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OCTOBER AT MACY’S

PASSPORT ’88—AN AMERICAN SALUTE
San Francisco’s most exciting fashion spectacular will return for its 6th year Friday evening, October 14 at Fort Mason’s Pier 3. Macy’s is pleased to announce that Mayor Art Agnos and Mrs. Sherry Agnos will be Honorary Chairs for this event and that proceeds will benefit 6 Bay Area AIDS agencies. Tickets are $65 and include a wine and hors d’oeuvres party at 6:30, followed by our fashion show extravaganza. All seats reserved. Tickets available at all BASS Ticketmaster outlets. Sponsored by B&I in association with the Hyatt on Union Square.

JA. IT’S OKTOBERFEST AT MACY’S!
Celebrated each autumn for 175 years, Oktoberfest originally began as a party to honor Crown Prince Ludwig and his bride. Food and drink abound, and today you can find authentic German meats, cheeses, beers, condiments, cookies and candies in our Cellar and Marketplace for your own Oktoberfest celebration—and many are now specially priced. We’ll also feature 2 of San Francisco’s top German chefs—John Klima of Schroeder’s on the 15th and Altdorf Baumann of Beethoven Restaurant on the 18th—preserving some of their restaurants specialties. Plus, there’ll be Oktoberfest bands playing and dancing. Pick up a copy of our October Cellar newsletter for more exciting events and recipes.

A WEEK OF BEAUTY, OCTOBER 1-5
Discover the hottest makeup colors for fall, sample the newest fragrances, come in for a glamorous makeover with our professional makeup artists and register to win some great prizes. It’s an eventful week in the Cosmetics and Fragrance areas of Macy’s East and West.

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With this issue of Performing Arts we are commencing a new venture in San Francisco which we expect will provide improved service to you, the theatregoer.

Performing Arts Network publishes programs throughout the State of California in San Francisco, Los Angeles, Orange County and San Diego. In each city where we publish — with the exception of San Francisco — our publication is provided for all of the major arts groups in the community. This broad coverage has enabled us to create a publication which speaks to the entire performing arts audience: theatre (not-for-profit and commercial), opera, dance and music. We assume a commonality of interest amongst all patrons of the performing arts; thus, our editorial includes articles dealing with all of the arts disciplines in each city.

As some of you may remember, in the past the house program at A.C.T. and the San Francisco Ballet has been sold. This year, the program at every venue served by Performing Arts will be provided free to all patrons. With this new enlarged and improved publication, we intend to provide a service second to none in the country.

Gilman Kraft
President
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GREAT EXPECTATIONS

New Comedy at A.C.T. — More Follies to Follow

People and Performances Certain to Make News Next Month

Woman in Mind, Alan Ayckbourn's beautiful and mystifying new play, seems to open and close with non sequitur: "Ah! Score ache... Why! The spider sits up skittles," marks a character in the very first exchange. Not surprisingly, it sounds like an alarming remark to Susan, the woman in mind of the title; yet at the end she too is spouting urgent syllables leached of all meaning except a desperation to connect.

American Conservatory Theatre’s November offering is clearly not one of Ayckbourn’s complicated slapstick farces, wound up and running like a mad machine. We’ve enjoyed The Norman Conquests, Taking Steps and Absurd Person Singular here in the Bay Area, but Woman in Mind was pointed wit, mines a darker vein than those giddy social comedies. Ayckbourn’s been compared to Neil Simon, and, like his American counterpart, this prolific English playwright has lately turned to the pathos inherent in human humor.

Unlike Ayckbourn’s earlier works, with their Chinese-box conceits and ripping parodies of middle-class muddle, Woman in Mind is deceptively simple in its plans of action. Susan, whose viewpoint controls all that we see and hear throughout the play’s 48-hour time span, is a woman whose mind is addled — in an instant by a stupid accident (“Typical of me... typical,” she comments disgustedly), and perhaps in the long run by a life spent playing second fiddle to everybody else.

Reaping consciousness after the accident, she falls into mild confusion, for the family and surroundings she describes are not those known to her doctor. If the doting, elegant husband, brother and daughter who first show up seem a little too precious to be true, the appearance of Susan’s actual family makes hilariously clear why she’s revisited to these mental fictions: her real-time clergyman husband is a dullard devoted only to his history of the parish since 1930, her sister-in-law murders goldfish and cooks with mirth-provoking awfulness; and her son belongs to a religious cult that forbids speech between parents and offspring. It is no wonder that Susan wanders back and forth between these unattractive folks and the bright, devoted trio she’s concocted.

Michael Learned takes the tour-de-force role of Susan, marking the actress’s return to A.C.T. after a 15-year absence. Each of the eight roles in Woman in Mind has its moments of delicacy if decidedly dour comedy. But Susan controls the action until her runaway mind goes out of control; she sets our view of all the others, both real and imaginary.

by Kate Regan

UNGUELD LADY: William de Kooning’s Woman suggests the emotional state Michael Learned (left) will inhabit in Woman in Mind next month at A.C.T.

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GREAT EXPECTATIONS

New Comedy at A.C.T.—More Follies to Follow

People and Performances Certain to Make News Next Month

Woman in Mind, Alan Ayckbourn’s beautiful and mystifying new play, seems to open and close with nonsense: “Ahh! Score ache... We won’t sleep...” Silver slippers and dead pigeons, matters a character in the very first exchange. Not surprisingly, it sounds like an alarming remark to Susan, the woman in mind of the title, yet at the end she too is spending urgent syllables leached of all meaning except a desperation to connect.

American Conservatory Theatre’s November offering is clearly not one of Ayckbourn’s complicated slapstick farces, wondrously and running like a mad machine. We’ve enjoyed The Norman Conquests, Taking Steps and Absurd Person Singular here in the Bay Area, but Woman in Mind for all its pointed wit, mines a darker vein than those goofy social comedies. Ayckbourn’s been compared to Neil Simon, and, like his American counterpart, this prolific English playwright has lately turned to the pathos inherent in human humor.

Unlike Ayckbourn’s earlier works, with their Chinese-box conceits and ripping parodies of middle-class muddle, Woman in Mind is deceptively simple in its plan of action. Susan, whose viewpoint controls all that we see and hear throughout the play’s 45-hour time span, is a woman whose mind is addled — in an instant by a stupid accident (“Typical of me... typical,” she comments disgustedly), and perhaps in the long run by a life spent playing second fiddle to everybody else.

Receiving consciousness after the accident, she falls into mild confusion, for the family and surroundings she describes are not those known to the doctor. If the doting, elegant husband, brother and daughter who first show up seem a little too precious to be true, the appearance of Susan’s actual family makes hilariously clear why she’s elected to these mental fictions: her real-time clergyman husband is a dullard devoted only to his history of the parish since 1890; her sister-in-law murders goldfish and cooks with mirth-provoking awfulness; and her son belongs to a religious cult that forbids speech between parents and offspring. It is no wonder that Susan wanders back and forth between these unattractive folks and the bright, devoted trio she’s concocted.

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by Kate Regan

UNEQUAL LADY: William de Rosset’s Woman suggests the emotional state Michael Learned (left) will inhabit in Woman in Mind next month at A.C.T.
and she never leaves the stage until the last, chilling lines.

The action, as Ayckbourn notes, "takes place in Susie's garden and beyond." It's that beyond that leads us into a landscape more shadowy and tantalizing than any we have yet entered in an Ayckbourn play. November 2 through December 10, Geary Theatre, 450 Geary Street, (415) 771-5880.

FRESH "ASPARAGUS"!

Penn and Teller became figures of cult adoration here a decade ago. Their long-running Asparagus Valley Cultural Society was a loose-knit affair of dumb jokes from big, boisterous Penn, and wonderful slight-of-hand (or esophagus, in one memorable stunt) from the silent sartorial Teller. The dynamic duo are returning to San Francisco next month with a show called, simply, Penn and Teller.

Asparagus Valley may have seemed like one of those odd-in-San-Francisco items, but the combination of Penn's egotism and Teller's aplomb proved equally irresistible in New York, where their slightly revised revue ran forever. It's a sort of show where you can cheer at mere silliness, marvel at feats of magic and feel exquisitely sophisticated in doing. Opens November 16, Curran Theater, 445 Geary Street, (415) 241-8901.

HOLLIGER DOES CARTER

The San Francisco Symphony opens its week-long 80th birthday salute to Elliott Carter with an afternoon of the composer's chamber music, November 20 at Old First Church, followed by three subscription performances of his Oboe Concerto, November 21, 25 and 26 at Davies Symphony Hall. It will be the U.S. premiere of the concerto, written for and performed by that tacit and lyrical oboist, Heinz Holliger. Holliger is noted for the magnetism of his playing as well as his technique, and his repertory is vast, encompassing the earliest oboe compositions from the French court of Louis XIV in 1660 to the latest of 20th-century works. Carter's concerto, if typical of the composer's challenging style, should demand the most of Holliger. Old First Church, Van Ness Ave. and Sacramento Street. Davies Symphony Hall, Van Ness Ave. and Hayes St., (415) 431-5400.

NEW "VISIONS" IN EAST BAY

Oakland Ballet, which consistently offers some of the most innovative programming on the local dance scene, completes its fall season November 13 through 16 at the Paramount Theatre with the world premiere of Betsy Ericson's Visions Fugitives, the West Coast premiere of the

CHICAGO RECONSTRUCTED

Like San Francisco, but nearly 55 years earlier, Chicago suffered a devastating fire, caused not by an earthquake but (some say) by Mrs. O'Leary's flubbed cow. That erroneous bovine is most probably mythical, but the fire was real, and it almost razed the Windy City in 1871. The San Francisco Museum of Modern Art, itself on the verge of a bold new building venture, now brings us Chicago Architecture, 1872-1922, a major exhibition documenting that city's growth during the crucial 50-year period that concluded with the Chicago Tribune Tower Competition of 1922.

If Chicago architecture nowadays means Mies van der Rohe's great lakefront slab Skyscraper, SFMAM's Chicago Architecture show includes several entries in the 1922 Tribune Tower Competition like the one above:

Hand of Fate pas de deux from Balanchine's long-unseen Odeillo\nand revival of artistic director Ron Gaidis's Dvo\nk\nDance and Pokine's Pavlentsov Dance. Odeillo, a non-narrative ensemble piece conceived as an evocation of a fire\nmal; was made in 1922 for the Ballets Russes de Monte Carlo, but has long been
out of the repertory. Balanchine, always casual with the fruits of his genius, claimed to have forgotten the choreography. It remains legendary for its atmosphere of fugitive heartbreak, and for its influence on later Balanchine pieces such as La Valse and Liebesliebe Wirzen. The Jeffrey Ballet has recently reconstructed a complete Odeillo; the Hand of Fate duet to see in Oakl
and was recreated by Tula Ballet director Moskow Lyatpin and Roman Janin, who performed it in the 1950s. Betsy Ericson, remembered for her long-lived charm in many roles for San Francisco Ballet, has been ballet mistress of Oakland Ballet since retiring from performance. In the last few years, she has proven to be an imaginative choreographer with a subtle sense of music and mood. The somber, enigmatic Bartók Quartet No. 5, made in 1931 for San Francisco Ballet, was her first ballet; works for Oakland in past seasons include Water\nSeme, A Time When and last year's misty Sphynx. Inspired by Proko\'s elusive Visions Fugitives and by the composer's diaries, Ericson has set her new abstract work for ten dancers to reflect the fleeting, shimmering quality of the music. The premi"
and she never leaves the stage until the last, chilling lines.

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NEW "VISIONS" IN EAST BAY

Oakland Ballet, which consistently offers some of the most innovative programming on the local dance scene, completes its full season November 13 through 15 at the Paramount Theatre with the world premiere of Betsy Erickson's Visions Fugitives, the West Coast premiere of the Baryshnikov company's first work, a piece by Alexander Ekman. The evening will also feature the world premiere of a new work by Tom O'Hern. Tickets are $10-$25. (415) 392-4400.

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— monuments to simplicity — or even the egregious Twin Towers that dominate much of its skyline, Chicago Architecture reminds us of older and nobler buildings designed by Louis H. Sullivan, Daniel Burnham and Frank Lloyd Wright.

Organized by the Art Institute of Chicago, this traveling exhibition, does not, alas, carry with it all of the models created for the original show. Most of those large-scale, lovingly detailed structures were dismantled after their one-time-only display in Chicago. However, we will see some 190 objects, ranging from drawings, archival photographs and smaller models to architectural elements, furniture and decorative objects of the period.

The drawings alone, from the various proposals for Chicago’s reconstruction, first presented at the 1893 Columbian Exposition to the entries for the Prudential Tower Competition, are seductive in their visionary quality. These draftsmen were artists, and knew how to excite the imagination. Richard Yoshijima Mino’s entry for the Prudential tower is so severely, airy lofty — a real cathedral of journalism — that one wishes it had been built. October 6 through December 4, San Francisco Museum of Modern Art, 401 Van Ness Ave., (415) 863-8800.

IN BRIEF
Theatre: Talk Radio, Eric Bogosian’s satire on the mid-American psyche, continues at Magic Theatre under the direction of General Director John Lion through December 4 in the Southside Theater. And, opening November 8 on the Northside is Hugh Whitemore’s Breaking the Code. (415) 441-9001. . . . Karen Finley, the controversial New York performance artist, brings her theatre piece, A Suggestion of Madness, to Life on the Water, November 1 through 6. (415) 980-2700 . . . Linda Ronstadt returns in Canciones de mi Padre, November 1 through 13 at the Orpheum Theatre. The Mexican musical revue, staged and choreographed by Michael Smuin and featuring some of Mexico’s most irresistible marimba musicians and dancers, sold out a brief run last March. (415) 248-9000 . . . Colle Porter’s musical, Can Can, at the Orpheum Theatre through November 12. . . . The Bay Area Dance Series winds down its fall season with Helen Danniensberg and Friends’ eccentric and very funny dance/theatre pieces, paired with the Lucken/McCoy performance team, November 4 through 10. (415) 980-7677 . . . In perhaps the most oddball described dance event of the year, San Jose Cleveland Ballet promises to open its holiday performances with director Dennis Nahat’s The Gift. According to the brochure, it’s “a two-act ballet, beginning with the miracle of Christ’s birth and finishing with a spectacle reminiscent of Mary’s annual parade.” November 25 through 27, (408) 993-8531. Music: 1000 Airplanes on the Roof, the Philip Glass/Denny Hwang/Yeojin Sirlin collaboration, is a lavish science fiction fantasy with score by Glass, text by Hwang and sets and projections by Sirlin. The plot, such as it is, focuses on an individual’s encounter with “unknown beings,” or extraterrestrials, and his resultant disorientation, terror and possible revelation. It all comes to UC Berkeley’s Zellerbach Auditorium, November 18 through 20, under the auspices of Cal Performances (415) 642-9888.

MEET RICHARD SEYD
And now, for something completely different, director Richard Seyd, best known for such acerbic political dramas as the Eureka Theatre’s Cloud 9 and About Face, turns to farce. In one of its most ambitious productions yet, the Martin Theatre Company will next month present Noises Off, that manicly-paced play with a play-within-the-play by Michael Frayn. Mov- ing at least as fast and furiously as anything whipped up by Feydeau, the play presents a group of hapless actors trapped in a perfectly dreadful play where everything goes wrong. “It’s a monster,” said Seyd, a quiet Englishman whose long-time companion, and soon-to-be wife is the actress Sigrid Wunschmidt. “And it’s quite a departure from my usual interests. But I love doing farce, in fact, and Noises Off is probably the purest example of the form. And besides, I wanted to have some fun this year. It’s been a hard, hard nine months.”

Wunschmidt, the star of many productions at the Eureka Theatre where she and Seyd have long been based, had, at the time of this interview, just spent the last nine months off the stage recuperating from cancer. The couple were determined “not to stop the process of living,” as Seyd puts it; they decided to buy the Potrer Hill house they had been renting and recently made plans for a wedding.
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next spring. "I’ve essentially left the Eureka," Seyd explained a week before the Labor Day opening of his outdoor version of A Far Side Like It for the San Francisco Shakespeare Festival. "I’ve wanted to do a show for a while and was thinking about doing it in the summer, but it’s been a bit of a struggle."

By coincidence, Mansouri had been scheduled to direct the season opener in September, Meyereson’s La Cività. The production of La Gioconda that was seen in London in 1970 and 1985 and that returns in November, is also his, although he will not actually direct it this time. Next month’s other openings include Shostakovich’s masterpiece, Lady Macbeth of Mtsensk, one of the 1891 season’s disasters, and a repeat of the company’s 1896 staging of La Bohème.

Mansouri’s most ambitious hope for the opera is to establish a year-round cycle of performances, back to back with the San Francisco Ballet, a Covert Garden. "This is too important a company not to have it all year, and that’s one of my first goals." As for complaints — more from the press than from the opera-going public — that under McEwen’s rule the opera relied too heavily on war-horses, Mansouri said, politely and elliptically, "We need to present a whole spectrum of work." The whole palette, from Baroque to the 20th century. There is no festival, where you can specialize in one thing or another. We want the audience to see as much of the repertoire as possible, to provide both balance and stimulation every season.

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**San Francisco Opera**

**1988 Season**

**The Flying Dutchman**

Richard Wagner

Palacios, Young

Van Dam, Ochman, Kopchick

Kallenbach—Pommer / Calvoco—Poncette

Hollen

Oct. 1, 4, 7, 11, 15, 17 (7:30pm), 23 (2:00pm)

**Cosi Fan Tutte**

Wolfgang Amadeus Mozart

Castricci, Montignac, Boccardi

Galin, Dicker, Kaizer

Breitkopf—Pommer / Barlow—Poncette

Hollen

Oct. 8, 15, 18, 21, 27 (7:30pm), 30 (2:00pm)

Nov. 3 (7:30pm)

**Manon Lescaut**

Giacomo Puccini

Levengood, Droinski, Vassar*, Capucchi

Fischetti—Aguado / Klein—Adler

Oct. 16 (2:00 pm), 19 (7:30 pm), 26, 29

Nov. 1, 4, 9 (7:30 pm)

**Parsifal**

New Production

Richard Wagner

V. W. Miller*, Slob, Moh, Hynimen*,

Bertol, J. Patterson

Pichard—Joel / Halmen—Mann

Nov. 22, 25, 28, Nov. 3, 6 (Mar.), 8

Nov. 9 (7:30 pm), 11 (2:00 pm)

**Lady Macbeth of Mtsensk**

Gustav Shreterovich

Branston, Trowell, Lewis, Denin, J. Patterson

Pichard—McAuliffe (US) / FREELANCE

W. Spalding—Mann

Nov. 12, 15, 21, 25, 30 (7:30 pm)

Dec. 4 (2:00 pm)

**La Bohème**

Giacomo Puccini

Fray, Pena*, Page, G. Quinter, Dickson, Glaubov, Sjö

Piano / Zambello—Michelli—Bouton—Mann

Nov. 16 (7:30 pm), 19 (1:00 pm), 22, 26, 29

Dec. 2, 8 (7:30 pm)

Goudre, de la Rose, Linos, Maia

Dec. 12 (1:00 pm)

**La Gioconda**

Amilcare Ponchielli

March, Cianci, Nalesi

Polani*, Oddid, Glazov

Kaelin—Bowels / Bowles—Mann—Sudick

Nov. 20 (Mar.), 23, 27, 30 (Dec.), 2, 5, 10

Dec. 7 (5:00 pm), Mar. 10 (3:00 pm)

English supertitles for every opera

All performances at 8:00pm unless otherwise listed.

San Francisco Opera debit Program and casting subject to change.

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George Balanchine is dead. That is the single most important fact facing the American dance world in the late 1980s. Balanchine was an unavoidable presence, even for those companies that never danced a step of his choreography. Now there is a void where so recently there had been the richest — arguably the greatest — mind that ever worried in the field of ballet.

Yet such a loss also encompasses a gain, for once the king is gone, the princes no longer stand in his shadow. There is freedom, a challenge in the air that is invigorating every dance company in the country. What will the next generation of dance look like? The upcoming season of dance in the Bay Area reflects this new awakening.

California’s major ballet company is the San Francisco Ballet. Organized in the late 1930s with the choreography of Lew Christensen, the company has been the mainstay of the dance world in the San Francisco area and has recently undergone its own renaissance. With the 1985 hiring of Artistic Director Helgi Tomasson, the company has strengthened its command of the technique of classical ballet and made that the base upon which to build for the future.

Michael Reiman, who previously headed the company with Lew Christensen, was an enormously talented director, but over the years had begun to discount the importance of daily class, the place where all dancers improve their technique and refine their sense of grace. Without a rigorous emphasis on the classroom, the quality of dancing at San Francisco Ballet had slowly declined, despite the natural abilities of company members.

Tomasson was trained in Denmark and spent his dancing career in America first with The Joffrey Ballet, then the Harrisson Ballet and finally with Balanchine’s New York City Ballet. He teaches the daily morning class as the essential training ground for his own dancers. Their technique has, not surprisingly, dramatically improved under Tomasson’s watchful eye. Once again the electricity of great dancing has returned to the San Francisco Ballet.

The artistic director of a ballet company, however, is responsible not only for the quality of the dancing of his or her company, but for programming as well. In tackling this second crucial task, Tomasson has combined the approaches that he learned as a dancer in the New York City and Joffrey companies.

Robert Joffrey, before his untimely and greatly lamented death in March of this year, built an extraordinarily varied repertory for his company. On one side stood The Joffrey’s revivals of the great ballets from earlier in this century. Perhaps the exemplary program of this type was the all-Balanchine evening. The Joffrey presented here last summer that included Petrushka, Afternoon of a Faun and the long-thought-lost original Rite of Spring. Adding to this historical interest, Joffrey applied a quick eye for the finest of today’s upcoming talents. In the middle, rounding out the whole, the director placed the ballets of his own resident choreographer, Gerald Arpino.

When Tomasson reaches back into the past, he heads for the great works of the 1940s. Next spring San Francisco Ballet will present its first productions of Agnes de Mille’s American classic Rodeo and Jerome Robbins’ jazzy Interplay. Rodeo, with a sinuous and tuneful score by Aaron Copland, is an inviting dance-drama about a Texas cowboy who first shuns the delights of spreading up for the evening dance, only to find himself falling in love and even willing to wear a dress. Although modern-day feminists might quibble with the ballet’s story-line, no one has ever faulted its high spirits or enchanting dancing.

Robbins’ Interplay, with its bumptious score by Morton Gould, is another portrait of American youth, though their high spirits are now urban and mask a classical formality in the dancing. Here is Robbins at his most ebullient, before a hint of
Ballet after Balanchine and Other Dances for Fall by William Huck

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When Tomasson reaches back into the past, he heads for the great works of the 1940s. Next spring San Francisco Ballet will present its first productions of Agon de Mille’s American classic Rodeo and Jerome Robbins’ jazz ballet In the Night, with a sinuous and tuned score by Aaron Copland, is an inviting dance-drama about a tenboy cowboy who first shares the delights of spinning up for the evening dance, only to find herself falling in love and even willing to wear a dress. Although modern-day feminists might quibble with the ballet’s story-line, no one has ever faulted its high spirits or enchanting dancing.

Robbins’ In the Night, with its haunting score by Morton Gould, is another portrait of American youth, though their high spirits are now urban and mark a classical formality in the dancing. Here is Robbins at his most ebullient, before a tint of...
self-consciousness entered his work. The four movements — "Free Play," "Horse Play," "Byplay" and "Team Play" — include brisk and athletic alacrities and climaxes in a dazzling dance contest. Interplay belongs to young dancers, and it should look splendid on Tomasson's youthful company.

Tomasson also has his eyes open for bright new talent on the horizon. James Kudelka and William Forsythe, the two choreographers who gave Tomasson his first major successful commissions, are both returning next season with new works. This past summer Kudelka choreographed a new ballet for the company to Beethoven's Triple Concerto that promises to be an intimate companion to his expansive Dream of Harmony, which was premiered by the San Francisco Ballet in 1987. Forsythe, whose New Sleep has galvanized audiences here and wherever the company has presented it on tour, will be represented this spring by both that work and a new one created last season for Rudolph Nureyev's Paris Opera Ballet.

Looking large in the repertory of San Francisco Ballet, as with almost all ballet companies in this country right now, is the enduring legacy of George Balanchine. Since Balanchine is no longer around to care for his works, that task has fallen to those dancers who worked most closely with him. Tomasson is proving to be one of the most insightful of the acolytes. This season will see the revival of one of the master's most crystalline ballets, The Symphony in C, from 1947, as well as one of Balanchine's most innovative dances, The Four Temperaments, from 1946.

In the center of the San Francisco Ballet's repertory stands Tomasson's own work. As a choreographer, Tomasson is still finding his own style. He began his work in 1985, while still a dancer with the New York City Ballet. Tomasson's early pieces showed the imprints of Balanchine's aesthetic, but temperamentally Tomasson has stronger ties to Jerome Robbins, who also directed the New York City company during Tomasson's dancing years. This means that Tomasson draws his inspiration not only from the music with which he is working, but from an imagined situation or story as well.

My guess is that the turning point in Tomasson's work as a choreographer will prove to be his Swan Lake, premiered last season, for this ballet has tapped Tomasson's latent romanticism. Swan Lake is an explicit story ballet, and in interpreting it Tomasson has molded his musical impulses to the discipline of story-telling. Only the famous second act lakeside scene and the Black Swan pas de deux from act three come from the traditional staging. The rest is Tomasson's own work and the exercise has benefited the creator enormously. He is finding a new and personal style. In the last scene, the choreographer has even interpolated an entirely new piece for Prince Siegfried and the Swan Queen, a duet that explains the...
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HEAD AT A TOWNSHIP IN PLEASURE HEIGHTS

BRIGIT TALENT. Choreographer James Kudelka’s Dreamed of Harmony proved successful for the San Francisco Ballet last season. Pictured (from left) are Annie Zimmerman, Christopher Baumwright, Lawrence Park and Beebee Czarny.

EAST BAY VENUE: The Oakland Ballet’s Giselle with Gigi Cias at Martha, Queen of the Waltz, demonstrates the company’s mastery of romantic style. The full-length work will be performed next month at the Paramount Theatre.

...he has promised. Thomason has upped his ante, and the gamble should prove exhilarating for dancers and audience alike.

But the San Francisco Ballet season does not begin until the San Francisco Opera opens the Opera House in December. During the fall, ballet fans look to the Oakland Ballet for their toe-shoe entertainment.

At this point in the Oakland season only two programs remain. The first program will be danced on October 21, 22 and 23 at the Paramount Theatre and features the romantic, full-length classic Giselle. Trained by the great male premier dancer, Frederic Franklin, the dancers of the Oakland company have absorbed the romantic style of narrative in act one and mastered the exacting and ethereal dancing of act two. Last season, when Oakland first presented this production, both of the leads, Julie Lewis and Michael Low, were warmly applauded for their precision of their movement and the delicacy of their passion.

In the last program of the season, November 11, 12 and 13, again at the Paramount Theatre, the company is presenting a world premiere by Betsy Erickson, whose tough-minded work has won considerable praise. On this same program audiences will also see the first Balanchnine work ever presented by the Oakland company. This particular piece, a pas de deux excerpt from Balanchine’s Comique, should attract anyone interested in the great choreographer developed his neoclassical style.

As the name suggests, Comique is set at an evening ball where the treaderness of romantic love is overshadowed by a haunting sense of reality and doom. Premiered in 1932 by the Ballet Russe de Monte Carlo and played only a few times, the complete ballet has never been revived, yet Balanchine’s biographer, Leonard Saper has noted, “Some who saw it still regard it as Balanchine’s masterpiece.”

The pas de deux that Oakland is presenting was remembered by its original dancers, Roman Jasinski and Moselye Larkin, who restaged it last year for the Tulsa Ballet Theatre. This excerpt is called The Hand of Fate and represents the point in the drama when a mysterious woman with a crescent moon in her hair enters the ball to dance with the handsome young man. Performed to a sensuous score of Emmanuel Chabrier, this choreography shows Balanchine creating atmosphere without being explicit about plot. The situation is defined in narrative terms, as would not be the case with his later neoclassical works. Yet the discerning eye can also see the force of the music in the dance, which becomes the total generating force in the later style.

Ballet, of course, is not the only form of dance. The most notable full series highlighting smaller local companies is the Bay Area Dance Series, located this season at the easily accessible Laney College Theatre in Oakland. This series always puts on two companies on a program and features both repertory and guest appearances. A representative evening couples the lushly romantic Tango/Argentine Folk Ballet and the rhythmically alert San Francisco Jazz Dance Company on October 14, 15 and 16. For those who would like to see two of the most imaginative individual artists working in this area, there are the performances on October 28 and 29. One of the debonair Keith Terry and multimedia wizard Deborah Slater.

The Bay Area’s major presenter of international touring companies is Cal Performances, whose Zellerbach Hall has some of the best sightlines in the country for watching ballet. Chosen with taste and discrimination, the Cal Performances dance series is one of your best bets in the local entertainment world.

The Zellerbach season opens on October 7 and 8 with the Lar Lubovitch Dance Company. Called by The New York Times “one of the few choreographers capable of generating genuine excitement nowadays,” Lubovitch considers his work to be a collaboration with his dancers, and perhaps this accounts for their high energy and the vibrantly embodied in the company director’s choreography. This also explains the wide variety of movement styles emphasized here, as Lubovitch’s dancers come from widely varied backgrounds. One of the pieces that will be included in the company’s Bay Area appearance is Concerto No. 622, which expresses the grace and wit of Mozart’s Clarinet Concerto in a breezily modern style. It is an amazing bit of cultural integration — a bridging of two very different centuries.

Next on Cal Performances’ roster is the perennially delightful Paul Taylor Dance Company. Taylor, a student of Martha Graham (and briefly a dancer for George Balanchine), is one of the aerialists working in modern dance. As a choreographer, Taylor concentrates on the exhilarating experience of moving to music. Though he can tell a sad story, Taylor’s most natural mood is celebratory, and his dancers with their upbeat energy enthusiastically embody this point of view. Among the works promised for this...
BRIGHT TALENT: Choreographer James Kuwada’s fascination with the world of dance and the music that inspires it has led to a career of creating works that are both captivating and innovative. Kuwada’s latest piece, “Muses,” is a powerful exploration of the relationship between dance and music, showcasing his unique style and ability to blend different art forms. The piece features a diverse cast of dancers, each bringing their own interpretation to the work, resulting in a visually stunning and emotionally resonant performance. Kuwada’s dedication to his craft and his commitment to pushing the boundaries of what is possible in dance make him a talented and highly regarded choreographer. His work is a testament to the power of dance to connect us to the world around us and to each other.
season are the West Coast premieres of two Bach pieces, "Brandenburgs and A Musical Offering."

Probably the central figure in the development of what we now know as modern dance has been Martha Graham. Still active and enormously imaginative, the 94-year-old Graham will bring her own dance company to Zellerbach Hall on December 1, 2 and 3. It is the inner psychological world — what Yeats once called "the rag and bone shop of the heart" — that is the domain of Graham's art. She tells her stories in movements that reveal not just the actions of her characters but also the subconscious meaning behind those actions.

Often it is a tortured, archetypical world that Graham envisions; sometimes it is derived from ancient rituals and myths. Yet it is never a foreign place that she depicts, for Graham's dances are always anchored by her amazing perceptions of what it is like to live in the modern world. We shall not get many more chances to observe this primal force at work. For all dance enthusiasts, this year's visit by the Graham Company is a must.

On January 27 and 28, Cal performances will present one of the most exciting new groups on the modern dance front: Garth Fagan's Bucket Dance Theatre. Deborah Jewitt in The Village Voice has commented on the special rapport that exists between audiences and performers at Bucket Dance Theatre concerts: "It's not a matter of sparks flying from the stage; it's a clean burning, insouciant warmth that the dancers give off and that the spectators warm to a blaze." Choreographer Fagan fuses many different styles — modern dance, ballet, African and Caribbean — to come up with a movement idiom all his own.

Co-sponsored by Cal Performances, San Francisco Performances and Lively Arts at Stanford, David Gordon's Pick Up Company is featured this season in an evening-length work that examines the United States and its contemporary mores. Employing Gordon's whimsical style, this piece transports audiences from portraits of California cool to images of New England charm, from the stress of the New York hustle to the tenacity of Midwestern omen. Gordon's intention is to picture the world in which we all live and move. Performances will be at San Francisco's Theater Artaud.

Returning to Zellerbach Hall on April 7 and 8 is Laura Dean Dancers and Musicians. One of the few choreographers who also compose music, Dean knows how to integrate music and movement in a way that makes her virtually unique in the post-Balanchine era.

Concluding Cal Performances' 1988-89 season, June 9 through 11 is the Bay Area debut of William Forsythe's Frankfurt Ballet. In the company's recent New York appearance, Forsythe's "dance theater" style created a major controversy, with audiences wildly enthusiastic and some critics proclaiming this company's work to be "the dance of the future." Other, more conservative commentators, however, cried that the emperor had no clothes.

In his effort to understand the modern world, Forsythe pushes the natural expressive range of dance into a new realm that includes such startling endeavors like attributes as characters who actually speak out loud.

Whether Forsythe's work will prove to be "the dance of the future" can only be known tomorrow. But it can be said with confidence today that Forsythe, and many of the other choreographers featured in the upcoming season, is creating new styles and new movements that will lead audiences to new ways of thinking about music, dance and the human body.

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**STRADIVARIUS. What a fiddle should be.**

The performance of a luxury car should be stirring. It should be to ordinary transportation what a Stradivarius is to a common fiddle. Such a performance awaits in the Lincoln Mark VII LSC. The acceleration of its 225-horsepower V-8 is invigorating, the handling of its air suspension taut and responsive. And with standard anti-lock brakes, LSC is no less responsive when it comes to stopping. For more information, call 1 800 822-9292. Or visit a Lincoln dealer, where one drive will demonstrate why a lot of other luxury cars are just ordinary transportation. And why the Lincoln Mark VII LSC is exactly what a luxury car should be.

**LINCOLN. What a luxury car should be.**
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On January 27 and 28, Cal Performances will present one of the most exciting new groups on the modern dance front: Garth Fagan's Jacob's Dance Theatre. Deborah Jowitt in The Village Voice has commented on the special rapport that exists between audiences and performers at Jacob's Dance Theatre, stating: "It's not a matter of sparkling inventiveness of the stage; it's a clean burning, incandescent warmth that the dancers give off and that the spectators feel to a blinding fever of dance."

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**Lincoln. What a luxury car should be.**
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by August Wilson
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American Conservatory Theatre

Edward Hastings John Sullivan
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and we are proud to salute them by associating their names with the literary giants of our rich dramatic heritage. The list below reflects gifts received between June 1, 1987 and August 31, 1988.
Dear A.C.T. Patron —

I am delighted to have this opportunity to welcome you to our 1988-89 season — our 23rd as San Francisco’s flagship theatre. No, I take it back. I’m not just delighted, I’m excited — because I think that this is the start of our most thrilling season ever: a magical journey across the globe and through the ages, from the court of Kublai Khan to a boardinghouse in Pittsburgh, from the forum of ancient Rome through medieval France to Russia before the Revolution, with a few stops in England in various eras along the way.

Your guide on this magical journey will be our pride and joy: the versatile actors of the A.C.T., who plan to display their delight in their power of transformation: their ability to inhabit any land in any age, to become the denizens of exotic climates, worlds apart, and to welcome you on your visit to the inevitable past.

They are the interpreters who will translate into flesh and blood the words of some of the most honored writers in the English language; and their work will be enhanced, as usual, by a brilliant staff of artists and artisans who will array those words in costumes and settings, light, color, movement, and sound, to transport you in your seat across the barriers of time and space.

Your voyage begins tonight in the company of one of history’s most fabulous voyagers, Marco Polo, who will sweep you from Venice across the wastes of Asia to fabulous Cathay, to confront a civilization he little dreamed of.

I’m especially excited to note that tonight’s journey represents, for us at A.C.T., the realization of a dream we’ve long cherished. For several years we’ve been building up personal and professional contacts with the theatre artists of mainland China, and specifically of San Francisco’s sister city, Shanghai. In Marco Millions you will see the contributions of several of those artists who have crossed the Pacific to join us. I think you’ll agree that it is an evening of considerable international significance — one that would have been unthinkable just a few short years ago. As our nation learns to set its sights westward across the sea, A.C.T. relishes this opportunity to continue playing a role in defining San Francisco’s leadership position within the Pacific Rim.

We look forward to many such collaborations in the future.

The voyage we begin together tonight is not just a sightseeing trip. It is, in a sense, a spiritual journey, throughout the season you will see threads of self-discovery, as characters come face to face with their inner essences: with the spirits that inspire and terrify them, with the voices that urge them on, with the religious sacraments and social rituals that unite and divide them: with their souls. It has always been the mission of the theatre to explore these mysteries, and we invite you to join us in the quest.

Paxton your seat belt. It’s going to be an exhilarating year.

Yours sincerely,

Edward Hastings
Artistic Director

P.S.: If you’re not a subscriber yet, please stop by our subscription desk in the lobby.

The Board of Trustees and members of the A.C.T. company honor the memory of Cyril Magnin, a great friend for many years.

SURGEON GENERAL’S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.
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NEWS OF THE AMERICAN CONSERVATORY THEATRE

SALUTE TO A GALA PARTNERSHIP

Creativity, teamwork, and effective partnerships are at the heart of every production at A.C.T., including the spectacular production of our 1988-89 Season Gala. This year an unprecedented array of corporate and business donors have joined artists and staff to present the October 12 gala extravaganza and raise funds for A.C.T.'s Conservatory programs.

Major support for the gala has come from one of the nation's most prestigious cruise companies, Royal Viking Line. Donating exotic cruises to China and the Mediterranean for the gala Adventure Auction, Royal Viking will enable modern-day adventurers to follow Marco Polo's legendary journeys in luxury and style.

Providing the perfect setting for an elegant champagne reception and “Dinner in the Court of Kublai Khan.” The Portman-San Francisco continues its staunch support of A.C.T. by hosting the pre-theatre festivities and donating a champagne-and-dessert cabaret party following the gala performance of Marco Millions.

A prestigious collection of wineries, retailers, and related businesses have banded together to create an extraordinary Season Gala designers Orlando Diaz-Azcuy and John Vosburgh with all the elements of an exotic evening of spectacular decor, gourmet delights, and travel treasures. Our heartfelt thanks to: Michael Casey Couture, China Swan Associates, Fritzi of California, Glassier-Marks, Gough and Ruffelo Cellars, Hermons, The Hess Collection Winery, Jepson Vineyards, The Lotus Collection, Mary's California, Moet & Chandon, Mister Lee's, Mondo Remy, Barcelona, Neiman Marcus, Union Square, Orient Express Bag Company, Pace Lithographers, Saks Fifth Avenue, Simpson Paper Company, Trader Vic's, VIP Litho, and USAir.

No production, of course, can succeed without the ingenuity and dedication of an innovative team of producers. Our deepest gratitude goes to Gala Chairman Erika Hills, and Co-chairs Dagmar Dolby and Lili Li Lim. On behalf of the entire company—and especially the Conservatory students whose future they have helped to create—we salute our gala partners!

SIMPSON PAPER COMPANY AND THE L.J. SKAGGS AND MARY C. SKAGGS FOUNDATION CO-SPONSOR MARCO MILLIONS

As co-sponsors of A.C.T.'s 1988-89 opening production, Simpson Paper Company and the L.J. Skaggs and Mary C. Skaggs Foundation have always maintained a strong commitment to the arts and have supported the A.C.T. through our support of the arts. Our support of A.C.T. through our support of the arts.

The L.J. Skaggs and Mary C. Skaggs Foundation has been providing support to A.C.T. since 1984. It is, too, a leader among the arts. The San Francisco Opera is supported by a community-minded company that respects the arts. The L.J. Skaggs and Mary C. Skaggs Foundation has been providing support to the arts for many years. It has provided support to the arts for many years. It has provided support to the arts for many years. It has provided support to the arts for many years.

Longtime supporters of Bay Area arts and, in particular, A.C.T., the Skaggs Foundation and Simpson Paper Company take strong interest in promoting the quality of life in our community. During A.C.T.'s 1987-88 season they both distinguished themselves among the area's theater patrons through their support of individual productions. Simpson Paper helped make possible the season's opening production, King Lear; and the Skaggs Foundation partially underwrote End of the World With Symposium to Follow.

Simpson Paper has been a generous supporter of A.C.T. since 1981. Before founding Atget, in 1986-87 Simpson was co-sponsored The Doctor's Dilemma. Headed by President John Pannon, Simpson Paper Company is a major producer of high-quality coated, printing, writing, and technical papers. Taking an active approach to corporate philanthropy in the communities it serves, Simpson Paper has taken a leadership role in supporting arts in the Bay Area, where its corporate headquarters is located. "We're well aware of the role that a company such as ours should play in the life of a city," explains Pannon. "We're proud to maintain a strong commitment to the arts in San Francisco. Our support of A.C.T. through the end of the decade is a result of that ongoing belief."

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My Dear American Friends:

As a representative of the people of Shanghai, and of Shanghai's artists, I warmly greet the American people and American artists.

The Shanghai Youth Drama Troupe is one of the best "spoken drama" acting companies in the country. Sensuous both at home and abroad for its ensemble acting. It attracts a large audience (primarily of intellectuals with young hearts) with a variety of plays and performance styles. It was founded in 1957 by the late Mr. Xiong Fuxi, the eminent Chinese dramatist, who was an expert in theatre education, and former president of the Shanghai Theatre Academy. It was originally called the Experimental Drama Troupe of the Shanghai Theatre Academy until its name was changed in 1963.

All the theatre professionals in the troupe were either the most outstanding graduates of the Shanghai Theatre Academy or the most talented students trained in other leading artistic institutions. Many of the artists in the troupe enjoy great popularity with audiences and high reputations among the critics. In its history of 31 years the S.Y.D.T. has produced nearly 100 stage productions: such world classics as Much Ado About Nothing, Antony and Cleopatra, The Merry Wives of Windsor, by Shakespeare; such Chinese theatrical masterpieces as Guan Hanqing, Porcelain Dream, by Yang Ercheng, and such Chinese theatrical masterpieces as Guan Hanqing, Porcelain Dream, by Yang Ercheng, and such Chinese theatrical masterpieces as Guan Hanqing, Porcelain Dream, by Yang Ercheng, and such Chinese theatrical masterpieces as Guan Hanqing, Porcelain Dream, by Yang Ercheng.

During the last three Shanghai Theatre Festivals, the Youth Drama Troupe has won more than 20 prizes for performances, direction, design, acting, set painting, and makeup. The actors and actresses in this troupe have taken leading roles in nearly 100 films and TV performances, and many were awarded the state's "Best Film" awards, among many other accolades.

In recent years S.Y.D.T. has engaged in cultural exchanges through the Theatre-Bridge Project with the American Conservatory Theatre of San Francisco. It has performed the well-known American comedy, Can I Take It With You under the direction of Joy Carin, which was highly applauded by all. This year, during a festival marking the centennial celebration of the great American dramatist Eugene O'Neill, the troupe also put on his drama The Great O ''Brien, and collaborated with American artists on his monodrama Hughie. Landed as a success, the Hughie production has attracted interest from American producers, who may bring it to this country.

I am here as a representative of Shanghai's artists and the S.Y.D.T., thanks to the warm invitation of A.C.T. to exchange ideas and to participate in the opening of Marco Millions. The Shanghai Youth Drama Troupe has invited guest artist Mr. Sun Daolin to perform in Marco on S.Y.D.T. 's behalf. This is the first time a Chinese actor performs on the same stage with American actors. S.Y.D.T. costume designer Jiuva Wah is designing costumes for the show. Once again Eugene O'Neill unites us with our American colleagues.

I am pleased to announce that 38 months from now we look forward to inviting a Chinese-speaking American actor to Shanghai to perform in a Chinese play.

On behalf of the Shanghai Youth Drama Troupe, I sincerely wish the A.C.T. production of Marco Millions a great success, and I wish that the friendship and cooperation of the artists of the two countries may continue to grow day by day.

Let us continue to build this new bridge of theatre.

Yours sincerely,

Chen Shaozhen
Artistic Director
Shanghai Youth Drama Troupe

(Mr. Chen is well known in China as an actor in films, television, and theatre.)
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Longtime supporters of Bay Area arts and, in particular, A.C.T., the Skaggs Foundation and Simpson Paper Company take strong interest in promoting the quality of life in our community during A.C.T.s 1987-88 season they both distinguished themselves among the arts’ theatre patrons through their support of individual productions: Simpson Paper helped make possible the season’s opening production, King Lear; and the Skaggs Foundation partially underwrote End of the World With Symposium to Follow.

Simpson Paper has been a generous supporter of A.C.T. since 1981. Before funding King Lear, in 1986-87 Simpson co-sponsored The Doctor’s Dilemma. Headed by President John Pannon, Simpson Paper Company is a major producer of high-quality coated, printing, writing, and technical papers. Taking an active approach to corporate philanthropy in the communities it serves, Simpson Paper has taken a leadership role in supporting arts in the Bay Area, where its corporate headquarters is located. “We’re well aware of the role that a company such as ours should play in the life of a city,” explains Pannon. “We’re proud to maintain a strong commitment to the arts in San Francisco. Our support of A.C.T. throughout the past decade is a result of that ongoing belief.”

The L.J. Skaggs and Mary C. Skaggs Foundation has been providing support to A.C.T. since 1984. It, too, takes a leadership role in supporting Bay Area flagship arts organizations. The Skaggs Foundation makes a particularly thorough examination of the ways in which arts organizations and the communities they serve impact one another. Explains Philip M. Kelley, Secretary and Manager of the Skaggs Foundation, “Cultural programs exist today in a competitive marketplace. Increasingly we find ourselves supporting those groups who are attempting to respond pragmatically and aggressively to what predictions tells us (about changing demographics).”

A.C.T. is very proud to include once again the Simpson Paper Company and the L.J. Skaggs and Mary C. Skaggs Foundation among its growing roster of 1988-89 season supporters.

Cover design by Ann Bergeron; calligraphy by Jovita Chow; cover photograph by Harry Wade.

Special thanks to: Christina Yu, David Chow, Shao Ming Chen, Sun Ming, Yvonne Wang, Ben Pin Wang, Peter & Cecilia Chen, Liu Haiping, and Hoogusan Flowers.

Information for Shanghai Young Drama Troupe

My Dear American Friends:

As a representative of the people of Shanghai, and of Shanghai’s artists, I warmly greet the American people and American artists.

The Shanghai Youth Drama Troupe is one of the best “spoken drama” acting companies in the country. Successful both at home and abroad for its ensemble acting, it attracts a large audience (primarily of intellectuals with young hearts) with a variety of plays and performance styles. It was founded in 1957 by the late Mr. Xiong Fuxi, the eminent Chinese dramatist, who was an expert in theatre education, and former president of the Shanghai Theatre Academy. It was originally called the Experimental Drama Troupe of the Shanghai Theatre Academy until its name was changed in 1963.

All the theatre professionals in the troupe were either the most outstanding graduates of the Shanghai Theatre Academy or the most talented students trained in other leading artistic institutions. Many of the artists in the troupe enjoy great popularity with audiences and high reputations among the critics. In its history of 31 years the S.Y.D.T. has produced nearly 100 stage productions: such world classics as Much Ado About Nothing, Antony and Cleopatra, The Taming of the Shrew, and Oedipus Rex; such Chinese theatrical masterpieces as Ode to Happiness, Peach Blossom Fan, The Tang Emperor Li Shimin, The Younger Generation, and Sun Yu-Jen and Song Qiang; and many premieres. It is also noted for experimental performances such as Goodbye, Paris, Forget Me Not, The Mother’s Song, and The Genius and the Ogre.

During the last three Shanghai Theatre Festivals, the Youth Drama Troupe has won more than 20 prizes for performances, direction, design, script writing, and makeup. The actors and actresses in this troupe have taken leading roles in nearly 300 films and TV performances, and many were awarded the state’s “Best Film” awards, among many other accolades.

In recent years S.Y.D.T. has engaged in cultural exchanges through the Theatre-Bridge Project with the American Conservatory Theatre of San Francisco. It has performed the well-known American classic, O’Neill’s The Iceman Cometh, under the direction of Joy Carin, which was highly applauded by all. This year, during a festival marking the centennial celebration of the great American dramatist Eugene O’Neill, the troupe also put on his drama The Great God BROWN, and collaborated with American artists on his monodramaHughie. Lauded as a success, the Hughie production has attracted interest from American producers, who may bring it to this country.

I am here as a representative of Shanghai’s artists and the S.Y.D.T., thanks to the warm invitation of A.C.T., to exchange ideas and to participate in the opening of Marco Millions. The Shanghai Youth Drama Troupe has invited guest artist Mr. Sun Daslin to perform in Marco on S.Y.D.T.’s behalf. This is the first time a Chinese actor performs on the same stage with American actors. S.Y.D.T. costume designer Jovita Chow is designing the costumes for the show. Once again Eugene O’Neill unites us with our American colleagues.

I am pleased to announce that 18 months from now we look forward to inviting a Chinese-speaking American actor to Shanghai to perform in a Chinese play. On behalf of the Shanghai Youth Drama Troupe, I sincerely wish the A.C.T. production of Marco Millions a great success, and I wish that the friendship and cooperation of the artists of the two countries may continue to grow by day.

Let us continue to build this new bridge of theatre.

(Mr. Chen is well known in China as an actor in films, television, and theatre.)
Marco’s Big Adventure
by Jonathan Marks

Travels of Marco Polo in Medieval Asia

When Marco Polo returned with his
father and his uncle to their native
Venice in 1292, after an absence
of twenty years, he had fabulous stories
to tell: tales of fabulous treks across
the wastes of Asia, of stocky exer-
tures, of the marvels of the court of
the Great Khan, of honors bestowed
upon him, of the customs and legends and
histories of people unknown, or
legendary at best, in the West.

Most people thought he was a liar.
In 1295, while he was a prisoner of
war in Genoa, captured while com-
ing to a gallery at the Battle of Cur-
sola, he told his story to a jailer,
Rustichello of Pisa, a writer of
romances. Together they plotted
the storybook tale of his adventure,
The Travels of Marco Polo, which
would recount all he had learned of
the mythical Orient in fantastic detail.

The story of Marco Polo cried out
to be told, according to Rustichello:
I would have you know that
from the time when our Lord
God formed Adam our first
parent and with his hands
to this day there has been no man,
Christian or Pagan, Tartar or
Indian, or of any race what-
soever, who has known or
explored as many of the
wonders of the world and of its
great wonders as this same
Messer Marco Polo.

And his story would include an
account of the life, and a first-hand
assessment of the personality, of the
most powerful specimen of humankind
to date, Kublai Khan.

For everyone should know that
this Great Khan is the mightiest
man, whether in respect of sub-
jects or of territory or of
treasure, who is in the world
today or who ever has been,
from Adam our first parent
down to the present moment.
The whole story was now in print
— and most people believed
that Marco Polo was the biggest liar
who ever walked the earth since Cain lied
about what did to his brother. The
Venetians even came up with a
nickname for him: il Milione —
The Million: figuratively, Mr. Big Shot
—the man whose whoops came in
numbers and sizes too big for normal
reckoning.

And yet, as the explorations
of subsequent centuries showed, it was
probably all — or mostly — true, and
the Polos were fact the greatest
explorers that had ever lived.

Eugene O’Neill was temperamentally
suited to treating the story of Marco
Polo, for he too had an appetite for the
grandiose.

He was revolted by the American
theatre as he found it, the theatre
of his father, the matinee idol James
O’Neill: “As a boy I saw so much of the
old, ranting, artificial stuff that
I always had a sort of contempt for
the theatre.” Rejecting the standards of
the day, and turning his back on the
Broadway commercialism that fostered
theatres, he sought to create a new and
worthier sort of theatre, one whose
measures would be standards of
artistic and intellectual worth.

In many ways he succeeded. The
critic George Jean Nathan wrote that he
“singlyheadedly waded through
the dismal swamps of American
drama, bleak, squally, and cowering
over the water lily that no
American had found there
before him.

Though he rejected the materialism
he saw throughout the fiber of
American life — of which Broadway
was only a reflection — he was
quintessentially an American play-
wright, as the confidingly not
boasting success of his
work on Broadway, where renown was
significant only as far as it could be
translated into box-office receipts.

O’Neill would work on numerous other
projects during the decade between
the first idea of Marco Millions and
its first production.

He delighted in the mission he had
assigned himself, “to render poetic
justice to a man unjustly world-renowned
as a liar,” whose name had become
“locked on rocking chairs by the
swooning mulliber of Venice, who thought
his stories about the East such awful lies.”
The justice he rendered, though, was
not entirely whimsical. He found in The
Travels precious little introspection;
Marco had seen so much of the world,
and noted down so little of it aside
from the chief goods of his market-
place, the battles, that
O’Neill conceived of his protagonist as
a sort of Venetian Babitt (from the
novel by Sinclair Lewis), a hard-
drugging, carefree traveling
salesman, puffed up by hometown
boosterism and materialism, devoid of
poetry, American through and through
though he approximated his Italian garb.

In his friend the critic Kenneth Mac-
gowan we wrote
I’m tickled silly with it. It’s
gonna be humorous as the
devil if the way it makes me guff-
aw, as I write it is any criticism
and not bitter humor either,
even though it’s all satirical.
I actually grow to love my American
pillars of society, Polo Brothers &
Son.

The guffawing, we can surmise, was
not just over the jokes in the dialogue:
markedly over what he saw in the
American character — and in his own
—in this one very fallible adventurer
who took it upon himself to cast his
hymn over the great world and
subdue it.

As to Marco, O’Neill created an
acetic, spiritual Kublai Khan, repository
of all the wisdom of the Orient and
student of the historical Khan’s
curiosity about Western religion,
and ignoring his voracious appetite for
material wealth. (O’Neill had an
abiding interest in Oriental religion
and culture; he named the house he built
in Danville, 35 miles east of San
Francisco, Tao House, he furnished it
with Chinese pieces — authentic and copies
—from Gump’s.)

Marco Millions (now one play
instead of two) was finally produced
in early 1929 by the Theatre Guild,
New York’s most artistic-minded pro-
ducing organization. The director was
John M. Smolansky, fresh from the
success of Porgy. The cast included
Alfred Lunt as Marco (the only “juve-
nile” role of his career), said he
and Morris Carnovsky, Albert Deiker,
Dudley Digges, and Sanford Meisner.

Brooks Atkinson of the Times wrote
that “Mr. O’Neill’s name yet cool-
headed lampoon of the American Bab-
tett has not been lost” in the sump-
tuous production, and the author’s
(continued on page ACT 6)
MARCO’S BIG ADVENTURE
by Jonathan Marks

The story of Marco Polo cried out to be told, according to Rustichello. For I would have you know that from the time when our Lord God formed Adam our first parent with his hands down to this day there has been no man, Christian or Pagan, Tartar or Indian, or of any race whatever, who has known or explored so many of the wonders of the world and of its great wonders as this same Messer Marco Polo.

And his story would include an account of the life, and a first-hand assessment of the personality, of the most powerful specimen of humankind to date, Kublai Khan.

For everyone should know that this Great Khan is the mightiest man, whether in respect of subjects or of territory or of treasure, who is in the world today or who ever has been, from Adam our first parent down to the present moment.

The whole story was now in print—and most people believed that Marco Polo was the biggest liar who ever walked the earth since Cain lied about what did to his brother. The Venetians even came up with a nickname for him: il Milione—the Million: figuratively, Mr. Big Shot—the man whose ships came in numbers and sizes too big for normal reckoning.

And yet, as the explorations of subsequent centuries showed, it was probably all—or mostly—true, and the Polos were in fact the greatest explorers that had ever lived.

Eugene O'Neill was temperamentally suited to treating the story of Marco Polo, for he too had an appetite for the gargantuan.

He was reviled by the American theatre as he found it, the theatre of his father, the matinee idol James O'Neill: “As a boy I saw as much of the old, ranting, artificial stuff that I always had a sort of contempt for the theatre.” Rejecting the standards of the day, and turning his back on the Broadway commercialism that bestowed them, he sought to create a new and worthy sort of theatre, one whose measure would be standards of artistic and intellectual worth.

In many ways he succeeded. The critic George Jean Nathan wrote that he

...singly handedly washed through the dismal swamps of American drama, bleak, squally, and oozing sticky goo, and alone and singly handedly burst on the water lily that no American had found there before him.

Though he rejected the materialism he saw throughout the fiber of American life—which of Broadway was only a reflection—he was quintessentially an American playwright, as the confiding, honest, and boastful man that he was. The Venetian even came up with a nickname for him: il Milione—the Million: figuratively, Mr. Big Shot—the man whose ships came in numbers and sizes too big for normal reckoning.

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MARCO MILLIONS (1928)
by EUGENE O'NEILL

Directed by: Joy Carolin
Scenery by: Ralph Pancioccio
Costumes by: Jovita Chow
Lighting by: Derek Duarte
Sound by: Stephen LeGrand
Wigs and Hair by: Betty Anne Siu Jinn Wong

The Cast

Christian Merchant
Drew Edelman
Steven Anthony Jones

Buddhist Merchant
David Maier

Captain
Kelvin Han Yee

Corporal
Mark Daniel Cade

Young Donata
Melissa Briggs

Young Marco Polo
Yuri Lane

Traders
William Paterson

Nicolos Polo
Howard Swain

Maffei Polo
Michael McShane

Papal Messenger
Cynthia Basham

Ali Brothers
Luis Orepez, Michael Scott Ryan

Prostitute
Anna Deaver Smith

Dervish
Cornelia Whiteman

Seiho
John Furse

Mandrel
Mark Daniel Cade

Kuban’s Messenger
Martin Robinson

Young Princess Kuban
Anita Hodges

Kuban Khan
Sun Baolin

Classista
Drew Edelman

Scientist
David Maier

Chu Yee
Randall Duk Kim

Princess Kuban
Prada Fei Shen

Marco Polo
Daniel Brechert

Ghazan
Mark Daniel Cade

Begem
Steven Anthony Jones

Courier
Martin Robinson

Paulo
Luis Orepez

Donata
Gina Ferrall

Print of the Tho
Drew Edelman

Print of Confucius
Kelvin Han Yee

Buddhist Priest
David Maier

Print of Islam
Steven Anthony Jones

Ensemble

David Barry, Cynthia Basham, Mark Daniel Cade, Andrew Dolan, Michele Hohen, John Purse, Sam Pitanna,
Mary Leslie Ishi, Richard Johnson, Vincent Lambert, Laura Lave, Sterling Linn, Katherine Mattini, Nadine
Meirow, Martin Robinson, Robert Rotherock, Michael Scott Ryan, David Smith, W. Allen Taylor, Cathy
Thomas-Grahn, Lori Thorsby, Cornelia Whiteman, Pippa Window

Musicians

Harrow Ingham, Gary Swansens, Betty Anne Siu Jinn Wong, Shirley Hing Dzung Wong, Liu Weishan

Un understudies

Christian Merchant — Christian Merchant, Claudis, Ghazan, Print of the Tho — Ed Hodson; Buddhist Merchant, Scientist, Bagga, Print of Islam — Richard Butterfield; Buddhist Merchant, Print of Confucius — Luis Orepez, Captain — Mark Daniel Cade, Ceremonies, Nicola — Lawrence Hecht; Young Donata — Gabrielle
Maull; Young Marco Polo, Maffei, Marco Polo — Martin Robinson; Nicola Polo — David Maier; Maffei Polo, Ali Brothers — John Purse; Print of Islam — Cathy Thomas-Grahn, Young Princess Kuban — John
Wu, Kuban Khan, Paulo — Scott Freeman; Chu Yee, Courier — Nick Hamilton; Princess Kuban — Kevelin Stanley; Donata — Cynthia Basham; Ensemble — Shari Simpson

Stage Management Ruff — Karen Van Landt, Bruce Espanger

There will be one intermission.

Mr. Sun is appearing with the permission of Actors’ Equity Association under an exchange program between the United States and China.

This production has been made possible through the generosity of Simpson Paper Company and The J.J. Sloane and Mary C. Sloane Foundation.
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Associate Director
Gary Schwantes

Associate Director
Rick Ebhols

Associate Director
Eugene Barcone

Assistant Director
Robert A. Southworth

Assistant Director
Heather McGill

Kung Fu Choreographer
Martino Pistone

Costume Design Consultant
Warren Travis

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Buddhist Merchant
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Corporal
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Young Donata
Melissa Brigg

Young Marco Polo
Yuri Lane

Tradesman
William Patterson

Nicolai Polo
Howard Swain

Miguel Polo
Michael McShane

Papal Messenger
Cynthia Basham

Ali Brothers
Luis Ortega, Michael Scott Ryan

Prostitute
Anna Deaver Smith

Dervish
Cornelia Whitcomb

Scare Charmer
John Furse

Missioner
Mark Daniel Cade

Kublai’s Messenger
Martin Robinson

Young Princess Kublak Khan
Aznaz Hodges

Kublai Khan
Sun Daolin

ClassieOX
Drew Edelman

Scientist
David Maier

Cha Frin
Randall Duk Kim

Princess Kublak Khan
Perry Fish Shen

Marco Polo
Daniel Brencher

Ghazan
Mark Daniel Cade

Brother
Steven Anthony Jones

Courier
Martin Robinson

Paolo
Luis Ortega

Donata
Gina Perrin

Print of Tho
Drew Edelman

Print of Conflagrion
Kelvin Han Yee

Buddhist Priest
David Maier

Print of Siam
Steven Anthony Jones

Programmed Arts

The great and admirable palace of the Great Khan, near the city of Kandahar. From a 14th-century manuscript of The Travels of Marco Polo.

Ensemble

David Barry, Cynthia Basham, Mark Daniel Cade, Andrew Dolan, Michelle Fehren, John Furse, Sam Finnana, Mary Leslie-Idnich, Richard Johnson, Vincent Lambert, Laura Lowe, Stanley Lin, Katherine Mannix, Nadine Mason, Martin Robinson, Robert Rothrock, Michael Scott Ryan, Darryl Smith, W. Allen Taylor, Cathy Thomas-Grant, Lori Thomsen, Cornelia Whitcomb, Pippa Winlow

Musicians

Harvey Langman, Gary Schwantes, Betty Anne Siu Jinn Wong, Shirley Hing Djong Wong, Lia Weideman

Understudies

Christian Merchant, Classicist, Ghazan, Print of Tho — Ed Hodson; Proverb Merchant, Scientist, Bayan, Print of Images — Richard Butterfield; Buddhist Merchant, Print of Conflagrion — Richard Butterfield; Print of Buddha — Luis Ortega, Captain — Mark Daniel Cade; Corxard, Nadia — Lawrence Hoch; Young Donata — Genereous Maffei; Young Marco Polo, Minister, Marco Polo — Martin Robinson; Nicolo Polo — David Maier; Maffett Polo, Ali Brothers — John Furse; Proverb — Cathy Thomas-Grant, Young Princess Kublak Khan — John Wai; Kublai Khan, Paolo — Scott Freeman; Cha Frin, Courrier — Nick Hamilton; Princess Kublak Khan — Keeley Stanley; Donata — Cynthia Basham; Ensemble — Shari Simpson

Stage Management Staff: Karen Van Bandt, Bruce Busperger

There will be one intermission.

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This production has been made possible through the generosity of Simpson Paper Company and the J.L. Stagg and Mary C. Stagg Foundation.
DIRECTOR’S NOTE

My intention has been to try to realize Eugene O’Neill’s first impulse in writing this play: to trace the arcs of his characters Marco Polo, Kublai Khan, Rukachin, and all the others as faithfully and truthfully as possible; to convey, by a witty, satirical commentary on American materialism as tellingly as possible; and to do it all with as much humor as possible.

I had a problem, though: the script. Not the script as O’Neill originally intended it, but the version of the script that has come down to us after successive cuttings — not the least of which was the slicing made for the original production in 1928, when much of the play’s spine — the logical progression of events that held it together — was cut out.

Fortunately, I was able to call upon a tremendous resource: Travis Bogard, Professor Emeritus in the Department of Dramatic Art of the University of California at Berkeley, who has devoted much of his life and his probing intellect to the study of O’Neill. Travis had discovered the original eight-act version of the play in the Library of Congress, and showed it to me.

The eight-act version was obviously inappropriate for performance in a single evening, but I now had the

beneath among the critics, Percy Hammond, allowed that it was “a splendid and thoughtful burlesque.” What a find, though, was the new engaged in the controversies surrounding O’Neill’s Strange Interlude which, astonishingly, the Guild premiered only three weeks later.

Marco has languished ever since, surfacing prominently only in the mid-60’s in the first season of the ill-starred Repertory Theatre of Lincoln Center. With its happy-go-lucky, exuberant protagonist, Marco Millions appears to be of the same epoch as O’Neill’s, and yet it is close to his heart, close to the core of his artistry, an important part and parcel of his attempt to span and alter the world with words and stagecraft. Few American theatres — by all accounts, not the Guild or the Lincoln Center company — have combined the scenic imagination and the depth of a coherent, trained acting company necessary to give the play its due.

In this centennial year of the author’s birth, the American Conservatory Theatre aims to do justice to O’Neill and his fabulous brainchild with the collaboration of the Youth Drama Troupe of Shanghai, and specifically of its Artistic Director Chen Shaoxue, its costume designer Anna Chow, and the distinguished guest artist Sun Daiso (an actor known by virtually everyone in China — a quarter of the world’s population) who, in playing Kublai Khan, becomes the first actor from the People’s Republic of China to perform with an American troupe. It is, in several ways, an historic occasion.

And it is fitting that the story we tell together should be the fantastic tale of the greatest of world travelers, the man who took the first small steps — millions of them — to span the great globe and link Orient to Occident.

Joy Carlin, director

(continued from page A7-8)
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My intention has been to try to realize Eugene O'Neill's first impulse in writing this play: to trace the arcs of his characters Marco Polo, Kublai Khan, Rukachin, and all the others as faithfully and truthfully as possible; to convey his wry, satirical commentary on American materialism as tellingly as possible; and to do it all with as much humor as possible.

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The eight-act version was previously inappropriate for performance in a single evening, but I now had the

material in hand from which to fashion a new version of the play that would make dramatic sense. There were two delightful scenes in the central section of the manuscript — scenes that had never been produced — that depicted the early part of Marco's stay in China and seemed to cry out for inclusion. When they went back into the playing script, it all straightened out; it seemed to find its spine again.

I was gratified by Prof. Bogard's reaction to the new version; he wrote me that it is "entirely faithful to O'Neill's intention," that it "fills a gap that since the beginning has made the play somehow unsatisfactory in the theatre. . . . I think your text is an artistically satisfying one and one which holds considerable scholarly interest as well."

With his help, A.C.T. was able to secure permission for the production of this new version of Marco Millions from Eugene O'Neill's literary estate, which is administered out of the Beinecke Rare Book and Manuscript Library of Yale University.

So the play we are presenting tonight is both new and old. It is old in the sense that a similar play by the same name opened in New York 80 years ago, but it is new in that it has a new shape, its form has been realized with material from the original, written by the author but never before performed.

What you will see is, in a sense, a newly discovered O'Neill play that has never been seen before. Welcome aboard our voyage of discovery.

Joy Carlin, director

(continued from page A.C.T.)

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FANTASTIC ADVENTURE!
Marco Millions
By Eugene O'Neill
October 6-November 5

WEST COAST PREMIERE!
Woman in Mind
By Alan Ayckbourn
November 2-December 10

AWARD WINNING DRAMA!
Joe Turner's Come and Gone
By August Wilson
January 29-February 11

CLASSIC!
When We Are Married
By J.B. Priestley
January 25-March 7

MAGICAL MASTERPIECE!
Saint Joan
By George Bernard Shaw
February 20-April 7

CRITICS' CHOICE!
Nothing Sacred
By George F. Kuchar
March 22-May 6

BROADWAY MUSICAL HIT!
A Funny Thing Happened on the Way to the Forum
Book by Bert Shevoff & Burt Shevoff
Music & Lyrics by Stephen Sondheim
April 19-May 27

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Who's Who At A.C.T.

CYNTHIA RASSHAM is a third-year student in the Advanced Training Program. Her stage roles at the Conservatory have included Juliet in Romeo and Juliet, Alice Death in Dear Brutus, Sandy in The Addams Show, and Liz Madden in Lethbridge Blues. She recently appeared as Lydia Luby in the San Jose Repertory Company's production of Arthur Miller's A View from the Bridge. Among her many productions at the University of Washington in Seattle, where she earned her B.A., were Waiting for the Parade, The孟ad Builders, and The Infernal Machine.

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

GINA FERRALL is a graduate of A.C.T.'s Advanced Training Program, and has appeared at the Geary in Golden Boy, Diamond Lil, Cat Among the Pigeons, A Christmas Carol, I Remember Mama, The Adventuritel Chindikin, and Sunday in the Park with George. She also performed in Masquarade, a concert of songs by Andrew Lloyd-Webber, and played Lizzie in the Plays-In-Progress production of Use Ridden in the Late Afternoon. Miss Ferrall has appeared with the Santa Rosa Summer Repertory Theatre, at Montona's Shakespeare in the Parks, in Berkeley's Bay Area production of The Art of Dining, and as Emily in All Nighters at the New Arts Theatre in New York. She is co-owner of the Jose Bocca Do.

DREW ESHELMAN made his debut with A.C.T. in The Raging Class in 1976, and his work with the company since then has included King Lear, Diamond Lil, Golden Boy, The Dyer's Wife, Sunday in the Park with George, Raisin in the Sun, You Never Can Tell, Macbeth, A Christmas Carol, and A Midsummer Night's Dream. He has appeared in Sunset at the Berkeley Shakespeare Festival, The Tempest and The Taming of the Shrew at San Francisco's Old Globe Theatre, and The Good Person of Szechou at the Berkeley Repertory Theatre. He was in the original production and the Los Angeles revival of One Flew Over the Cuckoo's Nest, and has been prominently seen in San Francisco in Cloud 9, Bent, and Annie Get Your Gun (starring Donna McKechnie). Mr. Eselman has also played featured roles in a number of films, including The Night Shift and Magnum Force, and has appeared in several television series. He attended A.C.T.'s Advanced Training Program in 1973-74.

ROBERT BUTTERFIELD has appeared at A.C.T. as Edgar in King Lear, Captain Cunningham in Diamond Lil, the Soldier in Sunday in the Park with George, Billy in The Real Thing, Young Scrooge in A Christmas Carol, and roles in Hair and Ring (directed by Michael Simun) and Shebeen (directed by John C. Fletcher). Mr. Butterfield has also worked with the San Jose Repertory Company, Berkeley Shakespeare Festival, Berkeley Jewish Theatre, and TheatreWorks of Palo Alto, where he performed in Southw's Mrrvilly Wo-Ru Along. Among his other roles are Fred in Good, Nature in Love's Labour's Lost, Frank Plate in A Midsummer Night's Dreams, and Candscape in Richard III. A graduate of A.C.T.'s Advanced Training Program, he also holds a B.A. from Stanford (as does his wife Glynn, who works in video and film production), and teaches and directs in the A.T.P. and Young Conservatory.

SCOTT FREEMAN has appeared with the company in Golden Boy, A Christmas Carol, Macbeth, and The Sleeping Prince, as well as in the Plays-In-Progress production of Seven Golden and a studio production of Strindberg's Creditors. This summer he performed in Mamet's The Water Engine with Encore Presentations, and as Orlando in As You Like It with the San Francisco Shakespeare Festival. He has also been seen in Tartuffe and Hamlet at the Grove Shakespeare Festival, in Vil- lains Anonymous at the One Act Theatre, and as Berrio in Romeo and Juliet with the South Coast Repertory. Mr. Freeman trained — and now teaches acting — in A.C.T.'s Advanced Training Program.

JOHN FURSE studied at the University of California at Berkeley, and is now a third-year student in A.C.T.'s Advanced Training Program. He has appeared at the Geary in End of the World With Symphony to Follow and Feathers, and in studio productions of Miller's A View from the Bridge (as Eddie Carbone) and Chekhov's The Seagull (as Trigorin). He has also appeared in A Midsummer Night's Dream at the Pacific Conservatory of the Performing Arts and at the West-wood Playhouse in Los Angeles.

Gina Ferrall (playing Donna McKechnie). Mr. Eselman has also played featured roles in a number of films, including The Night Shift and Magnum Force, and has appeared in several television series. He attended A.C.T.'s Advanced Training Program in 1973-74.

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Since his return to A.C.T. in 1986 BICK HAMILTON has appeared as Oswald in King Lear, Paul Cowan and Jim in End of the World With Symphony to Follow, Max in The Real Thing, and Elroy in Private Lives. He was a member of the company from 1973 through 1976, during which time he appeared in Desire Under the Elms (which toured the Soviet Union), General Cargo, The Threepenny Opera, and as Tarico in The Taming of the Shrew; which was televised for the PBS series "Theatre in America." During his ten seasons with the Oregon Shakespeare Festival he played such roles as Benedick in Much Ado About Nothing, Tam in The Glass Menagerie, Harpagon in Henry IV, Part I, Marc Antony in Julius Caesar, and Petruchio in The Taming of the Shrew. He has also spent seasons with the Alley Theatre, Milwaukee Repertory Theatre, Dallas Shakespeare Festival, and the Los Angeles Theatre Center. Mr. Hamilton was a member of the original cast of Amadeus, and was featured in the film The Principal.

STEVEN ANTHONY JONES, who joined the A.C.T. company last season for King Lear, Golden Boy, Feathers, and A Christmas Carol, has been performing for 26 years, five of those with the Negro Ensemble Company of New York, where he created the role of Pvt. James Wilkie in the original production of A Soldier's Play. He has appeared locally as Geppetto in the San Francisco Shakespeare Festival's As You Like It, in the Eureka Theatre productions of The Cherry Orchard, Every Moment, and The Island; the San Jose Repertory Theatre's Master Builder; and the Bag's in and Division Street at Oakland Ensemble Theatre. Mr. Jones has also worked in film and television.

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JOHN FURSE studied at the University of California at Berkeley, and is now a third-year student in A.C.T.’s Advanced Training Program. He has appeared at the Geary in End of the World With Symposia to Follow, and as a jester in A Christmas Carol. He has also directed the production of Miller’s A Fire from the Bridge in Edwin’s Christmas Carol. Mr. Furse’s production of A Midsummer Night’s Dream at the Pacific Conservatory of the Performing Arts, and at Westwood Playhouse in Los Angeles.

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GAY HUNGERSTOCK, as does his wife Glynn, who works in video and film production, and teaches and directs in the A.T.P. and Young Conservatory.

RICHARD BUTTERFIELD has appeared at A.C.T. as Edgar in King Lear, Captain Canmings in Diamond Lil, The Soldier in Sunday in the Park with George, Billy in The Real Thing, Young Scrooge in A Christmas Carol, and roles in Hunchback in Hell (directed by Michel Simon) and Steatm (directed by John C. Fletcher). Mr. Butterfield has also worked with the San Jose Repertory Company, Berkeley Shakespeare Festival, Berkeley Jewish Theatre, and Theatreworks of Palo Alto, where he performed in Southwark’s Merry Wives. Along. Among his other roles are Dasied in Good, Nureen in Love’s Labour’s Lost, Frankie Plane in A Midsummer Night’s Dream, and Captivity in Richard III. A graduate of A.C.T.’s Advanced Training Program, he also holds a B.A. from Stanford (as does his wife Glynn, who works in video and film production), and teaches and directs in the A.T.P. and Young Conservatory.

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BEN LAWRENCE has appeared at A.C.T. as Arpad in The Diary of a Country Priest, and in the national tour of Man of La Mancha. He is a graduate of San Francisco State University and has appeared in a number of local productions, including The Barber of Seville, The Tempest, and The Love for Three Oranges. He has also appeared in a number of feature films and television shows, and has been a frequent performer at the San Francisco Shakespeare Festival. He has also appeared in a number of television commercials and music videos. Mr. Lawrence is a member of A.C.T.’s Advanced Training Program, and has appeared at the Geary in The Complete Works of William Shakespeare (Abridged), and as a jester in A Christmas Carol. He has also directed the production of Miller’s A Fire from the Bridge in Edwin’s Christmas Carol. Mr. Furse’s production of A Midsummer Night’s Dream at the Pacific Conservatory of the Performing Arts, and at Westwood Playhouse in Los Angeles.

LAWRENCE HIGHTON, now in his 17th season with A.C.T., has performed in over 100 productions, including The National Health, The Visit, Burnt Child Night and Day, Three Sisters, Happy Landings, The Holiday, Sunday in the Park with George, and last season’s End of the World With Symposia to Follow, A Lie of the Mind, and Paganini. He has also directed a number of plays, including The Dolly, Translations, and Night, Mother at the Geary, numerous productions for Flips-In-Progress, and the recent Encore Presentations. A graduate of the University of San Francisco and A.C.T.’s Advanced Training Program, he now teaches at the Conservatory, which he founded from 1984 to 1988. Mr. Highton has also served as artistic resident director, and Director of Acting Training for the Pacific Conservatory of the Performing Arts, where his directing credits include Hurley, Major Barbara, and Bar Fly.

HANNAH DURDEN is returning to A.C.T. after an absence of twelve years, having previously appeared here in The Tempest of the Shrew, The Threepenny Opera, Street Scene, and Richard III. Born in Hawaii of Korean and Chinese ancestry, Miss Durden has performed in over 80 productions since 1961. Among the contemporary works in which he has appeared are Stein’s Death of the Maiden, and Broads in The Real Thing. At the Berkeley Theatre he has performed in A Narrow Road (written by his wife, Ellen Inaloff) and the Longest Day of the Body, and this summer he worked with Encore Presentations in Enemies and The Water Engine.

ED HODGSON, who studied in A.C.T. Advanced Training Program, has toured nationally in Amadeus and appeared on the Geary stage as Joe Bonaparte in Gold- en Boy, Mike in A Life of the Mind, and Broads in The Real Thing. At the Berkeley Theatre he has performed in A Narrow Road (written by his wife, Ellen Inaloff), and the Longest Day of the Body, and this summer he worked with Encore Presentations in Enemies and The Water Engine.
Charles Dickens in *A Christmas Carol*, performed in Phantom in Hell and Diamond Lily. He was the first recipient of the Jules Irving Award, and won the Bay Area Critics Circle Award for *You Are There* at the One Act Theatre. He has played Falstaff three times in the Berkeley Shakespeare Festival productions of *Both parts of Henry IV* and in *The Merry Wives of Windsor* for the San Francisco Shakespeare Festival, where he recently played Touchstone in *As You Like It*. McShane has appeared in the films *Peggy Sue Got Married*, *Rosencrantz and the Duke*, and *Ford* Coppola's *Tucker*. With Reed Rahban, Brian Lehan, and the other former members of the original Faulkline company, he can be seen in October in *Pulp Playhouse*, a late-night improvisational series at the Eureka Theatre.

**YURI LANE** made his professional stage debut at A.C.T. two seasons ago in The Floating Light Bulb, and last season appeared in its revival and in Diamond Lily. He has had featured roles in the films *The Principal* (with Jim Belushi) and in the CBS Movie of the Week Family Si. Mr. Lane has trained for the past four years in A.C.T.'s Young Conservatory, and has had a year of dance training in the School of the Arts at McNear High School. He has also worked in commercials and in other local theatres.

**DAVID MAIER** is returning for his third season of the Geary Stage. A graduate of the Advanced Training Program, Maier has acted in numerous roles throughout the Bay Area. He is a founding member and producer of the A.C.T. alumni production company -- and a producer of A.C.T.'s Plays-in-Progress program.

**LUIS OROPEZA** began his career doing Chicano street theatre in the barrios of East Los Angeles, and spent five years working with Luis Valdez and El Teatro Campesino. His various Bay Area theatre credits -- which have earned him Four Critics Circle awards and a Drama League award -- include a five-year-old girl in *Cloud Nine* and 21 different characters in *How Not to Marry* (both for the Eureka Theatre), and appearances with San Jose Repertory Theatre, Berkeley Shakespeare Festival, and Berkeley Repertory Theatre, where he was in *Planchons and The Good Person of Setzuan*. McShane has also worked at San Diego Repertory Theatre, New Mexico Repertory Theatre, and the Denver Center Theatre Company. In his A.C.T. debut he played the Fool in *King Lear*, and in Diamond Lily he was Strodebrick, the excitable landlord. This summer he appeared in Howard Bertin's *A No End of Blame for Exorcism Presentations.

**WILLIAM PATTERSON** is now in his 22nd season with A.C.T., having joined the company in 1967 to play James Tyrone in Long Day's Journey into Night. A graduate of Brown University, Mr. Patterson served in the army for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for twenty years at the Cleveland Play House, taking time out for live television, film, and four national tours with his own one-man show. His major roles for A.C.T. include You Can't Take It With You, *August, The Misanthrope* (U.S.S. tour), *All the Way Home* (Japan tour), *Barrymore*, and *Old Hats.* In Murder, Painting, Churches, The Doctor's Dilemma, End of the World, and King Lear he played Scrooge in the original A.C.T. production of *A Christmas Carol*, and this season he will Scrooge again in this Grinchworthy production. He serves as a member of the San Francisco Arts Commission.

**MICHAEL McSHANE**, now in his third season with A.C.T., has appeared as King Lear in *Phedre*, Ruy in *Golden Boy*, and in *Phaestus*. In summer 1981, he appeared in A.C.T.'s production of *Troilus and Cressida*, directed by Carl Weidemann. His recent Off Broadway credits include the title role in *The Man Who Would Be King*. He has also appeared in *The Three Sisters* at the Forum Theatre, and in *A Christmas Carol* at the A.C.T., directed by Daniel Rechter.

**MICHAEL SCOTT IRIAN** is now in his second season at A.C.T., where last year he appeared in A Christmas Carol (as Marley's Ghost), Diamond Lily (Pablo Sanchez), and *Phedre*. A recent graduate of the Advanced Training Program, he appeared this summer with Encore Presentations in *Demolition* and *Juno* at the Four Playhouse at the National Theatre, and in *The Second Mrs. Tanqueray* at the Eureka Theatre.

**PEPIDE FOR SHEN** made her Broadway debut in Stephen Sondheim's Pacific Overtures, and has since performed there in *The King and I* (with Yul Brynner) and in *Jeeves in Bloom* as Miss Marriott's Eve of Justice. At the Public Theatre in New York she played Queen Isabella in *Macbeth* and in *The Testament of Mary* the Conservatory. Shen, who has worked with resident artists throughout the country, including the Alaska Repertory Theatre, Actors Theatre of Louisville, Cincinnati Playhouse, and the Shakespeare Festival of Dallas. Her television work has included guest starring on *The Colby Show* on Mutual Network King, *The Devil and the Drama*, and on "The Equalizer" and playing San Francisco Jan's *The Wizard of Oz* at the Festival Theatre in Belzec, Warsaw.

**KEELEY STANLEY**, a third-year student in the Advanced Training Program, has a bachelor's degree in political science from the University of California, Berkeley. She has worked in William Marttin's *Scanners* at the prestigious Festival Theatre in Belzec, Warsaw.

**SUIN DAI LIN** joins A.C.T. as Mon for Mike Mills in as a distinguished guest artist through the courtesy of the Shanghai Film Studio Drama Company. She began her career as a dancer with the Shanghai Dance Company, and then went on to work as a stunt woman in *The English Patient*. She has also appeared in *The Second Mrs. Tanqueray*, directed by Carl Weidemann, and in *The Man Who Would Be King*. She has also appeared in *The Three Sisters* at the Forum Theatre, and in *A Christmas Carol* at the A.C.T., directed by Daniel Rechter.

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YURI LANE made his professional stage debut at A.C.T. two seasons ago in The Floating Light Bulb, and last season appeared in the revival and in Diamond Lil. He has had featured roles in the film The Principal (with Jim Belushi) and in the CBS Movie of the Week Family Slus. Mr. Lane has trained for the past four years in A.C.T.'s Young Conservatory, and has had a year of dance training in the School of the Arts at McReir High School. He has also worked in commercials and in other local theater.

CHARLES DICKENS in A Christmas Carol, played in Phanuts in Hell and Diamond Lil. He was the first recipient of the Julius Irving Award, and won the Bay Area Critics Circle Award for Two Jews at the One Act Theatre. He has played Patsfield three times in Berkeley Shakespeare Festival productions of both parts of Henry IV and in The Merry Wives of Windsor for the San Francisco Shakespeare Festival, where he recently played Touchstone in As You Like It. Mr. McShane has appeared in the films Peggy Sue Got Married, Romancing the Dove, and Francis Ford Coppola’s Tucker. With Reed Bashman, Brian Lehmam, and the other former members of the original Faulkline company, he can be seen through October in “Pulp Playhouse,” a late-night improvisation series at the Eureka Theatre.

WILLIAM PATTERSON is now in his 22nd season with A.C.T., having joined the company in 1967 to play James Tyrone in Long Day’s Journey into Night. A graduate of Brown University, Mr. Patterson served in the army for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for twenty years at the Cleveland Play House, taking time out for live television, film, and four national tours with his own one-man shows. His major roles for A.C.T. include You Can’t Take It With You, Junipers, the Matchmaker (U.S.S. tour), All the Way Home (Japan tour), Burden of Light, and All God’s Chillun Got “D” for Murder, Painting Churches, The Doctor’s Dilemma, End of the World, and King Lear. He played Scrooge in the original A.C.T. production of A Christmas Carol, and this season he will be Scrooge again in A Christmas Carol. He serves as a member of the San Francisco Arts Commission. He is now in his second season with A.C.T., where he appeared in A Christmas Carol (as Scrooge’s Ghost), Diamond Lil (Pablo Escobor), and Feathers (Squeaky). A recent graduate of the Advanced Training Program, he appeared this summer with Encore Presentations in David Mamet’s The Water Engine and Howard Barker’s No End of Blame. At the Portland Playhouse, he appeared as Abner in Orphans, Sonny in The Englishman Review, and Francis Ford Coppola’s Tucker. With Reed Bashman, Brian Lehmam, and the other former members of the original Faulkline company, he can be seen through October in “Pulp Playhouse,” a late-night improvisation series at the Eureka Theatre.

MICHEAL McSHANE, now in his third season with A.C.T., has appeared as King Eophs in Feathers, Roxie in Golden Boy, and Les McKeown in The Merry Wives of Windsor. He played Scrooge in the original A.C.T. production of A Christmas Carol, and this season he will be Scrooge again in A Christmas Carol. He serves as a member of the San Francisco Arts Commission.

LUCIO ROBREZEC began his career doing Chicano street theater in the barrios of East Los Angeles, and spent five years working with Luis Valdez and El Teatro Campesino. He was 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 Close Moonrise and 21 different characters in Home for the Holidays (both for the Eureka Theatre), and appearances with San Jose Repertory Theatre, Berkeley Shakespeare Festival, and Berkeley Repertory Theatre, where he was in Flibnaba and The Good Person of Szechuan. Mr. Orobiozec has also worked at San Diego Repertory Theatre, New Mexico Repertory Theatre, and the Denver Center Theatre Company. In his A.C.T. debut he played the Fool in King Lear, and in Diamond Lil he was Stedrickson, the eccentric landlord. This summer he appeared in Howard Barker’s No End of Blame. At the Portland Playhouse, he appeared as Abner in Orphans, Sonny in The Englishman Review, and Francis Ford Coppola’s Tucker. With Reed Bashman, Brian Lehmam, and the other former members of the original Faulkline company, he can be seen through October in “Pulp Playhouse,” a late-night improvisation series at the Eureka Theatre.

OLIVIA ROSS is now in her second season with A.C.T. and has appeared in the revival and in Diamond Lil. She has had featured roles in the film The Principal (with Jim Belushi) and in the CBS Movie of the Week Family Slus. Mr. Lane has trained for the past four years in A.C.T.’s Young Conservatory, and has had a year of dance training in the School of the Arts at McReir High School. He has also worked in commercials and in other local theater.

MICHAEL SCOTT O’RIAN is now in his second season at A.C.T., where he played Edmund in King Lear and performed in A Christmas Carol, Diamond Lil, and Feathers. In his role in the Conservatory he has played Lopahin in The Cherry Orchard, Yorick in Hamlet, IV Part II, Horner in The Country Wife, Sir Fulbery Hawk in Nicholas Nickleby, Laertes in Hamlet, and Pan in Guerrilla. He has also appeared as Aeneas in Orphans and pencilled his production of A Midsummer Night’s Dream, which also played at the Westwood Playhouse in Los Angeles. This fall Mr. Ryan will be seen on PBS in a Duck’s Breath Mystery Theater Special, Dead Pox Alley.

STANLEY KEVLE is a third-year student in the Advanced Training Program. He has played Touchstone in A Christmas Carol (as Scrooge’s Ghost), Diamond Lil (Pablo Escobor), and Feathers (Squeaky). A recent graduate of the Advanced Training Program, he appeared this summer with Encore Presentations in David Mamet’s The Water Engine and Howard Barker’s No End of Blame. At the Portland Playhouse, he appeared as Abner in Orphans, Sonny in The Englishman Review, and Francis Ford Coppola’s Tucker. With Reed Bashman, Brian Lehmam, and the other former members of the original Faulkline company, he can be seen through October in “Pulp Playhouse,” a late-night improvisation series at the Eureka Theatre.

PRESA FOR SHEN made her Broadway debut in Stephen Schwartz’s Pacific Overtures, and has since performed There in The King and I (with Yul Brynner) and as Joanne Lui in Ennio Morricone’s The Mission, which has been awarded for the role of Liu Pao in Top Girl. Among her other Broadway credits are Lady Macbeth in Shippin Macbeth, Nancy Wing in Tickle Me, and Mirtos in The Tempest. A graduate of A.C.T.’s Conservatory, Ms. Shen has worked with resident theaters around the world, including the Alaska Repertory Theatre, Arsen Theatre of Louisville, Cincinnati Playhouse, and the Shakespeare Festival of Dallas. Her television work has included guest-starring on “The Bill Cosby Show” on Martin Luther King: The Dream and the Dawn, and on “The Equalizer” and playing San Francisco’s Jude Snow Wong in Owartury, Jude Snow. She has also been seen in the film Crossing Delancey and the upcoming Dream Quest.

ANNA DAEVERRE SMITH has performed in regional theater, off-Broadway, and in film and television, including appearances at the New York Shakespeare Festival, at the Women’s Interfaith Theatre, on ABC’s “One Life to Live,” and in the film Soup for One. She is also a director and playwright; her play Age Age Age I’ve Imagined was produced by the Women’s Project at the American Place Theatre in New York, and Piano was produced last year in A.C.T.’s Flips-in-Progress program. Ms. Smith has developed an original project called On the Road: A Search for American Character in which she interviews people and invites them to see themselves portrayed onsite by her or by other actors. She has taught acting at most of the nation’s major training schools, including the University of Southern California, Yale, N.Y.U., Carnegie-Melon, and A.C.T.
Shakespeare Company, the Magic, Eureka, and One Act, San Francisco Actor’s Pavilion, Berkeley Shakespeare Festival, Berkeley Jewish Theatre, San Jose Rep, was featured in San Francisco and Berkeley Repertory Theatre. He has also appeared on television in "Partners in Crime" and "Mind Street Blues" and will be seen in the forthcoming films "Cherry 2000" and "Miracle Mile."
official panels, including the Municipal People's Congress of Shanghai and the Chinese Film Artists' Association. His university studies were interrupted by the Japanese invasion (during which he fled not a living by raising goats and selling milk), but he began his stage career in 1945, appearing prominently in The Emperor General and Sanshui; his film career (which began in 1948) was interrupted by the Cultural Revolution, when he went to the countryside for six years. He has appeared in roles in movies and television series, and has directed several films and television series.

EDWARD HASTINGS (Artistic Director), who assumed the leadership of A.C.T. as its first artistic director in 1979. Hastings is well-versed in the history of the American Conservatory Theatre and has directed many productions there. He is a respected figure in the theater world and has been a mentor to many young artists.

CATHY THOMAS-GRANT, a graduate of California State University at Northridge, is a third-year student in A.C.T. 's Advanced Training Program, where she has appeared in studio productions of Arthur Miller's A View from the Bridge, Caryl Churchill's Top Girls, Shakespeare's Love's Labour's Lost, and the musical Weeding. She directed Nanette Miller's Win a Summer of Love and was the Assistant Director for the summer program, which is devoted to the development and presentation of new theatre writing. Hastings has served as a student director at the Eugene O'Neill Playwrights Conference for three summers, and taught acting at A.C.T. in 1984 at the Shakespeare Institute as part of the Thespian Islands Theatre Festival. She is a graduate of the University of California at Davis, and of the University of Oregon's drama program. Hastings has directed a number of productions, including productions as a guest artist at the University of Washington, California Institute of the Arts, and S.I.T. company's studio productions for A.C.T.'s Advanced Training Program have included Cloud 9, The AIDS: AIDS, the Real Thing, and The House of the Dead. This season he will direct A.C.T.'s production of Shakespeare's Midsummer Night's Dream in New York, and of the world premiere of a new play by Deborah Shapiro, titled You Can't Take It With You. He has directed a number of productions, including productions as a guest artist at the University of Washington, California Institute of the Arts, and S.I.T. company's studio productions for A.C.T.'s Advanced Training Program have included Cloud 9, The AIDS: AIDS, the Real Thing, and The House of the Dead. This season he will direct A.C.T.'s production of Shakespeare's Midsummer Night's Dream in New York, and of the world premiere of a new play by Deborah Shapiro, titled You Can't Take It With You. He has directed a number of productions, including productions as a guest artist at the University of Washington, California Institute of the Arts, and S.I.T. company's studio productions for A.C.T.'s Advanced Training Program have included Cloud 9, The AIDS: AIDS, the Real Thing, and The House of the Dead. This season he will direct A.C.T.'s production of Shakespeare's Midsummer Night's Dream in New York, and of the world premiere of a new play by Deborah Shapiro, titled You Can't Take It With You. He has directed a number of productions, including productions as a guest artist at the University of Washington, California Institute of the Arts, and S.I.T. company's studio productions for A.C.T.'s Advanced Training Program have included Cloud 9, The AIDS: AIDS, the Real Thing, and The House of the Dead. This season he will direct A.C.T.'s production of Shakespeare's Midsummer Night's Dream in New York, and of the world premiere of a new play by Deborah Shapiro, titled You Can't Take It With You.

KELVIN HAN YEE, who played Mede- donnin in A.C.T.'s The Seagull, is a leading actor in the first American feature film shot in the People's Republic of China, A Great Wall. For the past eight years, he has performed regularly as a founding member of the National Theater of China, a Great Wall. For the past eight years, he has performed regularly as a founding member of the National Theater of China, and has appeared in a wide range of productions, from traditional Chinese opera to modern theatre. He has been a member of the Asian-American Theatre Company, appearing in Paper Angels, Golden Leopard, Uncle Gage, and other plays. He has also appeared in the films American Experience and The Seagull, directed by William Ball on the set of A.C.T.'s production of Midsummer Night's Dream this season.
DESIGNER. After seven years she became the costume designer for the Shanghai Youth Drama Troupe, where she has designed over 40 productions, including You Can't Take It With You under Joy Cahn's direction. She has also designed costumes for television, films, opera, and concerts.

DEBBIE DUARTE (Lighting) returns to A.C.T. for a fourth season as resident lighting designer. Last season she designed eight productions, including King Lear, End of the World Symposium in Tokyo, Follow, and The Three Sisters. Past lighting designs for A.C.T. include: the award-winning productions of Sunday in the Park with George and Footloose in Hell. Ms. Duarte's work has also been seen in the Berkeley Repertory Theatre production of Hard Times as well as at the Los Angeles Theatre Center, Milwaukee Repertory Theatre, San Jose Rep, and Berkeley Shakespeare Festival, and at the Fringe Festival in Edinburgh, Scotland and the Kennedy Center in Washington, D.C. In 1986 she was awarded a Theatre Communications Group grant to observe lighting designers in New York City. Ms. Duarte, who holds an M.F.A. in theatre technology from U.C.L.A., is on the faculty of Chabot College.

BETTY ANNE SHU JUNN WONG (Composer and Musical Director) is the composer of the flowing stream ensemble, which she founded (with her twin sister Shirley Wong) in 1972. The flowing stream performs in various guises: as a jazz ensemble, with traditional Chinese instruments, and with predetermined music for television (including "The Twilight Zone" and the PBS film "Ming and Nellie") and film and television. In 1988 she performed at the Governor's state banquet for Premier Zhao Ziyang of China. Ms. Wong holds degrees from Mills College and U.C.San Diego, and has taught at Mills and San Francisco State. She is also the founder of Phoenix Spring Ensemble, which is devoted to experimentation in avant-garde music.

GARY SCHWANTZ (Composer) received his M.F.A. in electronic music and the recording media from Mills College, where he studied composition with Lou Harrison and Anthony Braxton, and electronic music techniques and theory with David Rosenboom. He studied Chinese flute with Tien Koo Man, and Chinese music with Betty and Shirley Wong and with Lou Harrison. He has performed with the Flushing Stream Ensemble, Lou Harrison, Lois Weinshall, Allen Ginsberg, John Cipollina, Hank Ballard, Mills Contemporary Performance Ensemble, Rhythm Rock, Steel Chords New Music Ensemble, and the Job, and his recording experience includes television and film soundtracks and records. He has led his own jazz groups and composed music for jazz ensembles, chamber groups, film soundtracks, and modern dance performances. Mr. Schwantz also performs as an instrumentalist in Marco Malamas.

STEPHEN LOUARD (Sound) is now in his third season as sound designer and composer for A.C.T. His work with the company has included musical compositions for The Sogno and Paucaus in Hell and last season he wrote the music for A Line of Mind with his collaborator Eric Drew Feldman. They have won awards for their scores for The Lady's Not for Burning at A.C.T., The Yorks of Crime and The Ballad at Berkeley Rep and PM at the Eureka Theatre. Mr. LeGrand's recent work has included scores for Invisible Man You Don't! at Berkeley Rep and the Los Angeles Theatre Center, and Laos at the La Jolla Playhouse.

JAMES HARRIE (Production Director) began his career on Broadway with Eva Le Gallienne's National Repertory Theater. Among the productions he stage-managed were The Midsummer Night's Dream with Max Le Gallienne, Sylva Snyder, and Leonard Dana, The Rain, John Brown's Body, She Stoops to Conquer, and The Comedy of Errors. Mr. Harris also stage-managed the Broadway productions of Georgy (as musical by Carol Bayer Sager), And Miss Reardon Drinks a Little (with Julie Harris and Estelle Parsons), and the national tour of Woody Allen's Play It Again, Sam (with Susan Lewis and Vivian Blaine). Mr. Harris joined A.C.T. in 1971 as Production Stage Manager, and in this capacity has managed more than a hundred productions; he has also taken the company on numerous regional, national, and international tours, including those to the Soviet Union in 1976 and Japan in 1978.

EUGENE BARONE (Stage Manager) is a charter member of A.C.T. He has worked on more than 70 productions for the company, plus the television adaptations of A Christmas Carol, The Tinman of the Shores, and Cyrano de Bergerac, and he has directed for Plays-in-Progress. As an associate director in the company he has been associated with Lloyd William's annual production of A Christmas Carol for many years.

KAREN VAN ZANDT (Production Stage Manager) now in her tenth season at A.C.T., has stage-managed company productions of Sunday in the Park with George, End of the World Symposium in Tokyo, Follow, The Immigrant, A Christmas Carol, Mounting Becomes Electra, and Another Part of the Forest. She has also worked at the Marines Memorial Theatre as production stage manager for The Big Leap at Berkeley's (with Kirk Douglas and Burt Lancaster) and The Girls by Carl Churchill. Ms. Van Zandt was the production stage manager for Greater Tuna for a year.

ALICE ELLIOTT SMITH (Stage Manager) began her career at A.C.T. as a stage management intern. Now in her tenth season, she has been the company's master scheduler, production coordinator of Plays-in-Progress, director of staged readings, associate director of the Troubadour program, director of the studio productions in "Beyond," "Wildwest," and co-director of Morning's at Seven, Plays, and Plays-in-Progress production Big Ben. In recent seasons she has stage-managed Private Lives, The Lady's Not for Burning, The Flying Light Bulb, Paucaus in Hell, A Line of Mind, Diamond Lil, Golden Boy, and Fiddlers.

BRUCE ELPSERGER (Stage Manager), who is now in his second season with A.C.T., was in Seattle for the previous three years as Production Stage Manager at the Intiman Theatre and Production Manager with the Bushnell Theatre. He directed the Intiman's semi-annual production of A Shiver Named Desire, and served as a stage manager for various shows. Before moving to Seattle he had served as Production Stage Manager with P.C.F.A. Theatre in Shelburne and Santa Maria. Mr. Elpserger, who studied in London and graduated from Drake University, has also worked with disturbed children as an art therapist in the Des Moines schools.

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ASSOCIATE DIRECTORS
John LOCUST
Michael PRISON
Anne Davies Smith
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PROGNOSIS GOOD FOR CENTER THEATRE GROUP

L.A.'s Flagship Theatres Aided by "Phantom" Physician

When the vital signs of a critical-list patient stabilize, the wise doctor knows not to relax. He — or she — just breathes a bit easier.

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When the Andrew Lloyd Webber musical arrives in May, its combination of techno-wiz spectacle and lush romance is expected to fill the Ahmanson's 2,071 seats nightly for at least two years. Those two years — some think more are possible — offer a reprieve of sorts for the Center Theatre Group, whose overseers had grown accustomed in recent years to see-

"It's no secret that the Ahmanson has had serious financial problems, and the Taper has, too," Bamer said recently in an interview in the Century City offices of his cement manufacturing firm. "This deal for Phantom is not a solution. It has bought us time, and the opportunity to put into place some new programs."

Thomas O'Connor is a staff arts reporter and critic for The Orange County Register.

TEMPERATURE IS STILL: Gordon Davidson, Robert Fryer and Lawrence Bamer, the CTG team, paused before the Mark Taper Forum and Ahmanson Theatre.

by Thomas O'Connor

OCTOBER 2005

53
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red covers on unoccupied chairs in the Ahmanson and red ink on the balance sheets of both the Taper and the Ahmanson.

"It's no secret that the Ahmanson has had serious financial problems, and the Taper has, too," Ramer said recently in an interview in the Century City offices of his cement manufacturing firm. "This deal for Phantom is not a solution. It has bought us time, and the opportunity to put into place some new programs."

Ramer is aware of the heightened expectations that come with a major hit. But he's also aware that the 600-seat Taper is adored by Los Angeles theatergoers: "We're not on the national circuit. We're a local theater, and people are going to come here, no matter what."

"It's a good, strong sight, a thing to build on," added Bamer. "A lot of us here feel it's a sign of things to come."

"As long as we don't let the pressure get away from us," Ramer warned. "We have to keep our heads above water."

Financially the Center Theatre Group is indeed on the mend, but as Ramer pointed out, "We're only looking at the essentials."

"One of the things we've always done is create a foundation of basic operating costs," Bamer explained. "With Phantom, we've added to that."

"But we have to spend money, and we can't continue to do that," Ramer added. "We have to keep our heads above water."

"It's a time of change and progress," said Bamer. "We've got a new building, and a new production."

"We're in good company," Bamer said. "We're part of a wonderful and growing business."

"We're not alone," Ramer added. "We're part of a movement."
Although critics complained repeatedly of wobbly acoustics and a sprawling size that made non-musical offerings feel remote, especially from the distant second balcony, the Ahmanson consistently paid its way without contributions or direct subsidy, and often provided surpluses to help subsidize the more adventurous offerings at the Taper.

Since the early 1980s, however, attendance has dwindled, while production costs have risen and outside bookings dried up. The cherry bottom line turned gum, and the Ahmanson has operated with steadily mounting deficits since 1984.

The Nederlanders Organization assumed control of the Los Angeles Civic Light Opera and pulled out of the Los Angeles Music Center, opening a summer-long scheduling hole that the Music Center Operating Company hoped CTG would help to fill. One effort, the Royal Shakespeare Company’s marathon Nicholas Nickleby, a Broadway hit in 1983, reportedly bid $300,000 out of the Ahmanson coffers in 1986.

“If you’re living just on box-office and being refunded to small-cast plays, it limits you in what you want to do,” Fryer noted recently.

“One of the best things we ever did here was Cyrano de Bergerac (in 1973, starring Chamberlain),” Fryer said. “If we did that today, it would be outrageously expensive. Yet that’s the kind of play that should be here.”

“The biggest problem we have,” said the Taper’s Davidson, “is that it was okay in a time when Broadway was flush and productive. Bobby Fryer very cleverly used local and English stars, and the audience became trained to it. But suddenly there are fewer plays and more competition from other facilities.”

Hollywood stars willing — and able — to tackle the Ahmanson’s vast quirky acoustics have become increasingly hard to find. One reason is money, according to Fryer. “The movies and television bring them such incredible amounts of money now,” he said.

Part of the problem, too, is that a new generation of stars largely lacking in stage experience is now lighting up movie marquees.

Ahmanson season subscriptions plummeted from a high of 76,000 in 1981 (when the roster included Elizabeth Taylor in The Little Foxes) to 46,500 in 1986; last year’s total was 47,650.

In 1986, Fryer announced his intention to step down, but the search for his successor has stumbled repeatedly. Television producer Martin Manulis, who joined Fryer as co-artistic director in 1987, called it quits after only two months, not long after the pair’s first — and only — joint season had opened with a cooly received revival of Gore Vidal’s The Best Man, starring Mel Ferrer, Don Murray and Buddy Ebsen.

Early this year, director Marshall W. Mason agreed to help plan the 1988-89 season, but only as a stopgap measure; the association will end in December and Mason hopes to make a film. Fryer now says next June is positively his departure date; at age 67, he intends to resume his activities on Broadway and in film.

CTG officials refuse to be precise about the size of the recent losses. “Let’s just say it was a significant operating deficit,” said Ramer, who was elected president last year with a mandate to staunch the blood flow.

The emergency prescription was sharp reductions in the Taper’s program, which has always been predicated on a deficit. Davidson reluctantly dropped new-
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The Abermann needs a vision, an artistic point of view about how to utilize a big space in a creative way, knowing that it's costly to do projects there. There has to be more cohesion to a season," Davidson said.
Ramer is less inclined to sweeping change. "I'd envision that we go from four plays a year to five and try to utilize the theatre more on a year-round basis," he said. "We'd like to see a musical every year, to put on some original work, say, one new play every season, then current Broadway hits, like Les Liasons." But it really depends ultimately on the vision of whoever is going to be the artistic director. I think it's a popular theatre, geared to a larger audience. The alternative is to change the Abermann into something midway between the Taper and what it is today. I have some problems with that."
Fryer, the outgoing Abermann chief, conceded that his old formula of stars has become problematic. But he defends the current physical layout of the Abermann. "The common complaint is about that second balcony, and yet, if it's a big hit, suddenly the theatre's not big enough," he said. "One of the advantages of a big theatre is that you can keep the cost of your tickets down. I think the size of the theatre intimidates actors only until after they get used to playing in it. Christine Lahti and Christopher Reeve didn't have a problem playing this theatre this year (in Summer and Smoke). They adjusted to it."
The search for a successor to Fryer—tabled while Phantom was being negotiated—has been reopened. "We've found there's a real paucity of people who fill the bill," said Ramer. "Thanks to Phantom we now have a situation that may call for a different kind of person to program the Doolittle for a couple of years. There are not a lot of people in the country who really are artistic producing directors."
"I feel very good about the Abermann situation," Ramer added. "There's now a very positive, upbeat mood on the board, a feeling that the Center Theatre Group knows where it's going and has a commitment to excellence. I think we're strongly on the rebound."
play commissions, cut back his experimental Taper Tio productions in Hollywood to a small series of one-man shows, and eliminated a pet project, the Taper film and TV development office. Mainstage offerings included money-saving co-productions with other theatres, including The Colored Museum from the New York Shakespeare Festival and Lost Highway from the Denver Center Theatre.

The company's much-lauded Improvisational Theatre Project won a last-minute stay of execution only when the Taper's 1987-88 mainstage season proved a box-office bonanza. "Eliminating the Improvisational Theatre Project would have been emotionally devastating," Rams said.

Other cutbacks included closing a CTG-run scene shop that proved unable to compete with commercial shops serving Hollywood production firms, and closing a CTG executive office, whose managing director, William Wingate, departed for New York and will not be replaced. The slashes and the strong Taper box office reduced the mounting deficit, "maybe by 60 percent," Rams said. But they didn't solve the Ahmanson's problems. The first step was to get bodies back in the seats for 1988-89.

Anchored by the lure of tickets to Phantom of the Opera next spring, subscribers are flocking to a season that begins in October with an Ahmanson-mounted production of the ribald drama Les Liaisons Dangereuses, starring Frank Langella and Lynn Redgrave, and also offers a national company of Stephen Sondheim's Tony-winning musical, Into the Woods.

By the end of August, subscriber ranks had already equaled last year's total and reached 48,000, even though the theatre had only just begun to sell new subscriptions. Rams was confidently talking of passing 70,000.

The fourth hand in the Ahmanson's current subscription deal, however, is the wild card of the deck: in March, while the Ahmanson itself is reeled for Phantom, Ahmanson subscribers will troop to Hollywood's Doolittle Theatre, probably for the American premiere of Tom Stoppard's newest London hit, Haygood, featuring its London star, Roger Rees, and directed by Peter Wood (negotiations were incomplete at this writing).

For the anticipated two years that Phantom will hold sway in the Ahmanson itself, the theatre plans to offer its subscribers a four-play season in the center (1,000 seats) Doolittle, which was known as the Huntington Hartford before a 1987 face-lift. Ironically, it was partly by putting the nap on a Hollywood location, and thanks to a fortuitous illusion at the Shubert Theatre in Century City, that Ahmanson officials were able to lure Phantom to the Music Center.

Hollywood's Musicals and its enormous advance sale not already occupied the Shubert, it is deemed very likely that Phantom producer Cameron Mackintosh would have opted for the Century City venue. Instead, Ahmanson officials had only to plug it out with the Nederlander Organization's Pantages Theatre in Hollywood and, to a lesser extent, the Ahmanson Auditorium in Los Angeles.

"We pointed out to Cameron that Hollywood is not the most desirable location in terms of parking and other things," Rams said. "Fortunately for us, the Pantages also had problems in terms of the cost of renovating for Phantom. The Ahmanson will have less work to be done to prepare the theatre." While Phantom plays on, CTG officials and those of the Music Center will have time to ponder both the architectural and artistic future of the Ahmanson. It will be a spirited argument.

"My fear," said Richard Atlas, a member of the CTG board and chairman of its finance committee, "is that the Ahmanson may continue to serve a product that is based on its historic relationship with an audience, whereas that audience has changed and its needs have changed."

The Taper's Davidson won't provide the specifics of a proposal he has made to the CTG board about the Ahmanson, though he has made little secret of his interest in being involved.

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Natural Marsh Preserve

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Mini-Park (1 of several)

Scenic Lookout Point

THE ART OF DINING

Back to Square One
In Search of the World's Greatest Restaurant

I had been condemned to eat in only one restaurant for an inordinately long period of time. I would choose — of all places in the world I've dined — Joyce Goldstein's Square One.

Square One is the only restaurant I can think of that could keep me obsessively excited by its variety of cuisines and that would hold me rapt — day in and day out — with a consistency of excellence beyond any reasonable expectation.

About four years ago, my wife returned to Los Angeles after an extended stay in the Bay Area producing a TV movie. "I just ate at the best new restaurant ever," she enthused. "Our cast and crew all went, and every dish was wonderful." Now, anyone knowing Annabelle and her discerning taste in food would immediately perk up. "What kind of cooking is it?" I asked in my innocence. "I honestly don't know," she replied. "We had Brazilian, Italian and North African dishes — it was incredible, because every one of them was authentic."

Finding an excuse to visit San Francisco is never difficult, so some weeks later I flew in and took a taxi from the airport directly to Square One (190 Pacific at Front; 435-788-1110).

The sight of Joyce Goldstein working in the open kitchen to one side of the stunning dining room brought back a memory of an evening in 1981 at Chez Panisse. As manager and chef of that prestigious restaurant, Goldstein had treated me to an evening of intriguing dishes that I was bound never to forget.

That first night at Square One I ordered far more than one person could possibly eat. I grasped my way through two salads, three entrees and three desserts, and then had the leftovers wrapped to take to my hotel for a late night snack. I've never been back to San Francisco since without making this incredible restaurant my first culinary stop.

If anyone has inherited the mantle of Chef Panisse's Alice Waters, it's Joyce Goldstein, the diminutive genius of the kitchen. She has joined a select coterie of men and women who carry ordinary fare to extraordinary plateaus and are among the most inventive, one-of-a-kind cooking masters in this country.

In the book "Women Chefs," Goldstein says she doesn't consider herself a producer of California cuisine or does she think her food really experimental. Instead, she views her cooking in the light of her extensive travels: "I want to take food from specific countries and to do the best version of a particular dish that I can possibly do."

A Brazilian filmmaker fresh from a month of travel in Europe and a month of travel in Europe, he had ordered the national dish of his country, feijoada, which happened to be on the menu that day. He raved about the spicy pork cubes, earthy sausage and black beans served with rice, sliced oranges and a tangy salsa of lemon, garlic and chili peppers. "They even sprinkled "feijoada" (four)

by Jay Weston

OCTOBER 1985
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on it before sending it out from the kitchen,” he noted with admiration. Apart from a passion for all things connected with food, Goldstein and I share a common upbringing, having both grown up in the ’40s in the Flatbush section of Brooklyn. This may explain the delicious beef brisket with potato latkes I had at Goldstein’s restaurant one evening.

Goldstein took her own road out of Flatbush, earning a masters degree in fine arts from Yale and, in the early ’90s, achieving success as an artist with frequent showings in San Francisco galleries. But two years in Rome spent exploring the infinite possibilities of spaghetti carbonara led Goldstein to teach cooking to a large body of enthusiastic students. Her life at Cheri Fanishe began in 1991, and now Square One consumes her every waking (and nearly every sleeping) moment.

I once asked the derivation of her restaurant’s name, and Goldstein said, “We were sitting around trying to think of what to call the place, when someone commented that with a restaurant, every day you start fresh at square one. You go into the walk-in refrigerator and see what’s there. I looked up and said, ‘That’s it,’ and it was.” Square One is a family affair, with Goldstein’s son Evan, 37, playing a role in management. He selects wines for the restaurant and resources ethnic drinks to marry with various dishes. (With the aforementioned fondue, they served the traditional caipirinha, a stunning concoction of strong Brazilian rum mixed with lime and sugar.)

A line from the 1985 Gourmet magazine review of the just-opened Square One: “This is a restaurant run by people who really love to cook for people who love to eat.” Goldstein cares for her customers, often calling regulars to tell them about a special dinner she’s planning. Her Wednesday night regional festivals are justly famous, offering themes as varied as Tuscan and Portuguese dinners, or a tribute to the late James Beard.

Dishes I’ve treasured: the Moroccan pastilla (better than any in Casablanca), and the fried chicken crusted with crushed pecans and served with corn pudding. And the breads, ah, the breads! A dense pane integrale (better than the one Billy Wilder and I carried home from Il Por nale), or a rosemary/olive loaf. Goldstein’s pastas make my eyes tear in memory of warm nights in tiny Italian cafés. You never knew what to expect here and in these days of generic and greasy I wouldn’t be surprised if Joyce finds some exemplary selection of Russian dishes to offer her bemused diners. Exploring the unknown is the specialty of this remarkable mistress of the kitchen, and I for one look forward to many wonders to be sampled at Square One in the future.

Joyce Goldstein’s Zemi D’Arrizzio — Batavoli filled with filet of sole served with tomato and clam sauce.

This Ligurian ravoli has an unusual name of Arabic origin. Zemi derives from “zemùl,” a basket of double palm leaves, and arrizzio is a green seaweed found on the beach, with the perfume of the sea. Arrizzio is also Ligurian slang for limpet, a small shellfish which is part of the traditional sauce for these ravoli. As we do not have access to limpets, we have substituted Manila clams.

2 lbs. of filet of sole
3 lbs. of butter
1 cup of onions, chopped fine
4 cups of spinach, cut into chiffonade, washed well and drained
2 eggs
salt, pepper, nutmeg
1/2 cup of dry toasted bread crumbs
4 cups of tomato sauce
36-45 tiny clams
chopped parsley

Steam the sole or sauté quickly. Drain well. Chop fine.

Melt the butter in a wide and deep saucepan. Add the onion and cook until tender. Add the spinach and wilt down. Drain well. Chop the spinach mixture fine. Squeeze dry. Combine the sole, spinach and onion mixture, the eggs, bread crumbs and season with salt, pepper and nutmeg. You may need a bit more bread crumbs if the filling seems wet.

Serve these ravoli with tomato sauce and 6-8 little clams per person, steamed open in the sauce. Garnish with chopped parsley. No cheese, please. Serves six.

Greek Salad

I know there are many versions of this salad but we think that our assembly of this dish is particularly pretty and that the vinaigrette is especially tasty. We have used these ingredients as a sandwich filling on sesame seed bread and you may want to try that as well.

per person:
6 paper thin slices of red onion
12 slices of cucumber, about 1/8 inch thick
2 slices of green pepper, in rings, about 1/4 inch thick
2 slices of red pepper, in rings, about 1/4 inch thick
2 slices yellow tomato (or all red)
2 ounces of feta cheese, in chunks
6 kalamata olives (pitted, optional)

To assemble the salad: Macerate the onion slices in a tablespoon of the vinaigrette for about twenty minutes, to soften the onions and take out some of the “bite.” Place a layer of cucumbers on the plate. Then top with the onions. Then the tomato slices, and then the pepper slices. Alternate colors if possible. Top with crumbled feta, the olives and a generous drizzle of the vinaigrette.

Oregano Garlic Vinaigrette
1/2 cup of red wine vinegar
1 1/4 cup of light olive oil
3 lbs. of dry oregano
2 cloves of garlic, minced very fine
salt and pepper

Combine all of the ingredients for the vinaigrette with a whisk. *Rub the oregano with your hands to warm it and release its oils or dry toast it in a minute or two, then add it to the vinaigrette. □
on it before sending it out from the kitchen," he noted with admiration. "Apart from a passion for all things connected with food, Goldstein and I share a common upbringing, having both grown up in the '40s in the Flatbush section of Brooklyn. This may explain the delicious beef brisket with potato latkes I had at Goldstein's restaurant one evening. Goldstein took her own road out of Flatbush, earning a masters' degree in fine arts from Yale and, in the early '90s, achieving success as an artist with frequent showings in San Francisco galleries. But two years in Rome spent exploring the infinite possibilities of spaghetti carbonara led Goldstein to teach cooking to a large body of enthusiastic students. Her life at Chef Panisse began in 1991, and now Square One consumes her every waking (and nearly every sleeping) moment. I once asked the derivation of her restaurant's name, and Goldstein said, "We were sitting around trying to think of what to call the place, when someone commented that with a restaurant, every day you start fresh at square one. You go into the walk-in refrigerator and see what's there. I looked up and said, 'That's it,' and it was." Square One is a family affair, with Goldstein's son Evan, 37, playing a role in management. He selects wines for the restaurant and resources ethnic drinks to marry with various dishes. (With the aforementioned feijoada, they served the traditional caipirinha, a stunning concoction of strong Brazilian rum mixed with lime and sugar.) A line from the 1985 Gastronaut magazine review of the just-opened Square One: "This is a restaurant run by people who really love to cook for people who love to eat." Goldstein cares for her customers, often calling regulars to tell them about a special dinner she's planning. Her Wednesday night regional festivals are justly famous, offering themes as varied as Tuscan and Portuguese dinners, or a tribute to the late James Beard. Dishes I've treasured: the Moroccan pastilla (better than any in Casablanca), and the fried chicken crusted with crushed pecans and served with corn pudding. And the breads, ah, the breads! A dense pane interalle (better than the one Billy Wilder and I carried home from Il Portale), or a rosemary/olive leaf. Goldstein's pastas make my eyes teem in memory of warm nights in tiny Italian cafés. You never know what to expect here and in these days of gimme and gerrisstico I wouldn't be surprised if Joyce finds some exemplary selection of Russian dishes to offer her bemused diners. Exploring the unknown is the specialty of this remarkable mistress of the kitchen, and I for one look forward to many wonders to be sampled at Square One in the future. Joyce Goldstein's Zemi D'Arzillo Ravotii filled with filet of sole, served with tomato and clam sauce. This Ligurian ravolli has an unusual name of Arabic origin. Zemi derives from "zemel," a basket of double palm leaves, and arzillo is a green seaweed found on the beach, with the perfume of the sea. Arzillo is also Ligurian slang for limpet, a small shellfish which is part of the traditional sauce for these ravoli. As we do not have access to limpets, we have substituted Manila clams. 2 lbs. of filet of sole 3 lbs. of butter 1 cup of onions, chopped fine 4 cups of spinach, cut into chiffonade, washed well and drained 2 eggs salt, pepper, nutmeg 1/2 cup of dry toasted bread crumbs 4 cups of tomato sauce 36-45 tiny clams chopped parsley Steam the sole or sauté quickly. Drain well. Chop fine. Melt the butter in a wide and deep sauté pan. Add the onion and cook until tender. Add the spinach and wilt down. Drain well. Chop the spinach mixture finely. Squeeze dry. Combine the sole, spinach and onion mixture, the eggs, bread crumbs and season with salt, pepper and nutmeg. You may need a bit more bread crumbs if the filling seems wet. Serve these ravoli with tomato sauce and 6-8 little clams per person, steamed open in the sauce. Garnish with chopped parsley. No cheese, please. Serves six.

Greek Salad

I know that there are many versions of this salad, but I think that our assembly of this dish is particularly pretty and that the vinagrette is especially tasty. We have used these ingredients as a sandwich filling on sesame seed bread and you may want to try that as well.

per person:
6 paper thin slices of red onion
12 slices of cucumber, about 1/8 inch thick
2 slices of green pepper, in rings, about 1/4 inch thick
2 slices of red pepper, in rings, about 1/4 inch thick
2 slices yellow tomato (or all red)
2 ounces of feta cheese, in chunks
6 kalamata olives (pitted, optional)

To assemble the salad: Macerate the onion slices in a tablespoon of the vinaigrette for about twenty minutes, to soften the onions and take out some of the "bite.
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1/2 cup of red wine vinegar
1 1/4 cup of light olive oil
3 tbs. of dry oregano*
2 cloves of garlic, minced very fine
salt and pepper

Combine all of the ingredients for the vinaigrette with a whisk. *Rub the oregano with your hands to warm it and release its oils or dry toast it in a minute or two; then add it to the vinaigrette.
A Work Of BART!

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


And remember, there’s always plenty of free parking at most BART stations evenings and weekends.

IN FASHION

What Every Woman Wants: Style and Comfort

Happily for us all, designers today understand our needs and are answering our pleas for feminine, comfortable, easy-to-get-in-and-out-of clothing with delicious suits, dresses, sweaters and pants. Whether for day, evening or any time in between — and this year there is less of a distinction between “work” and “play” — clothes than ever before — classic shapes are being given decidedly different spins via outstanding patterns, unexpected colorations and unusual fabrications. Current fashion calls for pulled-together looks with clean lines and refined, close-to-the-body silhouettes. Clear jewel tones, used singly, mixed together or played against black will be showing up frequently, with hot pink, purple, red and chartreuse (plus a number of earth tones both light and dark) among the favorites.

Wool figures prominently in so many designers’ fall collections that one could say it is the fabric of choice. There is a multitude of reasons, beginning with versatility. As designer Donna Karan observes, “Wool is the one fabric you can wear twelve months of the year. Nothing shares its comfort.” Since wool’s unique structure allows moisture to be absorbed from the body and released gradually into the air, a person’s natural temperature remains constant, summer or winter. A chill-chaser as we all know, wool also gives the old heave-ho to heat.

Fashionwise, wool picks up color better than any other fiber. Whether it’s the brilliant, wild hues used by the likes of Isaac Mizrahi, Calvin Klein and Norma Kamali or the more subdued shades favored by Donna Karan, Geoffrey Beene and Ralph Lauren, colors come out vibrant, rich and deep.

important to fashion this year is a softness that parallels the country’s renewed interest in things romantic and elegant. As Oscar de la Renta says, “I love wool

by Michele Keith

THREE REAL FALL FASHIONS FROM MICHELE MIEON FOR BANCO (LEFT) AN THEN KARIN (RIGHT) ARE MADE OF COLORFUL WOOLS.
IN FASHION

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THREE BART FULL. Fall fashions from Michèle Miron for Bengo (left) and Anne Klein II (right) are made of colorful wool.

by Michele Keith
A Sweet Finale
At the S. Holmes Cocktail Lounge

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

Gina’s maroon-striped sweater and pant on page and shownove, she knows the importance of looking good 24 hours a day. “Wools are suitcase-good,” she says. “I test almost everything I design. If it isn’t good enough for me, I just won’t make it.” Even if a woman stays put most of the time, Vittadini’s twin sets, bright with plaids and placed patterns, should win races this season.

The development of stretchy wools made with Lycra was the big news last year. Thanks to this invention everything from body suits to simple little skirts and jackets now fit better and keep their shape longer.

“This year,” says Lynn Scott, fashion advisor at The Wool Bureau, Inc., “we’re seeing much more use of the most coveted of wools, merino. In limited supply, it’s obtained only from the Merino sheep which are raised in Australia and bred solely for their superior quality wool.”

“We’re also seeing lots of lambs’ wool used both as 100% of a garment and in combination with other fibers to add extra softness. Delectable and luxurious, lambs’ wool is the first shearing of lambs younger than seven months. At this age there’s little chance of the wool having been exposed to the elements. That’s why it’s so beautiful to feel on the body when woven into a fabric.

Weaving its way out of a daytime-only reputation, wool is now being used by many for evening wear. Anne Klein II has taken black merino wool ottoman and turned it into a stunning, curve-conscious cocktail suit. Black as midnight, it is sparked only by diamante buttons at the cuffs and down the front. The elegant, sophisticated mood women want to project is reflected in the hemline. Hitting just above the knee, it is a length at once modern and feminine, without any suggestion of the provocative, little girlishness of seasons past.

Most designers are cropping skirts to the knee. But because proportion is the key to looking good, there is a great deal of leeway. The perfect length can be anywhere from above the knee to all the way down the calf. It’s every woman’s choice, not any designer’s dictate.

A rare example of fashion that works day and night, for business and pleasure, is Ellen Tracy’s oversize tunics of merino wool. They’re perfect with an easy skirt, stretch pants or even over Bermuda’s tailored for the office. It’s all in the way a woman wants to express her personality. Today’s clothes allow her tremendous freedom.

A number of styles this season are classics influenced by fashions of the ‘50s and ‘60s. Think Jackie Kennedy, Grace Kelly and Audrey Hepburn. Rounded rather than squared-off shoulders, passementerie button trim and collar that are totally un-manlike are being utilized by designers at every price point. An exciting new experience for the generation that didn’t live through those times and pleasing to the generation that did because of the way these styles have been misinterpreted, wool makes the garments comfortable to wear as well as terrific to look at.

Vittadini’s wrap sweater with maniee shoulderless shoulders shows the influence of the past. It hugs the body and is worn with a flowing skirt that can go from desk to dinner. Gina’s naturally shaped sweater with natural shoulders, buttoned on one side in navy and cream is another top under the retro spell. Slit shape paired with cream pull-on pants, it’s a contemporary take on a style that’s always right.

Jackets are probably the number one item in any woman’s wardrobe. They create instant impact and are the best look changes around. Even very casual out-

sometimes you need a new point of view.

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San Francisco Hilton, One Hilton Square, San Francisco.

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A Sweet Finale
At the S. Holmes Cocktail Lounge

Enticing Desserts
Live Piano Music
Spectacular View
Delicious Cappuccinos

Ginny’s metallic-striped sweater and pants on page 64

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ON TRAVEL

Napa's Top Cooking School: In a Class of Its Own

Just a few times a year, in April and June, the most exclusive (and expensive) cooking school in America convenes at the Robert Mondavi Winery in the heart of California’s Napa Valley wine country. The program, called “Mondavi’s Great Chefs,” is about as close as one can get to living like a California wine baron without actually praying to grow one’s own grapes.

Begin in 1976, the program has become so highly regarded that word of mouth alone fills the classes — sometimes even before announcements are dropped in the mail. The chef heading the classes are from three-star French and top American restaurants, and this year, a result of Director Axel Faber’s recent trip to Italy, there will be some noted Italiano joining the faculty.

It’s Saturday noon and a black-tie cocktail pianist is playing Ray-Bans to ward of the blazing Napa Valley sun. A statue of a farmer out in the vineyard looks over the festival. A group of tourists from Swabia assemble for the first time in the sky view Vineyard Room and spill onto the terrace looking out over the Mondavi vineyards. The 24 “students,” many of whom have been here before, are getting acquainted over champagne. They include a couple of California winemakers, assorted society caterers and decorators from points East, a soap-opera actress from New York accompanied by her Young President’s Organization fiancé, and a Texas woman who tells us she invited 20 of her friends to her birthday dinner at Girardet’s in Switzerland and “eighteen of them showed up”.

Great chefs who have taught the program (some held over a weekend and others lasting five days) in past seasons have included Eustace Paul Bocuse, Michel Guerard, Jean and Pierre Troisgros, Roger Vergé, Alain Senderens, Jacques Pepin and homegrown culinary celebrities like Wolfgang Puck, Peter Salmons and Alice Waters. This weekend the chef is New York’s party caterer par excellence and best-selling author Martha Stewart, the first break in the tradition of “chefs only.”

Lunch is served at a long wooden table topped with elegantly simple arrangements of pine boughs and irises. The silver is Christofle, the place cards and individual menus charming examples of calligrapher’s art. Fresh salmon with orange butter sauce accompanied by a Mondavi Chardonnay arrives first, followed by an entrée of braised Sorona rabbit with carrots and mashed potatoes and Mondavi Cabernet Sauvignon Reserve ’82. For dessert, apple tarts with créme anglaise are matched with sweet Mondavi Moscato d’Oro.

Afterward, Margrit Biever, the charming wife of Robert Mondavi, leads a private tour of the winery which culminates with a tasting of Opus One, the product of a partnership between Mondavi and Baron Philippe de Rothschild that blends wines from both their vineyards.

Wine Country Campus: The Robert Mondavi Winery where “Great Chefs” classes are held.

by Susan Price
ON TRAVEL

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It's Saturday noon and a black-tie cocktail pianist is sporting Ray-Bans to ward off the blazing Napa Valley sun. Guests assemble for the first time in the sleek Vineyard Room and spill onto the terrace looking out over the Mondavi vineyards. The 24 "students," many of whom have been here before, are getting acquainted over champagne. They include a couple of California winemakers, assorted society caterers and decorators from points East, a soap-opera actress from New York accompanied by her Young President's Organization fiancé, and a Texas woman who tells us she invited 20 of her friends to her birthday dinner at Girardet's in Switzerland and "eighteen of them showed up!"

Great chefs who have taught the programs (some held over a weekend and others lasting five days) in past seasons have included Eunstars Paul Boose, Michel Guérard, Jean and Pierre Troisgros, Roger Vergé, Alain Senderens, Jacques Pepin and hometown culinary celebrities like Wolfgang Puck, Peter Salvenegg and Alice Waters. This weekend the chef is New York's party caterer par excellence and best-selling author Martha Stewart, the first break in the tradition of "chefs only."

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Afterwards, Margrit Biever, the charming wife of Robert Mondavi, leads a private tour of the winery which concludes with a tasting of Opus One, the product of a partnership between Mondavi and baron Philippe de Rothschild that blends wines from both their vineyards.

At four o'clock, Stewart's first cooking class of the weekend begins. She cheerfully demonstrates the techniques for creating the evening's horrendously complicated gala "holiday" dinner. Her menu starts with chestnut and brussels sprout soup and proceeds to roasted goose breast stuffed with brisee, prunes, thyme and three kinds of onions, the bird to be...
accompanied by white and green asparagus, and purées of celeriac and butternut squash. Dessert is individual crème brulées filled with chocolate and hazelnut cream, set in caramel lace cups, and Solomon’s chocolate créme fraîche trifles with gold leaf. The wines are Monday Pure Blanco Reserve, Pinto Noir Reserve and Sauvignon Blanc Botrytis. It looks like a daunting project, but Martha, a robust blonde, is feeshooked and ready to go. She whirls from pot to pot teaching such arcana skills as how to gild a truffle with real gold leaf (simpler than it sounds) and how to make spun sugar angel hair (next to impossible). To offset this latter feat, Stewart cuts a chef’s whisk in half, heats the sugar to a precise temperature, dips the whisk into the bowl, then adds it back and forth in graceful swirls over a greased wooden rack. We are impressed!

Four hours later (!) preparations are complete and everyone dashes off to their lodgings to change for dinner. Arriving back at Mondavi, we find the dining room transformed into a sleek stage set. A string quartet now sets the mood. The long table has given way to round tables for eight framed by crystal spheres with swirls of tulips ‘‘captured’’ inside, like a dream life in a Noel Coward play. ‘‘Yes, we are the show business of gastronomy,’’ Margot confirms, ‘‘isn’t it fun?’’

On Sunday morning, everybody is late to rise, so we are grateful that the 11 a.m. cooking class is also now to start — giving us more time to nibble on the superb croissants set out in baskets by the fresh coffee. During this two-and-a-half hour class, Stewart prepares a lunch of apple and sweet potato vol-au-vent, endive and baby leek frittata, duck sausage in puff pastry, ruby red grapefruit with endive and marjoram cress and créme fraîche in bradny snap cups — all served with more swell wines, of course.

Still remarkably game after this weekend marathon, Stewart said that when it was all over she would relax with one of her favorite games: ‘‘I climb into a bed made entirely with white sheets and eat a pomegranate while trying not to squint a single red seed.’’

Coming up on Mondavi’s Great Guide this fall:
October 8 and 9 — John Sedlar of St. Estèphe
November 13 — Gilad LeBoeuf of Le Bernardin
December 3 and 4 — Joyce Goldstein of Square One
Weekend events, $575 per person.
For information and reservations, contact Robert Mondavi Winery, Great Chefs, PO. Box 106, Oakville, California 94562. (707) 944-2868.

SAN FRANCISCO

RESTAURANT GUIDE

CAP'T BRIGHT, 4120 Gough Bt. (415-223-2214). D 5-11
Min Ban, 430-10 Ban, superb Italian cuisine, veal, pasta & smoked specialties. Gorgeous setting in a comfortable, lively atmosphere. Full bar. Early dinner reservations accepted. V, MC

CITRUSGRILL, 113 Third St. (415-989-0220). D 5-10, Sat. 5:30-10. Full bar. Early dinner reservations accepted. V, MC

CHINA STATION, 50 University Ave., Berkeley (415/ 548-7889). L 5-10 Daily. Cocktails & Sushi. Extensive Chinese & Filipino menus, running $19-
$35. Located in the historic Pacific Railroad depot. Full bar. Free parking. All CC V MC

CITYSCAPE, San Francisco Hilton, One Rincon Pl. (415-777-4252). D 5-10 Sat & Thu, 5-9 Fri & Sat. Br 7-10 Sun. Charming new menus reflect the best the Bay Area has to offer; favors oriental, sensol
alicious views. During nightly “Fine Place”, free parking (under building). All CC V MC

GAYLORD INN, 439 Montgomery Street (415-392- 7777). (c) 1982-1983. This is a very expensive place. Excellent Chinese food. Beautiful atmosphere. All CC V MC


THE LION BAR AND LOUNGE, 2598 Sacramento St. at Broadway (415-431-6661). Sat 11-5, Sun 5-10. Specials on Sunday. This is one of the best places to eat on the street. Full bar. Full bar. All CC V MC

MAGNIFICENT RESTAURANT, 312 Post St. (435- 7787). 11-2, 5-10 Sat & Sun. Charming, intimate, 20-
room setting. Atmosphere is quite chic. All CC V MC

MASON’S, 1349 Grant Ave. (415-986-0650). D 5-10, Sat-Mon, 5-10 Br Br. Specials include 10% off during early dining. Full bar & buffet. All CC V MC

ROBERTO’S, 1899 Grant Ave. (415-989-0219). L 5-9 Mon, 10-2 Fri, Sat, 5-9 Sun. Specialties include 10%
off during early dining. Full bar & buffet. All CC V MC

SOMERSET’S, 1899 Grant Ave. (415-989-0219). L 5-9 Mon, 10-2 Fri, Sat, 5-9 Sun. Specialties include 10%
off during early dining. Full bar & buffet. All CC V MC

TRESCHEA’S, 2099 Sacramento St. (415-777-2050). L 11-2, 5-10 Sat, Sun. This is a great place to eat. Full bar. Full bar. All CC V MC

WHITE ELEPHANT, 1000 BROADWAY, 4th Floor (415-982-4370). D 5-10, Sat-Mon, 5-10 Br Br. Specials include 10% off during early dining. Full bar & buffet. All CC V MC

YOSHI’S, 1349 Grant Ave. (415-986-0650). D 5-10, Sat-Mon, 5-10 Br Br. Specials include 10%
off during early dining. Full bar & buffet. All CC V MC

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accompanying by white and green asparagus, and purées of celeriac and butternut squash. Dessert is individual quasimoonbouche filled with chocolate and hazelnut creams, set in caramel lace cups, and Solomon's chocolate crème fraîche truffles with gold leaf. The wines are Mondavi Pinot Blanc Reserve, Pinot Noir Reserve and Sauvignon Blanc Botrytis. It looks like a daunting project, but Martha, a robust blonde, is fearless and ready to go. She whirles from pot to pot teaching such artsy skills as how to glaze a truffle with real gold leaf (simpler than it sounds) and how to make spun sugar angel hair (next to impossible). To effect this latter feat, Stewart cuts a chef’s whisk in half, heats the sugar to a precise temperature, dips the whisk into the near-boiling confection and bings it back and forth in graceful strokes over a greased wooden rack. We are impressed!

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November 13 —
G Ilia LoBrutto di Leon Bernardo
December 3 and 4 —
Joy Goldstein of Square One

San Francisco Restaurant Guide


California Cafe Bar & Grill, The Embarcadero at 10th St. (415) 299-1100. L 11:30-2:30 Mon-Fri, 7-9:30 Sat. D 5-9:30 Mon-Sat, 7-9:30 Sun. The embodier California-American cuisine, seafood-grilled steaks & sausages, pastas & white. Full bar, entertainment, dancing. All V MC.

China Station, 701 University Ave., Berkeley (415) 548-2799. L 11:30-2:30 Daily; Cocktails 11:30 Extensive Chinese and sicilian menu. parking & bus service. In the historic Japanese Pacific rail depot. Full bar. Fruit parking. All V MC.


Harry’s Bar and American Grill, 500 Van Ness (415-996-HAIR). L 11:30-10 Mon-Fri, D 5-10 Br. Thurs. 11-2; Fri-Sat. Navy center of Northern Special pre-theater dinner available. Full bar. Valet parking. evening. All D C C V.


Mason’s Wine Bar, 349 Geary Bl. (415) 391-9554 or (415) 955-9626. Hours 11AM-4AM Fri-Sun. Romantic environment featuring over 90 wines and champagnes available by the glass, bottle or case. Entertainment nightly. V, MC.

Max’s O’Farrell, 421 Van Ness (415) 777-7830. L 11:30-3 Mon-Fri, 11-2 Thurs. 12:30-3 Sat-Sun. Traditional Irish cuisine, quality. Bar snacks. All V MC.

Monsignor’s Landing, Grand Plaza One Van Ness (415) 956-8886, L 11:30; D 4-10 Mon-Sat. Italian Traditional Italian dinner menu, with special lunch & theater menu. Banquet facilities. Reservations accepted. all D V.


O’Keefe at the Mercantile, 30 Third St. (415) 974-6489. D 5-9 Sun; Impeccably prepared & highly skilled gourmet cuisine. Open for fixed prices highlighting various regions of France. Reservations required. complimentary wine pairing. DC MC.

Il Porro Dostailt, 161 Post St at Mason (415) 444-1780. D 5-9 Mon-Fri. Regional Italian cuisine featuring innovative pastas, bread & desserts. Full bar & fine italian wines. Parking in the Donahue Hotel. Reservations recommended. All D C V V.

Trader Vic’s, 20 Corona Pl. (415) 227-2240. D 4-12 Mon-Thu, 5-12 Sat-Sun. Flagship restaurant of the internationally known company. Exotic fish & seafood. full bar & wine list. All D C C V.


The San Francisco Museum of Modern Art

Rental Gallery

Art at Fort Mason Center

Bldg. A, Fort Mason, S.E. CA
TUESDAY THROUGH SATURDAY 11AM TO 5:30
441-8777
Dear (Pesky) Playgoer

As a member of the theatre profession, I feel comfortable in announcing that it is the official opinion of myself and my colleagues that all critics are idiots.

In the seven years I spent as a critic, I would just as happily have made the same statement about producers. We're all quite convinced in our certainty on this matter; I never met a critic on opening night without wondering, as I smile and hand over the free seats, why I am willing to subject myself to his or her infantile ravings.

On the other hand, as a critic I never approached a producer without fearfully ruminating about how I could possibly cope with whatever brand of stupifying garbage he or she was going to try to fob off on me this time.

That's the way the business works, and I use these extremes of language advisedly — everyone knows there's nothing worse than a bad night in the theatre, and why be tolerant? Since bad plays, like bad theatre reviews, deeply affect the safety and future of our nation, it's important to be fierce and arrogant in dealing with them.

Now everyone may not agree with this last statement — about the theatre being the single most important key to our nation's future. The people who purchase theatre tickets and sit in the seats, for example, who go to the theatre occasionally to be entertained or uplifted or even to be brought in contact with some pertinent issues of the day, may think average theatregoers are so surprised by what they find on stage and in the newspaper, as a critic I found myself regularly assaulted by audience members bewildered by my responses. "Did you see the same show I did? What could you have been drinking/ smoking/thinking that night?"

Now that I'm on the other side of the fence, I say those things. But audience members still come up to me; now they say, "What could you have been drinking/ smoking/ thinking the night you decided to get involved with this mess?"

In other words, none of us is well suited to each other — the audience doesn't feel the theatre is doing a good job of putting on shows, or that critics are doing a good job of reviewing them. And the theatre professionals and critics alike are pretty damned angry at this pesky bunch of theatregoers, not to mention each other.

So the audience's needs aren't being very well served by the press or the producers — and those who buy the tickets are generally left out in the cold to ponder their own responses, which are unsupported by most of what they read, and most of what they're encouraged to see.

Rough luck, suckers. Professional theatre people and theatre critics are on some other wavelength, and I say that's the way it should always be. We have our work to do, after all, and we're mighty busy. Besides, who needs audiences?
DEWAR'S PROFILE:

JEREMIAH TOWER
HOME: San Francisco, California.
AGE: 65.
PROFESSION: Head chef and owner, Stars.
HOBBY: Running the Society to Stamp Out Knives.
LAST BOOK READ: Bread and Guacamole.
Parish: Bristling.
LATEST ACHIEVEMENT: Wrote a cookbook, Kicks, American Cuisine, featuring
such recipes as Eggs in Hell, Texas Style.
WHY DO WHAT I DO? "With a B.A.
and M.A. in architecture, I found the arts
it's hard to learn, but it's a lot of fun.

QUOTATION: "A man who
knows how to do is rich.
"A man who's able
to do, is a millionaire.
"A man who's able
to do and can,
would be a lord.
"

PROFILE: At ease with "soda,"
and a classic dessert, a meringue
"Every man to have things
his own way. I can't abide it.
"HIS SMALL DECEPTIVE,
"White lie,"
"soda.""I particularly
enjoy something
I don't have
to cook.
"RUG J.IL
The audience is listening?
Talking by Thomas Broadbent.

by Jack Viertel
100% Obsessed.

The richest coffee in the world.