailey has appeared on the Geary stage in Rossum's in Hell and A Christmas Carol.

Cynthia Basham is a third-year student in the Advanced Training Program. Her studio roles at the Conservatory have included Juliet in Romeo and Juliet, Alice Borden in Dear Brutus, Sandy in The ADF Show, and Liz Merkin in Leghorn Blues. She recently appeared as Lydia Looey in the San Jose Repertory Company's production of Arthur Miller's All My Sons. Among her many productions at the University of Washington in Seattle, where she earned her B.A., were Waiting for the Parade, The Mound Builders, and The Infernal Machine.

Adlai Barnes worked with the A.C.T. company on Mrs. Raine's Black Bottom and appeared as Mrs. Cratchit in A Christmas Carol and as Mill in the Playhouse/Progress production of Piazza. She has performed in such award-winning productions as the Berkeley Repertory Theatre's Kathaks Mda and Ellen Sebastian's Four Player is No Longer With Us, and has won a Drama-Logue Award for the title role in Julianne at the Mission, performed as Dorine in Tartuffe, and acted at the Big Area Playwrights' Festival. Among her television credits she includes movies — The King of Love, Eye on the Sparrow, and Judgment Day: Gabriel. F.B.I. — an all-three networks. Ms. Barnes is a graduate of U.C./Santa Cruz, where she appeared in Arabel's And They Put Handcuffs on Flowers under the playwright's direction. She also studied at Emerson College and at A.C.T.'s Black Actors Workshop, where she acted in 7 Be Young, Gifted and Black. She has taught in several programs at the Conservatory, including the Advanced Training Program.

Richard Butterfield has appeared at A.C.T. as Tony in Woman in Mind, Edgar in King Lear, Captain Cummings in Diamond Lil, the Soldier in South End Sunday in the Park with George, Billy in The Hard Thing, Young Simon in A Christmas Carol, in Flashdance on Hell and Feathers, and most recently in Side by Side by Sondheim. Mr. Butterfield has also worked with the San Jose Repertory Company, Berkeley Shakespeare Festival, Berkeley Jewish Theatre, and Theatreworks of Palo Alto, where he performed Walcott's Dream on Mountaintop, an Emmy for "The Gosty Show"; a gold record for the Star Wars recording; and he was inducted in the Cowboy Hall of Fame in Oklahoma City for his performance in A.C.T.'s production of Lean on Me. Mr. Brown began his career in the inaugural season of the New York Shakespeare Festival, where later he created A Hand Is on the Gate, which earned two Tony nominations when it moved to Broadway. Among his many roles: Archibald in the American premier of Genet's The Blacks; Sheridan Whiteside in The Man Who Came to Dinner (Long Wharf); and the Stool Pigeon in The Three Penny Opera (Arena). He has guest-starred on many network TV series, notably as Frederick Douglass in Steve Allen's "Meeting of Minds." His film credits include The Liberation of Lord Byron Jones, The Comedians, T.R.A.P., and Legal Eagles. He is the voice of Francis in the new Disney animation Oliver & Company. Mr. Brown has toured the States with Anthony Warne in their Behind the Broken Words.
in Sundheim’s Merrily We Roll Along. Among his other roles are Freddie in Good, Naomi in Love’s Labour’s Lost, Francis Flute in A Midsummer Night’s Dream, and Catesby in Richard III. A graduate of A.C.T.’s Advanced Training Program, he also holds a B.A. from Stanford (as does his wife, Lynne, who works in video and film production), and teaches and directs in the A.T.P. and Young Conservatory. Mr. Butterfield was recently elected to A.C.T.’s Board of Trustees.

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

ativos of everymorn and the Water Engine.

STEVEN ANTHONY JONES, who joined the A.C.T. company last season for King Lear, Golden Boy, and Brodie, and A Christmas Carol, has been performing for 25 years, five of those with the Negro Ensemble Company of New York, where he created the role of Pvt. James Wilkie in the original production of A Soldier’s Play. He has appeared locally as Jaques in the San Francisco Shakespeare Festival’s As You Like It, in the Eureka Theatre productions of The Cherry Orchard, Shylock Moment, and The Island; the San Jose Repertory Theatre’s Master Harold and the Boys, and in Downstairs at Oakland’s Ensemble Theatre. Mr. Jones has also worked in film and television.

Since his return to A.C.T. in 1980 RICK HAMILTON has appeared as Bill in Woman in Mind, Oswald in King Lear, Paul Cowan and Jim in End of the World, Max in The Real Thing, and Eyot in Private Lives. He was a member of the company from 1973 through 1984, during which time he appeared in Desire Under the Eiffel (which toured the Soviet Union), General George, The Thermopylae Opera, and as tramino in the Thermopylae of the San Francisco Shakespeare Festival. He has also been seen in Byrnie and Hamlet at the Great Shakespeare Festival, in Padua Company at the One Act Theatre, and as Benvolio in Romeo and Juliet with the South Coast Repertory. Mr. Freeman trained — and now teaches acting — in A.C.T.’s Advanced Training Program.

JOHN FURSE studied at the University of California at Berkeley, and is now a third-year student in A.C.T.’s Advanced Training Program. He has appeared at the Geary in Me and My Sister, A Christmas Carol, Bill in The Real Thing, and as the Doorman in ‘The Amen Corner.’

ED HODSON, who studied in A.C.T.’s Advanced Training Program, has toured nationally as Mozart in Amadeus and appeared on the Geary stage as Rick in Woman in Mind, Joe Barquette in Gold- en Boy, and A Christmas Carol, and Brodie in The Real Thing. At the Eureka Theatre he has performed in the David Mamet’s The Amuck, and appeared as John the Baptist in Chekhov’s Uncle Vanya (both written by his wife, Ellen McLaughlin), Fire, and Landaupek of the Body, and this summer he worked with the Eureka Presentations in everymorn and the Water Engine.

RANDELL DUK KIM has returned to A.C.T. after an absence of twelve years, having previously appeared in The Thieving of the Shrew, The Three Penny Opera, Street Scene, and King Richard III. Born in Hawaii of Korean and Chinese ancestry, Mr. Kim has appeared in over 80 productions since 1961. Among the contemporary works in which he has appeared are Steven Tschaikowsky’s Mountaintop, the Bond, Frank Chin’s The Chinesebox Chinaman and The Year of the Dragon (American Place Theatre in New York), and Kenneth Carver’s The Legend of Oedipus (Williamstown Theatre Festival). Most of Mr. Kim’s experience, however, has
in Sandelin's Merry We Roll Along. Among his other roles are Freddie in Good, Narnia in Love's Labour's Lost, Francis Plate in A Midsummer Night's Dream, and Catesby in Richard III. A graduate of A.C.T.'s Advanced Training Program, he also holds a B.A. from Stanford (as does his wife Glynn, who works in video and film production), and teaches and directs in the A.T.P. and Young Conservatory. Mr. Bletterfield was recently elected to A.C.T.'s Board of Trustees.

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

DREW ESHelman made his debut with A.C.T. in The Babbling Class in 1975, and his work with the company since then has included Marco Milligan, King Lear, Donnell Golden, Golden Boy, The Doctor's Dilemma, Sunday in the Park with George, Passion to Bell, You Never Can Tell, A Christmas Carol, and A Midsummer Night's Dream. He has appeared in Hamlet at the Berkeley Shakespeare Festival, The Tempest and The Raising of the Sun at San Diego's Old Globe Theatre, and The Good Thieves at San Francisco's Berkeley Repertory Theatre. He was in the original production and the Los Angeles revival of One Flew Over the Cuckoo's Nest, and has been prominently seen in San Francisco in Cloud 9, Rent, and Annie Get Your Gun (starring Donna McKechnie). He has also been featured in several musicals and films, including The Right Stuff and Magnificent Obsession, and has appeared in several television series. He attended A.C.T.'s Advanced Training Program in 1973-74.

GINA FERRALL is a graduate of A.C.T.'s Advanced Training Program, and has appeared at the Geary in THE BRIDE BY THE SEA, Tempest, Marco Milligan, Golden Boy, diamond Lil, Cat Among the Pigeons, A Christmas Carol, 1 Remember Mama, The Admirable Crichton, and Sunday in the Park with George. She also performed in Maggord's, a cabaret of songs by and Pruner. He was in the international touring company of Leo Brouwer's The Gospel at Colonus, playing Thotsewes in Broadway, played Zack in Fagin's THE BLOOD KNOT at Actors' Theatre of St. Paul, and has appeared in Newsmakers at Theatre by the Sea in Portsmouth, N.H., and at S.T. Water's A Soldier's Play. Mr. Craven is a graduate of Carnegie Mellon University.

JAMES CRAWFORD is a member of the acting companies of both the Guthrie Theater of Minneapolis and the Penumbra Theatre of St. Paul. Among his Guthrie credits are Muchad (directed by Edward Hastings) and, most recently, Richard III (as Bastard, directed by Garry Winstead). At the Penumbra he recently played in Henry IV, Part 1. At the Geary he has appeared in The Baseball, A Christmas Carol, End of the World With Symposium, and Horse Play.

SCOTT FREEMAN has appeared with the company in Golden Boy, A Christmas Carol, Macbeth, and The Sleeping Prince, as well as in the Plays in Progress production of Seven Golden and a studio production of Strindberg's Ode to the Stars. This summer he performed in Mame's The Water Engine with Encore Presentations, and as Orlando in As You Like It with the San Francisco Shakespeare Festival. He has also been seen in Bringhurst and Holquist at the Grove Shakespeare Festival, in Falstaff at the University of Virginia, and in The Merry Wives of Windsor at the Texas Shakespeare Festival at Southwestern University. His debut performance in Washington, D.C., was in A Christmas Carol at the Folger Shakespeare Library, and he was featured in The Merry Wives of Windsor at the Texas Shakespeare Festival at Southwestern University. Since his return to A.C.T. in 1980 BICK HAMILTON has appeared as Bill in Woman in Mind, Oswald in King Lear, Paul Cowan and Jim in End of the World, Max in The Kind Thing, and Eady in Private Lives. He was a member of the company from 1975 through 1979, during which time he appeared in Desire Under the Eiffel (which toured the Soviet Union), General Georges, The Threepenny Opera, and as Trimalchio in The Tempest of the San Francisco Shakespeare Festival. He has also been seen in Bringhurst and Holquist at the Grove Shakespeare Festival, in Falstaff at the University of Virginia, and in The Merry Wives of Windsor at the Texas Shakespeare Festival at Southwestern University. His debut performance in Washington, D.C., was in A Christmas Carol at the Folger Shakespeare Library, and he was featured in The Merry Wives of Windsor at the Texas Shakespeare Festival at Southwestern University. Since his return to A.C.T. in 1980 BICK HAMILTON has appeared as Bill in Woman in Mind, Oswald in King Lear, Paul Cowan and Jim in End of the World, Max in The Kind Thing, and Eady in Private Lives. He was a member of the company from 1975 through 1979, during which time he appeared in Desire Under the Eiffel (which toured the Soviet Union), General Georges, The Threepenny Opera, and as Trimalchio in The Tempest of the San Francisco Shakespeare Festival. He has also been seen in Bringhurst and Holquist at the Grove Shakespeare Festival, in Falstaff at the University of Virginia, and in The Merry Wives of Windsor at the Texas Shakespeare Festival at Southwestern University. His debut performance in Washington, D.C., was in A Christmas Carol at the Folger Shakespeare Library, and he was featured in The Merry Wives of Windsor at the Texas Shakespeare Festival at Southwestern University.
been in the classical repertoire, including the title roles of Tuba Andromache (Champlain Shakespeare Festival), Pericles (New York Shakespeare Festival), and Hamlet (Guthrie Theatre). Triniti (Lincoln Center), Puck (Sale Repertory Theatre), and Prospero (Asiana Theatre Company); and roles in The Producers and Gogol's Marriage (Guthrie). In 1977 he co-founded the American Players Theatre in Wisconsin, and served as its Artistic Director until last year, playing such roles as King John, Petruchio, Falstaff, Brutus, Shylock, Malcolm, Hamlet, Marlowe's Tamburlaine, and Cleopatra's I am a graduate of the American Conservatory Theatre, known for their strong commitment to new and classical works.

KIMBERLY LAMARQUE, a graduate of the Advanced Training Program, appeared as a member of the A.C.T. acting company in the role of Ophelia in Hamlet's Black Button, which traveled to the Los Angeles Theatre Center after its run at the Geary. M. Lamarque's other A.C.T. productions include Passion and Bell (in Mulholland, A Christmas Carol (Both), and William Ball's final A.C.T. production, The Passion Cycle. Her other San Francisco appearances include Calphurnia in Edith Harris' production of Julius Caesar at the Academy of Media, and Maxine in Spell #2 at the Lorraine Hansberry Theatre. In New York she has performed with the Mass Transit Street Theatre, the South Bronx Community Action Theatre, and in several productions at Columbia University, where she earned her B.A. in theatre arts. She has appeared on network TV on "Jake and the Fatman" and "Head of the Class," and will make her film debut in a new Bob Bario film starring Billy Crystal and Meg Ryan.

MICHAEL McGHANE, now in his third season with A.C.T., has appeared in Mufin in Morey Millis's, King Eeg in Feathers, Iony in Golden Boy, Charles Dickens in A Christmas Carol, and in Passion in Bell and Diamond Ltd. He was the first recipient of the Roles Inviting Award, and won the Bay Area Critics' Circle Award for You on the Jove at the One Act Theatre. He has played Falstaff three times in Berkeley Shakespeare Festival productions of both parts of Henry IV and in The Merry Wives of Windsor for the San Francisco Shakespeare Festival, where he recently played Touchstone in As You Like It. Mr. McGhane has appeared in the films Peggy Sue Got Married, Howard the Duck, and Francis Ford Coppola's Tucker.

Luis Oropeza began his career doing Chicano street theatre in the barrios of East Los Angeles, and spent five years working with Luis Valdez and El Teatro Campesino. His various Bay Area theatre credits—which have earned him four Critics' Circle awards and a Drama League award—includes a five-year-old girl in Crowd Nine and 11 different characters in How I Got That Story (both for the Eureka Theatre, and appearances with San Jose Repertory Theatre, Berkeley Shakespeare Festival, and Berkeley Repertory Theatre, where he was in Filamenta and The Good Person of Szechuan. Mr. Oropeza has also worked at San Diego Repertory Theatre, New Mexico Repertory Theatre, and the Denver Center Theatre Company. In his A.C.T. debut he played the Fool in King Lear, and in Golden Boy he was the tailor. Last summer he appeared in Howard Backen's No End of Blame for Encore Presentations.

FRED OLSTEIN was a member of the A.C.T. company from 1973 to 1976, appearing in The Raging Class, The Merry Wives of Windsor, The House of Bernarda, The Lady's Not for Burning, Epide, and as Kate in The Tempest, which was also broadcast on Theatre in America (PBS). Since her return in 1986 she has performed in The Be All, Private Lives, King Lear, and Women in Mind. At the Oregon Shakespeare Festival, where she spent five seasons, her roles included Beatrice in Much Ado About Nothing, Portia in The Merchant of Venice, Billie Dawn in Born Yesterday, and the title roles in Miss Julie and Amanda. She has been a member of the company of the Milwaukee Repertory Theatre, Long Wharf Theatre, Hartford, and Alley Theatre. Her television credits include guest appearances on "Capey and Lacey", "Le Louet", and "A Year in the Life."

William Paterson is now in his 32nd season with A.C.T., having joined the company in 1967 to play James Tyrone in Long Day's Journey into Night. A graduate of Brown University, Mr. Paterson served in the army for four years before starting his professional acting career in a summer stock production. He appeared for at least part of every season for twenty years at the Cleveland Play House, taking time out for television, film, and four national tours with his own one-man show. His major roles for A.C.T. include: You Don't Take It With You, A Mermaid, The Matchmaker (U.S.F. tour), All the Way Home (Japan tour), Buried Child, The Gin Game, Dell M for Murder, Pianist's Dream, The Doctor's Dilemma, End of the World, and King Lear. He played Scrooge in the original A.C.T. production of A Christmas Carol, and this season he was Scrooge again in its thirteenth production. He serves as a member of the San Francisco Arts Commission.

Frank Ottewell has taught the Alexander Technique at A.C.T. since the company's beginning 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 Solovtsova Center of Acting and the American Center for the Alexander Technique. He has appeared in fourteen productions at A.C.T., including The Three Sisters (which played on Broadway in 1969), The Matchmaker and Oreste at the Elms (which toured the Soviet Union), and Much more. He has also been seen in television versions of A.C.T. productions—Death of Gloriosa, A Christmas Carol, and Cyrano de Bergerac. Mr. Ottewell is a member of A.C.T.'s Board of Trustees.

Daniel Ricchetti opened this season as Marco Polo in Morey Millis's. Last year at A.C.T. he played Edwin in King Lear.

Martin Robinson succeeded B.A. in English from Stanford, studied acting at U.C.L.A. and the Théâtre des Amis in Paris, and is now in his third year at the Advanced Training Program at A.C.T. where he is the recipient of the Peninna Chil- der's Theatre Association's Arts Fellowship. Last season he appeared at the Geary in King Lear, End of the World, and Odysseus, and during the summer he joined the Utah Shakespeare Festival to play Orlando in As You Like It and Froheinman Cymbeline. Mr. Robinson has performed with the San Francisco Shakespeare Festival in Much Ado About Nothing, and with Encore Presentations in Seoul. His roles in studio productions at the Conservatory have included Falstaff in The Merry Wives of Windsor, Joe Keller in All My Sons, and the title role in Romeo.

Michael Scott Ryan is now in his second season at A.C.T., where last year he appeared in A Christmas Carol (as Marley's Ghost), Diamond Ltd (Pablo) and Death of Gloriosa, which he played in 1996 at the Geary. A recent graduate of the Advanced Training Program, Mr. Ryan appeared this summer with Encore Presentations in David Mamet's
been in the classical repertoire, including the title roles of Titus Andronicus (Champlain Shakespeare Festival), Pericles (New York Shakespeare Festival), and Hamlet (Guthrie Theatre), Trinculo (Lincoln Center), Puck (Salisbury Playhouse), Prospero (Asiana Theatre Company), and Prospero (Theater for Young Audiences) in 1977. He co-founded the American Players Theatre in Wisconsin, and served as its Artistic Director until last year, playing such roles as King John, Pericles, Palistoff, Brutus, Shylock, Malcolm, Hamlet, Marlowe's Tamburlaine, and Cleopatra's thief.

**Kimberley Lamarque**, a graduate of the Advanced Training Program, appeared as a member of the A.C.T. acting company in the role of the Nurse in Macbeth's Black Bottom, which traveled to the Los Angeles Theatre Center after its run at the Geary. Ms. Lamarque's other A.C.T. productions include A Midsummer Night's Dream, A Christmas Carol (Beth), and William Ball's final A.C.T. production, The Passion Cycle. Her other San Francisco appearances include Calphurnia in Edward Hargis' production of Ithaka at the Moksha and Media Theatre Arts and Maxine in Spell It at the Lorraine Hansberry Theatre. In New York she has performed in the Mass Transit Street Theatre, the San Bruno Community Action Theatre, and in several productions at Columbia University, where she earned her B.A. in theatre arts. She has appeared on network TV on "Jake and the Fatman" and "Head of the Class," and will make her film debut in a new Bob Berto film starring Billy Crystal and Meg Ryan.

**Michael McShane**, now in his third season with A.C.T., has appeared as Mufio Polo in Meroe Millionaire, King Ego in Feathers, Fox in Golden Boy, Charles Dickens in A Christmas Carol, and in Faustus in Hell and Diamond Lil. He was the first recipient of the Rules Irving Award, and won the Bay Area Critics Circle Award for The Second at the One Act Theatre. He has also performed in a number of A.C.T.'s Board of Trustees.

**Frederick Oster** was a member of the A.C.T. company from 1975 to 1976, appearing in The Raising Class, The Merry Wives of Windsor, The House of Bernarda Alba, The Lady's Not for Burning, Euphemia, and Euphemia in The Tempest, which was also broadcast on Theatre in America (PBS). Since her return in 1986 she has performed in The Real Thing, Private Lives, King Lear, and Women in Mind. At the Oregon Shakespeare Festival, she spent five seasons, her nise included Bear in Much Ado About Nothing, Portia in The Merchant of Venice, Bessie Dawn in Born Yesterday, and the title roles in Miss Julie and A Midsummer Night's Dream. She has been a member of the companies of the Minnesota Repertory Theatre, Long Wharf Theatre, Hartman Theatre, and Alley Theatre. Her television credits include guest appearances on "Caprice and Lasen, "You Gaint, " and "A Year in the Life."

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

**Delores Mitchell** was a company member from 1976 to 1981, performing in The Little Foxes, The Raisin, The Winter's Tale, Much Ado About Nothing, The National Death, and Iliad Performed at the Grecian, and in several Plays-in-Progress productions. She has also performed with the Oregon Shakespeare Festival in The Member of the Wedding and The Little Foxes. From 1983 to 1986 she worked on the East Coast with the New York Shakespeare Festival Players (Romio and Juliet) and as You Like It, Baltimore's Center Stage (Another Part of the Forest), Crossroads Theatre in New Jersey (Romio and the Sigh), and the Tovin Palace in Pennsylvania. Her Mitchell has also been seen in the film The Principal with Jim Belushi and Lou Gosssett. A veteran of nine A.C.T. productions of A Christmas Carol (plus the ABC cable version), she is a graduate of Florida A & M University and a speech, voice, and acting teacher.

**Frederick Oster** was a member of the A.C.T. company from 1975 to 1976, appearing in The Raising Class, The Merry Wives of Windsor, The House of Bernarda Alba, The Lady's Not for Burning, Euphemia, and as Kate in The Tempest, which was also broadcast on Theatre in America (PBS). Since her return in 1986 she has performed in The Real Thing, Private Lives, King Lear, and Women in Mind. At the Oregon Shakespeare Festival, she spent five seasons, her nise included Bear in Much Ado About Nothing, Portia in The Merchant of Venice, Bessie Dawn in Born Yesterday, and the title roles in Miss Julie and A Midsummer Night's Dream. She has been a member of the companies of the Minnesota Repertory Theatre, Long Wharf Theatre, Hartman Theatre, and Alley Theatre. Her television credits include guest appearances on "Caprice and Lasen, "You Gaint, " and "A Year in the Life."

**Luis Oropeza** began his career doing Chicano street theatre in the barrios of East Los Angeles, and spent five years working with Luis Valdez and El Teatro Campesino. His various Bay Area theatre credits — which have earned him four Critics’ Circle awards and a Drama League award — includes a five-year-old girl in Crowd Nine and 12 different characters in How I Got That Story (both for the Eureka Theatre) and, appearances with San Jose Repertory Theatre, Berkeley Shakespeare Festival, and Berkeley Repertory Theatre, where he was in Hamlet and The Good Person of Szechuan. Mr. Oropeza has also worked at San Diego Repertory Theatre, New Mexico Repertory Theatre, and the Denver Center Theatre Company. In his A.C.T. debut he played the Fool in King Lear, and in Golden Boy he was the trainer, Travis. Last summer he appeared in Howard Barker's No End of Blame for the Encore Presentations.

**Finn Osselaer** was a member of the A.C.T. company from 1973 to 1975, appearing in The Raising Class, The Merry Wives of Windsor, The House of Bernarda Alba, The Lady's Not for Burning, Euphemia, and as Kate in The Tempest, which was also broadcast on Theatre in America (PBS). Since her return in 1986 she has performed in The Real Thing, Private Lives, King Lear, and Women in Mind. At the Oregon Shakespeare Festival, she spent five seasons, her nise included Bear in Much Ado About Nothing, Portia in The Merchant of Venice, Bessie Dawn in Born Yesterday, and the title roles in Miss Julie and A Midsummer Night's Dream. She has been a member of the companies of the Minnesota Repertory Theatre, Long Wharf Theatre, Hartman Theatre, and Alley Theatre. Her television credits include guest appearances on "Caprice and Lasen, "You Gaint, " and "A Year in the Life."

**Frank Ottwill** has taught the Alexander Technique at A.C.T. since the company's beginning 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 Soloviova School of Acting and the American Center for the Alexander Technique. He has appeared in fourteen productions at A.C.T., including The Three Violets (which played on Broadway in 1989), The Matchmaker and Don Quixote and the Elms (which toured the Soviet Union), and Moby Dick. He has been seen in television versions of A.C.T. productions of Gulliver's Travels, A Christmas Carol, and Cyrano de Bergerac. Mr. Ottwill is a member of A.C.T.’s Board of Trustees.

**William Peterson** is now in his 22nd season with A.C.T., having joined the company in 1967 to play James Tyrone in Long Day's Journey into Night. A graduate of Brown University, Mr. Peterson served in the army for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for twenty years at the Cleveland Play House, taking time out for live television, film, and four national tours with his own one-man show. Major roles for A.C.T. include: You Can't Take It With You, A Midsummer Night's Dream, The Matchmaker (Broadway), Allo the Way Home (Japan tour), Burred Child (The Gin Game), The School for Scandal and the Spanish Dilemma, End of the World, and King Lear. He played Scrooge in the original A.C.T. production of Miss Christmas Carol, and this season he was Scrooge again in its third season. He serves as a member of the San Francisco Arts Commission.

**Martin Robinson** coached R.A. in Englis from Stanford, studied acting at U.C.L.A. and the Théâtre des Amis in Paris, and is now in his third year at the A.C.T. during his second season at A.C.T. where he is the recipient of the Peninsula Childen's Theatre Association's Theatre Arts Fellowship. Last season he appeared at the Geary in King Lear. The End of the World, and Noises, and during the summer he joined the Utah Shakespearean Festival to play Orlando in As You Like It and Fresonhutin Cymbeline. Mr. Robinson has performed with the San Francisco Shakespeare Festival in Much Ado About Nothing, and with Encore Presentations in Seoul. His role in A.C.T. is performed in a Christmas Carol, Moby Dick, and Don Quixote (Rafael). A recent graduate of the Advanced Training Program, he appeared this summer with Encore Presentations in David Mamet's
The Water Engine and Howard Barker's _No End of Blame_. At the Fringe, the Young Director has performed a reading of _A Midsummer Night's Dream_, which also played at the Westwood Playhouse in Los Angeles. This fall Mr. Ryan was seen on PBS in a Dark's _Breath Mystery Theater Special_, Dead Pan Alley.

OLAND S. SIMPSON has appeared on the Geary stage in A.C.T.'s productions of _A Month of the Forest_, _Minnows_ and _The Wake_ in 1972; he also appeared in _The Matchmaker_ in 1978. Mr. Simpson has a B.A. from the University of Michigan, where he studied with Charles C远洋 in 1965. He has also appeared in the Oakdale Ensemble Theatre production of _Lorraine Hansberry's_ _The Autobiography of a Traveler_.

KEELEY STANLEY, who played Lucy in _Women in Minis_ at the Geary in 1980, is a third-year student in the Advanced Training Program, where she holds a bachelor's degree in political science from Central Michigan University, where she studied with Charles Cavern in 1978. In addition to acting, she also directs and produces television programs in both New York and Los Angeles. Since joining A.C.T. in 1988, Mr. Swain has appeared in _The Doctor's Dilemma_ and _Old Times_.

CATHY HAYES-KRANTZ, a graduate of California State University at Northridge, is a third-year student in A.C.T.'s Advanced Training Program, where she has appeared in student productions of _The Matchmaker_, _A Month of the Forest_, _The Wake_, and _The Matchmaker_ in 1985. In addition to acting, she also directs and produces television programs in both New York and Los Angeles. Since joining A.C.T. in 1988, Mr. Swain has appeared in _The Doctor's Dilemma_ and _Old Times_.

SYDNEY WALKER, a forty-three-year-old stage manager, has appeared in _A Christmas Carol_ and _Goldsmith's Vaudevillians_ at the Geary. He has also appeared in various television productions of _The Matchmaker_, _A Month of the Forest_, and _The Wake_.

KEVIN BAN YEE, who played Medeinkle in _A.C.T.'s_ _The Seagull_ and several roles in _A Midsummer Night's Dream_, is a senior student in the Advanced Training Program. He has appeared in _The Matchmaker_, _A Month of the Forest_, and _The Wake_.

STEVEN WEINGARTNER, a third-year student in the A.T.P., appeared as one of the singing waiters in last season's _Diamonds_ and _Gold_. He has also appeared in _The Matchmaker_, _A Month of the Forest_, and _The Wake_.

JOHN MULLIGAN (Managing Director) joined A.C.T. as its chief administrative officer in 1986. A former deputy director of the California Arts Council, he is a director of the Theatre Bay Area and a member of the Board of Directors of the Graduate School of Arts Administration at Golden Gate University.
The Water Engine and Howard Barker's No End of Shame. At the P.C.R.A. Theatre, he has also played in Fiddler on the Roof, and in The House of People's Duty, which also played in the Westwood Playhouse in Los Angeles. This fall Mr. Ryan was seen on PBS in a Dark's Breath Mystery Theater Special, Dead Pan Alley.

GARLAND J. SIMPSON has appeared on the Geary stage in A.C.T.'s productions of Raintree County, Moon Over Buried Bone, and the world premiere of John Patrick Shanley's Boss. He has also been seen in regional productions of Time for Murder, Streetcar Named Desire, and the world premiere of John Patrick Shanley's Beginnings.

KEELEY STANLEY, who played Lucy in Women of the Mind, is a third-year student in the Advanced Training Program who holds a bachelor's degree in political science from UC Berkeley. She has also been seen in the world premiere of John Patrick Shanley's Beginnings.

CATHY THOMAS-GRANT, a graduate of California State University at Northridge, is a third-year student in A.C.T.'s Advanced Training Program, where she has appeared in student productions of Shakespeare's Macbeth and the musical She Loves You Never, Never, Never.

STEPHEN WAGNER, a third-year student in the A.T.P. and a graduate of Yale College, has had leading roles in A.C.T.'s productions of The Taming of the Shrew and Much Ado About Nothing. He has also been seen in regional productions of The Taming of the Shrew and Much Ado About Nothing.

KEVIN BAN YEE, who played Meddleson in A.C.T.'s The Seagull and several roles in More/措施, was a leading actor in the first American feature film shot in the People's Republic of China. He has also been seen in A.C.T.'s productions of A Midsummer Night's Dream and Macbeth.

JOHN SULLIVAN (Managing Director) joined A.C.T. as its chief administrative officer in 1986. A former deputy director of the California Arts Council, he is a director of the Theatre Bay Area and a member of the Board of Directors of the San Francisco Arts Commission. He has also been active in the arts community since the mid-1970s, when he directed the San Francisco Mime Troupe and the Circle Repertory Company in New York.
Dexter, a collaboration between Joseph Chaikin and Vanderveen Rouveure at San Francisco State College's Department on the Advisory Board of the San Francisco New Vaudeville Company. Mr. Sullivan has directed a number of well-known films, including some that were featured on the national Emmy Awards broadcast. His writings include The National Outdoor Theater’s Shakespeare’s Guide, a manual for camping and mountaineering published by Simon and Schuster. Over the past 10 years Mr. Sullivan has consulted in the field of communications for a variety of organizations throughout the country, including the California Roundtable, Kansas City Power and Light, and the Rand Corporation.

SAPIN EPSTEIN (Conservatory Co-Director) has been a member of A.C.T.’s training faculty since 1973, and has been a guest instructor at Temple University, the University of California at Davis, and U.C./San Diego, where he directed Gage and Dixie. He has also directed productions as a guest artist at the University of Washington, California Institute of the Arts, and the Los Angeles Opera. His studio productions for A.C.T.’s Advanced Training Program have included Cloud 9, The Tempest, The House of Blue Leaves, and Miss Saigon.

SUSAN STAUFFER (Conservatory Co-director) came to A. C. T. a year ago as Director of the Young Conservatory. She is a playwright (her Miss Fairchild Stays was recently produced at Little Victory Theatre in Los Angeles), director (more than 40 productions), actress (California Repertory Theatre), and educator. She earned her M.A. from the University of California at Fullerton, taught in southern California for 14 years (earning a citation for outstanding teaching in 1988-89), and served as Chairman of the Theatre Department of the Los Angeles Conservatory of Music and the Arts. At the Conservatory she has created and directed Who Are These People (in collaboration with Scott Braden). Find Me a Hero, The Wild Mall of America (Teenage Voices Confront AIDS), and The Great, Big, Amazing! Ms. Stauffer has been a creative consultant at Disneyland, and toured to Alaska as playwright-director and residence with the Oregon Shakespeare Festival.

JOY CARLIN (Artistic Associate Director) has been a member of the acting company for many years and directed this season’s opening production, Muroc Millionaire. Among the roles she has played are Meg in A Life of the Mind, End in the Floating Light Daily Miss Prais in The Importance of Being Earnest, Kiddy Duval in The Time of Your Life, Barbara in The House of Blue Leaves, Ada in Peer Gynt, Aunt Sally in Ain’t We the Highway, Birdie in The Little Lame, and Odile in Onegin Comique. She has been a Seasonal Director of the Berkeley Repertory Theatre, and served as its Acting Artistic Director. Among her other directing credits are The Country of the Far South (Berkely Playhouse), The Lady’s Not for Burning, The Doctor’s Dilemma, and last season’s Golden Boy at A.C.T.; and productions at the Oregon Shakespeare Festival, the San Jose Repertory Company. A Contemporary Theatre of Seattle, and the Shanghai Youth Drama Troupe of China, where she directed You Can’t Take It With You.

DENNIS POWERS (Associate Artistic Director) was appointed in 1987 as Programmer. He has served as Dramaturge and Artists and Repertory Theatre Director, working with General Director William Ball on new adaptations or translations of Oedipus Bar, Cynara de Bergerac, The Cherry Orchard, and The Bourgeois Gentleman. With Luard Williamson he adapted A Christmas Carol for the stage; the production has been presented annually since 1970 at A.C.T. and seen at other theatres as well. His dramatization of Dracula was commissioned and produced, winning a citation for outstanding teaching in 1985. In 1986 and 1987 he collaborated with The Los Angeles Conservatory of Music and the Arts. At the Conservatory she has created and directed Who Are These People (in collaboration with Scott Braden). Find Me a Hero, The Wild Mall of America (Teenage Voices Confront AIDS), and The Great, Big, Amazing! Ms. Stauffer has been a creative consultant at Disneyland, and toured to Alaska as playwright-director and residence with the Oregon Shakespeare Festival.

CLAUDI PORDY (Director), who stage managed the Berkeley Repertory Theatre and the Los Angeles Theatre Center two seasons ago, began his association with A.C.T. in 1986. His last production with the company, The Sea, was his directorial debut for the World With Symposium to Follow, and featured Past lighting designs for A.C.T. include the award-winning productions of Sunday in the Park with George and Fiddler on the Roof; Mr. Pordy’s work has been seen in the Berkeley Repertory Theatre production of The Fantasticks as well as at the Los Angeles Theatre Center, Milwaukee Repertory Theatre, and San Jose Rep. and Seattle Rep’s 1985-86 Season, at the Edmonton Fringe Festival in Scotland and the Kennedy Center in Washington, D.C. Mr. Pordy was awarded a Theatre Communications Group grant to observe lighting designers in New York City. Mr. Pordy, who has directed plays abroad and in Britain, has been a faculty member of the University of British Columbia.

DEAN DRAUGT (Lighting) is now in his fourth season as A.C.T.’s resident lighting designer. Last season he directed eight productions with the Theatre of Youth and in the Los Angeles Theatre Center two seasons ago, began his association with A.C.T. in 1986. His last production with the company, The Sea, was his directorial debut for the World With Symposium to Follow, and featured Past lighting designs for A.C.T. include the award-winning productions of Sunday in the Park with George and Fiddler on the Roof; Mr. Pordy’s work has been seen in the Berkeley Repertory Theatre production of The Fantasticks as well as at the Los Angeles Theatre Center, Milwaukee Repertory Theatre, San Jose Rep. and Seattle Rep’s 1985-86 Season, at the Edmonton Fringe Festival in Scotland and the Kennedy Center in Washington, D.C. Mr. Pordy was awarded a Theatre Communications Group grant to observe lighting designers in New York City. Mr. Pordy, who has directed plays abroad and in Britain, has been a faculty member of the University of British Columbia.

DREYER D. ANDREWS (Musical Director) is now in his third season as A.C.T.’s musical director of Ms. Rainey’s Black Bottom, and held the same position on the 1985-86 Broadway production of The Turner’s Come and Gone. He also collaborated with playwright August Wilson and director Lloyd Richards on Ms. Rainey’s Black Bottom, and held the same position on the 1985-86 Broadway production of The Turner’s Come and Gone. He also collaborated with playwright August Wilson and director Lloyd Richards on Ms. Rainey’s Black Bottom, and held the same position on the 1985-86 Broadway production of The Turner’s Come and Gone. He also collaborated with playwright August Wilson and director Lloyd Richards on Ms. Rainey’s Black Bottom, and held the same position on the 1985-86 Broadway production of The Turner’s Come and Gone. He also collaborated with playwright August Wilson and director Lloyd Richards on Ms. Rainey’s Black Bottom, and held the same position on the 1985-86 Broadway production of The Turner’s Come and Gone. He also collaborated with playwright August Wilson and director Lloyd Richards on Ms. Rainey’s Black Bottom, and held the same position on the 1985-86 Broadway production of The Turner’s Come and Gone. He also collaborated with playwright August Wilson and director Lloyd Richards on Ms. Rainey’s Black Bottom, and held the same position on the 1985-86 Broadway production of The Turner’s Come and Gone.

JAMES HARVEY (Production Director) began his career on Broadway with Esse L’Egalisme’s National Repertory Theatre. Among the productions he stage-managed at the National Repertory Theatre were Chekhov’s The Seagull, Caryl Churchill’s Top Girls, Boris Pasternak’s Doctor Zhivago, Robert Bolt’s A Christmas Carol, and A Comedy of Errors. Mr. Harvey also stage-managed the Broadway productions of John Gabriel Borkman (Edward Hardwicke, Ralph Waite, and Pelham Sager), And Miss Bordeaux Drinks a Little (with Julie Harris and Bettye Ackerman), and the national tour of Woody Allen’s Don’t Drink the Water (with Sam Levene and Vivian Blaine). Mr. Harvey joined A.C.T. in 1971 as Production Stage Manager. He has produced and managed more than a hundred productions; he has been an active member of the local, regional, national, and international tours, including those to the Soviet Union in 1976 and Japan in 1979.

EUGENE BARCONE (Stage Manager) is a charter member of A.C.T. He has worked on more than 70 productions for the company, plus television productions of A Christmas Carol, The Turn of the Screw, and Oedipus at Colonus, and he has directed for Plays-In-Progress. As an associate director in the company he has been associated with Lardi Williams’ annual production of A Christmas Carol for many years.

EUGENIA LEE (Stage Manager) was A.C.T.’s first stage manager. She began her career in 1972 as Stage Manager at the Intiman Theatre and Production Manager with the Bathhouse Theatre. She directed the Intiman’s first production of A Streetcar Named Desire, and produced and directed various shows independently. Before moving to Seattle, she had served as Production Stage Manager with P.C. A. Theater in Sylva and Santa Maria. Mr. Elsperger, who studied in London and graduated from Drake University, has also worked with disturbed children as an art therapist in the Des Moines schools.
Detective, a collaboration between Joseph Chaiken and Vandeuve Nouveau at San Francisco's A.C.T. Theatre, was nominated for the Award of the Jury at the San Francisco New Vaudeville Festival. Mr. Sullivan has directed some forty productions, including films, three of which were featured on the national Emmy Awards broadcast. His writings include The National Outdoor-theatre School's Wilderness Guide, a manual for camping and mountaineering published by Simon and Schuster. Over the past 10 years Mr. Sullivan has consulted in the field of communication for a variety of organizations throughout the country, including the California Roundtable, Kansas City Power and Light, and the Rand Corporation.

SAUL EPSTEIN (Conservatory Co-Director) was a member of A.C.T.'s training faculty since 1973, and has been a guest instructor at Temple University, the University of California at Davis, and U.C./San Diego, where he directed Gage and Oedipus. He has also directed productions as a guest artist at the University of Washington, California Institute of the Arts, and the Ohio State University. His studio productions for A.C.T.'s Advanced Training Program have included Cloud 9, The Eggs, The Three King's Birthday, The White Stone, House and House, and Nicholas Nickleby, Part 1. This season he directed A.C.T.'s production of Follies, a modern dance production to be held at the Georgia, Oregon, and Utah Shakespeare Festivals, and at San Diego Rep, where he directed A Christmas Carol and directed Loyd York for the San Diego Repertory. Acting with Style (published by Prentice-Hall).

SUSAN STAUSER (Conservatory Co-Director) came to A.C.T. a year ago as Director of the Young Conservatory. She is a playwright (her Miss Fairchild was recently produced at Little Victory Theatre in Los Angeles), director (more than 40 productions), actress (Calabar Repertory Theatre), and educator. She earned her M.A. from the University of California at Fullerton, taught in southern California for 14 years (earning a citation for outstanding teaching in 1980-81), and served as Chairman of the Theatre Department of the Los Angeles County College Department of Fine Arts. At the Conservatory she has created and directed Wes Are Those People? (in collaboration with Scott Braden), Find Me a Hero, The Wildwood Sharks of Ald (Teenage Voices Confront AIDS), and Who's Minding the Stores? Ms. Stauser has been a creative consultant at Disneyland, and toured to Alaska as playwright and musical director with the Oregon Shakespeare Festival.

JOY CARLIN (Associate Artistic Director) has been a member of the actor company for many years and directed this season's opening production, Marco Marullo and the Los Angeles Theatre Center. She has directed two seasons at Berkeley Repertory Theatre and served as its Acting Artistic Director. Among her other directorial credits are The Hard Life, A Life in Pictures, and The Emperor Jones at the San Francisco Actors Workshop, and Bernardo Alibo, The Lady's Not For Burning, The Doctor's Dilemma, and last season's Golden Boy at A.C.T., and productions at the Oregon Shakespeare Festival, the San Jose Repertory Company. A Contemporary Theatre of Seattle, and the Shanghai Youth Drama Troupe of China, where she directed You Can't Take It With You.

DENNIS POWERS (Associate Artistic Director) directed and produced William's Bent in 1976 as part of San Francisco's The City's Contemporary Repertory Theatre. He has also been, since 1976, as Dramaturge and Artistic and Repertory Director, working with General Director William Ball on new adaptations or translations of Oedipus Rex, Oedipus at Colonus, and West Side Story. He is a frequent contributor to A.C.T. for Drama Award. His other designs include The Horseman for the Alliance Theatre of Atlanta, Private Lives for the Geva's in Rochester, Saul's and Dolls for the University of Illinois at Champaign-Urbana, and the Stages of Compac and Greater Places for the American Stage Festival in New Hampshire. In New York he has directed a trilogy of plays by Edgar Wright and a season of new works by the University for the Performing Arts. He has also directed the premiere of John Henry Shaw's After Upon Night. He has studied Set and painted thebody of the Metropolitan Opera for John Corigliano's Symphony No. 2 with the New York Philharmonic. Mr. Braden is a graduate of the Yale School of Drama.

CLAUDE PDBY (Director), who staged Mr. Bill at the Edinburgh Festival, and the Los Angeles Theatre Center, staged two seasons ago, has been consultant with the World With Symposium to Follow, and has been director for design. Lighting design for A.C.T. include the award-winning productions of Sunday in the Park with George and Passionate. Mr. Dauter's work has been seen in the Berkeley Repertory Theatre production of The Foreigner as well as in the Los Angeles Theatre Center, Miller Repertory Theatre, San Jose Rep. and the Geva in Rochester. His other Bay Area productions include Oedipus' The Oedipus at Colonus at the Laramie in Utah, A City, The Colored Museum at the Eureka, and Scène 15, and as a designer consulted for The Egyptian House in New York City. Mr. Braden's credits include productions of Daudet's A City, A Life in Pictures, and A Comedy of Errors. Mr. Dauter has also directed many of the productions of the university's annual production of A Christmas Carol for many years.

DEREK DUARTE (Lighting) is now in his fourth season as A.C.T.'s resident lighting designer. Last season he designed eight productions, including the Los Angeles Theatre Center. Last year he was consultant with the Los Angeles Theatre Center with D ruth Feldman. They have won awards for their scores for The Lady's Not For Burning in A.C.T.'s, The Othello of Orson Welles, and A Christmas Carol at Berkeley Rep and A.C.T., in the Eureka Theatre. Mr. Duarte's recent work has included scores for Stanislaw Iwo Dzuk at Berkeley Rep and the Los Angeles Theatre Center, and at the La Jolla Playhouse.

JAMES HARRIE (Production Director) began his career on Broadway with Eva Le Gallienne's National Repertory Theatre. Among the productions he stage-managed are a production of Othello with Miss Le Gallienne, Sydney and Leon Darn, The Brides, John Brown's Body, King Richard II, and A Comedy of Errors. Mr. Harrie also stage-managed the Broadway productions of The Shadow of an Eagle, and The Wooden Horse. Mr. Harrie has also directed Private Lives (with Ashley), and a revival of a production of Daudet's Daudet's Daudet's A City, A Life in Pictures, and a production of Oedipus The Oedipus at Colonus. Mr. Harrie's production of Don't Drink the Water (with Sam Levine and Vivian Blaine), Mr. Harrie joined A.C.T. in 1971 as Production Stage Manager.

BRUCE ERSPEGER (Stage Manager) who is now in his second season with A.C.T., was in Seattle for the previous three seasons as Production Manager at the Intiman Theatre and Production Manager with the Bathhouse Theatre. He directed the Intiman production of A Streetcar Named Desire, and produced and directed various shows independently. Before moving to Seattle he had served as Production Stage Manager with P.C. A.T. Theatre in Solvang and Santa Maria. Mr. Erspenger, who studied in London and graduated from Drake University, has also worked with disturbed children as an arts therapist in the Des Moines schools.

XUEN XIN (Costume Designer) arrived at A.C.T. a year ago as Artistic Director of The Chinese Theatre. He is a graduate of the University of Minogah, and teaches in the Music Department of Emory University. He received his Ph.D. in music theory at Yale. He also graduated from the Yale Divinity School, holding an ordination in the United Church of Christ.

STEPHEN LEGRAND (Sound) is now in his third season as sound designer and composer for A.C.T. His work with the company has included musical compositions for The Songful and Passionate in Hawaii, and last season he wrote the music for A Christmas Carol. He collaborated with A.C.T. on Mr. Dauter's work in The Foreigner. Mr. Legrand has also worked at the Marines Memorial Theatre as production stage manager for The Boys in Autumn (with Kirk Douglas and Burt Lancaster), and on the Sound of Music. Carlos Kenura, Mr. Van Zandt was the production stage manager for Greater Than for a year.

ALICE ELLIOTT SMITH (Stage Manager) began her career at A.C.T. as a stage manager intern. Now in her tenth season she is the company's master scheduler, production coordinator of Plays-in-Progress, director of staged readings, associate director of the Troubadour program, director of the studio production programs, and is the co-founder and co-director of Morning's Seven, and the Plays-in-Progress program. In recent seasons she has managed Private Lives, The Lady's Not For Burning. The Foreigner Light, and Private Lives, and The Shadow of an Eagle.

JAMES HARRIE (Production Director) began his career on Broadway with Eva Le Gallienne's National Repertory Theatre. Among the productions he stage-managed are a production of Othello with Miss Le Gallienne, Sydney and Leon Darn, The Brides, John Brown's Body, King Richard II, and A Comedy of Errors. Mr. Harrie also stage-managed the Broadway productions of The Shadow of an Eagle, and The Wooden Horse. Mr. Harrie has also directed Private Lives (with Ashley), and a revival of a production of Daudet's Daudet's A City, A Life in Pictures, and a production of Oedipus The Oedipus at Colonus. Mr. Harrie's production of Don't Drink the Water (with Sam Levine and Vivian Blaine), Mr. Harrie joined A.C.T. in 1971 as Production Stage Manager.

BRUCE ERSPEGER (Stage Manager) who is now in his second season with A.C.T., was in Seattle for the previous three seasons as Production Manager at the Intiman Theatre and Production Manager with the Bathhouse Theatre. He directed the Intiman production of A Streetcar Named Desire, and produced and directed various shows independently. Before moving to Seattle he had served as Production Stage Manager with P.C. A.T. Theatre in Solvang and Santa Maria. Mr. Erspenger, who studied in London and graduated from Drake University, has also worked with disturbed children as an arts therapist in the Des Moines schools.

XUEN XIN (Costume Designer) arrived at A.C.T. a year ago as Artistic Director of The Chinese Theatre. He is a graduate of the University of Minogah, and teaches in the Music Department of Emory University. He received his Ph.D. in music theory at Yale. He also graduated from the Yale Divinity School, holding an ordination in the United Church of Christ.

STEPHEN LEGRAND (Sound) is now in his third season as sound designer and composer for A.C.T. His work with the company has included musical compositions for The Songful and Passionate in Hawaii, and last season he wrote the music for A Christmas Carol. He collaborated with A.C.T. on Mr. Dauter's work in The Foreigner. Mr. Legrand has also worked at the Marines Memorial Theatre as production stage manager for The Boys in Autumn (with Kirk Douglas and Burt Lancaster), and on the Sound of Music. Carlos Kenura, Mr. Van Zandt was the production stage manager for Greater Than for a year.

ALICE ELLIOTT SMITH (Stage Manager) began her career at A.C.T. as a stage management intern. Now in her tenth season she is the company's master scheduler, production coordinator of Plays-in-Progress, director of staged readings, associate director of the Troubadour program, director of the studio production programs, and is the co-founder and co-director of Morning's Seven, and the Plays-in-Progress program. In recent seasons she has managed Private Lives, The Lady's Not For Burning. The Foreigner Light, and Private Lives, and The Shadow of an Eagle.
PERFORMING ARTS AT HOME

Culture To Go

by Jeff Schwager

And what are customers buying? According to Coussens, they're buying everything that's reasonably priced. "When the distributors first started reducing prices," Coussens notes, "they did it mainly on classic Hollywood films. But since then we've found that people are willing to buy anything that is affordable — from classics to foreign films to operas. Just as in the theatres, there's an audience for anything that's entertaining and fairly priced."

And newly released popular films with inexpensive price tags, such as E.T. or Disney's Cinderella, actually boost the sales of other titles. "When parents come in to buy the most recently released hit movie for their kids," Coussens says, "they don't necessarily buy just that one tape. They might pick up a classic like The Philadelphia Story for their folks and a copy of Annie Hall for their spouse as well."

Among the pioneers in the low-priced, "sell-through" classic market is MGM-UA Home Video, which prices most of its library of films below $30. For a few $19.96 you can own such great musicals as Singin' in the Rain, Gigi and An American in Paris, or any of 180 titles starring Elvis Presley. For $24.95 you can have adaptations of literary masterworks like Tale of Two Cities and Night of the Hunter. And for $29.95 you can get the just-released cult films Bad Day at Black Rock and Sweet Smell of Success, or newly remastered versions of the epics Dr. Zhivago and Ben Hur. "We're firm believers in the sell-through market," asserts MGM-UA Director of Programming George Pfenstein. One MGM title you won't be seeing at a reduced price is Gone With the Wind. That classic, which routinely tops audience lists of their favorite film of all time, is now being rereleased in a collector's edition complete with book, poster and other bonuses. Which raises an interesting question. Are people who can pay $35 for a copy of Gone With the Wind really going to pick up a copy of The Philadelphia Story for $19.96? Only time will tell.

Jeff Schwager works in programming at the Z Channel and writes frequently on home video.
Culture To Go

And what are customers buying? According to Cousans, they're buying everything that's reasonably priced. "When the distributors first started reducing prices," Cousans notes, "they did it mainly on classic Hollywood films. But since then we've found that people are willing to buy anything that is affordable—from classics to foreign films to operas. Just as in the theatres, there's an audience for anything that's entertaining and fairly priced."

And newly released products are often more affordable. "When parents come in to buy the most recently released hit movie for their kids," Cousans says, "they don't necessarily buy just that one tape. They may pick up a classic like *The Philadelphia Story* for their folks and a copy of *Annie Hall* for their spouse as well." Among the pioneers in the low-priced, "sell-through" market is MGM-UA Home Video, which prices most of its library of films below $20. For a mere $19.95 you can own such great musicals as *Singin' in the Rain*, *Gigi* and *An American in Paris*, or any of 18 titles starring Elvis Presley. For $24.95 you can have adaptations of literary masterworks like *Tale of Two Cities* and *Night of the Hunter*. And for $29.95 you can get the just-released cult films *Bad Day at Black Rock* and *Sweet Smell of Success*, or newly restored versions of the epics *Dr. Zhivago* and *Ben Hur*. "We're firm believers in the sell-through market," asserts MGM-UA Director of Programming George Polterstein.

One MGM title you won't be seeing at a reduced price is *Gone With the Wind*. That classic, which routinely tops audience lists of their favorite film of all time, is a must for many collectors and is still a good buy at $49.95.
time, carries a hefty $89.95 list price.

"Sure if the price were lower we'd sell a lot more copies," admits Felenstein. "But it's beyond a classic — it's Gone With the Wind. And with something like that you have to protect the integrity of the work; you can't offer it at a bargain-basement price."

But fans willing to pay the price will soon have something special to look forward to: a newly remastered version of GWTW is in the offing, with what Felenstein predicts will be "a million times better picture and sound quality."

Another company with a huge catalogue of low-priced classics is CBS/Fox Video, which owns the Twentieth Century Fox library. Pictures featuring such stars as Jimmy Stewart and Henry Fonda are only $19.95 each and musicals such as "Cabaret," "All That Jazz" and "Guys and Dolls" are likewise bargain-priced.

According to CBS/Fox Director of Marketing Bruce Phander, the video business has a "rosy future." "Happily, we've found that the home video market is festerling the theatrical market," he observes. "Initially, people thought that they might cannibalize each other, but that's turned out not to be the case."

While Hollywood classics have a giant following and are known by just about everyone, other kinds of tapes are also doing well despite their more specialized markets. Foreign films, which have traditionally been relegated to limited theatrical release in art houses, have done particularly well on video. Fans of international films are as passionate as their classics-loving counterparts and appear even more prone to buy their favorites.

"When a foreign film buff comes across a title he's been looking for a number of years, there's a good chance he'll buy it," says Videotheque's Cousens. "Whereas classics are usually readily available, foreign films are, harder to find and the customer doesn't know if he'll soon get another shot."

Nelson Entertainment Director of Marketing Russell Kelman, whose company sells many foreign titles, acknowledges that distribution of foreign films on video is, at best, spotty. "Our biggest problem with foreign titles," he says, "is that the consumer just doesn't know where to get them."

Still, Nelson has had success with sale-priced three packs of films by directors like Ingmar Bergman and Akira Kurosawa and also with the classic Japanese "Samurai Trilogy."

As with foreign films, it is often difficult to find tapes of operas and ballets in your local video store. For this reason many companies that specialize in these genres choose to make sales directly by mail rather than by going through retailers. And because fans of operas and ballet tend to be older and willing to spend greater amounts of money on their favorite forms of entertainment, prices on these tapes are often higher than for all others.
time, carries a hefty $99.95 list price. “Sure if the price were lower we’d sell a lot more copies,” admits Felenstein. “But it’s beyond a classic — it’s Gone With the Wind. And with something like that you have to protect the integrity of the work; you can’t offer it at a bargain-basement price.”

But fans willing to pay the price will soon have something special to look forward to: a newly remastered version of GWTW is in the offing, with what Felenstein predicts will be “a million times better picture and sound quality.”

Another company with a huge catalogue of low-priced classics is CBS/Fox Video, which owns the Twentieth Century Fox library. Pictures featuring such stars as Jimmy Stewart and Henry Fonda are only $19.95 each and musicals such as Cabaret, All That Jazz and Guys and Dolls are likewise bargain-priced.

According to CBS/Fox Director of Marketing Bruce Phander, the video business has a “rosy future.” “Happily, we’ve found that the home video market is fostering the theatrical market,” he observes. “Initially, people thought that they might cannibalize each other, but that’s turned out not to be the case.”

While Hollywood classics have a giant following and are known by just about everyone, other kinds of tapes are also doing well despite their more specialized markets. Foreign films, which have traditionally been relegated to limited theatrical release in art houses, have done particularly well on video. Fans of international films are as passionate as their classics-loving counterparts and appear even more prone to buy their favorites. “When a foreign-dim ballet comes across a title he’s been looking for a number of years, there’s good chance he’ll buy it,” says Videotheque’s Coumans. “Whereas classics are usually readily available, foreign films are harder to find and the customer doesn’t know if he’ll soon get another shot.”

Nelson Entertainment Director of Marketing Russel Kellian, whose company sells many foreign titles, acknowledges that distribution of foreign films on video is, at best, spotty. “Our biggest problem with foreign titles,” he says, “is that the consumer just doesn’t know where to get them.” Still, Nelson has had success with sale-priced three-pack sets of films by directors like Ingmar Bergman and Akira Kurosawa and also with the classic Japanese “Samurai Trilogy.”

As with foreign films, it is often difficult to find tapes of operas and ballets in your local video store. For this reason many companies that specialize in these genres choose to make sales directly by mail rather than by going through retailers. And because fans of opera and ballet tend to be older and willing to spend greater amounts of money on their favorite forms of entertainment, prices on these tapes are often higher than for all
After the performance, See our performers at
MAX'S OPERA CAFE.
Overstuffed sandwiches, bountiful salads, seafood, chicken and seasonal entrees.
Indulge in Max's homemade desserts.

This is a bad place for a diet!

Opera and show tunes performed after 8:00 p.m.
Open for lunch, dinner and late night.
601 Van Ness (at Golden Gate)
San Francisco 771-7301

HAPPY NEW YEAR! At only $3.95, MGM-UA Home Video's tape version of Starin' in the Rain is a remarkable entertainment value.

but the newest films.

One series of open tapes that is prized with the moderate budget in mind is Paramount's "Belcanto Series," which features such titles as L'Elisir D'Amore and Ermanno with Luciano Pavarotti and such perennial favorites as La Bohème and The Magic Flute. Priced between $29.95 and $39.95, these are among the best and least expensive open tapes available on video.

Another excellent opera series is available on laser disc from Laser Disc of America. Many connoisseurs argue that discs have better picture and sound quality than videos and Laser Disc of America Marketing Manager David Wallace concurs. "You can usually get something cheaper on a videotape," Wallace says, "but you can't get our excellent digital sound and high quality laser disc picture."

Among the titles his company carries are productions of operas from the Metropolitan Opera, Covent Garden and Arena de Verona starring such stars as Pavarotti and Plácido Domingo, as well as classical dance programs from the American Ballet Theatre and the Bolshoi Ballet.

Another company that's exploiting the great possibilities of laser disc technology is Criterion, which has a vast array of movies available on disc. Besides simply presenting the films, Criterion takes advantage of the additional channels that laser discs can carry to present supplementary programming. According to Criterion Production Manager Isaac Mizrahi, these special supplements make the laser disc versions more entertaining and informative than their videotape counterparts.

"On our Citizen Kane disc," Mizrahi points out, "we not only have the finest quality version of the picture available, we also show the rare, original theatrical trailer, Orson Welles's complete storyboards and a visual essay by Welles historian Robert Carringer."

Another special program available on Criterion is The Graduate, with both the pan-and-scan version of the film that's available on video and the full-screen version shown in theatres, along with a program on the evolution of the screenplay and the original screen tests for the part of Elaine Robinson. Also available are two Michael Powell films, Black Narcissus and The Life and Death of Colonel Blimp, with commentaries by Powell and director Martin Scorsese on a second audio channel.

Prices on all sorts of high-quality video and laser disc entertainment are now low enough—and the product is so readily available—that consumers are choosing to buy rather than rent in increasing numbers. Home video has become a buyer's market and it's just a matter of time before the shelves of America's home libraries are as likely to be lined with videotapes and discs as with books.
After the performance, See our performers at

Max's
OPERA CAFE
Overstuffed sandwiches, bountiful salads, seafood, chicken and seasonal entrees. Indulge in Max's homemade desserts.

This is a bad place for a diet!

Opera and show tunes performed after 8:00 p.m.

Open for lunch, dinner and late night.
601 Van Ness (at Golden Gate) San Francisco 771-7301

Happy Again. As only $10.95, MCMUA Home Video's tape version of Stravinsky's The Firebird is a remarkable entertainment value.

but the newest films.

One series of open tapes that is prized with the moderate budget in mind is Paramount's "Belcanto Series," which features such titles as L'Elisir d'Amore and Rigoletto with Luciano Pavarotti and such perennial favorites as La Boheme and The Magic Flute. Priced between $29.95 and $39.95, these are among the best and least expensive operas available on video.

Another excellent opera series is available on laser disc from Laser Disc of America. Many connoisseurs argue that discs have better picture and sound quality than videos and Laser Disc of America Marketing Manager David Wallace concurs. "You can usually get something cheaper on a videotape," Wallace says, "but you can get our excellent digital sound and high quality laser disc picture."

Among the titles his company carries are productions of operas from the Metropolitan Opera, Covent Garden and Arena de Verona starring such stars as Pavarotti and Placido Domingo, as well as classical dance programs from the American Ballet Theatre and the Bolshoi Ballet.

Another company that's exploring the great possibilities of laser disc technology is Criterion, which has a vast array of movies available on disc. Besides simply presenting the films, Criterion takes advantage of the additional channels that laser discs can carry to present supplementary programming. According to Criterion Production Manager Isaac Mizrahi, these special supplements make the laser disc versions more entertaining and informative than their videotape counterparts.

"On our Citizen Kane disc," Mizrahi points out, "we not only have the finest quality version of the picture available, we also show the rare, original theatrical trailer, Orson Welles's complete storyboards and a visual essay by Welles historian Robert Carringer."

Another special program available on Criterion is The Graduate, with both the pan-and-scan version of the film that's available on video and the full-screen version shown in theaters, along with a program on the evolution of the screenplay and the original screen tests for the part of Elaine Robinson. Also available are two Michael Powell films, Black Narcissus and The Life and Death of Colonel Blimp, with commentaries by Powell and director Martin Scorsese on a second audio channel.

Prices on all sorts of high-quality video and laser disc entertainment are now low enough—and the product is so readily available—that consumers are choosing to buy rather than rent in increasing numbers. Home video has become a buyer's market and it's just a matter of time before the shelves of America's home libraries are as likely to be lined with videotapes and discs as with books.

You and 175,000 more San Franciscans read PERFORMING ARTS. every month. Moreover, each year more than half-a-million different, active, committed arts supporters read our publication.

Fran Gianaris at (415) 543-1800 can put you in touch with this audience.
ON TRAVEL

Le Weekend

Begin the New Year with a Quick Cruise to Paris and the Loire — par Hélicoptère

A acceleration Syndrome — how life got much, much too fast” reads the cover blurb of a recent travel book. Within is a description of the frenetic lifestyles of the movers and shakers who seem to be setting new speed records on their globe-spanning, fast-forward moves to the finish. For these hyperactivists (and you may well be one of them) the idea of a leisurely cruise through the tropics is as appealing as an income-tax audit.

If a slow boat to China (or the Italian Riviera) is not your dream weekend, how about a three-day helicopter tour of France’s Loire Valley?

Simply hop an Air France direct flight from Los Angeles or San Francisco to Paris (about ten and a half hours). Fly first class so that following the caviar-to-cheese cum Bordeaux dinner you can tuck in for the night in a comfortable sleeper seat with raised footrest. Booking first class will also expedite handling of your luggage.

Your driver can have you out of DeCastille International and on your way to the château (Cal Lecocq, tel. 42.64.84.41) and, for Jean-Luc-Jeanot, one of the best chauffeurs in town. He comes equipped with anything from a Rolls-Royce (Silver Spirit to a Renault 25 V6 and he is this droll.)

It is evening in Paris when you arrive and as “heure bleue” settles into night and the city lights up, you check into the Plaza Athénée’s Royal Suite 212, a collection of gilded paneling, Louis XV and Regency antiques, Porhard linens and masses of fresh flowers — the kind of hotel suite fantasies are made of.

After a quick brush up and change of clothes you’re off to Maison Blanche (86 Blvd. Lepehove, tel. 42.39.38.83) for dinner. The all-white ‘70s-style restaurant is where everyone’s going these days for chef Joel Lamere’s haute cuisine. La cuisine du marché des Jumièges and plongeon fondu is his specialties. Dance off dinner later at Les Bains (7 rue du Bourg l’Abbé), the offbeat disco where the Gipsy Kings, the family of guitarists that are the latest rage, played before anyone had ever heard of them.

Is it back to the hotel, but husbayed by the excitement of being in Paris, who can sleep? Why not crack open that bottle of Moët in the ice bucket and watch the sun come up? In just a few hours the car arrives to whisk you to a secluded 20 minutes away. Then it’s on to a humm-

ingbird’s tour of the Loire Valley.

In moments you are aloft in your jet copter, zipping over the châteaux of Bambouillet, Esclimont, Meung and Beaunay. At Chambord, you touch down on the grounds of the Château de Cheverny, where descendants of Henri II, the Count of Cheverny who built the mansion in 1634, still live. In addition to its superb collection of 17th- and 18th-century furniture, Aubusson carpets and Gobelin tapestries, the estate preserves the tradition of the hunt by maintaining a splendid pack of 70 bloodhounds.

Aloft again, you soar over the Loire River, past Château Chaumont to a landing in the courtyard of Château Royal d’Amboise for a brief visit followed by lunch served with a lovely Sancerre (the light and drinkable local wine) at Le Mail St. Thomas. Then it’s off and away to Château de Chenonceaux, the massive and spectacular seat of Talleyrand, Napoleon’s foreign minister. Here you view many amusing artifacts of the legendary political animal, including a plaster cast of a leibeware ear. Wags of the day suggested the lobe was lost when it stuck to a door at which Talleyrand was eavesdropping.

Now, weary travelers, it’s time to touch down for the night at Château de La Com-
manderie. Dinner is served in the regal brocade dining room in the relaxed company of the (brutally English speaking) Count and Countess de Jouffroy-Cornet. With luck you’ll be lodged in the royally expansive, Louis XV antique-filled room 12 where French windows open onto a balcony from which you can delight in the morning view of peacocks strutting on the lawns and the Count’s Selles Français horses galloping in dewy pastures.

After breakfast, the chopper takes you to Meillant, a Renaissance castle with a superb armory of pikes, swords, and suits of armor, curated by Muriel de Montmart, an engaging young Marquise who is also the town’s mayor. Lunch at Le Moulin de Chameron, a nice little country inn, is likely to be of free-range chicken and another couple of bottles of vie Sancerre.

The afternoon of this second day finds you at Aisy-les-Villiers, Marie France de Peyronnet, the daughter of Baronne Gerard d’Aligre, welcomes you and shows off family heirlooms that include tapestries, armaments, documents signed by Napoleon and a spider-in-amber necklace that was a good luck gift from Marie Antoinette. Your final stop of the day is to Nohant where you visit the house Frederic Chopin lived in with George Sand. Back at La Commanderie for a second night of royal luxury, you may dine either en château or at the Le Jacques Coeur in the nearby city of Bourges.

On day three, you set your own schedule and itinerary and employ your jet copter as you will, even if it’s only to pop over to one of several nearby clubs of the Loire Valley.

You return that evening to Paris and from there you could go anywhere — Rangoon, Antarctica, the Outback — or even, if you insist, home! (The helicopter tours of the Loire Valley can be arranged through Horizon Cruises, 1600 Vernon Blvd., Suite 200, Dallas, TX 75207, (214) 904-8686. For all travel information contact Air France. Reservations at the Plaza Athénée can be booked through Lasting Bonds of the World, (800) 223-8800.)

Susan Price writes on music for Performing Arts, L.A. Style, RS and other magazines.

by Susan Price
Le Weekend

Begin the New Year with a Quick Cruise to Paris and the Loire — par Hélicoptère

by Susan Price

A

m inutes away. Then it's on to a hummingbird's tour of the Loire Valley.

In moments you are aloft in your jet copter, zigging over the châteaux of Bambouillet, Exchimoy, Meung and Beau

gence. At Chambray, you touch down on the grounds of the Château de Cheverny, where descendants of Henri Hurault, the Count of Cheverny who built the man

tion in 1634, still live. In addition to its

brocade dining room in the relaxed com

pany of the (brusquely English speaking) Count and Countess de Jouffroy-Dournay.

With luck you'll be lodged in the regally expansive, Louis XV antique-filled room 12 where French windows open onto a balcony from which you can delight in the morning view of peacocks strutting on the lawns and the Count's Selles

Francais horses galloping in dewy pastures.

After breakfast, the chopper takes you to Meillant, a Renaissance castle with a superb armory of pikes, swords, and suits of armor, curated by Muriel de Montmartre, an engaging young Marquise who is also the town's mayor. Lunch at Le Moulin de Chameron, a nice little country inn, is likely to be of free-range chicken and another couple of bottles of vin Sancerre.

The afternoon of this second day finds you at Aizay-le-Vieil. Marie France de Peyronnet, the daughter of Baroness Gerard D’Aligre, welcomes you and shows off family heirlooms that include tapestries, armaments, documents signed by Napoleon and a spider-in-amber necklace that was a good luck gift from Marie Antoinette. Your final stop of the day is to Nohant where you visit the house of Frederic Chopin lived in with George Sand. Back at La Commanderie for a second night of royal luxury, you may dine either en château or at the Le Jacques Coeur in the nearby city of Bourges.

On day three, you set your own schedule and itinerary and employ your jet copter as you will, even if it’s only to pop over to one of several nearby clubs

You return that evening to Paris and from there you could go anywhere — Rangon, Antarctica, the Outback — or even, if you insist, home!}

Susan Price writes on ascent for Performing Arts, LA Style, BS and other magazines.

Heli Tours of the Loire Valley can be arranged through Horizon Cruises, 1800 Ver

em Blvd., Suite 200, Dallas, TX 75240, (888) 906-8858. For all travel information contact Air France. Reservations at the Plaza Athénée can be booked through Lasting Bonds of the World, (800) 222-6850.

401 Mason (Glary)
(441-BSY)
2 for 1 with this ad
Sun-Thurs (special events excluded)

A

Sweet

Finale

At the S. Holmes

Cocktail Lounge

• Enticing Desserts
• Live Piano Music
• Spectacular Views
• Delicious Cappuccinos

UNION SQUARE
Center of Drama & Performing Arts
(212) 691-6999

 Prosperous Arts

/}

Le Weekend

Begin the New Year with a Quick Cruise to Paris and the Loire — par Hélicoptère

by Susan Price

A

m inutes away. Then it's on to a hummingbird's tour of the Loire Valley.

In moments you are aloft in your jet copter, zigging over the châteaux of Bambouillet, Exchimoy, Meung and Beau

gence. At Chambray, you touch down on the grounds of the Château de Cheverny, where descendants of Henri Hurault, the Count of Cheverny who built the man

tion in 1634, still live. In addition to its

brocade dining room in the relaxed com

pany of the (brusquely English speaking) Count and Countess de Jouffroy-Dournay.

With luck you'll be lodged in the regally expansive, Louis XV antique-filled room 12 where French windows open onto a balcony from which you can delight in the morning view of peacocks strutting on the lawns and the Count's Selles

Francais horses galloping in dewy pastures.

After breakfast, the chopper takes you to Meillant, a Renaissance castle with a superb armory of pikes, swords, and suits of armor, curated by Muriel de Montmartre, an engaging young Marquise who is also the town's mayor. Lunch at Le Moulin de Chameron, a nice little country inn, is likely to be of free-range chicken and another couple of bottles of vin Sancerre.

The afternoon of this second day finds you at Aizay-le-Vieil. Marie France de Peyronnet, the daughter of Baroness Gerard D’Aligre, welcomes you and shows off family heirlooms that include tapestries, armaments, documents signed by Napoleon and a spider-in-amber necklace that was a good luck gift from Marie Antoinette. Your final stop of the day is to Nohant where you visit the house of Frederic Chopin lived in with George Sand. Back at La Commanderie for a second night of royal luxury, you may dine either en château or at the Le Jacques Coeur in the nearby city of Bourges.

On day three, you set your own schedule and itinerary and employ your jet copter as you will, even if it’s only to pop over to one of several nearby clubs

You return that evening to Paris and from there you could go anywhere — Rangon, Antarctica, the Outback — or even, if you insist, home!}

Susan Price writes on ascent for Performing Arts, LA Style, BS and other magazines.

Heli Tours of the Loire Valley can be arranged through Horizon Cruises, 1800 Ver

em Blvd., Suite 200, Dallas, TX 75240, (888) 906-8858. For all travel information contact Air France. Reservations at the Plaza Athénée can be booked through Lasting Bonds of the World, (800) 222-6850.

A
In the Shanghai Tradition

Cecilia and Joseph Chung's China House Offers World-Class Cooking

I was fortunate enough to be invited to China House (501 Balboa St., 415-386-8558) the night it opened in 1981. I was so stunned by the uniqueness of the food and its quality that I returned the following evening to make certain my initial impression had been correct.

In the eight years that have since passed, I've eaten here dozens of times and can't recall ever being disappointed with a meal. If one dish wasn't to my taste, soon another would be brought to the table and I'd become euphoric again.

This is not your traditional Chinese restaurant — one from column A and two from column B, or order the $15.96 dinner. This is world-class cooking, each dish — even the Cantonese Szechwan and Peking specialties — interpreted by a master Shanghai chef. A familiar Cantonese dish, say stir-fried shrimp, will taste different here, spicier and more complex.

China House is a credit to its owners, Cecilia and Joseph Chung, and a glowing testament to their dedication to superb Chinese cuisine. Cecilia Chung grew up in Shanghai, the daughter of the famed Zion Xingang, Grand master and president of the Shanghai Peking Opera. Zhou was a celebrated performer and author. "As a little girl, I accompanied my father when he traveled around the country performing," recalls Mrs. Chung. "He was such a big star that he was welcomed into the finest homes. I had a chance to taste dishes from every province. And to this day I can recall the flavors I experienced then."

After studying journalism, Mrs. Chung left Shanghai in 1958 and came West. Joseph, a businessman, joined her here. It was the couple's dissatisfaction with the blandness of the Chinese food they found that led them to an empty shop in the quiet Richmond District eight years ago. "We found this former meat shop and grocery store," Chung explains. "It was a wonderful, airy room with lots of molded wood and etched glass and a hexagonal-tile floor. We just fell in love with the space."

"Because we had never run a restaurant before," Mrs. Chung adds, "we weren't competing with other Chinese restaurants, but rather felt free to do what we wanted — which is to reproduce the best of the Shanghai dishes we remember from home."

Shanghai cuisine is perhaps the most refined of that from any Chinese province: subtler, richer and more sophisticated. There's much braising done (in light soy sauce) of ingredients that have been painstakingly chopped, slivered or cleaved. Whenever I come to China House I order the Vangchui Lion's Head: ethereally light pork meatballs that are quickly deep-fried, simmered in a rich, dark broth and served in a tureen on a bed of chopped cabbage. And the vegetable pot stickers: morsels of cabbage and mushrooms in light dough skins. Don't miss the Peking spare ribs, which are not really spare ribs but rather the boneless eye of a pork chop deep-fried and then sauteed in a spicy sauce — a succulent sauce if ever there was one.

by Jay Weston
THE ART OF DINING

In the Shanghai Tradition

Cecilia and Joseph Chung's China House Offers World-Class Cooking

I was fortunate enough to be invited to China House (59 Balboa St., 415-386-8558) the night it opened in 1981. I was so stunned by the uniqueness of the food and its quality that I returned the following evening to make certain my initial impression had been correct.

In the eight years that have since passed, I've eaten here dozens of times and can't recall ever being disappointed with a meal. If one dish wasn't to my taste, soon another would be brought to the table and I'd become enraptured again.

This is not your traditional Chinese restaurant — one from column A and two from column B, or order the $15.95 dinner. This is world-class cooking, each dish — even the Canton, Szechwan and Peking specialties — interpreted by a master Shanghai chef. A familiar Cantonese dish, say stir-fried shrimp, will taste different here, spicier and more complex.

China House is a credit to its owners, Cecilia and Joseph Chung, and a glowing testament to their dedication to superb Chinese cuisine. Cecilia Chung grew up in Shanghai, the daughter of the famed Zion Xingang, Grand master and president of the Shanghai Peking Opera. Zion was a celebrated

performer and author. "As a little girl, I accompanied my father when he traveled around the country performing," recalls Mrs. Chung. "He was such a big star that he was welcomed into the finest

homes. I had a chance to taste dishes from every province. And to this day I can recollect the flavors I experienced then."

After studying journalism, Mrs. Chung left Shanghai in 1958 and came West. Joseph, a businessman, joined her here. It was the couple's dissatisfaction with the blandness of the Chinese food they

found that led them to an empty shop in the quiet Richmond District eight years ago. "We found this former meat shop and grocery store," Chung explains. "It was a wonderful, airy room with lots of Molded wood and etched glass and a hexagonal tile floor. We just fell in love with the space."

"Because we had never run a restaurant before," Mrs. Chung adds, "we weren't competing with other Chinese restaurants, but rather felt free to do what we wanted — which was to reproduce the best of the Shanghai dishes we remember from home."

Shanghai cuisine is perhaps the most refined of that of any Chinese province: subtler, richer and more sophisticated. There's much braising done (in light soy sauce) of ingredients that have been painstakingly chopped, simmered or cleaved. Whenever I come to China House I order the Vongcuu Lion's Head: ethereally light pork meatballs that are quickly deep-fried, simmered in a rich, dark broth and served in a tureen on a bed of chopped cabbage. And the vegetable pot stickers: morsels of cabbage and mushrooms in light dough skins. Don't miss the Peking spare ribs, which are not really spare ribs but rather the boneless eye of a pork chop deep-fried and then sautéed in a spicy sauce — a succulent sauce if ever there was one.

by Jay Weston
Experience A Taste of India

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

Within walking distance of the theatre. Before the show for dinner or after for cocktails. ANHAPPLES and fine dining that enhances the magic of a night on the town. Lunch 11:30 - 2:30 Dinner 5:30 - 10:00 Bar open from 11:00 AM - 2 AM

161 Ellis Street at Cyril Maguire Street Beside Board Nihko / Katte Porling
14057-8026

New Delhi

LAVISH REVIEWS featuring
Impersonators

“Join us for the most fun and entertaining show in the world”

Innokinio

China House’s Shrimp Oriental

In the Shanghai tradition, there are a number of outstanding cold plates to choose from here. Try the amber shaded of crunchy jellyfish or the braised beef, spiced delicately and oh, so good. I’ve found quite often on the menu a dish called Summer Palace: Trust which Mrs. Chang tells me she had served to her at the royal retreat in Shanghai when she was young (and which, according to recent visitors, is still served at the palace). This food-for-kings is made by filling sesame-seed pocket breads with flavorful minced pork and crispy preserved vegetables. Also memorable is the Whole Fish Soup and the Snow Mountain Chicken Soup, with its frizzy clouds of whipped egg white. I’ve had experts tell me that China House’s dry shredded beef, a very difficult to prepare Szechuan specialty, is superior to any to be found in Northern China today. Another wonderfully authentic dish is the succulent and crispy braised duck served wrapped in a crepe with plum sauce and scallion. If eggplant is your thing (it is mine), you’ll love this restaurant’s juicy preparation in red plum sauce. For a special treat, order Ants on a Tree, a spicy appetizer of chopped black mushrooms, sautéed bamboo shoots and Szechuan radish served with crispy rice noodles in a lettuce leaf. Your waiter will bring you a plate of fried sesame Lucky Ladies, with which to finish off your evening of remarkable dining at China House.

For marinade:
1. Combine a bowl, and mix well, 1 egg white, 3 tablespoons corn starch and 1/2 tablespoon water.

2. In a separate bowl mix well 2 tablespoons lemon juice, 1 tablespoon sugar, 1 tablespoon vinegar and 1 tablespoon water.

Prepare shrimps for frying:
1. Remove 18 large shrimps from shells, devein and rinse in cold water. Squeeze shrimp dry by pressing lightly (3 to 5 at a time) between two sheets of paper towels.

2. Bathe shrimps thoroughly in bowl containing the egg white and corn starch mixture.

Frying:
1. Heat wok (then add) 1 cup of peanut oil (or other cooking oil). Heat oil to 450 degrees F.
2. Place shrimps in oil one at a time and let them fry for 1 1/2 minutes until color turns pink (for better results place shrimp on the mesh of a strainer and lower into oil).
3. Remove shrimps from oil and drain.

Prepare sauce:
1. Clean wok. Heat wok over high heat, add 2 tablespoons cooking oil, 4 pieces of garlic, 1 teaspoon chili oil and the bowl of lemon juice, sugar, vinegar and bowl of water mixture. Bring to boil.

2. Place shrimp in sauce and sauté for about 1 minute. Serve hot.

China House San Francisco

RESTAURANT GUIDE

CALIFORNIA CAPE BAR & GRILL. The Enchantress of Brisbane (010-934-4186). L: 11:30 - 2:30 Mon Fr, 5:30 - 10:30 M Th, 5:30 - 10:00 W, Sat; B: 7:00 - 10:00 Sun, 11:00 - 10:00 Sun, 11:00 - 10:00 Sun; The International Chinese cuisine. Barbequed steaks & roasted turkey. Full bar, outdoor dining. AE DC MC V

CHINA TOWN. 700 California Ave, Berkley (010-842-9880). L: 11:30 - 2:00 Daily, Dinner 5:30 - 10:00. Extensive Chinese and Chinese menu featuring fresh seafood, located in the basement of Pacific Mall shopping center. Full bar, outdoor dining. AE DC V MC

CITISCAPES - San Francisco. 2150 Fillmore St, Sausalito (010-299-0513). L: 11:30 - 2:00, Dinner 5:30 - 10:00. Extensive Chinese and Szechuan menu featuring fresh seafood, located in the basement of Pacific Mall shopping center. Full bar, outdoor dining. AE DC V MC

CORINNA BAR & GRILL. 88 Cyril Maguire Av. (010-902-2290). L: 11:30 - 2:00, Dinner 5:30 - 10:00. Extensive Chinese and Szechuan menu featuring fresh seafood, located in the basement of Pacific Mall shopping center. Full bar, outdoor dining. AE DC V MC

CORINNA BAR & GRILL. 88 Cyril Maguire Av. (010-902-2290). L: 11:30 - 2:00, Dinner 5:30 - 10:00. Extensive Chinese and Szechuan menu featuring fresh seafood, located in the basement of Pacific Mall shopping center. Full bar, outdoor dining. AE DC V MC

GAYLORD INDIA. 1 W Electricity Center, 3000 California St, Sausalito (010-902-2290). L: 11:30 - 2:00, Dinner 5:30 - 10:00. Extensive Chinese and Szechuan menu featuring fresh seafood, located in the basement of Pacific Mall shopping center. Full bar, outdoor dining. AE DC V MC

HARRIES BAR AND AMERICAN GRILL. 160 Van Ness (010-902-2290). L: 11:30 - 2:00, Dinner 5:30 - 10:00. Extensive Chinese and Szechuan menu featuring fresh seafood, located in the basement of Pacific Mall shopping center. Full bar, outdoor dining. AE DC V MC

KELLY’S ITALIAN RESTAURANT. 221 Powell St., Sausalito (010-902-2290). L: 11:30 - 2:00 Mon Fr, 5:30 - 10:00 M Th, 5:30 - 10:00 W Sat; B: 7:00 - 10:00 Sun, 11:00 - 10:00 Sun; Extensive Chinese and Szechuan menu featuring fresh seafood, located in the basement of Pacific Mall shopping center. Full bar, outdoor dining. AE DC V MC

LEUCO’S GREENHOUSE. 740 Battery (010-941-8455). B: 7:00 - 10:00, Dinner 5:30 - 10:00. Extensive Chinese and Szechuan menu featuring fresh seafood, located in the basement of Pacific Mall shopping center. Full bar, outdoor dining. AE DC V MC

TIEFEN BAR. 740 Battery (010-941-8455). B: 7:00 - 10:00, Dinner 5:30 - 10:00. Extensive Chinese and Szechuan menu featuring fresh seafood, located in the basement of Pacific Mall shopping center. Full bar, outdoor dining. AE DC V MC

TIMBER BAR & LOUNGE. 2450 California St, Sausalito (010-902-2290). L: 11:30 - 2:00, Dinner 5:30 - 10:00. Extensive Chinese and Szechuan menu featuring fresh seafood, located in the basement of Pacific Mall shopping center. Full bar, outdoor dining. AE DC V MC

Sometimes You Need a New Point of View.

Come to Cityscape for a new perspective. A new way of seeing the City. A menu of California and American seasonal foods—perfect for early supper. After all, there is no other rooftop restaurant in San Francisco that offers a sensational 360° view and opens its roof to the stars. With piano or light jazz groups playing nightly for dancing. With an unusually generous Sunday brunch featuring 80 feet of fabulous food. And with fine parking (based on availability) for brunch and dinner.

Look at the City from a different point of view. Call for reservations (010) 756-5625.
Experience A Taste of India

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

— Mayor Art Agnos

Within walking distance of the Theatre. Before the show or dinner or after for cocktails. Atmosphere and food that enhances the magic of a night on the town. Luncheon 11:30 - 2:30 Dinner 5:30 - 10:30 Bar open from 11:30 AM - 2 AM

1st Ellis Street at Cyril Maguire Street Beside Hotel Nikko / Hotel Fairview 415-678-678}

China House’s Shrimp Oriental

In the Shanghai tradition, there are a number of outstanding cold plates to choose from here. Try the amber shades of crunchy jelly fish or the braised beef, spiced delicately and oh, so good. I’ve occasionally found on the menu a dish called Summer Palace Trout which Mrs. Chang tells me she has served to her at the royal retreat in Shanghai when she was young (and which, according to recent visitors, is still served at the palace). This food-for-kings is made by filling sesame-seed pocket breads with flavorful minced pork and crispy preserved vegetables. Also memorable is the Whole Fish Soup and the Snow Mountain Chicken Soup, with its frizzy clouds of whipped egg white. I’ve had experts tell me that China House’s dry shredded beef, a very difficult-to-prepare Szechuan specialty, is superior to any to be found in Northern China today. Another wonderfully authentic dish is the succulent and crispy Peking duck served wrapped in a crepe with plum sauce and scallion. If eggplant is your thing (it is mine), you’ll love this restaurant’s painstaking preparation in red plum sauce. For a special treat, order Ants on a Tree, a spicy appetizer of chopped black mushrooms, soaked bamboo shoots and Szechuan radish served with crispy rice noodles in a lettuce leaf. Your waiter will bring you a plate of fried sesame Lucky Ladies, with which to finish off your evening of remarkable dining at China House.

For marinades:
1. Combine in a bowl, and mix well, 1 egg white, 1 tablespoon corn starch and 3/4 tablespoon water.
2. In a separate bowl mix well 2 tablespoons lemon juice, 1 tablespoon sugar, 1 tablespoon soy sauce and 1 tablespoon water.

Prepare shrimp for frying:
1. Remove 18 large shrimp from shells, devein and rinse in cold water. Squeeze shrimp dry by pressing lightly (0 to 5 at a time) between two sheets of paper towels.
2. Bathe shrimp thoroughly in bowl containing the egg white and corn starch mixture.

Frying:
1. Heat wok, then add 1 cup of peanut oil (or other cooking oil). Heat oil to 450 degrees F.
2. Place shrimps in oil at a rate of 10 to 15 at a time and let them fry for 1 1/2 minutes until color turns pink for better results place shrimp on the mesh of a strainer and lower into oil.
3. Remove shrimps from oil and drain.

Prepare sauce:
1. Clean wok. Heat wok over high heat, add 2 tablespoons cooking oil, 4 pieces of garlic, 2 teaspoon chili oil and the bowl of lemon juice, sugar, vinegar and lemon water mixture. Bring to boil.
2. Sauce:
   Place shrimp in sauce and sauté for about 1 minute. Serve hot.

SAN FRANCISCO

RESTAURANT GUIDE

CALIFORNIA CAPE BAR & GRILL, The Embarcadero at Broadway (415) 435-3488 L Mon 5:30-7:30 Closed Fri, Sat 5:30-10:00 Closed Sun 5:30-10:30, Theصد What the California American cuisine. Bar/bistro in a space of quiet & luxurious. Full bar, outdoor dining. AE / DC / V / MC


CITYSCAPE, San Francisco; Hilton, One Hilton Sq., 415-979-4125 L Mon-Sat 5:30-10:30 M-Thurs, 5:30-11 Mon-Sat 5-11 Sun; Dress code: Casual, colorful contemporary Mexicentric, fresh fish margaritas, visor "Best of San Francisco" AE / DC / V / MC

CORSINA BAR & GRILL, 50 Cyril Maguire at Ellis (415) 392-2000, L: Mon-Sat 11:30-11 Mon-Sat 5-11 Sun, Dessert;海鲜 & colorful contemporary Mexicentric, fresh fish margaritas, visor "Best of San Francisco" AE / DC / V / MC

GAYLORD INDIAN, One Embarcadero Center (415) 397-5100, Gourmand's Square (415) 771-8822, Battlements Shopping Center, Pico Alto (415) 285-4024), L: 11-4:45, M-D 5-7 Daily. Quite simply, the ultimate in Indian Travancore cuisine. AE / DC / V / MC


KALEY'S ILLINOIS RESTAURANT, 221 W. Polk St. (415) 986-7370, L: 7:30-10:30 AM, D: 11:30-11 PM Wonderful seafood, pasta, global food, meat & fish. Consistently San Francisco's favorite Northern Italian restaurant. AE / DC / V / MC


THE LION BAR AND LUNGE, 2000 Sacramento St. at Broadway (415) 673-0205, Open til 1AM 7 days a week. In Pacific Heights. A fully & electrically atmosphere lounge with DJ's, Aspen drinks, drinks, DJ's, Aspen drinks, DJ's, Aspen drinks, DJ's, Aspen drinks, DJ's, Aspen drinks, DJ's, Aspen drinks. AE / DC / V / MC

KEY:
$ American Express
D American Express
$ Diners Club
D Diners Club
$ MasterCard
D MasterCard
$ Visa
D Visa

Sometimes You Need a New Point of View.

Come to Cityscape for a new perspective. A new way of seeing the City. A menu of California and American seasonal foods — perfect for early supper.
After all, there is no other rooftop restaurant in San Francisco that offers a sensational 360° view and opens its roof to the stars. With piano or light jazz groups playing nightly for dancing. With an unusually generous Sunday brunch featuring 80 feet of fabulous food. And with free parking (based on availability) for brunch and dinner.
Look at the City from a different point of view.
Call for reservations (415) 776-7205

CITYSCAPE
Seasonal Cuisine. Sensational Views.
San Francisco Hilton, One Hilton Square, San Francisco

Offering:
Private, semi-private, $150 delectable meals & miscellanea.

WHERE: Daily 11AM-6PM
WHERE: Choose from one of our three prime locations
Westborough Royale
872-0040
88 Westborough Blvd. * San Francisco *

Morgania Royale
376-8900
1094 Canyon Road * Morgania *

Concord Royale
676-3140
4250 Clayton Road * Concord *

Qualifying Retirement Living by Goldrick & Kent

1550 BROADWAY SAN FRANCISCO CA 94109-0508
A NIGHT AT THE APOLLO

A COMEDY WITH MUSIC
By Brian Freeman
Featuring DERIQUE McGEE
4 Weeks Only!
JANUARY 11-FEBRUARY 5
Oakland Ensemble Theatre

TICKETS 839-5510 • Early Reservations Advised

THE OLEMA INN, former U.S. Army & Air Force Officers' Club
18000 Beggs Road, Olema, 94950. • D 1-10 Mon-Sat, Tues-Sat/Breakfast on the eastern
side of the Point Reyes National Seashore. Call for in-
formation. All DC MC V.

PERSEPHONE AT THE MENDOCINO, 50 Third St., (415) 974-
6460. D 1-10 Sat-Sun. Special: Highly regarded & eleg-
antly served gourmet cuisine. Order food price menu
highlighting lavish regions of France. Reservations
recommended. Complimentary valet parking. All DC
MC V.

RISTORANTE DONATELLO, 160 Post St. at Mason
(415) 444-7752. D 1-11 Mon-Sat. Regional Italian
cuisine featuring homemade pastas, veal & lamb &
delicious Italian wines. Parking in The
Donatello Hotel. Reservations recommended. All DC
MC V.

D 11 Th-Sat, 11 Th-Fri-Sat. Choice Italian fantastic
cuisine serving plates of assorted foods to
share. Valet parking. All DC V MC.

WHITE ELEPHANT, HOLIDAY INN UNION SQUARE, 550 Mason St. (415) 433-6969. B 11-3 Th-Sat, L 11-3-
2:30 Mon-Sat, D 6-10 Mon-Sat, D 6-11 Sun, Th-Sat.
Special nutritious menu for early dining. Full bar &
wine list. Spectacular Hotel Cocktail Lounge. 4-3:30
Nights, with live entertainment. Tax free. All DC V
MC.

In the Arts and San Francisco. Adding beauty and quality
to our lives.

EVANS PACIFIC REALTOR
1675 California at Van Ness San Francisco CA 94109
Phone (415) 441-7727

REGIMENTAL THEATRE AT 25 continued from page 20

ECCENTRIC ENVIRONMENTS featuring over 60 wines
and champagnes available by the glass, bottle or case.
Entertainment nightly. For reservations, call:

DINE IN OUR GARDEN
GREENHOUSE
RESTAURANT & LOUNGE

DONATELLO

For the finest in regional Italian Cuisine
Pre-theatre dinner from 6 p.m.
Late supper until 11 p.m.
Open nightly. Parking available.

At the Donatello 501 Post Street
441-7182

Marrakech Moroccan Restaurant
A Unique Dining Adventure
Marrakech, The original
Moroccan Cuisine Since 1970
Romantic Intimate Mystique
Hours
Monday-Sunday Closed Sunday
Next to
(415) 776-6717
419 OFarrell Street, San Francisco, CA.

David Brown (left) and Martin Brown founded South Coast Repertory 25 years ago.
A NIGHT AT THE APOLLO

A COMEDY WITH MUSIC
By Brian Freeman
Featuring DERIQUE McGEE
4 Weeks Only!
JANUARY 11-FEBRUARY 5
Oakland Ensemble Theatre

TICKETS 839-5510 • Early Reservations Advised

THE OLDE INN, former U.S. Navy 1 & 2 Bar for British Fliers Dormitories (1384-2265-8800), D-1-11 Mon-Sat 1-7, BR Bar, Restaurant & History at the entrance to the Point Reyes National Seashore. Call for information. All DC 1-9. 3-5. 11-12.

PERILLE AT THE MERIDIAN, 50 Third St. (415-974-6648), D-11-1 Mon-Sat. Especially popular & elegantly served gourmet cuisine. Often fixed-price menu highlighting various regions of France. Reservations recommended. Complimentary valet parking. All DC 1-9. 3-5. 11-12.

HISTORANTE DONATELLO, 60 Post St. at Mason (415-447-7982), D-11-1 Mon-Sat. Regional Italian cuisine featuring homemade pastas, tomatoes & light domestic. Full bar & live Italian music. Parking in The Donatello Hotel, Reservations recommended. All DC 1-9. 3-5. 11-12.


WHITE ELEPHANT, HOLIAD INN UNION SQUARE, 480 Post St. (415-398-9999), B-11-10 Mon-Sat. D-11-10 Mon-Sat, B-11-10 D-6-10 Nightly. Sushi, steak & fresh seafood. Special menu for early dining. Full bar & wine list. Sheraton's Wine Bar Cocktails Lounge. 4-30-11 Nightly, with live entertainment. Tax bar. All DC 1-9. 3-5. 11-12.

EVANS PACIFIC REALTOR
1675 California at Van Ness
San Francisco CA 94109
Phone (415) 441-7272

REGIONAL THEATRE AT 25 continued from page 20

Dine in Our Garden

TIP TOP, 415-765-6717

At the Donatello
501 Post Street
441-7182

Marrakech Moroccan Restaurant
A Unique Dining Adventure
Marrakech, The original Moroccan Cuisine Since 1970
Romantic Intimate Setting
Hours
Mon- Sat 5-10:45
Closed Sundays
Next to
(415) 776-6717
419 OFARRELL Street, San Francisco, CA

DONATELLO
For the finest in regional Italian Cuisine
Pre-theatre dinner from 6 p.m.
Late supper until 11 p.m.
Open nightly. Parking available.

For the love of...the arts and San Francisco.
Adding beauty and quality to our lives.

501 Post Street
441-7182

MANIC PAN PASTA RESTAURANT
1418 Stanyan St. (415-778-7779), L-11-12 Mon-Sat, 12-2 Mon-Sat. D-1-11 Mon-Sat, 12-2 Mon-Sat. Casual yet elegant dining, new continental cuisine plus your favorite comfort restaurant facilities. All DC 1-9. 3-5. 11-12.

MASON'S FINE WINES
1301 Geary at Mason (415-776-3401 or 415-956-9268). Hours 2PM 2AM Mon-Sat. Equisite environment featuring over 90 wines and champagnes available by the glass, bottle or case, full-bar and full menu. Entertainment nightly. All DC 1-9. 3-5. 11-12.

MAX'S OPERA CAFE, 601 Van Ness (415-771-7700), L-11-12 Mon-Sat; 12-2 Sun-Thurs; 11:30-6-8 Sun; 11:30-6:30 Mon-Sat. NYC style del serving traditional sand-wiches, salads, soups, chicken & fish servings. Entertainment byoriginal voices. All DC 1-9.

MONCIO'S, Opera Plaza 601 Van Ness (415-956-9500), L-11-12 Mon-Sat; 12-2 Sun-Thurs; 11:30-6-8 Sun; 11:30-6:30 Mon-Sat. Traditional Italian dinner menu, with special lunch & dinner menus. Restaurant facilities. Reservations accepted. All DC 1-9. 3-5. 11-12.


David Brown (left) and Martin Brown founded South Coast Repertory 25 years ago.

The Arts and San Francisco.
Adding beauty and quality to our lives.

501 Post Street
441-7182

To mean even more to America than the Moscow Art meant to Russia, the Abbey to Ireland, or the Old Vic to England.

Jones was more of a dreamer. In June of 1947, she opened the doors to the Theatre '47 in Dallas. The company grew and evolved over the next several years, marking its advancement with a name change each season. Theatre '48, Theatre '49, Theatre '50. In 1955, Margot Jones died in her sleep, after an evening spent reading new scripts, and her theatre died with her.

Today, as the leadership of the regional theatres she once imagined passes from their founders to the new generation, the institutions are no longer predicated solely on a single individual. For that, Margot Jones would have surely rejoiced. It means the dream has a life of its own.

But she also might have wondered, as many still do, how the torch would stay lit and what sort of light it might shed.

"We know what we're established by," says South Coast Rep's David Emmens, "we had better not forget why these theatres were founded. They weren't commercial outposts or entertainment venues. They were devoted to what is the very best in the theatre: to producing plays that are stimulating and challenging in their ability to touch audiences. If we ever forget that, these theatres will matter less to all of us than they should."

SCE's 25th anniversary season opened with an acclaimed revival of Arthur Miller's The Crucible.
FUGITIVE SUBJECTS

Private Thoughts Re: The Arts

On Becoming Contemporary

I am 41 years old, but I grew up in the nineteenth century. My parents—especially my mother who had trained to be a concert pianist—believed that art would give us access to the good and true, to all that is decent in life. My sisters and I studied piano and, late into the night, would hear mother struggling mightily with the big two-fisted concert of Beethoven, Brahms and Tchaikovsky.

We read long, thick, nineteenth-century novels—David Copperfield and Anna Karenina—which might have been set to that music. Sometimes we were puzzled. What did happen after the hero and the heroine shut the parlor door? But generally these novels about how to live responsibly made sense to us, and we tried to guess what life would bring.

Truly contemporary art hardly existed for us in that small town in northern Wisconsin. Then, one afternoon, the proprietor of the town's sporting-goods store played us a brand-new record performed by his nephew, who called himself Bob Dylan. "Just awful," his uncle laughed affectionately, while I stood listening to "Blowin' in the Wind."

I was rapt. The music so clearly expressed the truth about my feelings. I couldn't hear it then, because pop music was not included in our idea of art, but that was my first experience of genuinely contemporary art, art made to the same pulse I lived.

I got lucky. That first revelatory moment became a continuing experience. Along the way, I encountered my own personal touchstones: the edgy discomforts of my first foreign film (Alain Resnais's Boudu sauvé des eaux), the circling athleticism of Paul Taylor's great dance, Atripe; the heroic reach of Philip Glass's opera, Satyagraha.

For the past seven years, my work at CalArts, the school I founded, has led me to the arts: to dance and to music and the moving image. At CalArts, we learn from the past, but our commitment is to live wholeheartedly in the present. The faculty, alumni and students are making new work that challenges, provokes, pushes us beyond—work that picks out some piece of the fabric we are our time.

As I write this, I look at the multiple ways in which that art is influencing our capacity to see, hear, feel and think. An example: CalArts graduate James Lapine, in collaboration with Stephen Sondheim, is adapting the musical comedy to the animation of our moment; this month, his production of Into the Woods opens in Los Angeles.

Another graduate, Barbara Bloom, has just returned from this year's Venice Biennale, where she won the major award for artists under 40. And our music group, devoted to new works, the New CalArts Twentieth Century Players, has launched a series of world and American premieres in their joint concert series with the Los Angeles Philharmonic's New Music Group.

I get impatient when I hear people pit the classics against new work. The classics are not the classics because they once placed a demand on the present that was so strong it can still be felt.

As we hurtle toward the twenty-first century, with the world changing in ways unimaginable even 20 years ago, we need artists who struggle with the present, who place demands on us to see and feel what is around us. And, in some small town of the twenty-first century (if there still are small towns), we can be certain that work by these artists will launch another generation on its pursuit of the present.

Steven D. Lavine is president of the California Institute of the Arts.

THE 1989 CRESSIDA. THE PRIDE OF TOYOTA.

The king of luxury performance sedans is all-new for 1989. Cressida has uncaged a 6-cylinder, 3.0-liter engine that delivers 190 lionhearted horsepower. Complementing this power is Cressidas graceful new styling and an ergonomically designed interior of majestic luxury. There is also the reassurance of knowing that Toyota Quality has made Cressida the most trouble-free new car sold in America for the past two years.

The 1989 Cressida. The pride of Toyota is the new master of the asphalt jungle.

A 36-month/36,000-mi. basic new vehicle limited warranty with no deductible and no transfer fee applies to all components other than normal wear and maintenance items.

Call 800-GO-TOYOTA for more information and the location of your nearest dealer. Get More From Life...Buckle Up!

TOYOTA QUALITY

WHO COULD ASK FOR ANYTHING MORE!

IT'S ALRIGHT MA. The art of the new takes its place with the classics. Illustration by Milton Glaser.
On Becoming Contemporary

I am 41 years old, but I grew up in the nineteenth century. My parents — especially my mother who had trained to be a concert pianist — believed that art would give us access to the good and the true, to all that is decent in life. My sisters and I studied piano and, late into the night, would hear mothers struggling mightily with the big two-fisted concerti of Beethoven, Brahms and Tchaikovsky.

We read long, thick nineteenth-century novels — David Copperfield and Anna Karenina — which might have been set to that music. Sometimes we were puzzled: What did happen after the hero and the heroine shut the parlor door? But I generally these novels about how to live responsibly made sense to us, and we tried to guess what life would bring.

Truly contemporary art hardly existed for us in that small town in northern Wisconsin. Then, one afternoon, the proprietor of the town's sporting-goods store played us a brand-new record performed by his nephew, who called himself Bob Dylan. "Just awful," his uncle laughed affectionately, while I stood listening to "Blowin' in the Wind."

I was rapt. The music so clearly expressed the truth about my feelings. I couldn't know it then, because pop music was not included in our idea of art, but that was my first experience of genuinely contemporary art, art made to the same pulse I lived.

I got lucky. That first revelatory moment became a continuing experience. Along the way, I encountered my own personal touchstones: the edgy discomforts of my first foreign film (Alain Resnais's Hiroshima Mon Amour), the circling athleticism of Paul Taylor's great dance, Amorica; the heroic reach of Philip Glass's opera, Satyagraha.

For the past seven years, my work at the Rockefeller Foundation put me in touch with the newest developments in all the arts, including those of Europe, Africa, Latin America and Asia. New work led to new questions, continually expanding the boundaries of what I look for granted as the present.

Since July, I have been at the helm of the California Institute of the Arts. CalArts is a remarkable institution, a college that is also a community of artists. For almost 30 years now, CalArts has offered outstanding undergraduate and graduate training in art, dance, film/video, music and theatre. At CalArts, we learn from the past, but our commitment is to live wholeheartedly in the present. Our faculty, alumni and students are making new work that challenges, provokes glimpses, posits branches — work that picks out some piece of the fabric which is our time.

I write this to look at the multiple ways in which art is influencing our capacity to see, hear, feel and think. An example: CalArts graduate James Lapine, in collaboration with Stephen Sondheim, is adapting the musical comedy to the大众 of our moment, this month, his production of Into the Woods opera in Los Angeles.

Another graduate, Barbara Bloom, has just returned from this year's Venice Biennale, where she won the major award for artists under 40. And our music group devoted to new works, the New CalArts Twentieth Century Players, has launched a series of world and American premières in their joint concert series with the Los Angeles Philharmonic New Music Group. I get impatient when I hear people pit the classics against new work. The classics are the classics because they once placed a demand on the present that was so strong it can still be felt.

As we hurtle toward the twenty-first century, with the world changing in ways unimaginable even 30 years ago, we need artists who struggle with the present, who place demands on us to see and feel what is around us. And, in some small town of the twenty-first century (if there still are small towns), we can be certain that work by these artists will launch another generation on its pursuit of the present.
“Carlton. It’s lowest.”

“And the taste is right for me.”

“U.S. Gov’t. Test Method confirms of all king soft packs: Carlton is lowest!”

SURGEON GENERAL’S WARNING: Smoking By Pregnant Women May Result in Fatal Injury, Premature Birth, And Low Birth Weight.