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GREAT EXPECTATIONS

Dancing
Into the Nineties

People and Performances certain to make news in February

It's a long time since Beatle and Bentley, the "Kings of Contortion and Leg Mina," visited San Francisco. But we can enjoy their pleasant memory, and that of many other long gone entertainers, at a charming exhibition of nineteenth century theater posters in the brand new galleries of the San Francisco Performing Arts Library and Museum, 999 Grove Street, just a block from the Opera House, Davies Symphony Hall, and Museum of Modern Art.

Images of the San Francisco Stage, from Gold Rush to Earthquake, 1849-1906: Theater Posters from the Schubacher Collection, is the title of this inaugural exhibition for S.F. PALM, as the facility likes to be called for short. The posters, collected by James H. Schubacher, seem to constitute the largest such collection in private hands, and they are treasures in themselves, for their vibrancy and for what they tell us about the vitality of life in San Francisco in those heady days when the Gold Rush transformed a small settlement into "an instant city."

The exhibition also marks a major step for the Performing Arts Library and Museum, whose existence had for some years seemed precarious. The only library on the West Coast dedicated to collecting materials on the performing arts, its holdings are a priceless record of the artistic life of San Francisco. It was established in 1947 as the San Francisco Dance Archives by Russell Hartley, a dancer, artist, and costume, and scenery designer for the San Francisco Ballet. His collection of artifacts, programs, newspaper clippings, and other materials was the foundation of the archives, eventually incorporated in 1976 as the Archives for the Performing Arts. After shifting from Hartley's small house to the basement of the Presidio branch of the public library to a cramped area of the Opera House, the collection — which has grown vastly over the decades — has finally found a permanent and far more spacious home.

For the first time, the collection can be opened to the public, can be displayed in exhibitions, and can be catalogued. And as PALM's executive director, Margaret Norton, points out, there is at last room to employ a host of willing volunteers. "Before, we had people wanting to help but nowhere to place them and no space to use their talents." The library and museum are now open Monday through Friday, with hope of expanding hours to the weekends when more volunteers are available. Researchers and students (from grade school to university level), or simply interested members of the general public, may see the collection by appointment and starting at the end of January, PALM will sponsor a series of lectures on weekday evenings. Topics include the Mediterranean influence on San Francisco's early aesthetics and theatrical life; Isadora Duncan, the San

by Kate Regan

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Dancing Into the Nineties
People and Performances Certain to Make News in February

PERMANENT, NEW PALM

Archives by Russell Hartley, a dancer, artist, and costume and scenery designer for the San Francisco Ballet. His collection of artifacts, programs, newspaper clippings, and other materials was the foundation of the archives, eventually incorporated in 1916 as the Archives for the Performing Arts. After shifting from Hartley's small house to the basement of the Presidio branch of the public library to a cramped area of the Opera House, the collection— which has grown vastly over the decades—has finally found a permanent and far more spacious home.

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by Kate Regan

Above: "Images of the San Francisco Stage, from Gold Rush to Earthquake, 1849-1906" is the inaugural exhibit at San Francisco Library and Museum, beginning February 9.

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Apart from physicists, not many people know or care of the profound problem at the heart of quantum mechanics: that light patterns vary depending on who's watching. Sometimes light moves in waves, sometimes as particles, and the determining factor seems to be the expectations of the watcher. "The act of observing determines the reality," explains Kerner, the enigmatic scientist-spy in Happgood.

"The experimenter makes the choice. You get what you interrogate for."

If a fundamental force of life is truly so capricious, intuitive, and self-conscious, there is no objective reality at all, concludes Kerner, who is either a double agent pretending to be a Russian "deeper" placed in England, or a triple agent using both the KGB and the British Secret Service. To complicate matters further, he may or may be the former lover of Happgood, a single mother and spy-mother who, due to the demands of her small, rare "the only intelligence network in the Western world which exhibits seasonal fluctuations, and it's only a matter of time before somebody works out it's the school holidays."

Kerner's deft description of elemental dualities, then, becomes Stopford's white way of exploring human duplicity. We first see his character in a choreographed farce involving many doors, two identical Russian spies, a black American CIA agent, and duplicate information being delivered to the wrong or right hands, depending on how you look at it. This rather Feydeausque scene sets the tightly leaping atmosphere of Stopford's thriller. He pits the English spy catcher Blair, who believes solidly in "either-or," black-or-white, against a series of nebulous figures whose motives change like a trick of the light.

The action, like the dialogue, is all so quick and adroitly managed that a certain shallowness in Stopford's intrigue rarely emerges. If the audience occasionally suspects that Stopford's premise is deeper and more compelling than the comedy he's made of it, there's enough suspense to quell such momentary doubts. Happgood herself, who unravels the mystery while clearly seeing that "somebody isn't lying to somebody, everybody's lying to everybody. You're all at it," emerges as the most complex figure of all. And it may take two of her — more ambiguities — to manage that.

**TAYLOR-MADE**

Duality and ambiguity also figure largely in the dances of Paul Taylor, whose company makes its Opera House debut next month under the sponsorship of San Fran...
Apart from physicist, not many people know or care of the profound problem at the heart of quantum mechanics: that light patterns vary depending on who’s watching. Sometimes light moves in waves, sometimes as particles, and the determining factor seems to be the expectations of the observer. “The act of observing determines the reality,” explains Kerner the enigmatic scientist-spy in Happgood.

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TAYLOR-MADE

Duality and ambiguity also figure largely in the dances of Paul Taylor, whose company makes its Opera House debut next month under the sponsorship of San Francisco's Performing Arts Library & Museum.

Stoppard at 3CT

Abstruse scientific mystery becomes a diverting metaphor for human puzzles, in Tom Stoppard’s play, Happgood. It will be American Conservatory Theatre’s February production, at a place and time yet to be announced. ACT’s post-earthquake plight leaves it without a permanent theater — the Geary was badly damaged in the October 17 earthquake — and the company has been forced into a number of different venues for its 1989-90 season.

The actors and the shows will go on, however, and Happgood, a brisk spy thriller with a small cast and spare, quick-changing sets, may even benefit from being seen in a smaller space than the Geary. The theater at Lone Mountain Campus, a branch of the University of San Francisco on a glorious site overlooking the avenues, is presently under consideration.
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cisco Ballet and San Francisco Performances. A frequent and favorite visitor to the Bay Area, the company has never before been seen in the grandeur of the War Memorial Opera House, although several of Taylor's works are performed there now by SF Ballet, American Ballet Theatre, and the Joffrey.

In his long career as one of America's most original choreographers, Taylor has conjured up works of surpassing lyric beauty — Splendid or Sunset — as well as dances so mordant and somber that ugliness of mood and movement is the predominant factor. Buses or the blank Last Look. As he revealed in his remarkable and unself-pitying autobiography, Private Domain, Taylor's life as dancer, dance-maker, and man has been a morass of loneliness, doubt and sexual confusion, yet also marked by the high spirits and intelligence of an artist who has always been happy on stage than in the intimate muddles of family or romance. He is the quintessential observer, some of his commentaries being funnier and more tender than others.

The two Opera House programs have not yet been announced, but we are promised three Bay Area premieres and it is likely that Taylor will mix his dark and light works within each performance. And while many of his dances are in the repertory of ballet companies, it seems that no one can so well interpret his idiosyncratic modern works as his own dancers, who originated the roles. There is a particular physical and emotional thrust in Taylor's work, along with the sheer inventiveness of his structures, that Taylor dancers seem to evoke more powerfully than their classically trained colleagues.

"Horribly audiences enough, and you'll become a star with a following all over the world," Taylor notes in his autobiography. He can still horrify, as in his heavy rhetorical view of Byzantium, and yet such delicacies as Buses or Ams display an entirely opposite way of seeing passion. This is the man who mused "If I could figure out sex, I could figure out life," and is still working out quite splendid and mystifying figures in dance. February 16-17 at the San Francisco Opera House. (415) 626-6596 or the Opera Box Office, (415) 864-3300.

ABT COMES TO TOWN
February proves to be a particularly rich month for dance, with American Ballet Theatre trooping into the Opera House immediately after the Taylor company leaves, and Dance Theatre of Harlem across the Bay at UC Zellerbach at about the same time. None of them should be missed.

Paul Taylor's Harrier. The company makes its Opera House debut February 16.

Tharp joined ABT last year, bringing in some of her own dancers and disbanding her own modern company, but her status now seems questionable, given her close relationship to Baryshnikov and the extremely expensive and tedious musical theater piece she made last year for ABT: Everlast. Nonetheless, a Tharp world premiere is on the program, as well

ABT follows Paul Taylor into the Opera House on February 16. Above: Baryshnikov's Swan Lake.

ABT celebrates its 50th anniversary season at the Opera House, yet arrives without an artistic director and with many questions about the future course of this grand old company. With the abrupt resignation of Mikhail Baryshnikov as the company's director, one wonders where the brilliant but erratic choreographer Twyla Tharp fits in, for example.
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Last Look: As he revealed in his remarkably frank and unself-pitying autobiography, Private Domain, Taylor's life as a dancer, dancer-maker, and man has been a morass of loneliness, doubt and sexual confusion, yet also marked by the high spirits and intelligence of an artist who has always been happier on stage than in the intimate muddles of family or romance. He is the quintessential observer, some of his commentaries being funnier and more tender than others.

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He can still horror, as in his heavy, realistic view of Baryshnikov, and yet such delinquents as Roses or Ams display an entirely opposite way of seeing passion. This is the man who mused "If I could figure out sex, I could figure out life," and he is still working out quite splendid and mystifying figures in dance.

February 16-17 at the San Francisco Opera House. (415) 666-6886 or the Opera Box Office, (415) 884-3300.

ART COMES TO TOWN
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Paul Taylor's Hams. The company makes its Opera House debut February 16.

Tharp joined ART last year, bringing in some of her own dancers and disbudding her own company, but her status now seems questionable, given her close relationship to Baryshnikov and the extremely expensive and tedious musical theater piece she made last year for ART, Everlast. Nonetheless, a Tharp world premiere is on the program, as well.

ART follows Paul Taylor into the Opera House on February 20. Above: Baryshnikov's Swan Lake.

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as revivals of Dashi Comesto Shore (originally set on Baryshnikov), the blissful Nine Sinatra Songs and her tour de force Philip Glass ballet, In the Upper Room. ART is playing this season wide with productions of two nineteenth-century story ballets, Giselle and Swan Lake, both in new, not necessarily improved, versions by Baryshnikov. There will also be an eve-
DANCE, ENCORE

Dance Theatre of Harlem, now numbering some fifty of the country’s most vibrant dancers and a varied repertory from Bejart and Balanchine to Albee, will bring three different programs, seven performances in all, including its own new Lake Act II. Footprints, Garth Fagan’s astringent neoclassical study that premiered last year, will be repeated, along with director-founder Arthur Mitchell’s John Henry, a dance drama based on the black folk hero. Mitchell, a former New York City Ballet star and one of the first blacks to make his mark in classical dance, has always taken George Balanchine as a guide, and in this twenty-first season he presents two of Balanchine’s most imposing pieces: The Four Temperaments and Serenade. Dance Theatre of Harlem was founded by Mitchell to open up ballet for black dancers. That purpose has long been answered, the company has nothing more to prove but its own steady greatness. February 9 through 18 at Zellerbach Hall, UC Berkeley. (415) 642-9000.

IN BRIEF

Music: The King’s Singers, an all-male British a cappella group whose repertoire moves from Bach to the Beatles; February 21 at Flint Center, Cupertino. . . . The Art Ensemble of Chicago, five legendary jazz artists, combines with Women of the Calabash, three women who sing and play African-based music from Zulu, Brazilian capoeira, and contemporary American influences; February 2 at Zellerbach Hall. Violinist Isaac Stern returns to Davies Symphony Hall as part of the San Francisco Symphony’s Great Performers series February 19. Then the symphony returns from a Southern California tour to present the San Francisco premiere of Schoenberg’s Violin concerto, Viktoria Mullova, soloist, in a program conducted by Kazuoshi Akiyama, February 21-23 at Davies Hall. The estimable Bay Area Women’s Philharmonic presents an evening of “Romantic Treasures,” including Franz Mendelssohn’s Octet and Libby Larsen’s Water Music; really paired with Handel’s Water Music. . . . Theater: Milan Kundera’s play Jacques and His Master, inspired by an eighteenth century French classic, reflects lightly on “virtue, reason and perfect anatomy; a West Coast premiere. February 13-March 5 at the American Savings Bank

One of the Biggest.
Maybe the Best.
The symphony returns from a Southern California tour to present the San Francisco premiere of Schoenberg’s Violin concerto, Victoria Mullova, soloist, in a program conducted by Kazuhiro Akiyama, February 21–23 at Davies Hall.

The estimable Bay Area Women’s Philharmonic presents an evening of “Romantic Treasures,” including Fanny Mendelssohn’s Overture, Libby Larsen’s Water Music; rarely paired with Handel’s Water Music as elegant and hilarious as any of Chaplin’s physical maneuvers, returns to the Bay Area with Largely New York, a silent motion comedy that became Broadway’s most improbable hit last year.

It should never have made it to Broadway, Irwin noted last spring, and indeed, a ninety-minute wordless musical, where the emphasis is on dance and vaudeville rather than song, seems an ironic twist of fate to the Great White Way. But Manhattan took to it instantly, as the city did before with Irwin’s impromptu The Regard of Flight, a vaudeville romp that originated in San Francisco.

Irwin, a Pasadena native who became a familiar figure to audiences of the Pickle Family Circus, of his solo shows at the old Margaret Jenkins Dance Studio, and in various raves with Doug Skinner and other funny people, moved to New York in 1982 after the success of The Regard of Flight. The title of Largely New York derives, he says, from how he now accepts himself as a New Yorker. He won a MacArthur Foundation grant six years ago, perhaps the first time that those admirable awards to artists, scientists, and innovators have certified that downing can achieve genius.

Of medium height, with a boy’s round face on the rubbery legs and springy spine of a aerobics instructor, Irwin is now in his late thirties but only occasionally appears to be out of his feet. In Largely New York, he encounters a beautiful and hopelessly elusive ballerina, a set of genial breakdancers, and a host of troubles that will bring tears of joy to the watchful’s eyes. Like Chaplin in the hair-raisingly beautiful roller-skating scene of Modern Times, Irwin combines exquisite movement with sheer silliness of content. It’s the magic of the utmost absurdity.
American Conservatory Theater

Edward Hastings
Artistic Director
John Sullivan
Managing Director

1989/90 Repertory Season

Right Mind
by George Coates
Performance Works
December 2 through January 17
Geary Theater

A Tale of Two Cities
by Charles Dickens
adapted for the stage by Nagle Jackson
November 18 through December 3
Orpheum Theatre

A Christmas Carol
by Charles Dickens
December 7 through December 24
Orpheum Theatre

Almost Like Being in Love
The Magic of Alan Jay Lerner
December 17 through January 7
Herbst Theatre

Judywine
by David Rudkin
January 10 through February 24
Pasatiempo Street Theater

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

Hapgood
by Tom Stoppard
March 7 through April 28
Palace of Fine Arts Theatre

The Imaginary Invalid
by Molière
March 13 through April 14
Palace of Fine Arts Theatre

Burn This
by Lanford Wilson
May 2 through June 16

Tickets and Information: (415) 749-2ACT

Performing Arts

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

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John Sullivan
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1989/90 Repertory Season

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Herbst Theatre

JUDVINE
by David Rudkin
January 10 through February 11
Piedmont Street Theater

TWELFTH NIGHT
by William Shakespeare
January 15 through February 10
Palace of Fine Arts Theatre

HAPGOOD
by Tom Stoppard
March 7 through April 18
Palace of Fine Arts Theatre

THE IMAGINARY INVALID
by Molière
March 10 through April 14
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we are proud to salute them by associating their names with the literary grants of our rich dramatic heritage. The list below reflects gifts received between June 1, 1988 and November 30, 1989.

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And we are proud to salute them by associating their names with the library grants of our rich dramatic heritage. The list below reflects gifts received between June 1, 1988 and November 30, 1989.
About the Playwright

DAVID BUDBILL, the son of a Cleveland streetcar driver and a minister's daugh-
ter, studied at the Union Seminary in New
York, graduating with a master's degree
in theology. At various times in his life
he has worked as a carpenter's appren-
tice, short-order cook, manager of a cof-
fee house, day laborer on a Christmas tree-
farm, street gang worker, attendant in a
mental hospital, forestier, gardener, pas-
tor of a church, and high school and col-
lege teacher. He has lived the past twenty
years in the mountains of Northern Ver-
mont, with his wife, the painter Lois Ely,
and their two children in a house he and
his wife built themselves. In 1982 and
1983 he was a Guggenheim Fellow in Poi-
etry. His published books of poetry (with
drawings by his wife) include The
Chain See Down, Press Down in the Vil-
dge, and Why I Came to Judea. His col-
clected Judeve poems will be pub-
lished by Chelsea Green Publishing Co. in
the spring of 1991. He has also published
eight stories, Snowshoe Trail to Other
River, and a picture book for children,
Christmas Tree Farm (with poems by
Donald Carrick); both books were Kirk-
us Choice Books. Snowshoe was nomi-
nated for a Dorothy Canfield Fisher
Award. His novel, Birds on Black
Spurce, which is a sequel to the short
story collection, won a Don-
othy Canfield Fisher Award. In recent
years his poetry and prose has appeared in
numerous periodicals, among them:
Harper's Magazine, Harvard Magazine,
The British Poetry Journal, Country Jour-
nal, Quest, Poetry Now, Vermont Life,
and Organic Gardening. Each year he
gives dozens of readings from his works
around the country. He has been
playwright-in-residence at the McCarter
Theatre in Princeton, New Jersey, and at
the Arena Stage in Washington, D.C., and
poet-in-residence at Jamieson Com-
unity College in Jamieson, New York and
for Niagara- Erie Writers in Buffalo. Along
with Judeve, which is based upon his
books of poetry, his plays are Mecnea-
quises 'Renaissance, Knocked Back, Reds Again, Puffy Cutters' Nativities, Things World,
and Port of J., which draws upon his love
of improvised music. His lifelong interest
in jazz music (he plays the tenor sax-
ophone) led him to create a performance
piece of the spoken word and various
musical instruments, A Love Supreme: A
Funeral Poem for Black Music, which
weaves quotations from jazz musicians
with improvised music. Mr. Budbill is
member of the Dramatists' Guild.

SELECTED POEMS BY DAVID BUDBILL

Requiem for a

Hill Farm

Raymond died last spring. Or was it 0 years ago?
It doesn't matter.
It was spring.
It was always spring.
A warning day. Winter's back.
broken. Light rising.
He quit, gave up
the ghost. Left.
A widowed canvas slumped
across the kitchen table.

With the man gone
the place dies
like an old pine dying
bit by bit, from up
away. The outward sign
of inner forgotten death.

The garden goes to withers. timothy,
seeds, handfuls,
grey birth, red maple.

Balms, spruces begin
to lose their main
through the roof
of his old car.

One night, a single sht
on Raymond's porch
and a kick at the door:
it again
is somehow.

Mulem grows
silent.

The roof tiles in rain.
Joints buckle, floor scarp,
planks grow and sag.
All give up geometric pretense,
go pulpy soft.

Chimney brick disintegrate.
Someone steals the windows.
Roumpters come in.

The house fills with quills and shit.

Two dead possums in the sink.
The sofa is a nesting here's delight.

A broken chair.

Then,民主.

Bedrock rest.

File of sticks.

There is no in no out.

Raspberries sprout from Raymond's
sudden mattress.

What boards are left turn black.

Conrad 43
works at the Garthe
now a room from Phoebe
just next door
and has his separate entrance so
everything will be
the up and up.
Changes times, takes the better
but never works the register.
"What do I love you, Conrad?"
"Well... you I don't know,
You better go ask sissy."

Every evening when the valley darken
just about the time
the lights go on above the gas pumps,
Conrad begins. Beer
and Blackberry brandy for a rouse.
By closing time at night
he looms in the low and dimmed room
like a dazed cat. Keep back up.
puts out the lights, except for the one
in the window that says BEER.

and Conrad puts the hundred feet to home
riding between
broken cars and snow machines,
headed for his separate entrance.

Supper. inklings.
The beer is filling.  

Think at all those calories.
The sugar in the brandy
gives him optimism.
His prostate comes from television.
He does black and white,
We brows his books and muscle from
a two dimensional dream.

Now he is ragged, hardnosed and swift.

No, it is a good woman hanging on in his sheets.

Conrad's only failure is as a novelist.
He never learned to lie. Don't pity him.
Prep yourself instead. Ask if you have room
or whether it is simply as it is with me.
That you write better fiction for your life.

David Budbill. Illustration by Bert Dod森.
About the Playwright

DAVID BUDBILL, the son of a Cleveland streetcar driver and a minister's daughter, studied at the Union Seminary in New York, graduating with a master's degree in theology. At various times in his life he has worked as a carpenter's apprentice, shoe-cutter, manager of a coffee house, day laborer on a Christmas tree farm, street gang worker, attendant in a mental hospital, forester, gardener, pastor of a church, and high school and college teacher. He has lived the past twenty years in the mountains of Northern Vermont with his wife, the painter Lois Elys, and their two children in a house he and his wife built themselves. In 1982 and 1983 he was a Guggenheim Fellow in Poetry. His published books of poetry (with drawings by his wife) include The Chair Sits Down, Press Down in the Village, and Why I Came to Judea. His collected Judevine poems will be published by Chelsea Green Publishing Co. in the spring of 1991. He has also published a collection of short stories, Snowshoe Trail to Other River, and a picture book for children, Christmas Tree Farm (with paintings by Donald Carroll); both books were Kraus Choice Books. Snowshoe was nominated for a Dorothy Canfield Fisher Award. His novel, Bones on Black Spruce, which is a sequel to the short story collection, won a Dorothy Canfield Fisher Award. In recent years his poetry and prose has appeared in numerous periodicals, among them: Harpar's Magazine, Harrow Magazine, The Beloit Poetry Journal, Country Journal, Quartet 79, Poetry Now, Vermont Life, and Organic Gardening. Each year he gives dozens of readings from his works around the country. He has been playwright-in-residence at the McCarter Theatre in Princeton, New Jersey, and the Arena Stage in Washington, D.C., and poet-in-residence at Jamestown Community College in Jamestown, New York, and for Niagara-Erie Writers in Buffalo. Along with Judevine, which is based upon his books of poetry, his plays are Misnomer, Thunderbird's Rides Again, Paddy Cutters' Nutrients, Things World, and Part of It, which draws upon his love of improvised music. His lifelong interest in jazz music (he plays the tenor saxophone) led him to create a performance piece of the spoken word and various musical instruments, A Love Supreme: A Funked Poetry for Black Music, which weaves quotations from jazz musicians with improvised music. Mr. Budbill is a member of the Dramatists' Guild.

David Budbill. Illustrations by Bert Dodson.

SELECTED POEMS BY DAVID BUDBILL

Requiem for a Hill Farm

Raymond died last spring, Or was it in spring ago? I don't know. I was spring, It was nothing.
A warning day: Winter's back on the lead. Light rising. He can't hear it up the street. Left a worried canvas slung across the kitchen table.

With the man gone the place dies, like an old pay dying bit by bit, from top to head. The outward sign of inner forgotten death.
The garden goes to wildgrass, timothy, wirenet, huckleberry, gray birch, red maple. Baldspot, rackets begin their long march through the roof of his old barn.

One night the cat sits on Raymond's porch and here's a noise to the rest: this again is nowhere.

Mullen grows out of sight.

The roof lets in rain, Juts harkle, floors wample, nation gone and gut. All give up adventitious ground, go pulpy soft.

Chimney brick dilapidates. Someone steals the windows. Remnants come in.
The house fills with quills and shit.

Two dead pokeys in the sink. The sofa is a resting here's delight. A broken chair.

Then down. Rublewood nest. Pile of sticks. There is no in no out.

Raspberries sprout from Raymond's wooden matress.

What boards are left turn black.

Conrad 43 works at the garage. He never comes from Pinnie just next door has his separate entrance so everything will be on the up and up.

Changes tires, takes the better but never works the register.
"What do I love you, Conrad?"
"Well, you... I don't know. You better go ask Jimmy." Every evening when the valley darkens just about the time the lights go on to the gas pumps, Conrad begins. Beer and Blackberry brandy for a mixer. By closing time at eight he booms in the low and darkened room like a staid cat, billycock up, pats out the lights, except for the one in the window that says: BEER.

and Conrad pulls the hundred feet to home sitting between broken cars and snow machines, headed for his separate entrance. Squirter Hill.

The beer is filling.
Think of all those calories. The sugar in the brandy makes him melt.
His protein comes from television. He does each night in black and white. He builds his bead and muscle from a two dimensional dream.

Now he is rangd, hornded, swift and mean.
There is a gorgeous woman hanging on his sleeve.

Conrad's only failure is as a novelist. He never learned to lie. Don't play him. Pry yourself instead. Ask if you have room or whether it is simply as it is with me, that you write better fiction for your life.
The Hopper Place

Born on a dusty street,
two men, no kids, and a rusted car —
what’s left of where the Hoppers used to be.
They’re in a shack now, up on the hill
behind the ruin. There’s the Hopper surge,
two of her men, six kids and a goat
all in that shack, or so people say.
Always, summer and winter,
snow and summer, and at least
that many kids are scattered in the downtown.
People say the Hoppers have it good,
here as they’re on Welfare, Food Stamps
and every other government you can get.
They say they wish they didn’t have to work, that they could just sit down
and get taken care of. At school
the kids all say the Hopper kids have
high and women, which they do and
the kids don’t get near them
except to call them names. People say
they wish they had a color TV set
and all their Sneakers and could just sit back and get taken care of
like the Hoppers do. They say
they’re jealous, and they say
the Hoppers have it good.

Driving Home at Night

Midnight.

Outside the car it is 12 below.
A foot of snow.

The village is deserted, dark,
except for a few street lamps and
the light in the window
of Jerry’s Garage that says.

The smell of woodsmoke gets
into the car.

Juliette —
simplest town in northern Vermont.
except maybe East Hardwick.

Dilapidated, wheeled, Juliette —
is beautiful in the night.

It is beautiful because
every hundred souls
have given up their runs,
their loneliness and worry.
For a few hours now they know
only the oblivion of sleep
and the town lies quiet in their arms.

On Being Native

The Vermont Jewish mother says:
So what? native?
Don’t talk to me native.

Because you grew up in a place
that you can’t find
except for the name.

What else?
We love, are water.
Just passing through.

Carol Hopper

Almost any night you can see her on the street
out in the rain and clutter of the dark,
her brother, her mother’s boy friend.

Tonight, November 13th, 7:30 pm, 28 degrees.
six feet of snow in the village, the highway wet,
headlights and streetlights glittering
in the road’s black mirror.

There is a quiet here Carol comes to meet,
so be with, almost every night. She sits
in the dark on the steps of the abandoned
Farms place, she is sixteen, her long hair,
light in snarls, is prettier than her face.

Truck shifts down and heads through the village,
workers now and tomorrow, their red and yellow,
square-rigged lights vanished in the dark
and Carol Hopper listens to the engine fade.

Poem for a Man Whose Wife Has Died

You can see him in his house
sitting in a chair
his hands folded in his lap
his mouth slightly open.

You can see him in his house
standing at a window
one hand of fingers touched gently
by his upper lip.

You can see him in his house
moving from room to room
his hand trailing his widow’s ghost
like a child’s blanket.

Ghosts

Standing on a bench
nine feet off the ground
in a Basin of Gleam
that stings beside the hill
below the road;
down by the river
in the center of the village
is a baby carriage
which is the high water mark
for the flood of winter;
and is why nobody has ever
taken it down — a reminder
of the day we were cut off.

The only people who think this place is real
they say, are those who live here;
the rest of the world doesn’t even see it
as it drifts through and doesn’t notice — which
they say
is proof.

Juliette and all of us who live here
really don’t exist at all,
that we and this place are dead
and have been dead
for years.

Illustrations by Dave Bay.
The Hopper Place
Born Creamery Street
just across the tracks
there's a burnt-out cellar hole
full of rusting junk and charred remains
what's left of where the Hoppers used to be.
They're in a shack now, up on the bank
behind the wall. There's the Hopper women,
two of her teen, six kids and a goat
all in that shack, or so people say.
Always, summer and winter,
three snowmachines and at last
that many kids are scattered in the doorway.
People say the Hoppers have it good,
here: as they're on Welfare, Food Stamps
and every other giveaway you can get.
They say they wish they didn't have to work, that they could just sit back
and get taken care of. At school
the kids all say the Hopper kids have
highs and lows (which they do) and
the kids don't get near them
except to call them names. People say
they wish they had a color TV set
and all them snowmachines and could just sit back and get taken care of
like the Hoppers do. They say
they're jealous, and they say
the Hoppers have it good.

Carol Hopper
Almost any night you can see her in the street
out in the rain and clutter of the shack,
his brothers, her mother's boyfriends.
Tonight, November 19th, 8 p.m., 10 degrees,
a foot of snow in the village, the highway wet,
headlights and streetlights gleaming
in the road's black mirror.
There is a quiet here Carol knows how to find, to be with, almost every night. She sits
in the dark on the steps of the abandoned farmplace, she is sixteen, her long hair,
light in snowflakes, is prettier than her face.

Driving Home at Night
Outside the car it is 12 below.
A foot of snow, too.
The village is deserted, dark,
except for street lights and the light, in the window
of Jerry's Garage that says,

BEER.

The smell of woodworking
enters the car.

Jocurco, oldest town in northern Vermont,
except maybe East Jocurco!
Dilapidated, streaked, Jocurco —
is beautiful in the night.
It is beautiful because
it's people hundred souls
have given up their faces,
their loneliness and worry.
For a few hours now they know
only the oblivion of sleep
and the town lies quiet
in their ease.

On Being Native
The Vermont Jewish mother says:
So who's native?
Don't talk to me native.
Because you got her early
makes you more.
With grass, cukes, tomatoes,
you and me —
all intervention is what I'm saying.
Native is dirt and stones, mountains.
What else?
We, hear, are water.
Oh, just passing through.

Poem for a Man Whose Wife Has Died
You can see him in his house
sitting in a chair
his hands folded in his lap
his mouth slightly open.
You can see him in his house
standing at a window
one hand of fingers touched gently
to his lower lip.
You can see him in his house
moving from room to room
his hand trailing his wife's ghost
like a child's blanket.

Ghosts
Standing on a branch
nine feet off the ground
in a Bally of Gilford
that stands beside the mill
below the road
down by the river
in the center of the village
is a baby carriage
which is the High Water mark
for the flood of seventy
and is why nobody has ever
found it down — a reminder
of the day we were cut off.

The only people who think this place is real
they say, are folks who live here;
the rest of the world doesn't even see it
drives through and doesn't notice — which
they say
is proof.

Jocurco and all of us who live here
really don't exist at all,
that we and this place are dead
and have been dead
for years.

Drawings by Louis Elly.
American Conservatory Theater

Who’s Who

WILMA BONET made her debut with A.C.T. in this season's A Christmas Carol. She has performed extensively with the San Francisco Mime Troupe, and received a Bay Area Critics Circle Award for her acting in Secrets in the Seen and a Drama-Link Award. She is now playing in Paris, Oregon. Her other Mime Troupe credits include Flute-Flower, Sideshow, Sister, and Three Brains. She has also appeared in The Old Globe Theatre, the Radeon Festival, and with the San Francisco Mime Troupe. She has been resident director of the Berkeley Repertory Theatre and served as its Acting Artistic Director. Among her directing credits are The House of Bernadette, The Lady's Not for Burning, The Doctor's Dilemma, Marco Millions, and 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 South Drama Troupe of China, where she directed You Can’t Take It With You. She has been a graduate of Cambridge University, Babson College, and the uC.A.T. Advanced Training Program.

A graduate of Harvard College, ANDREW DOLAN is in his third year with the Advanced Training Program. His studio roles include Clarence and Bismark in Richard III, Ben in The Little Prince, Austin in The Drunk, Spiderfish in The Country Wife, Robert Chilvers in An Ideal Husband, and Tiger Brown in The Threepenny Opera. He has played Hal Carter in Picnic and Carl in Getting Out at City College of San Francisco, and was seen last season at the Geary in Marco Millions. Last summer Mr. Dolan appeared in Coming Attractions for Encore Productions. He recently appeared as Keith Renzi in A.C.T.'s Plays-in-Progress production Pick-Up Man and in A Christmas Carol at the Orpheum.

RICHARD BUTTERFIELD, who is now in his fourth season with the company, has appeared as Charles Dangray in A Tale of Two Cities, Edgar in King Lear, the Soldier in Sundays in the Park with George, Tony in Woman in Mind, Captain Cumnings in Diamond Lil, Billy in The Real Thing, Young Scrooge in A Christmas Carol, Miss Gothon in A Fool Thing Happened on the Way in the Forum, Bluebeard in Saint Joan, and in Side by Side by Sondheim.

JOY CARLIN, who has been a member of the acting company for many years, is an Associate Artistic Director of A.C.T. Among the roles she has played are Miss Priss in A Tale of Two Cities, Annie Parker in When We Were Married, Mog in A Lie of the Mind, Winnie in The Glass Menagerie, and Mary in The Ants.

Cruz, where she played Beatrice in Much Ado About Nothing in April in Company. Last season she appeared as Mrs. Elvish in Hedda Gabler at Berkeley Rep and as Shelley in She's Magnificent in the inaugural season of the Oregon Shakespeare Festival Portland Center Stage. Ms. Cutler received a B.A. in Comparative Literature from Brown University and is a graduate of A.C.T.'s Advanced Training Program.

A Tale of the Mind, Briefed in The Floating Light Bulb, Miss Priss in The Importance of Being Earnest, KYO DOVAL in The Time of Your Life, and Babbit in The House of Blue Leaves. In Peer Gynt at A.C.T., she played Emilia at the Geary. She has appeared in A.C.T.'s recent production of A Christmas Carol, and has performed at South Coast Repertory Theatre in Costa Mesa and in numerous productions in Los Angeles. Mr. Fonsima joined as Vincent Price in Grease, and was featured in the film Quest, written by Ray Bradbury.

SCOTT FREEMAN has appeared with the company in Nothing Sacred, Joe Turner's Come and Gone, Golden Boy, A Christmas Carol, Macbeth, The Sleeping Prince, and A Tale of Two Cities, as well as in the Plays-in-Progress production of Seven Golden and a studio production of Shakespeare's Oedipus. He performed in Ted Kally's Coming Attractions and David Mamet's The Water Engine, with Encore Productions, and as Orlando in As You Like It with the San Francisco Shakespeare Festival. He has also been seen in Brighton and Hove at the Grove Shakespeare Festival, in Theatrical Company at the One Act Theatre, and as Benwick in Rosencrantz and Guildenstern with the South Coast Repertory. Mr. Freeman trained— and now teaches acting— in A.C.T.'s Advanced Training Program.

Since his return to A.C.T. in 1986 RICK HAMILTON has appeared as Basky in A Tale of Two Cities, the Bailiff in Nothing Sacred, Bill in Woman in Mind (which he also played last summer at the Westport Playhouse with Sally Kirkland), Oswald in King Lear, Paul Cowan and Sam in End of the World in the Real Thing, and Elton in Private Lives. He was a member of the company from 1973 through 1976, during which time he appeared in Davis (under the Elms which toured the Soviet Union), General Gouverneur, The Threepenny Opera, and as Tristan in The Teming of the Shrew. He has also spent seasons with the Sierra, Milwaukee Repertory Theatre, Dallas Shakespeare Festival, and the Los Angeles Theatre Centre. Mr. Hamilton was a member of the original cast of Ama, and played Jack Burkle in the film The Principals.

LAWRENCE HUFF, now in his 13th season with A.C.T., has performed in over two dozen productions, including The National Health, The Visit, Buried Child, Night and Day, Three Sisters, Happy Landings, The Hobgob, Sunday in the Park with George, Dead of the World, A Lie of the Mind, The Fantasticks, Woman in Mind, Saint Joan, and A Tale of Two Cities. He has also directed a number of plays, including The Daily Translations.
AMERICAN CONSERVATORY THEATER

Who's Who

Wilma Bonet made her debut with A.C.T. in this season's A Christmas Carol. She has performed extensively with the San Francisco Mime Troupe, and received a Bay Area Critics Circle Award for her acting in Secrets in the Sand and a Drama-Logue Award for her role in Love and Friendship in Paris. She is also a member of the Portland Playhouse. Other Mime Troupe credits include The Fools of the Roman World, The Importance of Being Earnest, The Importance of Being Earnest, Kasy Duval in The Time of Your Life, Hunsan in The House of Blue Leaves, Aax in Peer Gynt, Aunt Sally in All the Way Home, Birdie in The Little Foxes, and Olive in Opera Comique. She has been Resident Director of the Berkeley Repertory Theatre, and served as its Acting Artistic Director. Among her directing credits are The House of Bernarda Alba, The Lady's Not For Burning, The Doctor's Dilemma, Marco Millions, and 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 South Drama Troupe of China, where she directed You Can't Take It With You.

Richard Butterfield, who is now in his fourth season with the company, has appeared as Charles Denny in A Raisin in the Sun, John in The Settler in Sunday in the Park with George, Thuy in Woman in Mind, Captain Conning in Diamond Lil, Billy in The Real Thing, Young Scrooge in A Christmas Carol, Miss Grohston in A Flying Thing Happened on the Way in the Forum, Bluebeard in Saint Joan, and in Side by Side by Sondheim. He has also worked with the San Jose Repertory Company, Berkeley Shakespeare Festival, and Berkeley Jewish Theatre. Last summer he acted in two productions in Connecticut: A.C.T.'s Saint Joan at the American Festival Theatre in Stratford and Woman in Mind at the Westport Country Playhouse. Mr. Butterfield is a graduate of Stanford University with honors in international relations, and A.C.T.'s Advanced Training Program. He now teaches and directs in the A.C.T. teaches in the Young Conservatory, and serves on the Board of Trustees as one of two artist members.

Among the roles NANCY CARLIN has played in the last four seasons at A.C.T. are lovers in A Raisin in the Sun, Beth in A Life of the Mind, Iris in Feathers, Jennifer Dukedid in The Doctor's Dilemma, Madga in The Seagull, and Phyllis in A Flying Thing Happened on the Way in the Forum. She has worked at numerous theaters on the West Coast, including the Oregon Shakespeare Festival, the Eureka Theatre, the Berkeley Shakespeare Festival, the Pacific Conservatory of the Performing Arts, and Shakespeare/Santa Cruz, where she played Beatrice in Much Ado About Nothing. Last season she appeared in The House of Blue Leaves, Aax in Peer Gynt, Aunt Sally in All the Way Home, Birdie in The Little Foxes, and Olive in Opera Comique. She has been Resident Director of the Berkeley Repertory Theatre, and served as its Acting Artistic Director. Among her directing credits are The House of Bernarda Alba, The Lady's Not For Burning, The Doctor's Dilemma, Marco Millions, and 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 South Drama Troupe of China, where she directed You Can't Take It With You.

A graduate of Bowdoin College, ANDREW DOLAN is in his third year with the Advanced Training Program. His studio roles include Clarence and Edmond in Richard III, Ben in The Little Prince, Austin in Four Weddings and a Funeral, Standish in The Country Wife, Robert Chilvers in An Ideal Husband, and Tiger Brown in The Three Penny Opera. He has played Hal Carter in Pinter and Carl in Getting Out at City College of San Francisco, and was last seen at the Great in Marco Millions. Last summer Mr. Dolan appeared in Coming Attractions for Encore Presentations. He recently appeared as Keith Rienzi in A.C.T.'s Plays in Progress production, Pick Up Ar, and in A Christmas Carol at the Orpheum.

JOY CARLIN, who has been a member of the acting company for many years, is an Associate Artistic Director of A.C.T. Among the roles she has played are Miss Pross in A Tale of Two Cities, Annie Parker in When We Were Married, Mog in

Lawrence Hurdt, now in his fifth season with A.C.T., has performed in over two dozen productions, including The National Health, The Visit, Der alte Child, Night and Day, Three Sisters, Happy Landings, The Hobgoblin, Sunday in the Park with George, End of the World, A Life of the Mind, Feathers, Woman in Mind, Saint Joan, and A Tale of Two Cities. He has also directed a number of plays, including The Dolly Methods.
American Conservatory Theater

ED DODSON has appeared with A.C.T. in A Tale of Two Cities, Nothing Sacred, Woman in Mind, Golden Boy, A Lie of the Mind, A Christmas Carol, and The Real Thing. At the Eureka Theatre he has performed in A Narrow Bed, Pies, and Landscape of the Body, and he has worked with Eureka Presentations in Eumeneis, The Water Engine, and Coming Attractions. He is a member of Improv Theatre, toured nationally in Amnesia, and studied in A.C.T.'s Advanced Training Program.

RICHARD JOHNSTON, who earned a B.A. at North Carolina State University, is a third-year student in A.C.T.'s Advanced Training Program, where he has played Oscar in Another Part of the Forest, Hamlet in Antigone, Astro in Uncle Vanya, and Macduff in Macbeth. Last season he acted with Shakespeare/Santa Cruz and in Meroi: Mykonos at the Geary.

BARBY KRAFT, a charter member of the company, has been in recent seasons in The Doctor's Dilemma, A Christmas Carol, King Lear (alternating in the title role), End of the World, … Golden Boy, as the Interpreter in Saint Joan, and as Evangeline in A Tale of Two Cities. He is a veteran of A.C.T.'s 1965 production of King Lear in Pittsburgh, as well as of the 1965 season in San Francisco. Mr. Kraft has spent 20 of the last 29 summers acting in Shakespearean festivals around the country, and has appeared in 34 of Shakespeare’s 85 plays. Among the roles he has played in the Oregon Shakespeare Festival are Berowne in Love’s Labour’s Lost, Hotspur in Henry IV, Part 1, Mark Antony in Julius Caesar, Leonato in The Winter’s Tale, and Bottom in A Midsummer Night’s Dream. He was seen recently as Leonato in The Winter’s Tale and Prospero in The Tempest at the Utah Shakespearean Festival. His work has been seen at the Daisy Space in Seattle, the Berkeley Shakespeare Festival, Shakespeare/Santa Cruz, the Old Globe, and in the San Jose Repertory Company’s productions of Cyrano de Bergerac (as Cyrano), Edward Hastings 007: Cockpit, and Phantoms under the direction of Joy Carlin. Mr. Kraft is a trainer at the Conservatory, and has taught Shakespeare at the Santa Cruz and Irvine campuses of the University of California and for the National Theatre Conservatory in Denver.

LAUREN LANE is a third-year student in the Conservatory’s Advanced Training Program, where she has played Arafidina in The Seagull, Audrey and Charles (the witcher) in As You Like It, and Larmina in Another Part of the Forest. Last season she appeared in Meroi: Mykonos at the Geary. Her regional theater credits include the Dallas Theatre Center and Stage West in Fort Worth, Texas. She has spent two seasons with Eureka Presentations, appearing in Coming Attractions and No End of Bliss. Recently she played Liat in Doll's House and the title role in Chey in the A.C.T./Lorraine Hansberry co-production 2 Acts of Passion. Ms. Lane is a graduate of the University of Texas at Arlington.

FRANCES LEE MCGahn was a member of A.C.T. from 1970 to 1972, appearing in Laertes, heroine of Hamlet, as Cassandra in The Trojan Women, in Richard III, and in Lettuce in When We Are Married. In San Francisco, she has appeared as Madame Delphine in A Tale of Two Cities, Lottie in Tubb’s at the Berkeley Repertory Theatre, and in the National Theatre Conservatory’s production of The Tempest at the Utah Shakespearean Festival. Her work has been seen at the Daisy Space in Seattle, the Berkeley Shakespeare Festival, Shakespeare/Santa Cruz, the Old Globe, and in the San Jose Repertory Company’s productions of Cyrano de Bergerac (as Cyrano), Edward Hastings 007: Cockpit, and Phantoms under the direction of Joy Carlin. Ms. Kraft is a trainer at the Conservatory, and has taught Shakespeare at the Santa Cruz and Irvine campuses of the University of California and for the National Theatre Conservatory in Denver.

A third-year student in the A.T.E., MARY MCMAHAN played the title role in Richard III at the Conservatory studios, where she also played Loo Whalen in Dogs and Cosette in Michael Appel’s Miss Minnie, in Another Part of the Forest, and Sandy in The Tempest. Last season she appeared in Macbeth, in Turtledove’s A Tale of Two Cities, and in The Real Thing. This season Ms. McFall played The Ghost of Christmas Present in A Christmas Carol, and played Cassio in Othello and The Taming of the Shrew at the Berkeley Repertory Theatre. She has played leading roles in many films and television series and especi- cial credits include starring roles in both The Marvelous Wonderettes and inErrors in the Department of The Week A Christmas Without Snow and Eye on the Sparrow (directed by John Korty) and Francis Ford Coppola’s Baker. She appeared in Encore Presentations’ world premiere of Ineffectual Tragedy, which was written by her daughter-in-law, Ellen Moore. In 1982 Ms. Lawler received the Alumni of the Year Award for Life Achievement from Berkeley High School. She has two children, John C. and Julia Flechton (both distinguished theater professionals) and three beautiful grandchildren.

MICHAELE McSHANE, now in his fourth season with A.C.T., has appeared in Malin Po’s Malin/Malini: King Eppie in Beckett’s Barry in Golden Bay, Charles Dickens in A Christmas Carol, and Pseudolus in A Funny Thing Happened on the Way to the Forum, in Rhinoceros in Hell and Diamond Lil. He was the first recipient of the John Irving Award, won the Bay Area Circle Award for Best Male Lead at the Joe’s Theatre 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
ED RODSON has appeared with A.C.T. in A Tale of Two Cities, Nothing Sacred, Woman on the Mind, Golden Boy, A Lie of the Mind, A Christmas Carol, and The Real Thing. At the Eureka Theatre he has performed in A Narrow Bed, Fes, Goodtime Hour, and the Ensemble's The Company's production of The Seagull. He has also directed in the Northwest Asian American Theatre and the Pioneer Square Theatre, and in Santa Maria with the Pacifica Theatre Company. Ms. Isbile trained in dance with the Martha Graham Dance Studio and Marian Anderson at the University of Washington.

RICHARD JOHNSTON, who earned a B.A. at North Carolina State University, is a third-year student in the Advanced Training Program, where he has played Osmin in Another Part of the Forest, Harmon in Antigone, Astrea in Ulysses, and Machaon in Moby Dick. Last season he was with Shakespeare/Santa Cruz and in Moby Dick at the Geary.

BARBARA KRETSCHMER, a charter member of the company, has been seen in recent seasons in The Doctor's Dilemma, A Christmas Carol, King Lear, in addition to the title role, and in The Steward of Christleton in Yorkshire. She is a veteran of A.C.T.'s ORESTES production of King Lear in Paris, in addition to the 1983 season in San Francisco. Ms. Kretschmer has 15 seasons of Shakespeare productions she has appeared in as Lear, in all of which she was seen as Lear in the Winter's Tale and Prospero in The Tempest at the Utah Shakespearean Festival. His work has been seen at the Drake Hotel in Seattle, the Berkeley Shakespeare Festival, Shakespeare/Santa Cruz, the Old Globe, and in the San Jose Repertory Company's productions of Cyrano de Bergerac (as Cyrano), Edward Hastings 007: Orlof, and Passion under the direction of Joy Carling. Ms. Kretschmer is a trainee at the Conservatory, and

LAUREN LANE is a third-year student in the Conservatory's Advanced Training Program, where she has played Astarte in The Seagull, Audrey and the character as the Nuns in As You Like It, and Lavinia in Another Part of the Forest. Last season she appeared in Moby Dick at the Geary. Her regional theatre credits include the Dallas Theatre Center and Stage West in Fort Worth, Texas. She has spent two seasons with Encores Presentations, appearing in Coming Attractions and No End of Shame. Recently she played Lula in Dukedom and the title role in Cleo in the A.C.T./Lorraine Hansberry co-production 2 Acts of Passion. Ms. Lane is a graduate of the University of Texas at Arlington.

FRANCES LEE MCCAIN was a member of A.C.T. from 1970 to 1972, appearing in The Laramie Discovery, Dandy Dick, Paradise Lost, and as Cooper in Orson and Chloapot in the Seattle Repertory's production of The Winter's Tale. In the 1977-78 season she is Lavinia in the title role in Cleo in the A.C.T./Lorraine Hansberry co-production 2 Acts of Passion. Ms. McCain now makes her home in the Bay Area, and since her return to A.C.T. she has appeared as Madame Defarge in A Tale of Two Cities, Lottie in pond We Are Married, Lorna in Golden Boy, Seven Gables in the Playwright's Program, and Eustacia for Encores Presentations. She was in Woody Allen's Play It Again, Sam on Broadway, the original production of Landau Wilson's Lemon Sky off Broadway, and Passion (directed by Joy Carling) at San Jose Rep. In Los Angeles, where she is a member of Ensemble Studio Theatre, she acted in Buffalo and as Natalya in Three Strokes at the Mark Taper Forum, and as Stella in A Streetcar Named Desire (with John Voight and Dyan Cannon) at the Academy. Last season she played Beatrice in Miller's A View from the Bridge at the Berkeley Repertory Theatre. She has also appeared in leading roles in many films and television series and special; her credits include starring roles in Born in the Future, Private Parts, Rose, and Stand By Me. Ms. McCain trained at the Central School of Speech and Drama in London.

A third-year student in the A.T.E. Program, Anne Lawrell has appeared as a Featured Actress in the production of A Christmas Carol, her A.C.T. debut. She has appeared in The Company's production of The Winter's Tale, the title role in Cleo in the A.C.T./Lorraine Hansberry co-production 2 Acts of Passion. Ms. Lawrell now makes her home in the Bay Area, and since her return to A.C.T. she has appeared as Madame Defarge in A Tale of Two Cities, Lottie in pond We Are Married, Lorna in Golden Boy, Seven Gables in the Playwright's Program, and Eustacia for Encores Presentations. She was in Woody Allen's Play It Again, Sam on Broadway, the original production of Landau Wilson's Lemon Sky off Broadway, and Passion (directed by Joy Carling) at San Jose Rep. In Los Angeles, where she is a member of Ensemble Studio Theatre, she acted in Buffalo and as Natalya in Three Strokes at the Mark Taper Forum, and as Stella in A Streetcar Named Desire (with John Voight and Dyan Cannon) at the Academy. Last season she played Beatrice in Miller's A View from the Bridge at the Berkeley Repertory Theatre. She has also appeared in leading roles in many films and television series and special; her credits include starring roles in Born in the Future, Private Parts, Rose, and Stand By Me. Ms. McCain trained at the Central School of Speech and Drama in London.

MICHAEL McGOWAN, now in his fourth season with A.C.T., has appeared in Mr. McPherson's All My Sons, in The Blue Room, and in Golden Boy, Charles Dickens in A Christmas Carol, Dress in A Thing Happened on the Way to the Forum, and in Revolutions in Revolutions in Revolutions. His first Regional role was as Benvolio in Merchant of Venice at the Oregon Shakespeare Festival. He has appeared in the title role in Cleo in the A.C.T./Lorraine Hansberry co-production 2 Acts of Passion. Ms. lawrell now makes her home in the Bay Area, and since her return to A.C.T. she has appeared as Madame Defarge in A Tale of Two Cities, Lottie in pond We Are Married, Lorna in Golden Boy, Seven Gables in the Playwright's Program, and Eustacia for Encores Presentations. She was in Woody Allen's Play It Again, Sam on Broadway, the original production of Landau Wilson's Lemon Sky off Broadway, and Passion (directed by Joy Carling) at San Jose Rep. In Los Angeles, where she is a member of Ensemble Studio Theatre, she acted in Buffalo and as Natalya in Three Strokes at the Mark Taper Forum, and as Stella in A Streetcar Named Desire (with John Voight and Dyan Cannon) at the Academy. Last season she played Beatrice in Miller's A View from the Bridge at the Berkeley Repertory Theatre. She has also appeared in leading roles in many films and television series and special; her credits include starring roles in Born in the Future, Private Parts, Rose, and Stand By Me. Ms. McCain trained at the Central School of Speech and Drama in London.

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American Conservatory Theater


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

NADINE MOON acted with the Berkeley Shakespeare Festival last summer, playing in Measure for Measure, The Tempest of the Shrew, Romeo and Juliet, and Much Ado About Nothing (Her). She is a third-year student in the Advanced Training Program, where she has played in studio productions of As You Like It (Celia) and The Cherry Orchard (Carlotta). She was seen last season in MuchMirth at the Geary, and has appeared in this season's A Christmas Carol, in Tolstoy with.../at the Habsburg, the Dvorak River and Boogie-Woogie Lampade at the Lorraine

Hamblen Theatre, and in the solo piece When the Men on the Calendar Were Killed, which she wrote for the Bronx Women's Series in San Francisco. Ms. Moon, who is the 1989-90 recipient of the Peninsula Children's Theatre Association Fellowship award, is a native of Washington, D.C., and earned a B.A. in English from the University of Bard in Connecticut.

FRANK OLSTER was a member of the A.C.T. company from 1973 to 1976, appearing in The Ringling Bros., The Merry Widow of Windsor, The House of Bernarda Alba, Squares, and In the Penumbra of the Shuma, which was also broadcast on Theatre in America (TBA) since her return in 1988 he has performed in The Best Thing, Private Life, The Lady's Not for Burning, King Lear, A Christmas Carol, Woman in Mind, and When We Are Married. 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 Brown in Born Yesterday, and the title role in Miss Julie and Anna Christie. As a playwright she has been a member of the companies of the Milwaukee Repertory Theatre, Long Wharf Theatre, Hartford Theatre, and Alley Theatre. Her television credits include guest appearances on "Cagney and Lacey." "Lou Grant," and "A Bear in the Life."

LUIS ORIO/PEZA made his debut at A.C.T. in 1987 as the Fool in King Lear. Since then he has played Troin in Golden Boy, the steward and DeCourvelle in Saint Joan, and roles in Shears, When We Are Married, Marco Millions, A Christmas Carol, and this season's opener, Right Mind. He began his career performing Chicago street theater in the barrios of East Los Angeles, and spent five years working with Luis Valdez and El Teatro Campesino. His various Bay Area theater credits—which have earned him four Critics Circle Awards and a Drama League Award—include a five-year-old girl in Cloud Nine and 21 different characters in How I Got That Story (both for the Eureka Theatre), and appearances with San Jose Repertory Theatre, Berkeley Shakespeare Festival, and Berkeley Repertory Festival, where he was in Plautus and The Good Person of Szechwan. Mr. Orizo has also worked at San Diego Repertory Theatre, New Mexico Repertory Theatre, and the Denver Center Theater Company. He has appeared in Howard Barker's No End of Silence for Eureka Presentations, and has been featured on "Saxman's Crib" and "Midnight Caller." He is the Christmas Elf in the Henrhy's Kiir commercial.

FRANK OTTENWELL has taught the Alexander Technique at A.C.T. since the company's beginning in Pittsburgh in 1960. He studied at the Canadian Art Theatre in his hometown of Montreal before moving to New York, where he studied at the Vera Kresin School of Acting and the American Center for the Alexander Tech-

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KAREN RUTHER joined A.C.T. when it first arrived in San Francisco in 1967, and remained with the company as actor/associate director for the next ten years. She returned in 1982 to direct Lost, and was last seen with the company in The Floating Light Shal, The Honeymoon (for both of which he received Bay Area Critics Cir-

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of Windsor for the San Francisco Shakespeare Festival, where he played Touchstones in As You Like It. Mr. McShane has appeared in the Bells Praying Sue Off Color, Howard the Duck, and Francis Ford Coppola's Tucker. Last season he made his Berkeley Rep debut in Waiting for Godot.

David Maier, a graduate of the Advanced Training Program, has acted in numerous roles throughout the Bay Area. He is a founding member and producer of Essex Presents — the A.C.T. alumni production company — and a producer of A.C.T.'s Plays-in-Progress program, where he recently directed Anthony Clarke's Pick Up At. Mr. Maier is in his third season with A.C.T.

Nadine Moon acted with the Berkeley Shakespeare Festival last summer, playing in Measure for Measure, The Tempest of the Shrew, Romeo and Juliet, and Much Ado About Nothing (Rosaline). She is a third-year student in the Advanced Training Program, where she has played in studio productions of As You Like It (Celia) and The Cherry Orchard (Carlotta). She was seen last season in Much Ado at the Geary, and has appeared in this season's A Christmas Carol, in Tolstoy's Anna Karenina, and at the Larkspur. The River Niger and Boogie-Woogie Lyricalists at the Lorraine.

Fred Oliver was a member of the A.C.T. company from 1973 to 1976, appearing in The Raging Cane, The Merry Wives of Windsor, The House of Bernarda Alba, Squall, and in Kate in the Dormitory of the Shrew, which was also broadcast on 'Theatre in America' (PBS). Since her return in 1986 she has performed in The Best Thing, Private Lives, The Lady's Not for Burning, King Lear, A Christmas Carol, Women in Mind, and When We Are Married. At the Oregon Shakespeare Festival, where she spent five summers, her roles included Beatrice in Much Ado About Nothing, Portia in The Merchant of Venice, Billie Dawn in Born Yesterday, and the title role in The Male Animal. She has been a member of the company of the Milwaukee Repertory Theatre, Long Wharf Theatre, Hartford Theatre, and Alley Theatre. Her television credits include guest appearances on "Cagney and Lacey," "Lou Grant," and "A Bear in the Life.'

Luis Oropesa made his debut at A.C.T. in 1987 as the Fool in King Lear. Since then he has played Tolio in Golden Boy, the Steward and DeCorpselles in Saint Joan, and roles in Beethers. When We Are Married, Marco Millons, A Christmas Carol, and this season's opener, Right Mind. He began his career performing Chicano street theater in the barrios of East Los Angeles, and spent five years working with Luis Valdez and El Teatro Campesino. His various Bay Area theater credits include, among others, the Critic's Circle Award and a Drama League Award — including a five-year-old girl in Cloud Nine and the 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 Festival, where he was in The Man and The Good Person of Szechow. Mr. Oropesa has also appeared at San Jose Repertory Theatre, New Mexico Repertory Theatre, and the Denver Center Theatre Company. He has appeared in Howard Barker's No End of Blame for Eleven Presentations, and has been featured on "Facon Great." He is the Christmas Elf in the Berkeley Kid's commercial.

William Paterson is now in his third season with A.C.T., having joined the company in 1987 to play James Tyrone in Long Day's Journey into Night. A graduate of Brown University, Mr. Paterson served in the army for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for twenty years at the Cleveland Play House, taking time off for live television, films, and four national tours with his own one-man shows. The list of A.C.T. productions in which he has appeared in major roles includes: You Can't Take It With You, You Jumpers, The Matchmaker (U.S.E. tour), All the Way Home (Japanese tour), Peri, Child, The Gay Game, Duet "M," for Meter, Pounding Churches, The Doctor's Dilemma, End of the World, King Lear, Saint Joan, and this season's A Tale of Two Cities. Mr. Paterson played Scrooge in the original A.C.T. production of A Christmas Carol, and this season he was Scrooge again in its fourteenth production. He served for nine years on the San Francisco Arts Commission.

Daniel Rechter's was last seen as Sydney Carver in A Tale of Two Cities. Previously at A.C.T. he played Marco Polo in Marco Millons, Dunsin in Saint Joan, and Edmund in King Lear, and he performed in A Christmas Carol, Diamond Lil, and Feathers. In studio productions in the Conservatory he has played Lepa- flin in The Cherry Orchard, York in Henry IV Part I, Heron in The Coun- try Wife, Sir Silbury Bank in Nicholas Nickleby, Luttrell in Hamlet, and Fran in Gemini. He has also appeared in Jube in Orphans, Dandini with the New York Stage and Film Company, and as Benedick in the San Francisco Shakespeare Festival production of Much Ado About Nothing. Last summer at the American Players Theatre, spring in Oregon, as Beretkert played Edmund in King Lear (directed by Morris Carnovsky), Theseus in A Midsummer Night's Dream, and the Second Messenger in Oedipus at Colonus.

Michael Scott Ryan is now in his third season with A.C.T., where he has appeared as Marley's Ghost in A Christmas Carol, as Pablo Inaz in Diamond Lil, and in Right Mind, Golden Boy, Feathers, Marco Millons, When We Are Married, Saint Joan, and A Funny Thing Happened on the Way to the Forum (both here and in A.C.T.'s production at the American Festival Theatre in Stratford, Connecticut). A graduate of A.C.T.'s Advanced Training Program, he appeared with Zoom Productions in David Mamet's The Water Engine, Howard Baker's No End of Blame, and Red Tally's Coming Alive Company. He has played Adolph Eich- mann in Good at the P.U.P.A. Theaterfest and Owen in John C. Fetcher's production of A Midsummer Night's Dream at the Westwood Playhouse in Los Angeles. Mr. Ryan danced as a witch in the San Francisco Opera's Medea, and recently played Brian Weiss in the Plays in Progress production Pick Up Air.

Ken Ruta joined A.C.T. when it first arrived in San Francisco in 1967, and remained with the company as actor/director/stage manager for the next six years. He returned in 1982 to direct Lost, and was last seen with the company in The Floating Light Shul. The Imagination (for both of which he received Bay Area Critics Cir- cle Awards), and this season's Right Mind and Christmas Carol, and he was selected by Sir Tyrone Guthrie to be an original member of the Guthrie Theatre of Minneapolis, and acted in over thirty productions in thirteen seasons there. He also served as Associate Director for the Guthrie for two years under Michael Lungwitz, directing Sam Shepard's Curse, Doctor Faustrus, and La Ronde (which he also adapted and translated). Recently he appeared in the American premiere of Breaking the Silence at the Pasadena Playhouse, at San Diego's Old Globe in Love's Labour's Lost, Coriolanus, Romeo and Juliet, and with the Seattle Repertory Theatre in The Tempest and Nothing Sacred. Among the other ma-
dent theatre in which he has both acted and directed are the Mark Taper Forum in Los Angeles, the Kingston in Boston, and the Arizona Theatre Company, where he was Associate Artistic Director from 1984 to 1986. In New York he has worked with the Phoenix and Circle-in-the-Square companies, and in the Broadway productions The Elephant Man, The Three Sisters, Tues, Separate Tables, and Inherit the Wind. Mr. Ruta has also appeared on radio, recordings, television, and film, and has performed and directed with the Lyric Opera of Chicago, the Dallas Opera, the Saratoga Opera, the Minnesota Opera, and the Minnesota Orchestra.

SHARI SIMPSON, a native of Chicago, played Flights Night, or 'A Flight to the Chicago Shakespeare Company and Stella in The Collector at the Living Theatre. A third-year student in the Advanced Training Program, she acted Edward and Betty in Cloud Nine and Sina in The Seagull. Last summer she appeared at Western Stage in Salinas at Abigail in The Cradlesong and as Althea in The Country Wife. Most recently she was seen in A.C.T.'s A Tale of Two Cities. Ms. Simpson received a B.F.A. in acting from the University of Illinois at Champaign-Urbana.

PATRICK STRETCH joins the company as a third-year student in the A.T.P. He has appeared at the Geary in Saint Joan, A Christmas Carol (both this season's and the original production), and Julius Caesar, and has acted in studio productions of The Seagull (Konstantin), As You Like It (Touchstone), Cloud Nine (Betty Edward), and The Little Foxes (Garc). Prior to attending A.C.T. Mr. Stretch received a B.A. from U.C.L.A., where he was recipient of both the Hugh O'Brien and the Natalie Wood acting awards. Last summer he played Boy in Leo's Lover's Last at Shakespeare/Santa Cruz.

emerick in his second season at A.C.T., where she has appeared in A Christmas Carol, and in current productions of A.C.T.'s plays-in-progress series. This past summer Ms. Thomas-Grant directed the Bay Area premiere of David Boocock's Scruggs for Howler Productions at the Intersection for the Arts.

CATHY THOMAS-DANVERS, a graduate of the Advanced Training Program, is now

SYDNEY WALKER, a forty-five-year veteran of stage, film, and television, has performed in some 231 productions. A native of Philadelphia, he trained with Herbert Beer at the Hodgson Theatre in May, Pennsylvania, and from 1961 to 1969 was a founding member of the APA Repertory Company. In addition to his work with the Lincoln Center Repertory Company under Adams, Weller, and Pinter, Mr. Walker joined A.C.T. and has since performed in 14 productions including The Matchmaker (U.S.S.R. tour), Peer Gynt, The Circle, Diamond Ring, A Christmas Carol, Local Color, Royal Raj, The School for Wives, Tidelines, and We Are Married. Nothing Sacred, the remounting of Saint Joan at the American Festival Theatre in Stamford, Connecticut, and in the Lorraine Hansberry's A.C.T. co-production 2 Acts of Passion. He has appeared on television in such serials as "The Guiding Light" and "The Secret Storm," and acted in Love and Story in the NBC-TV film Rape on the Spree. Mr. Walker was narrator for the KEDV-TV series "New York Master Chef" and teaches auditioning in A.C.T.'s Conservatory. Last year he made his debut with Berkeley Rep in Craig Lucas's Freud's Prelude to a Kiss.

MICHAEL WINTERS was a member of the cast of the A.C.T. company from 1978 to 1980. He directed The Admirable Crichton and acted in numerous productions, including Phelipedes, The Three Sisters, Romeo and Juliet, The Winter's Tale, Hotel Paradiso, and The National Health, and he toured from the Geary to Hawaii with The Little Foxes and to Japan with Ah Wilderness! Last season he appeared with the company in When We Are Married and Nothing Sacred. He has spent four seasons with the Devorin Center Theatre Company, appearing in such productions as Long Day's Journey into Night, Onega and The Lady from Maslenitsa, and in 1984 with the National Theatre of Scotland in a production of A.C.T.'s Plays-in-Progress series. This past summer Ms. Thomas-Grant directed the Bay Area premiere of David Boocock's Scruggs for Howler Productions at the Intersection for the Arts.

For the last two summers PIPA WINSLOW acted with P.C.P.A. in Santa Maria and Solvang, performing Lorna in The Fantasticks and Joanna in Susy's Budd. A graduate of the University of California at Irvine and a third-year student in the Advanced Training Program at A.C.T., she has played Varja in The Cherry Orchard, Myrna in A Day Room, and Margery Pinchfield in The Country Wife in studio productions, and Mary in this season's A Christmas Carol at the Orpheum. She has also played at La Mastra Civic Theatre, San Gabriel Civic Light Opera, and the Terrace Theatre in Long Beach. She won a Drama-League Award for her work in Qualities at the Grove Theatre Company in Garden Grove. Miss Winslow is the first recipient of the Wally Fellowship, which A.C.T.'s Board of Trustees established this year in honor of longtime friend Mrs. Paul L. Watti.

KEVIN HAN YEE played Mowvedenko in A.C.T.'s The Seagull, several roles in Metro Millions and A Tale of Two Cities, and Brother Martin Ladrones in Saint Joan (as well as Fortune in last summer's American Festival Theatre production). He originated the role of Bradley Yamashita in Yunn Yenn You Die at the Berkeley Repertory Theatre and the Los Angeles Theatre Center. He was seen in the premiere of Joe Ken Ph at the Bay Area Playwright's Festival, and in 1977 Crossfire at San Jose Rep. A founding member of the National Theatre of the Denison, he is a two-time award-winning improvisational group. Ms. Yee has been a member of the Asian-American Theater Company for ten years, appearing in Paper Angels, Golden Ladders, Inside-Outside Theat, Webber Street Blues, and David Henry Hwang's M. Riso. His film credits include Paul Fugia in A Great Wall (the "ABC Mystery Movie" last season.

O'Brien and the Natalie Wood acting awards. Last summer he played Boy in Leo's Lover's Last at Shakespeare/Santa Cruz.


The first student member of the Advanced Training Program, his 20 seasons include A Christmas Carol, The Doctors Dilemma, A Manhattan Night, and The Sleeping Prince. Since that time he has appeared in Broadway in Serious Money and off Broadway with the New York Shakespeare Festival in Ay Like It and Romeo and Juliet, directed by Estelle Parsons. His regional theatre credits include South Coast Rep (Gloria Gaynor's Gay Rep), Mark Taper Forum's Taper Too (The Game of Love and Chance), Denver Center Theatre Company (Hamelot, The Time of Your Life, Pericles, and Accidental Death of an Amadan), Ohio Globe Theatre (The Merry Wives of Windsor), P.C.P.A. (Death of a Salesman and The School for Scandal), and the Berkeley Shakespeare Festival (The Merchant of Venice and the title role in Othello). He recently acted in Sauls and Serious Money for Berkeley Repertory Theatre, and has appeared in such television shows as "Simon and Simon," "Newhart," "The Bold and the Beautiful," and "Hunter," and in the feature film The
dent theatres in which he has both acted and directed are the Mark Taper Forum in Los Angeles, the Huntington in Boston, and the Arizona Theatre Company, where he was Associate Artistic Director from 1994 to 1996. In New York he has worked with the Phoenix and Circle-in-the-Square companies, and in the Broadway productions The Elephant Man, The Three Sisters, Bass, Separate Tables, and Inherit the Wind. Mr. Rust has also appeared on radio, recording, television, and film, and has performed and directed with the Lyric Opera of Chicago, the Dallas Opera, the Saratoga Opera, the Minnesota Opera, and the Minnesota Orchestra.

SHARI SIMPSON, a native of Chicago, joined the Chicago Shakespeare Company and Stella in The Collector at the Lifeline Theater. A third-year student in the Advanced Training Program, she acted Edward and Betty in Cloud Nine and Sire in The Seagull. Last summer she appeared at Western Stage in Salinas at Abigail in The Crucible and as Althea in The Country Wife. Most recently she was seen in A.C.T.'s A Tale of Two Cities. Ms. Simpson received a B.F.A. in acting from the University of Illinois at Champagne-Urbana.

PATRICK STRETCH joins the company as a third-year student in the A.T.P. He has appeared at the Geary in Saint Joan, A Christmas Carol (both this season’s and the original production), and Julius Caesar, and has acted in studio productions of The Seagull (Konstantin), As You Like It (Touchstone), Cloud Nine (Betty Edward), and The Little Flowers (Giac). Prior to attending A.C.T. Mr. Stretch received a B.A. from U.C.L.A., where he was recipient of both the Hugh

SHARON MORRIS, a graduate of the Advanced Training Program, is now

CATHY THOMAS-GRANT, a graduate of the Advanced Training Program, is now

in her second season at A.C.T., where she has appeared in A Christmas Carol, The Seagull, and in the recent production of A.C.T.’s Plays-In-Progress series. This past summer Ms. Thomas-Grant directed the Bay Area premieres of David Berkman’s Scourers for Howler Productions at the Intersection for the Arts.

SYDNEY WALKER, a forty-five-year veteran of stage, film, and television, has performed in some 231 productions. A native of Philadelphia, he trained with Harper Deeter at the Hodgdon Theatres in May. Pennsylvania, and from 1983 to 1989 was a founding actor with the A.F.A. Repertory Company at the New York Shakespeare Festival. He has also appeared in television in "Midnight Caller," "Lose Hawley," "Put- tern in Crime," "Mill Street Blues," and in the movie Also Shot with Whoopi Goldberg, Cherry 2000, and Miracle Mile.

For the past two summers PEPA WINSLOW acted with P.C.P.A. in Santa Maria and Solvang, performing Leco in The Fantasticks and Johanna in Someone’s Teddy. A graduate of the University of California at Irvine and a third-year student in the Advanced Training Program at A.C.T., she has played Varla in The Cherry Orchard, Myra in My Boy, and Margaret Pinchwill in The Country Wife in studio productions, and Mary in this season’s A Christmas Carol at the Orpheum. She has also played at Matuda Civic Theatre, San Gabriel Civic Light Opera, and the Terrace Theatre in Long Beach. She won a Drama-Loge Award for her work in Qualities at the Grove Theatre Company in Garden Grove. Miss Winslow is the first recipient of the Walt’s Fellowship, which A.C.T.’s Board of Trustees established this year in honor of longtime friend Mrs. Paul L. Walt’s.

KELVIN HAN YEE played Medvedenki in A.C.T.’s The Seagull, several roles in Myer Millions and A Tale of Two Cities, and Brother Martin LSDevens in Saint Joan as well as Poussin in last summer’s American Theatre Festival production). He originated the role of Bradley Yanevitch in Moscow Dies You Die at the Berkeley Repertory Theatre and the Los Angeles Theatre Center, and was seen in the premiere of Jean Kan Po at the Bay Area Playwright’s Festival, and in Off-Centre at San Jose Rep. A founding member of the National Theatre of the Democratic Republic on award-winning improvisational group. Mr. Yee has been a member of the Asian-American Theatre Company for ten years, appearing in Paper Angels, Golden Lanters, Inside Outside Take II, Webster Street Blues, and David Henry Hwang’s M. His film credits include Paul Fong in A Great Wall (the ABC Mystery Movie) last season.

MICHAEL WINTERS was a member of the original A.C.T. company from 1978 to 1984, where he directed The Admirable Crichton and acted in numerous productions, including Pinter’s The House of även, The Cherry Orchard, and A Christmas Carol, starring Kathleen. The Winter’s Tale, Hotel Paradiso, and The National Health, and he toured from the Geary to Hawaii with The Little Fockers and to Japan with A Christmas Carol. Last year he appeared with the company in When We Are Married and Nothing Sacred. He has spent four seasons with the Devere Centre Theatre Company, appearing in such productions as Long Day’s Journey into Night, Onegsh, and The Love of the Mind, The Cherry Orchard, and Don Juan. In Seattle he recently acted in Rosinger and Guildenstern Are Dead for the intimate and in Woman in Mind, Red Noon, and the world premiere of Happiness for A Contemporary Theatre. Mr. Winters has also been a company member of the P.C.P.A. Theatre and the Oregon Shakespeare Festival, and has directed at P.C.P.A., Western Stage Company in Salinas, and the Vita Shakespeare Festival in Saratoga.
For Your Information

American Conservatory Theater

Box Office Information
A.C.T. Box Office is in the lobby of the Geary Theater, Geary and Mason Streets.
Mail: 450 Geary Street, San Francisco, California 94117
Ticket Information: (415) 575-2222

Box Office Hours: Monday through Saturday 10am-6pm
Performance Times: Mon-Sat, 7:30pm, Sun, 2:00pm. All times 2pm. Performance times as announced.

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The list was chosen to illustrate the visual and theatrical capabilities of the medium. Therefore, filmed symphony orchestra concerts have been excluded. These concerts remain listening rather than viewing matter, as you must know from all those static filmed concerts where, if you're lucky, the director will not zoom in on the cellos during the trumpet solo.

The celebrated 1986 La Scala, Milan, production of Puccini's La Bohème, designed and directed by Franco Zeffirelli and conducted by the late Herbert von Karajan, has, happily, been preserved on film. It has never sounded or looked better than it does on CDV. The cast includes soprano Mirella Freni, tenor Gianvi Rainieri, and baritone Rinaldo Panni. It is a Deutsche Grammophon CDV (one disc, two sides).

The late Jean-Pierre Fornelle's production of Verdi's Rigoletto is not derived from a staging. Rather, it is a "TV
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Your business trip is on a roll now. Of course, you had the advantage of getting off on the right foot. You called United.

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Frederick Pleibel's articles on music have appeared in magazines and newspapers in the United States and England.

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The celebrated 1965 La Scala, Milan, production of Puccini's La Bohème, designed and directed by Franco Zeffirelli and conducted by the late Herbert von Karajan, has, happily, been preserved on film. It has never sounded or looked better than it does on CDV. The cast includes soprano Mirella Freni, tenor Gianri Rainoldi, and baritone Roldano Parma. It is a Deutsche Grammophon CDV (one disc, two sides).

The late Jean-Pierre Ponnelle's production of Verdi's Rigoletto is not derived from a staging. Rather, it is a "TV
movie," filmed on location (Mantua and environs) and dubbed later by the singers, chief among them Ingrid Wirth in the title role. Luciano Pavarotti as the dissolute Duke, and Edita Gruberova as Gilda. Ricardo Chailly conducts the Vienna Philharmonic. It's a London CDV (two discs, three sides).

The CDV of Puccini's Thoer is, again, a made-for-TV affair, filmed in the opera's Roman locations, most notably the Castel Sant'Angelo, under the direction of Gianfranco de Bosio. The veteran Baina Kalalvavelsky is dramatically on the mark in the title role, Placido Domingo enacts and sings a fiery, lyrical Cavardosio, and baritone Sherrill Milnes in the personification of the evil Scarpia. Bruno Bartoletti conducts London's New Philharmonic Orchestra. A London CDV (two discs, three sides).

Zeffirelli's production of Leoncavallo's Pagliacci with the orchestra and chorus of La Scala, conducted by Georges Prêtre, offers Domingo's heart-wrenching Carlo, the wild-like Nedda of Teresa Stratas, and Juan Pons's sympathetic Tonio. A Philips CDV (one disc, two sides).

One of the finest operas of the past half-century is Benjamin Britten's The Turn of the Screw, based on Henry James's ghost story. The orchestra and principals play the roles sung on the soundtrack by Helen Donath, Heather Harper, and Robert Tear. It works marvelously well, unless one demands a traditional operatic staging. Philips CDV (two discs, three sides).

Made-for-TV opens "arrived" as a viable art form in 1977 with the Pinnel production of Mozart's The Marriage of Figaro. The late Karl Böhm conducted the Vienna Philharmonic and a cast of Mozartean masters, including Hermann Prey in the title role, Kiri Te Kanawa and Dietrich Fischer-Dieskau as the Count and Countess, Mirella Freni as Susanna, and Mario Ewing as Cherubino. Deutsche Grammophon CDV (two discs, four sides).

The imaginative directions of Patrick Chéreau's controversial 1979-80 Bayreuth Festival production of Wagner's Ring, conducted by Pierre Boulez, is magnificently served on CDV. The highpoint of the filmed tetralogy is its first episode, Das Rheingold, with a cast including Donald McIntyre's tough, hewn Wotan, Heinz Zednik's creepy Mime, and the (literally) gigantic Fafner and Fasolt of Matti Salminen and Hermann Becht. A Philips CDV (two discs, three sides).

The production of Giselle, choreographed to Adolph Adam's music by David Blair for American Ballet Theatre, was gorgeously filmed, and recorded, twenty years ago in Berlin with ART's corps and its unforgettable principals, Carla Fracci and Erik Bruhn. John Lanchbery conducts the Orchestra of the Deutsche Oper. Philips CDV (one disc, two sides).

For something quite different and surprisingly satisfying, try the filmed-for-TV scenes from the recent sessions at which West Side Story was recorded with composer-conductor Leonard Bernstein at his most volatile, unadulterated, and commanding. His cast includes operatic luminaries Kiri Te Kanawa, José Carreras, and Tatiana Troyanos. Deutsche Grammophon CDV (one disc, two sides).

And, finally, the George Gershwin Remembered, which deserves better than to be labeled a "documentary." It is rather a touching, informative entertainment, intelligently written and produced by Peter Adam, in which some of the great American composer's friends and relatives - lyricist Irving Caesar, Gershwin's sister Frances, Ann Brown (the original Bess), and Ruby Keeler among them - unaffectedly share their reminiscences, which are liberal sprinkled with Gershwin's tunes. London CDV (one disc, two sides).

NOTE: 1990 is likely to bring the first CDV versions of major Broadway and West End musicals of recent years. Details will follow as they become available.
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title role, Luciano Pavarotti as the dis-
solute Duke, and Edita Gruberova as
Gilda. Ricardo Chailly conducts the
Vienna Philharmonic. It's a London CDV
(two discs, three sides).

The CDV of Puccini's Thorne is, again,
a made-for-TV affair, filmed in the opera's
Roman locations, most notably the Castel
Sant'Angelo, under the direction of Gianfranco de Bosio. The veteran Baina
Kabalavric is dramatically on the mark
in the title role, Placido Domingo enacts
and sings a fiery, lyrical Cavaradossi, and
baritone Sherrill Milnes in the personi-
fication of the evil Scarpa. Bruno Barto-
letti conducts London's New Philharmonic
Orchestra. A London CDV (two discs,
three sides).

Zeffirelli's production of Leoncavallo's
I Pagliacci with the orchestra and chorus
of La Scala, conducted by Georges Petit,
offered Domingo's heart-wrenching Cavar-
ado, the waltz-like Nedda of Teresa Stratas, and
Juan Pons's sympathetic Tonio. A Philips
CDV (one disc, two sides).

One of the finest, operas of the past
half-century is Benjamin Britten's The
Turn of the Screw, based on Henry James's
ghost story. The orchestra and principal
roles sung on the soundtrack by
Helen Donath, Heather Harper, and
Robert Tear. It works marvelously well,
unless one demands a traditional operas-
tic staging. Philips CDV (two discs, three
sides).

Made-for-TV opens "arrived" as a vis-
able art form in 1971 with the Panceville
production of Mozart's The Marriage of
Figaro. The late Karl Böhm conducted the
Vienna Philharmonic and a cast of
Mozartian masters, including Hermann
Prey in the title role, Kiri Te Kanawa and
Dietrich Fischer-Dieskau as the Count
and Countess, Mirella Freni as Susanna,
and Maria Ewing as Cherubino. Deutsche
Grammophon CDV (two discs, four
sides).

The imaginativeness of Patrick Öheim's
corroversial 1979-80 Bayreuth Festival
production of Wagner's Ring, conducted
by Pierre Boulez, is magnificently served
on CDV. The highpoint of the filmed tet-
ra is its first episode, Das Rheingold,
with a cast including Donald McIntyre's
rough-hewn Wotan, Heinze Zedler's creepy
Mime, and the (literally) gigantic Fafner
and Fasolt of Matti Salminen and Hermann
Becht. A Philips CDV (two discs, three
sides).

The production of Giselle, choreographed
by Adolph Adam's music by David Blair
for American Ballet Theatre, was gorg-
ously filmed, and recorded, twenty
years ago in Berlin with ABT's corps and
its unforgettable principals, Carla Fracci
and Erik Bruhn. John Lanchbery con-
ducts the Orchestra of the Deutsche Oper.
Philips CDV (one disc, two sides).

And, finally, the George Enescu
Memorial, which deserves better than
to be labeled a "documentary." It is rather
a touching, informative entertainment,
intelligently written and produced by
Peter Adam, in which some of the great
American composer's friends and relatives
- lyricist Irving Caesar, Gershwin's sister
Frances, Ann Brown (the original Bess),
and Ruby Keeler among them - un-
affectedly share their reminiscences,
which are liberally sprinkled with
Gershwin's tunes. London CDV (one disc,
two sides).

NOTE: 1990 is likely to bring the first
CDV versions of major Broadway and
West End musicals of recent years. Details
will follow as they become available.
The funny, touching and totally irresistible story of a working relationship that became a 25-year friendship.

MORGAN FREEMAN

JESSICA TANDY

DAN AYKROYD

DRIVING MISS DAISY
The Comedy That Won A Pulitzer Prize.

WARNER BROS. PRESENTS
ZANUCK COMPANY PRODUCTIONS, MORGAN FREEMAN, JESSICA TANDY, DAN AYKROYD (DRIVING MISS DAISY)
PATTI LUPONE, ESTHER ROLLE, JIM J. B. EBERTS, HANS ZIMMER, DAVID BROWN
DIRECTED BY ALFRED HITCHCOCK
PRODUCED BY RICHARD D. ZANUCK AND LI LI FINZANUCK
PHOTOGRAPHED BY BRUCE BERSERFORD

OPENS JANUARY 12TH AT SELECTED THEATRES

IN FASHION

Basics—with New Style
An exciting new palette coupled with exceptional beading and detailing makes sweaters the fashionable choice for every occasion.

Wool sweaters have taken on a new dimension for winter, making a statement all their own. "They're lighter, lofter, and softer next to the skin," says Lynn Scott Menz. The focal point of every wardrobe this season, sweaters are redefined by new silhouettes for both day and evening. An exciting new palette, in warm autumn hues of spruce, berry, and gold, coupled with exceptional beading and handwoven detailing, make wool sweaters the fashionable choice for every occasion.

A bet for fall/winter 1989 is the new structured sweater jacket, which replaces the blouse and blazer for both work and play, offering comfort and complete sophistication. Oversized silhouettes like the "boyfriend" in crewnecks or turtlenecks in stone, with a gold and burgundy abstract floral motif, sets the standard. Warm up to the season's color palette. Taking a cue from autumn's turning tunics are season signatures you're sure to have a "crush" on. Old favorites like the cable-knit cardigan, yoke embroidered pullover, and tailored sweater vest remain classic essentials.

Men's sweaters take on a feminine twist. Some female favorites: shawl collar pullovers that have a sexy shoulder, roomy cardigans in subtle shades of rose and moss that are sure to fitter. Charlotte Neville's "Floral Flower" tunic, with a gold and burgundy abstract floral motif, sets the standard. Warm up to the season's color palette. Taking a cue from autumn's turning

Above: Susan Sarandon's "My True Love Gave to Me," left. "Pure Alpaca" from Anne Klein II. Right: "Plot in Violets" from Donna Karan for DKNY.

by Barri Leiner

JANUARY 1990
The funny, touching and totally irresistible story of a working relationship that became a 25-year friendship.

MORGAN FREEMAN
JESSICA TANDY
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DRIVING MISS DAISY
The Comedy That Won A Pulitzer Prize.

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Charlotte Neville's "Field Flower" tunic with a gold and burgundy abstract floral motif, sets the standard. Warm up to the season's color palette.

Taking a cue from autumn's turning

Above: Susan Sarandon's "My True Love Gave to Me." Left: "Pure Adoration" from Anne Klein II. Right: "Piece-In-Less" from Donna Karan for SKNY.

by Barri Leiner
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If you are among the many people who have a growing interest in the arts of the American Southwest, you cannot find a better resource than our store on Sacramento Street. We do not stock articles of the cheap souvenir quality so often found in "tourist" stores, but only the authentic articles made by the finest Navajo and other Southwestern craftsmen.

We always have on hand a wide variety of items, from Borein cowboy etchings to hundred-year-old ranch tables to the finest in turquoise and silver jewelry. We also carry a reasonable selection of rare native American baskets and pots. And if there are any particular items you might be interested in, we will be happy to call on our various sources in the Southwest in an effort to find exactly what you require.

So whether you are interested in Southwestern art and other items for decoration, utility, or investment, please visit our store. We are sure you will find something you'll treasure for years to come.

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3571 Sacramento Street, San Francisco, California 94118. (415) 346-0180
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Southwestern and Old Mission Ranch Furniture • Navajo Silver Jewelry • Art and Photography of the American Southwest • Indian pots and bowls • Old Navajo Rugs • Tote Bags • Collector's Items • Cowboy Rides and Western Memorabilia

leaves, sweaters in golden chestnut, rich cinnamon, and forest are making news. Wintry palettes like stone, charcoal, and ivory add a softer touch to woods. Yuletide colors like navy, Kelly green, and red are treasured favorites when paired with black for festive holiday looks.

"Today's top designers are "knit picking," and with very good reason," Sweater dressing is the look, from head to toe," reports Ms. Menz, "and the key to designer collections this season." Celebrated designer Rebecca Moses says, "I design wool sweaters that can be worn for at least ten months out of the year." Her olive work shirt and grey stirrup pant, paired with a dicky, is knit dressing at its best. "Wool, a natural for sweaters, stands on its own and looks intelligent when pieces are intermingled with wardrobe favorites," adds Moses. Gift giving has never been such fun! Donna Sarno for KNAY offers an oversized, winter white tunic with black "scribble" embroidery at the neck and sleeve — it's sure to warm any heart. Susan Bristol turns on the holiday magic with the Twelve Days of Christmas sweater, complete with partridge, pear tree, and golden rings.

Sweaters dress up for evening. Adrienne Vittadini lights up the night with a hand beaded, gold trimmed tunic that is pure sparkle against a black wool background. "Wool is my favorite fabric to use any season," notes Louis Dell'Olio of his Anne Klein II Collection. "This fall I've used merino and ottoman knits because they...
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“World’s Oldest Stone” from Rebecca Moses for the Museum Collection — “a great workshirt and grey stirrup pant, paired with a dickey.”

“Passage to India” from Adrienne Vittadini — “Wipe up the night with a hand beaded, gold trimmed tutu against black wool.”

“Painted by the body are perfect for the tailoring needed for this season’s stand- out sweaters,” continues Dell’Olio. Top off an evening look with his A-line top-per, elegant with pants or slim skirt.

Sweaters are bold, romantic, more comfortable this season. The versatile alter- native that carries career clout is also elegant for evening. Wool sweaters you’ll really cherish and want to live in — the ones that always seem exactly right no matter what the occasion.
THE ART OF DINING

Down In The Valley

Tico St. Helena Restaurants—Beautiful & Scrumptious

St. Helena has long been a marvelous destination, with its wealth of wineries, beautiful, peaceful scenery and its charming main street dotted with sweet cafes and deceptively pricey antique stores. Given the general affluence and worldliness of the community’s grape growers and wine makers (and other assorted sophisticates), it was only a matter of time until some first class restaurants worthy of widespread attention opened here. This isn’t to say that St. Helena was heretofore a gustatory wasteland; it’s just that now, there are a few restaurants in this lovely land that are worth a side trip in and of themselves.

The newest restaurant addition to the area is Terra [1345 Railroad Avenue, St. Helena, (707) 963-8031], just down the road a piece from the sublime Miramonte (which I will write about at a later date). Just a year old, Terra was opened by Hiro and Lisa Sone, a former head chef under Wolfgang Puck at Spago, and his pastry chef wife, Lisa Doumiati, also late of Spago. They settled into the beautifully restored, historic Hatchery Building, erected in 1884, which they split into two large dining rooms (one of which can be used for private parties). This solid, simple stone structure is cozy and comfortable, and the unusual and colorful silk paintings by local artist Lygia Chappallet offset Terra’s muted color scheme.

Chef Hiro’s eclectic training is apparent in Terra’s menu: he trained in French, Japanese and Italian classical cooking at the Baglioni School in Osaka, Japan, and he has managed to seamlessly incorporate all those influences — as well as some American touches — into his food here. Plus, his stints at both Spago Tokyo and the original in Los Angeles gave him a solid grounding in world cuisine.

Hiro and Lisa chose St. Helena as the spot for their own venture because Lisa’s roots are here — she grew up in the Valley, her family owns the renowned Stag’s Leap Winery in Napa. She is acutely attuned to the relationship between food and wine (especially acute in these parts!), and has a familiarity with the locals and their tastes. This was a real homecoming for her, and a chance to really spread her wings.

The menu may be select and compact, but it still manages to hop over the map most successfully. Some of the appetizers I tried were voluptuous balsamic vinaigre, a fragrant garlic butter, a chunky, chewy version of panna cotta, bathed in a drizzly olive oil, and the sweet corn and clam soup. Other starters include barbecued eel with Japanese cucumber salad, sauteed Miyagi oysters with jalapeno-tomato salsa (talk about cross-cultural) and a toothsome dish of smoky bacon and wild mushrooms nestled in puff pastry.

The main courses fulfill the promise of the first courses. The seared pepper salmon with a tomato-ginger vinaigrette was perfectly cooked and piquant; the grilled pork chops with a creamy yam puree and a spicy red onion salad seem to ward off both the cold and evil spirits at the same time, and the osso buco with a creamy risotto Milanese was rich and meltingly good. On my visit, there were also a couple of very good pastas on the menu, as well as an elegantly grilled rack of lamb with eggplant-potato grilled. One of the most memorable dishes was a richly flavorful dessert: the tiramisu is light and dreamy, with an earthy dusting of cocoa; the shortcake with a assortment of fruits, local berries and a mountain of snowy whipped cream was a comfort-food lover’s fantasy. And if you’re trying to be virtuous, the homemade sorbets are tart and fresh-tasting.

Not too far from Terra is Tra Vigne [1060 Charter Oak Street, St. Helena, (707) 963-4444.] Opened in 1997 by the Cindy Pavi-cyn Fog City Diner Mustard’s Fruit Food Mafia, Tra Vigne managed to not only exercise the ghost of the sadly deteriorated St. George that was the previous occupant, but turned that pitiful place into a bang-up approximation of a Tuscan farmhouse. Thigh-high mustard plants and grape vines provide the landscaping for this painstakingly recreated faro.

The brick has been stripped and glazed; the interior is open and sunny, hung with beautiful Venetian fixtures woven out of glass beads, and swishes of herbs slung over rafters. A huge marble counter is piled with salamis, cheeses and breads; leaves of dense, thickly-crusted bread are continually replaced as you devour them. Tra Vigne’s olive oil has already become the staff of legend; you can purchase it at the restaurant, or your local branch of Williams-Sonoma, and you should — it’s clear green essence is divine.

But the olive oil isn’t the only worthy consumable here — the food is just what you’d expect from Pavi-cyn. From the simplest insalata caprese, with its soft, white budha mozzarella to the silky risotto to that Northern Italian standard of simply-cooked white beans, you can’t go wrong here. The pizzas and calzones strike just the right balance of crispy and goey, and the pastas are lightly coated with fresh ingredients. Be careful not to swerve it with that luscious bread that you dip into that supernal olive oil — you’ll want to save room for the tiramisu and the wonderful homemade gelato.

My advice would be to do a lot of walking, sightseeing and wine tasting in St. Helena in order to work up a major appetite — you’ve got a lot of going ground to cover between Terra and Tra Vigne. Smoked Bacon and Wild Mushrooms in Puff Pastry

For San Francisco Performance Schedule, call 415-963-6606

by Deborah Sroloff

PERFORMING ARTS
THE ART OF DINING

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Tico St. Helena Restaurants—Beautiful & Scrumptious

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Doumani should take regular bows for her sinful desserts: the tiramisu is light and dreamy, with an earthy dusting of cocoa; the shortcake with an assortment of fruits, local berries and a mound of snowy whipped cream was a comfort-food lovers’ fantasy. And if you’re trying to be virtuous, the homemade sorbets are tart and fresh-tasting.

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My advice would be to do a lot of walking, sightseeing and wine-tasting in St. Helena, in order to work up a major appetite — you’ve got a lot of grazing ground to cover between Terra and Tra Vigne.

Smoked Bacon and Wild Mushrooms in Puff Pastry
Puff Shells or already prepared
Vol au Vent
1 Egg
1 T Sweet Butter

by Deborah Sroloff

PERFORMING ARTS
5/8 oz. Smoked Bacon Strips (or 6 Strips) 12 oz. Wild Mushrooms mixed (Chanterelle, Shiitake, Oyster, etc.) 1/4 t. Thyme chopped 1/4 t. Garlic chopped 3 cups Cream (manufacturers or heavy) 1/2 cup reduced Chicken Stock (reduced from 1 cup) Salt & Pepper Thyme for Garnish

Cut the puff pastry into Vol au Vents or use the already prepared variety. Place them on a sheet pan lined with parchment paper. Mix the egg with a tablespoon of water and lightly brush on the puff pastry and then bake at 400°F for 10 mins. and then reduce to 275°F for 7 minutes.

After removing from the oven keep them in a warm dry place. Now clean and prepare the mushrooms. Be sure to remove all the dirt and then chop into large pieces. Slice the Bacon into 1/4 inch pieces and in a large sauté pan add the butter and sauté the bacon until ¾ cooked then add the mushrooms, garlic, thyme, salt & pepper and sauté until the mushrooms start to turn brown. Then add the cream and bring to a boil and add the chicken stock and reduce this all to half. Taste for salt & pepper and adjust if necessary. Cut the tops off the puff pastry and reheat in a 400°F oven for one minute. Place the bottoms on a plate and fill with the mushroom mixture and then place the tops on. Garnish with fresh thyme.

Chef Brooks was once asked what he thought of critics. "They’re very noisy at night," replied the comic, "you can’t sleep in the country because of them." When the interviewer pointed out that he had asked about critics, not critics, Brooks explained: "Oh, critics? What good are they? They can’t make music with their hind legs!"

Despite the fact that many a creative genius, such as George Bernard Shaw and T.S. Eliot, were also critics, the persistent myth that critics are failed artists goes back at least to John Dryden (1631-1700):

"They who write ill, and they who never durt write, Turn critics out of mere revenge and spite."

"You know who the critics are?" asked Benjamin Dis- nelli, the English prime minister and novelist. "They are men who have failed in literature and art."

"The French with Tristan Bernard defined an artist as 'a virgin who wants to teach Don Juan how to make love.' This was not potent enough for the Irish playwright Brendan Behan: "Critics are like eunuchs in a harem," he once said. "They’re there every night, they see it done every night, they see how it should be done every night, but they can’t do it themselves." And the usually urbane Christopher Hampton reached for an even earlier simile: "Acting a working actor what he thinks about critics is like asking a lamp-post how it feels about dogs."

Harry S. Truman is still often quoted for his dictum, "If you can’t stand the heat, stay out of the kitchen." But on a famous occasion he forgot his own advice. In 1950, his daughter Margaret, an aspiring singer at the time, gave a public concert. It was reviewed by Paul Hume of The Washing- ton Post and concluded that "Miss Truman is a unique American phenomenon with a pleasant voice of little size and fair quality... There are few moments during her recital when one can relax and feel confident that she will make her goal, which is the end of the song."

The very next day the critic received a missive from someone with the initials HST:

"I have just read your lugubrious review buried in the back pages. You sound like a frustrated old man who never made a success, an eight- ulcers man on a four- ulcer job, and all four ulcers working. I have never met you, but if I do you’ll need a new nose and plenty of beefsteak and perhaps a support belt..."

And it went on. Margaret Truman also went on to become a very popular mystery writer. The president might have taken a leaf from the collected letters of the German composer Max Reger, who wrote to one of his critics:

Above: A Pariah critic of a tragedy was captured by Honoré Daumier for Le Charivari in 1832.

by Peter Hay
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California Cafe Bar & Grill, The Embarcadero
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D-F 5:30-10 Sun-Rub 10-9 Sun. The bestest
California American cuisine. Hamburger grilled steaks 
& potatoes, salads. Full bar outdoor dining. AE DC V M
China Station, 750 University Ave., Berkeley (415) 848-0100, AE DC V M
Chinese Cuisine. DeliciousPeking duck &
 unsuccessful Szechuan and Chinese menus. Featuring fresh sea
- food and specialities in the bottom So. Pacific railroad dept.
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The Last Word
Striking Back at Critics

M el Brooks was once asked what he thought of critics. "They're very noisy at night," replied the comic, "you can't sleep in the country because of them." When the interviewer pointed out that he had asked about critics, not crickets, Brooks explained: "Oh, critics! What good are they? They can't make music with their hind legs.

Despite the fact that many a creative genius, such as George Bernard Shaw and T.S. Eliot, were also critics, the persistent myth that critics are failed artists goes back at least to John Dryden (1631-1700):

"Who they write ill, and who they never durs write,
Turn critics out of mere revenge and spite."

"You know who the critics are?" asked Benjamin Dis-
niel, the English prime minister and novelist. "They are men who have failed in literature and art.

The French wine Tristan Bernard defined a critic as "a virgin who wants to teach Don Juan how to make love."

This was not potent

Peter Hay, a sensitive critic, is the author of several books, including Theatrical Articles and Broadway Articles published by Tappan University Press.

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He is still often quoted for his dictum, "If you can't stand the heat, stay out of the kitchen." But on a famous occasion he forgot his own advice. In 1890, his daughter Margaret, an aspir-
ing singer at the time, gave a public concert. It was reviewed by Paul Hume of The Washing-
ton Post, who concluded that "Miss Truman is a unique American phenomenon with a pleasant voice of little size and fair quality.

There are few moments during her recital when one can relax and feel confident that she will make her goal, which is the end of the song.

The very next day the critic received a missive from someone with the in-
itials HST: "I have just read your lousy review buried in the back pages. You sound like a frustrated old man who never made a success, an eight-ulear man on a four-
ulear job, and all four uleurs working. I have never met you, but if I do you'll need a new nose and plenty of toothpaste and perhaps a few

supporter below..."

And it went on. Margaret Truman also went on to become a very popular mys-
tery writer. The president might have taken a leaf from the collected letters of the German composer Max Reger, who wrote to one of his critics:

Above: A Parsifal critic of a tragedy was captured by Honoré Daumier for Le Charivari in 1832.

by Peter Hay

November 1980
Dear Sir:

I am sitting in the smallest room of my house. Your notice about my last concert
is in front of me. Soon I will have it
behind me.

Yours truly,
Max Reinhardt.

“For an actress to be a success,” Ethel
Barrymore once observed, “she must have
the face of Venus, the brains of Minerva,
the grace of Telemachus, the memory of Maecenas,
the figure of Juno, and the hide
of a rhinoceros.” The thick skin is a vital
protection against critics who, like any
other predator, tend to prey on the weak.

There was the English actor Arthur Wood
at the turn of the century who was playing
Bottom in A Midsummer Night’s
Dream. When the local reviewer sug-
gested possible improvements to his broad
performance, the actor wrote an indig-nant
letter to the paper, which published it
with a sly postscript. “Mr. Wood seems
rather thin-skinned about his Bottom.”

The name of Geoffrey Household is only
remembered from the 1920s because Heywood
Brown once described him as “the
worst actor on the American stage.”

Household faithfully sued and the case was
dismissed. Reviewing the next play in
which the actor appeared, the critic did
not mention his name until the last sen-
tence, which read: “Mr. Household’s perform-
ance was not up to its usual standard.”

Sometimes it is lightly assumed that
critics are lucky people because they get
free tickets and all they have to do is go
to the theater, opera, or concert four
or five nights a week. But after thirty or
forty years of sitting through mind-numb-
ing mediocrity and worse, critics take a
different view. Heywood Brown usually
crewed a book into the theater (he also
reviewed books for his paper) just in case
the play bored him. And Kelcey Allen,
who wrote for Women’s Wear Daily for
decades, was famous for zooming off in the
theater. Hearing him sneer one night,
Water Witchull, who was sitting nearby,
said to his companion: “I see Kelcey is
writing his review early.”

On another evening, just before an
opening, an actor saw the critic at Sardi’s
restaurant and kidded him: “What’s the
matter, Kelcey? Aren’t you asleep yet?”

“You are not on stage yet,” the critic
prompted.
Dear Sir:

I am sitting in the smallest room of my house. Your notice about my last concert is in front of me. Soon I will have it behind me.

Yours truly, Max Beier

"For an actress to be a success," Ethel Barrymore once observed, "she must have the face of Venus, the brains of Minerva, the grace of Terpsichore, the memory of Macaulay, the figure of Juno, and the hide of a rhinoceros." The thick skin is a vital protection against critics who, like any other predator, tend to prey on the weak. There was the English actor Arthur Wood at the turn of the century who was playing Bottom in A Midsummer Night's Dream. When the local reviewer suggested possible improvements to his broad performance, the actor wrote an indignant letter to the paper, which published it with a subheading: "Mr. Wood seems rather thin-skinned about his Bottom."

The name of Geoffrey Swayne is only remembered from the 1920s because Heywood Broun once described him as "the worst actor on the American stage." Swayne foolishly sued and the case was dismissed. Reviewing the next play in which the actor appeared, the critic did not mention his name until the last sentence, which read: "Mr. Swayne's performance was not up to its usual standard."

Sometimes it is lightly assumed that critics are licky people because they get free tickets and all they have to do is go to the theater, open, or concert four or five nights a week. But after thirty or forty years of sitting through mind-numbing mediocrity and worse, critics take a different view. Heywood Broun usually carried a book into the theater (he also reviewed books for his paper) just in case the play bored him. And Kelcey Allen, who wrote for Women's Wear Daily for decades, was famous for dashing off in the theater. Hearing him sneer one night, Walter Winchell, who was sitting nearby, said to his companion: "I see Kelcey is writing her review early."

On another evening, just before an opening, an actor saw the critic at Sardi's restaurant and kidded him: "What's the matter, Kelcey? Aren't you asleep yet?"

"You are not on stage yet," the critic carried on.
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