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"I Got Out of the New 5-Series: Convinced There Was No Finer Sedan of This Class in Production."

Motor Magazine (Britain)

"Come Measure It Against Your Highest Expectations."

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

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

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GREAT EXPECTATIONS

Something for Everyone:
A Comedy (and Lots More) Tonight

People and performances certain to make news next month.

OF COURSE African-Americans can dance ballet as well as white Americans: classicism is an aesthetic, a vocabulary and a technique not confined within any racial or ethnic bounds. It belongs to the world. Yet when Dance Theatre of Harlem was founded 20 years ago in the garage of a church in Harlem, black ballet dancers undoubtedly were a rarity.

The company, which comes to the Opera House next month, began as the dream of two black dancers who had co-founded all the then-prevailing prejudices: Arthur Mitchell and Karel Shook. Mitchell was the first black principal dancer in the company of the New York City Ballet, and Shook, who died in 1985, was a superb teacher and writer who had become the first ballet master of the Dutch National Ballet in 1959. Returning to America from engagements abroad in the desolate aftermath of Martin Luther King's assassination, both men committed themselves to bringing to Harlem's children some of the opportunities they had enjoyed in the world of ballet.

Conceived to effect "a deliberate territorial expansion of classical ballet," Dance Theatre of Harlem quickly achieved its goal and moved way beyond it. It is now a secure and established presence on the international dance scene and home to dancers whose technique and spirit give delight. And the school Shook and Mitchell founded several years before DTI's first official performance, continues to serve the company well, providing professional training not only to dancers but also to students of the allied theatrical arts, from stagecraft to costume and set design.

The upcoming Opera House engagement offers many riches, including the local premiere of Mitchell's 1984 Creole version of Giselle. Staged by Frederic Franklin and designed by Carl Michel, this Giselle maintains the traditional story and choreography, but moves the action from medieval Bavaria to the Louisiana bayou country in the 1840s. The change makes sense in all kinds of ways; the haunting vision of the willa's watery habitat is especially fitting. The dancers remain the glory of this production, however, notably the corps of ghostly vampire dancers in act two. Both as drama and as pure dance, this quintessential "Bour- reau" ballet now belongs to Harlem. May 17 through 21, War Memorial Opera House, 301 Van Ness Avenue. (415) 864-3330.

"FORUM" FUNMAKERS

Crown prankster Michael McShane stars in the final presentation of the American Conservatory Theatre's current season, A Funny Thing Happened on the Way to the Forum. The long-running Broadway hit by the team of Burt Shevelove, Larry Gelbart and Stephen Sondheim, is a musical farce based on the plays of that madcap Roman, Plautus.

The A.C.T. cast also features Ruth Kobart as Domina, the role she created in the original 1965 Broadway production. Albert Balaban and Company, Forum's sensational opening number, "Comedy Tonight," is worth the price of admission alone; with McShane leading the festivities, there should be many more laughs to have here in the bargain. April 25 through May 24, Geary Theatre, 450 Geary Street. (415) 771-3388.

by Kate Regan

WHO'S LOWEST?
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GREAT EXPECTATIONS

Something for Everyone: A Comedy (and Lots More) Tonight

People and performances certain to make news next month.

Of course African-Americans can dance ballet, too, as was the tradition in Harlem, black ballet dancers undoubtedly were a rarity. The company, which comes to the Opera House next month, was the dream of two black dancers who had founded the company in New York City: Beryl Shook, who died in 1955, and Arthur Mitchell, who founded the company in 1956. Returning to America from engagements abroad in the 1950s, both Mitchell and Shook committed themselves to bringing the company to Harlem. The show's success was due in part to the opportunities they had enjoyed in the world of ballet.

Arts, crafts, and costume and set design are included in the Open House engagement. The company's two black dancers, who had been part of the company for several decades, were featured in a production that showcased their skills. The show's success was due in part to the opportunities they had enjoyed in the world of ballet.

by Kate Regan
CRAZY MOTION

Momix, the delightful dance company that is an offshoot of Pilobolus Dance Theatre, returns to San Francisco in May with a West Coast premiere. The show, as yet untitled, work is by Moses Pendleton, the man who once choreographed a dance for cows in the Vermont countryside. That, as work not uncharacteristic, is Pendleton's only collaboration to date with barnyard animals. Generally, he employs his considerable talent in working with humans — but what elastic human! The members of Momix seem capable of instantly transforming themselves into an infinite variety of shapes and of connecting up to assume almost any configuration.

Pendleton was a co-founder of Pilobolus, the gymnastic mime-dance troop whose odd concocts have as much a metaphysical impact on audiences as a visual one.1 Formed in the '70s, Pilobolus is still performing with a second generation of dancers. Though Pendleton still choreographs for Pilobolus, he created Momix in 1980 with Alison Chase. His wry, endlessly imaginative vision now dominates the style of both companies.

Pendleton's new piece will combine projections and dance and will be set to Benjamin Britten's Variations of a Theme of Frank Bridge. As always, watch for Pendleton to move his dancers in unexpected counterpoint to the music and to create patterns that are as humorous as they are intricate. May 18 through 20, Herbst Theatre, 401 Van Ness Avenue, (415) 552-3666.

A NOVEL PROJECT

The Lorraine Hansberry Theatre recently celebrated its eighth anniversary by moving into a new downtown home. This season's strong and successful co-productions of The Color Purple (with Berkeley Theatre) and Joe Turner's Come and Gone (with American Conservatory Theatre) were followed in March by the Northern California premiere of Duke Ellington's Sophisticated Ladies. The Hansberry's season closes next month with The Blind Eye, a multimedia adaptation of Toni Morrison's first novel.

Artistic Director Stanley Williams initiated the project and will direct it. He describes The Blind Eye as a drama about the disastrous force of prevailing standards of beauty and what happens to those who embrace them and then fail to meet them. Precila, the young black woman at the center of the story, longs to be beautiful according to the blue-eyed...
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PRELUDES OF LOVE The American Conservatory Theatre’s revival of A Funny Thing Happened on the Way to the Forum stars Bay Area superstars Michael McKean.
Casualness model. Such yearnings can be fulfilled only in a fantasy sequence which concludes with one of Morrison's most poetic monologues.

The adaptation, with a script by company dramatist Rick Forster, employs music by Mary Watkins and film by Ashley James. Opens May 10. SBW Productions at Lorraine Hansberry Theatre, 630 Sutter Street, (415) 474-8800.

**Also Recommended**

**Music:** The San Francisco Symphony concludes its season with an all-Brahms choral concert led by Herbert Blomstedt, May 17, 18 and 20 in Davies Symphony Hall, (415) 864-6000. ...The Chamber Symphony of San Francisco, under the direction of Jean-Louis Le Roux, gives the world premiere of Abel Carlevaro's Concerto for Guitar and Orchestra, with Carlevaro as soloist, May 1 at Herbst Theatre, (415) 552-9566. ...The estimable Bay Area Women's Philharmonic brings us a program entitled A Present from the Past comprising works by women composers of the baroque era, May 5 at the First Congregational Church, Berkeley, (415) 628-4888. ...Dance: San Francisco Ballet next month brings a remarkable season to its close with performances of repertory programs that include such works as the company premieres of William Forsythe's In the Middle, somewhat elevated, a new ballet by Helgi Tomasson and a world premiere by company resident choreographer Val Caniparoli. Through May 7. War Memorial Opera House, 301 Van Ness Avenue, (415) 621-5588. ...ODC San Francisco, our most consistently rewarding modern company, takes over Herbst Theatre for a two-week repertory season, April 27 through May 7, (415) 556-3566. ...Theatre: Berkeley Repertory Theatre's production of A View from the Bridge, in Arthur Miller's original one-act version, plays through May 20, (415) 845-4700. ...Frankie and Johnny in the Clair de Lune, at the Magic Theatre, is a blue-collar love story by Terrence McNally May 20 through July 2 in the Magic's new Cowell Theatre, Building D, Fort Mason Center, (415) 441-8822.

**Meet Bill Talen**

Bill Talen, San Francisco's maverick monologist and cofounder of Life on the Water at Fort Mason Center, went east last summer to seek his fortune in New York City. Currently caught up in Manhattan's fierce metabolism, he particularly relishes "the presence of writers. Language is still king here, and you don't feel that anywhere else in the country." It's been a "poor man's bicoastal experience" for Talen, who has retained his ties to Life on the Water, a presenting organization for contemporary performance works. Talen's first full-length play, The Takeover, will open there next month. Talen is best known for his wildly elliptical monologues — pointed and hilarious commentaries on such phenomena as the "slow white homosexual male," innersorta at a French performance festival and the beguiling whimsy of Los Angeles show biz life.

The Takeover is a comic drama for two characters. It grew from Talen's fascination with the melodramatic merger battle of being waged by two venerable New York banks. Talen has personalized this conflict as the seduction ritual of two commuters.

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**CHANEL**

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As the couple (each representing one of the banks) travels toward the city every day, their interactions mirror the feints and lunges of the financial institutions.

The story of the play and the language are "all in the Wall Street Journal," Talen insists. "It's a real sadomasochistic struggle, a brutal display of dominance and submission hidden behind the genteel facades of Wall Street's old 'white-shoe' establishment. I found it a gold mine."

New York is a city where Talen "can walk by fifty live theatres before finding a movie house." He relishes the tradition of the legitimate stage that exists there and is delighted to find a large audience for his work. "I'll monologue anywhere," Talen asserts. "Little eleven-table dives — it doesn't matter." May 3 through June 4, Life on the Water, Building B, Fort Mason Center, (415) 776-8896.

WHAT'S UP WITH THE MARIN THEATRE COMPANY? Marin Theatre Company, whose hit production of Noises Off has just moved to the Marin's Memorial Theatre, is about to present its first musical, I Do! I Do! (April 29 through May 14), the funny and tender chronicle of a marriage spanning 50 years, will be directed by JD Tow.

"We hope to do a musical every year," says Managing Director Charles Eisler. A Mill Valley native, Eisler returned to the Bay Area in 1980 after 18 years in New York and joined Marin's only Equity theatre in time for its move into a brand new facility. The company's Performing Arts Center (opened in 1987) houses a 250-seat main stage theatre, a 125-seat theatre for more intimate and experimental productions, as well as an art gallery and spaces for rehearsal, classes and workshops.

Musicals and farces, of course, are not this company's only fare. The 1988-89 season opened with Athol Fugard's Master Harold. . . . and the boys, followed by Noises Off (which ran for 12 weeks in Marin before moving into San Francisco) and a coproduction with Eureka Theatre of Arthur Miller's All My Sons.

Marin Theatre Company is fast approaching its modestly stated goal of becoming a "small but excellent regional theater." According to Eisler, "The Performing Arts Center allows us to attract the best actors, directors and other talents in the region."

The company's School for Theatre Arts, also located within the new center, offers programs for children and adults in dance, music and dramatic arts. There will be double and triple the usual number of classes offered this summer. "We have more than two hundred kids in the current session," Eisler notes, "and we're turning them away for the summer." The company also makes space available to other artists and groups, and sponsors the Playwrights Forum, a monthly reading of new plays. Marin Theatre Company, 397 Miller Avenue, Mill Valley, (415) 388-5208. □
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NOTHING ON: The production of Michael Pray's Noise Off, currently on view at the Marines Memorial Theatre, began life at the Marin Theatre Company.

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CHANEL BOUTIQUE: 155 MAIDEN LANE, SAN FRANCISCO (415) 981-1550
August Wilson: American Playwright

The author of "Joe Turner’s Come and Gone" talks about life and art in these United States.

In three of the past four years, the New York Drama Critics’ Circle has given its annual award for the best American play to August Wilson. In 1985, the prize was for "Ma Rainey’s Black Bottom;" in 1987, for "Fences;" and in 1988, for "Joe Turner’s Come and Gone." Along the way, Wilson, now 43, collected a variety of other honors as well, including the Pulitzer Prize and a Tony Award for "Fences.

Wilson writes about African-American life. Yet the expansive humanity of his plays connects with audiences of all races. These days, Wilson is often called "America’s greatest living black playwright," a label he regards with mixed feelings. "In that distinction," he cautions, "there can be an implication that you may be the best black playwright and still not be as good as mediocre white playwrights.

Most playwrights have never heard of Wilson until he was praised as a brilliant new discovery by New York critics following the arrival of "Ma Rainey’s Black Bottom" on Broadway. Like most "overnight" success stories, this one ignored the fact that Wilson had actually been writing and publishing for more than 20 years.

"Ma Rainey" was, however, a major turning point. It brought Wilson into the limelight and the theatrical mainstream, although it never attracted large audiences and wound up its Broadway run in the red. The production was directed by Lloyd Richards, who runs Yale Repertory Theatre, where "Ma Rainey" and all of Wilson’s subsequent plays have had their premieres under Richards’ direction.

Wilson had tried his hand at playwriting as early as 1977, but he says his "first real play" was the 1979 "Jitney," which explores the lives of a group of black "gypsies," or independent, taxi drivers. Next came "Fences," which dramatizes, according to Wilson, "the clash in values between the rural South and the urban North." Aside from these and a few other tentative forays into drama, most of Wilson’s writing from about 1965 through the early 1800s was short fiction and poetry, which he regards as "the highest form of literature, extremely concentrated and difficult to do."

For Wilson, the transition from these relatively private forms to the public forum of the theatre wasn’t the traumatic, even humiliating, experience that it has been for some distinguished poets and novelists of the past. “I think I was looking for a broader canvas, if you will, to express feelings and ideas that I couldn’t accommodate in my poems,” Wilson observes. "The poems don’t undertake the larger themes I try to deal with in the plays. They don’t cover the same historical ground, sometimes not the same emotional ground, either. They’re about different things."

The highly collaborative nature of the theatrical process comes as a shock to many black playwrights. As a play goes into rehearsal, the author realizes that the imaginary production that has evolved in his mind during all those lonely days and nights at the typewriter—the setting, the look of each character, even the line readings—must give way to the interpretations of the director, designers and cast. After years of solitary work, Wilson found the collaborative aspect of a welcome change.

"When you start rehearsals," he explains, "everyone sits around a table and reads the script. We talk about the play—the actors ask questions—and I’m very much a part of that. But there comes a moment, as they leave the table and get up on their feet, when I walk out the door of the rehearsal room, because they don’t need me anymore. It’s no longer ‘my’ play, but I don’t mind that. I’ve been carrying the play alone for a long time. Now they’re going to help me carry it."

Later, when the show moves from the rehearsal room to the stage, Wilson returns to make whatever revisions he thinks are needed. "For the rest of the rehearsal period and during previews," he says, "I’m rewriting and revising almost constantly. They’re not always drastic changes, sometimes just simple things to clarify a scene or a character."

In "Joe Turner’s Come and Gone," for example, the dialogue had always explained to the audience that Joe Turner was an actual figure from the period following the Emancipation who kidnapped unwary black men and illegally forced them into years of brutal servitude. But after the show played at Yale Rep, the Huntington Theatre in Boston, Seattle Repertory Theatre and the Arena Stage, Wilson added a line revealing that Turner was the "brother of the governor of the great state of Tennessee," to emphasize that such inhuman treatment of blacks had been officially condoned.
In three of the past four years, the New York Drama Critics’ Circle has given its annual award for the best American play to August Wilson. In 1985, the prize was for Ma Rainey’s Black Bottom; in 1987, for Fences; and in 1988, for Joe Turner’s Come and Gone. Along the way, Wilson, now 43, collected a variety of other honors as well, including the Pulitzer Prize and a Tony Award for Fences.

Wilson writes about African-American life. Yet the expansive humanity of his plays connects with audiences of all races. These days, Wilson is often called “America’s greatest living black playwright,” a label he regards with mixed feelings. “In that distinction,” he cautions, “there can be an implication that you may be the best black playwright and still not be as good as mediocre white playwrights.”

Most playwrights had never heard of Wilson until he was praised as a brilliant new discovery by New York critics following the arrival of Ma Rainey’s Black Bottom on Broadway. Like most “overnight” success stories, this one ignored the fact that Wilson had actually been writing and publishing for more than 20 years.

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Wilson had tried his hand at playwriting as early as 1977, but he says his “first real play” was the 1979 Styx, which explores the lives of a group of black “gypsies,” or independent, taxi drivers. Next came Palermo Street, which dramatizes, according to Wilson, “the clash in values between the rural South and the urban North.” Aside from these and a few other tentative forays into drama, most of Wilson’s writing from about 1965 through the early 1980s was short fiction and poetry, which he regards as “the highest form of literature, extremely concentrated and difficult to do.”

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AUGUST WILSON continued from page 17

Through his plays, Wilson is dramatizing, in his own way, the history of black America, decade by decade. Joe Turner is set in this century’s teens; Ma Rainey deals with the 1920s; Fullerton Street takes place in the 1940s; Fences, the 1950s; and Jitney, the 1970s. The Piano Lesson, which recently played to packed houses at Chicago’s Goodman Theatre and will receive its West Coast premiere next month at the Old Globe Theatre in San Diego, unfolds in the 1930s. Wilson’s newest work, still in progress and titled Two Trains Running, explores black life in the 1960s.

The cycle is an ambitious project, one that even the most prolific of playwrights would find daunting. But Wilson, in his gentle, soft-spoken manner, smiles and confesses, “I didn’t really start writing plays with any grand design in mind.” It was only after he had finished Ma Rainey that he said to himself, “I’ve written three plays, each one set in a different decade. Why don’t I just continue to do this?”

The decision proved liberating. “It gave me a larger purpose than simply writing individual plays,” he says. “Now I never have to stop and wonder what I’m going to write about next, because I know. The question becomes not what I will write about, but what decade will I write about. That’s a hell of a lot easier question to face.”

As anyone who has seen Wilson’s plays will tell you, they’re anything but history lessons. With a poet’s gift for metaphor and an instinctive sense of the dramatic moment, he approaches his subject indirectly. He writes not about the great events and historical figures of a period, but about how they are reflected in the daily lives of African-Americans living at that time.

In Ma Rainey, for instance, the heartless exploitation the great blues singer suffers at the hands of cynical white managers becomes a metaphor for the plight of blacks at the mercy of a white society. Similarly, Herald Loomis in Joe Turner has wandered the country for years, doggedly searching for his lost wife and his “starting place in the world.” His search embodies the black experience of that time, when the children of men and women who had been enslaved were struggling to find their own identity in a land where they were still treated as outsiders.

And in Two Trains Running, set in 1965, Wilson doesn’t dramatize the assassinations of Robert Kennedy or Martin Luther King, nor does he mention Malcolm X. “There’s no reference to any of the things that one might expect in a play about black people in the sixties,” he notes. “If the play couldn’t be set in any other period, it deals with the lives of ordinary black people at that time, suggesting what impact those great events had on them.” In this play, which will probably have its premiere at Yale Rep next season, audiences may see the two trains in the title as symbols of two great movements of the decade: Black Power and Civil Rights.

Like much of Wilson’s writing, the image of two trains running comes from a blues song. The blues are a dominant influence on his plays, “the cultural response of black Americans to the world around them, containing their philosophy, history and ideals of social organization. All these things are in the blues.” The blues were a way of disseminating information, of keeping information alive,” according to Wilson. “It’s an oral tradition. And the first thing in an oral tradition, if you want to pass along information — to tell someone a story or an idea — is that it has to be memorable in some way so it will get passed along to the next person. Otherwise the story dies, and the information dies with it.”

Critics have praised Wilson for the solid structural foundation he gives his plays. Did he study the works of the master dramatists and emulate them? He smiles. “To tell the truth, I’ve read very few plays,” he admits. “The Merchant of Venice and Othello are the only plays by Shakespeare that I know. I haven’t read Ibsen or Chekhov, or even Sam Shepard. I know the black playwrights of the six-
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Through his plays, Wilson is dramatizing, in his own way, the history of black America, decade by decade. Joe Turner is set in this century's tens; Ma Rainey deals with the 1920s; Fullerton Street takes place in the 40s; Fences, the 50s; and Abbey, the 70s. The Piano Lesson, which recently played to packed houses at Chicago's Goodman Theatre and will receive its West Coast premiere next month at the Old Globe Theatre in San Diego, unfolds in the 1930s. Wilson's newest work, still in progress and titled Two Trains Running, explores black life in the 1960s.

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ties like Ed Bullins and Amiri Baraka. That’s what I know of theatre, and I place myself in that tradition.

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“When I start writing a play,” he says, “I have no idea how it’s going to end. But the more I write, the more I find out. I always tell writers that if it doesn’t change as you write it, then you’re not writing deep enough. That is, if you sit down with an idea, and you have the same idea when you finish, then you haven’t really explored that idea.”

Wilson and his wife Judy live across the street in St. Paul from Claude Pardy, the director who staged the American Conservatory Theatre-Los Angeles Theatre Center co-production of Ms Baring in 1987 and the production of Joe Turner that recently broke A.C.T. box office records and opens this month at L.A.T.C. Wilson has known Pardy for 15 years; they met in Pittsburgh at the Black Horizons Theatre that Wilson helped to found. “We get together, drink coffee, and spend hours talking about what I’m trying to do with the play,” says Wilson. “I read him scenes, and his response — or lack of it — will tell me how the play is going. If Claude laughs a lot while I’m reading, I know I’m on track. His someone I can bounce ideas off of, talk things out with. Then I go home and get back to work. It’s not surprising that he understands the plays and the characters so well.”

Wilson says his best work is done between 11 p.m. and 3 a.m. “That’s when I take all the stuff out of my notebooks and start to work on it as I type it up. It’s a rewrite process too. Sometimes when I get going, I look up at the clock and it’s four-thirty in the morning, and I have a

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Set in the 1920s, Ma Rainey’s Black Bottom was performed at A.C.T. by a cast that included (left to right) Charles S. Dutton, Ann Weddell and Vereene Washington.
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James Earl Jones originated the role of Troy Maxson in the Tony Award and Pulitzer Prize-winning Fences, August Wilson’s 1987 family drama.


Set in the 1920s, Ma Rainey’s Black Bottom was performed at A.C.T. by a cast that included (left to right) Charles S. Dutton, Anna DeavereSmith and Venus Washington.
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On the Road

Through touring here and abroad, San Francisco Ballet is reaching new audiences and keeping its dancers dancing.

"Dancers must be seen," asserts San Francisco Ballet's Artistic Director Helgi Tomasson when asked about the importance of touring for a ballet company. "Not only because their careers are so short, but also because the exposure to different audiences is so valuable in building a dancer's awareness of the total impact of his or her dancing. San Francisco Ballet's home season is four or five months long; we owe it to our dancers and to the art form they practice so assiduously to present them to the world during some portion of the rest of the year."

Founded in 1938 as a ballet company for the San Francisco Opera, San Francisco Ballet at first appeared only in the then-newly constructed War Memorial Opera House in San Francisco. Within two years of its founding, however, the company was on the road touring. Without the aid of the bridges that now so easily connect San Francisco to the rest of the Bay Area, the company appeared in 1935 in Oakland, Berkeley and Burlingame. The following year, Director Adolph Bolm took the troupe to Los Angeles, and, in 1937, with the arrival of William Christensen on the scene, the San Francisco Opera Ballet began extensive touring throughout California. Now, under Helgi Tomasson's direction, the company is once again expanding its touring agenda. Tours throughout the continental United States and Hawaii are planned for the 1989 fall season and this spring the company will be appearing for the first time in Paris as part of the bicentennial celebration of the French Revolution. The Ballet's chairman of the board, George B. James, explains that "San Francisco Ballet is enormously proud to have been invited to help the French celebrate one of the most important events in human history. It is an honor and a privilege — as well as an acknowledgement of San Francisco Ballet's new place in international ballet — to be making our Paris debut under such auspicious circumstances."

The story of how San Francisco Ballet came to travel, first around the Bay Area, then throughout California and, ultimately, across America and overseas, centers on the important figure of William Christensen. When Christensen took over from Sergei Obukhovsky as ballet master in 1938, he created a booking department "to arrange tours, maintain year-round activity, and thereby attract and hold dancers of major importance." It was the first time, noted John Martin in The New York Times, that "a major Western ballet has attempted to support itself by Western touring."

In the summer of 1938, the company toured north to Santa Rosa, Guerneville and Portland, and south to Stanford and

by William Huck

Members of the San Francisco Ballet company (above) take in the bright lights of Tokyo while on tour in 1987.
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Touring is the backbone of the American Ballet Theatre,” comments ABT spokesman Robert Pentrelli. “Touring has been an integral part of the activities of Ballet Theatre since its inception fifty years ago.

New York-based ABT began its activities in this area modestly with short run-outs only as far afield as Philadelphia. But by 1940 the company had reached Chicago, giving 12 ballet evenings there and appearing as the official ballet of the Chicago Opera in its productions. In 1944 ABT hired Alicia Markova and Anton Dolin to organize the International Dance Festival at Jacob’s Pillow. In November of that year, the impresario Sol Hurok took charge of booking Ballet Theatre throughout the United States. It was under his auspices that the troupe debuted in Mexico City.

After World War II, ABT focused on building a company that would be uniquely American in character. Touring continued in the United States, and the company was seen in its Covent Garden Royal Opera House debut. ABT currently tours the United States annually and also makes important appearances abroad.

Touring is a crucial aspect of American life and culture. ABT is one of the most successful American arts organizations.

The American Ballet Theatre’s upcoming summer tour is likely to include performances of the company’s new Swan Lake home in New York. It is as if the Metropolitan Opera were still going on world tour, which as you know, they don’t because of the prohibitive expense and complexity of their big productions across the country.

American Ballet Theatre will be traveling extensively this summer. A three-week tour in Japan has already been announced for August and rumor has it that ABT will be seen in the Soviet Union prior to its appearances in Japan.

The Jeffrey Ballet is America’s other major touring ballet company. “We began in 1956, playing twenty-three one-nightstands,” explains Artistic Director Gerald Arpino. “We have traveled the highways and byways of America, performing in more than four hundred cities in forty-nine states in the thirty-two years of our existence. In Hawaii, the one state where the full company has never visited, Robert Jeffery himself gave a lecture-demonstration.”

In the fall of 1960, the Jeffrey company, then called Robert Jeffery’s Theater Dancers, made its first tour with a repertory of four Jeffrey ballets and six dancers. By 1966 the company had become the Robert Jeffery Ballet and grew to eight dancers. In 1980, now considerably enlarged and traveling with its own orchestra, the troupe became known as The Robert Jeffery Ballet.

The Jeffrey made its first international appearance at the Festival of the Two Worlds in Spoleto, Italy. In the winter of 1982-83 The Jeffrey Ballet further extended its international reach with a tour to the Middle East, India and Pakistan. In 1983 it appeared for the first time in the Soviet Union.

The Jeffrey’s extensive international tour in the early ’60s was sponsored, in part, by the Hebrews Kinship Foundation. In 1984 the Jeffrey-Harkness association came to an end. The reorganized Jeffrey Ballet debuted at Jacob’s Pillow Dance Festival in August of 1985 and pushed off immediately on a U.S. tour. “I continue to be working and challenged by the rich diversity of America, its land and people,” says Arpino. “Applying throughout this country has always been a major attraction for our company.”

Since 1965, The Jeffrey Ballet has toured annually throughout the United States and appeared internationally as well. This summer the company will be traveling abroad once more, its destination: China.

Santa Barbara. It was for this tour that Lew and Harold Christensen joined the company for the first time as guest artists. Among the repertoire works premiered on these road dates was Lew Christensen’s The Midsummer Night’s Dream, set to Mendelssohn’s famous music. Following the fall opera season, the Ballet once again hit the road for a four-week junket through the Pacific Northwest.

In 1940, Christensen’s company traveled for the first time to the heart of the country and appeared in opera houses, movie theaters and high school gymnasiums where “thoughtful” juveniles often polished the floor to a treacherous gloss. The San Franciscans were received with tumultuous applause in such Midwestern cities as Little Rock, Cedar Rapids, Omaha, Kansas City, Wichita Falls, Tulsa, Laramie and Chicago.

As the Second World War approached, the San Francisco Opera found itself in difficult financial straits. The expense of maintaining its own ballet company now overcame the opera’s limited resources, and so in 1942, William and Harold Christensen acquired the ballet school and company. The two brothers named the new cultural institution San Francisco Ballet.

For the first few years, the Christensens cut back on the company’s touring activities and restricted performances to the Bay Area. But in the spring of 1945, SF Ballet undertook an extensive tour of the West and Midwest. Traveling by train for the first time, the company reached as far north as Seattle, as far south as San Diego and as far east as Springfield, Illinois.

In 1949, Lew Christensen, who was working as ballet master for the recently formed New York City Ballet, returned to San Francisco to join his brothers William and Harold at San Francisco Ballet. During the early 1950s, the fledgling company, facing its own financial difficulties, once more cut back on touring.

Then, in 1956, with Lew Christensen as artistic director, San Francisco Ballet finally made its East Coast debut. Hailed during the ’30s and ’40s as one of America’s foremost dance companies, San Francisco Ballet was as yet unseen and untested by the all-important New York press. Without national media exposure, the company, though much admired and respected in the West, would remain essentially a “regional” troupe. The 1956 Jacob’s Pillow season was the company’s bid for national stature.

The bid was won. On opening night before a capacity crowd, San Francisco Ballet conquered critics and audiences alike. Following a performance of George Balanchine’s Concerto Barocco, the evening’s bold opener, soloists Christine Bering, Richard Carter and Virginia Johnson were given five curtain calls by the enthusiastic crowd. Neumunz magazine heralded San Francisco Ballet as “the right group at the right time,” and went on to note that the “SFB
Touring is the backbone of the American Ballet Theatre,” comments ABT spokesman Robert Pontarelli. “Touring has been an integral part of the activities of Ballet Theatre since its inception fifty years ago.

New York-based ABT began its activities in this area modestly with short runs out only as far afield as Philadelphia. But by 1940 the company had reached Chicago, giving 12 ballet evening shows and appearing as the official ballet of the Chicago Opera in its productions.

In 1941 ABT helped Alicia Markova and Anton Dolin organize the International Dance Festival at Jacob’s Pillow. In November of that year, the impresario Sol Hurock took charge of booking Ballet Theatre throughout the United States. It was under his auspices that the troupe debuted in Mexico City.

After World War II, ABT focused on building a company that would be uniquely American in character. Touring continued in the United States, and the company was seen in its Covent Garden Royal Opera House debut. ABT currently tours the United States annually and also makes important appearances abroad.

“What makes American Ballet Theatre unique,” says Pontarelli, “is the scale on which we tour. By this I mean not only the extent of our activities, but also the number of American cities every year, in four of which we play for two weeks — and also the fact that we always take our largest and most ambitious productions on tour. In San Francisco and Chicago and Los Angeles, for example, we present everything we do at home in New York. It is as if the Metropolitan Opera were still going out on tour, which as you know, they don’t because of the prohibitive expense and complexity of taking their big productions across the country.”

American Ballet Theatre will be traveling extensively this summer. A three-week tour in Japan has already been announced for August and rumor has it that ABT will be seen in the Soviet Union prior to its appearance in Japan.

The Jeoffry Ballet is America’s other major touring ballet company. "We began in 1956, playing twenty-three one-night stands," explains Artistic Director Gerald Arpino. "We have traveled the highways and byways of America, performing in more than four hundred cities in forty-nine states in the thirty-two years of our existence. In Hawaii, the one state which the full company has never visited, Robert Jeoffry himself gave a lecture-demonstration."

In the fall of 1960, the Jeoffry company, then called Robert Jeoffry’s Theatre Dancers, made its first tour with a repertory of four Jeoffry ballets and six dancers. By 1966 the company had become the Robert Jeoffry Theatre Ballet and grown to eight dancers. In 1980, now considerably enlarged and traveling with its own orchestra, the troupe became known as The Robert Jeoffry Ballet.

The Jeoffry made its first international appearance at the Festival of the Two Worlds in Spoleto, Italy. In the winter of 1962-63 The Jeoffry Ballet further extended its international reach with a tour to the Middle East, India and Pakistan. In 1963 it appeared for the first time in the Soviet Union.

The Jeoffry’s extensive international tour in the early ‘60s was sponsored, in part, by the Jeoffry-Barkhaw Foundation. In 1964 the Jeoffry-Harkness association came to an end. The reconvened Jeoffry Ballet debuted at Jacob’s Pillow Dance Festival in August of 1965 and pushed off immediately on a U.S. tour. "I could not do this without the support of a few public figures," says Arpino. "We have been traveling for the past thirty years and the support has always been there for us."

Since 1965, Jeoffry Ballet has toured annually throughout the United States and appeared internationally as well. This summer the company will be traveling abroad once more. Its destination: China.

Santa Barbara. It was for this tour that Lew and Harold Christensen joined the company for the first time as guest artists. Among the repertory works premiered on these road dates was Lew Christensen’s A Midsummer Night’s Dream, set to Mendelssohn’s famous music. Following the full opera season, the Ballet once again hit the road for a four-week jaunt through the Pacific Northwest.

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stars. The company which had once been a source of regional pride has now matured into a national asset.

With its debut East Coast engagement, San Francisco Ballet came fully into its own. The following season, the U.S. State Department announced its sponsorship of an eleven-country Asian tour for Lew Christensen’s “expertly drilled and beautifully disciplined” company (as it was called by the London Magazine Dance Scene at the time). This would be the first time an American ballet company would be seen in the Far East. The 1967 Asian tour was in turn followed by performances in South America in 1968 and the Middle East in 1969. SFB’s bid for national standing had brought the company something more: international acclaim.

During the 1960s, as its regular touring, San Francisco Ballet found another way to carry its artistic messages beyond the Bay Area: The company was featured on several major television broadcasts. As early as 1956 Lew Christensen had cast his vote in favor of the new medium. “Ballet is the one theatre art that doesn’t have to worry about competition from TV,” he observed. “Television is helping dance as radio helped music. Millions, who didn’t even know what it was, have discovered through television that they love ballet.”

In 1964, ABC-TV filmed Christensen’s colorful production of The Nutcracker. Cynthia Gregory was featured as the Sugar Plum Fairy, Virginia Johnson and Terry Orr danced the Snow Queen and King. Filmed at the War Memorial Opera House in San Francisco (shooting began at 8:30 p.m. and did not end until 4:30 a.m.) Nutcracker was aired on New Year’s Day in this country and later in such diverse places as England, Portugal, Spain, Libya, Hong Kong, Singapore and Kuala Lumpur. Three months after the Nutcracker telecast, SFB’s New York City debut at Lincoln Center, the company was featured on the immensely popular “Ed Sullivan Show.” In 1966, the “Bell Telephone Hour” presented Lew Christensen’s Variations de Ballet, and, in 1968, ABC-TV aired a one-hour version of Christensen’s Beauty and the Beast.

“Dance in America,” the most important dance series in television’s history, premiered in 1975. In its third season, the award-winning series presented a two-hour special featuring San Francisco Ballet in Michael Smuin’s production of Prokofiev’s Romeo and Juliet. It was the first time “Dance in America” had presented a West Coast company and also the first time the program had expanded its format to contain a full-length classical work. Three months after the telecast, William Plikin’s costumes for Romeo and Juliet — originally created for the stage and then adapted for television — were honored with an Emmy Award.

If good press makes good advertising, Ford Taurus has had some of the best. Every year since Taurus was introduced, Car and Driver magazine has included it on their exclusive “Ten Best Cars” list. They have also said, “Cars as good as the Ford Taurus roll forth once per generation.”

We appreciate such rave reviews, but we also seek another type of recognition that’s even more important. The one that comes from the buying public. And year after year the public, like the press, keeps casting its votes for Taurus.

So, considering the glowing praise and consistent sales success, we’ve come to a simple conclusion. One of the best advertisements for Ford Taurus is Ford Taurus itself.

Transferable 6/60 Powertrain Warranty — Covers you and future owners, with no transfer cost, on major powertrain components for 6 years/100,000 miles. Restrictions and deductible apply. Ask to see this limited warranty at your Ford Dealer.

Quality is Job 1. Our goal is to build the highest quality cars and trucks in the world.

Ford Taurus
Have you driven a Ford lately?
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In 1986, SFB via the medium of television had ample opportunity to see the troupe perform in person. The company returned to New York in 1978 and, in 1981, made its Western European debut at the Edinburgh Festival. SFB traveled to the Festival of the Two Worlds in Spoleto, Italy in 1983 and continued on to tour Greece and Israel.

Recently, under Hélgi Tomasson’s dynamic leadership, San Francisco Ballet has taken the road with renewed vigor. In 1985 and 1986 the company appeared in select American cities, including Chicago, Houston, Washington, D.C., and Honolulu. The following year Tomasson took the dancers to the Far East, stopping first in Honolulu and then in Tokyo and Singapore. This past fall, San Francisco Ballet once again toured the United States, appearing in Minneapolis, Washington, D.C., Honolulu and San Diego. Everywhere the company went, its dancers were cheered. On the first stop of the tour, the Minneapolis Star-Tribune called SFB “a company regenerating, remarkably transformed into one of the finest dancing ensembles in the world today.”

On the next stop, Alan Kriegsman of The Washington Post found San Francisco Ballet “a sparkling jewel of a troupe.” He went on to say that “the dancing of the company as a whole radiated the kind of centered, euphoric authority that comes only with confidence in one’s identity and mission.” In Honolulu, the Star-Bulletin wrote, “With their new production of Swan Lake, San Francisco Ballet has demonstrated that it deserves to be ranked as one of the world’s great ballet ensembles.”

“Touring is an essential feature of San Francisco Ballet’s yearly work,” sums up Tomasson. “The audience is as important to the dancers as the dancers are to the audience. New audiences bring new enthusiasm and that invigorates every dancer in the company. With this year’s appearance in Paris, we’ll be going before one of the most sophisticated audiences in the world. Dancing as we know it today emanates from the French capital more than four hundred years ago. Our debut in Paris is another crucial step in the progress of San Francisco Ballet.”

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American Conservatory Theatre

1988-89 Repertory Season

Edward Hastings
Artistic Director

John Sullivan
Managing Director

MABO MILLIONS
by Eugene O'Neill
October 6 through November 5

WOMAN IN MIND
by Alan Ayckbourn
November 2 through December 10

A CHRISTMAS CAROL
by Charles Dickens
December 5 through December 28

SIDE BY SIDE BY SONDHEIM
Music & Lyrics by Stephen Sondheim
and Music by Leonard Bernstein, Mary Rodgers,
Richard Rodgers, Jule Styne; Continuity by Ned Sherrin
December 28 through January 1

JOE TURNER'S COME AND GONE
by August Wilson
January 8 through February 11

WHEN WE ARE MARRIED
by J. B. Priestley
January 25 through March 7

SAINT JOAN
by George Bernard Shaw
February 22 through April 7

NOTHING SACRED
by George F. Walker
March 22 through May 6

A FUNNY THING HAPPENED
ON THE WAY TO THE FORUM
Book by Larry Gelbart & Burt Shevelove
Music & Lyrics by Stephen Sondheim
April 20 through May 27

Tickets and Information: (415) 673-6440
N.E.A. CHALLENGE GRANT

On February 16 Frank Rockcll, Chairman of the National Endowment for the Arts, announced at a press conference in Pennsylvania that A.C.T. has been awarded a $250,000 N.E.A. Challenge Grant. Managing Director John N. Davis, President of the A.C.T. Board of Directors, and Mr. Davis attended the presentation of the award — and the challenge it presents — on behalf of A.C.T.

This award represents a tremendous vote of confidence in A.C.T. from one of the nation's most prestigious funding agencies, said Sullivan. "By making this grant, the Arts Endowment has recognized the enormous strides A.C.T. has made in the past three years. Our trustees and staff are pleased to have the N.E.A. support and assistance to ensure the theater's continued success."

Aimed at helping the new management of A.C.T. eliminate an inherited deficit — accumulated earlier in the company’s history — this $250,000 N.E.A. Challenge Grant must be matched with $750,000 in new and increased gifts from the community to meet the capital reserve challenge Grant will be administered by the A.C.T. Board of Directors. The challenge Grant is in no way a substitute for contributions to the critic and performing arts. The challenge Grant is a leap of faith in our ability to meet the increased demands of our audiences and our obligations to the community. A.C.T. is committed to using this fund to help us achieve our goal.

The funding created by the N.E.A. Challenge Grant will allow the theater to turn an important corner: beginning to expand in sound and content to fulfill the capital reserve challenge. The grant must be matched with $750,000 in new and increased gifts from new and increased contributions.

A.C.T. was already in a highly competitive review process — entailing significant additions to the company and panel peers of theater professionals before being selected to receive the Challenge Grant. The theater's remarkable achievements in increasing its subscription base and contributed income by more than 50%, and in re- storing a resident acting ensemble impressed N.E.A. officials.

The Challenge Grant requires A.C.T. to operate with a balanced budget for the next three years, in addition to securing $750,000 in new and increased contributions. Fundraising campaigns are already underway to meet the goals of the grant and secure the $250,000 in federal funds. For more information on how you can help A.C.T. match the N.E.A. Challenge Grant, please call the Development Office at 771-3880.

George F. Walker is one of Canada's most prolific and widely produced playwrights. His work has been honored with numerous awards, including the 1981 Canadian Governor General's English Language Drama Award, a 1983 Chalmers Award for Criminals in Love, and a 1985 DGA Best Play (No Performance) for Nothing Sacred. The Art of War and Theatre of the Film Noir were Chalmers Award finalists, the latter winning a Wackler Award for directing. The company recently had two plays produced at the Factory Theatre in Toronto — a revival of Ruzzo and the premiere of Beautiful City. Better Living premiered at Centraltower in Toronto.

Production of his work have been mounted worldwide. Fifty Fish and Zuberick have had more than 40 productions in the English-speaking world, while Denikos Mocro, Theatre of the Film Noir, and Criminals in Love have been translated into German and Pan. Goosing was produced in San Francisco at the Eureka Theatre Company directed by Michael Hausthaus and produced by the Eureka Theatre Company directed at the Factory Theatre in Toronto. — a revival of Ruzzo and the premiere of Beautiful City. Better Living premiered at Centraltower in Toronto.

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This award represents a tremendous vote of confidence in A.T. from one of the nation's most prestigious funding agencies," said Sullivan. "By making this grant, the Arts Endowment has recognized the extraordinary strides A.T. has made in the past three years. Our trustees and staff are pleased to have the N.E.A. support and assistance to ensure the theatre's continued success.

Aimed at helping the new management of A.T. eliminate an inherited deficit — accumulated earlier in the theatre's history — the challenge grant must be matched by $750,000 in new and increased gifts from the community. The challenge grant funds will be used to reduce the capital Reserve, the theatre must match these funds.

The funding created by the challenge grant will allow the theatre to turn an important corner: beginning to operate in sound financial condition for the first time in many years. A.T. was awarded in a highly competitive review process — entailing a peer review of proposals and panel presentations of theatre professionals, and peer panels of theatre professionals before being selected to receive the Challenge Grant. The theatre's financial reorganization is increasing its in-house subscription base and contributed income by more than 56%, and in-

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God was produced in San Francisco at the Eureka Theatre (directed by Jack Weidman) and at the West Coast Theatre of the Film Noir at the Magic under the title Vice Versa.

KQED-TV BROADCAST

Scenes from Saint Joan will be broadcast on KQED-T1 — Channel 9, Saturday, April 10 at 6:30pm, and again on Tuesday, April 15 at 11pm. Scenes from the A.T. production of Saint Joan will be presented informally by members of the cast. Director Michael Smuin and A.T. Artistic Director Edward Hastings will provide notes and comments on the play, on April 15th, at 11pm. For more information, call the Development Office at 771-3880.
A meeting of a zemstvo, the traditional peasant council, made the basic unit of local government by the reforms of 1874.

**NOTHING SACRED**

(1987)

by George F. Walker

Directed by Robert Woodruff

Scenery by George Thynan

Costumes by Susan Hillery

Lighting by Derek Duarte

Original music composed by Barney Jones

Sound by Stephen Lefran
d

Wigs and hair by Rick Scholls

Assistant Director Franci Bess

Production Manager Marino Fincone

**The Cast**

Gregor (a peasant) Howard F. Stein

Baldrick Arkady Nikolayevich Kimnann

Gregory Daniilovich Eszner

Nikola Petrovich Kimnann

Petrovicher Nikolaevich

David Petrovich Kimnann

Flor (a peasant) Victor Augustine

Anna Seryggaeva Oldfield

Sergei (a peasant) Fred Okies

Pravdaiko-Sergei Yelena Seryggaeva

Vassily Blackmoonoff

Ivan Proushchonoff

Petruchka

Grisha Tretie

Enkho (an ancillary) Sarah Malkin*

**The Setting**

Russia, late spring of 1879

**ACT I: Prologue**

Scene 1 - Garden of the Kimnann house

Scene 2 - Inside the Kimnann house

Scene 3 - A barn

Scene 4 - A road

**ACT II: Scene 5**

Scene 6 - Garden of the Kimnann house

Scene 7 - The Kimnann supper table

Scene 8 - A forest

Scene 9 - An open field

Scene 10 - A barnyard

There will be one twelve-minute intermission.

*Staged in the A.C.T. Young Conservatory Program*

**Understudy**

Arkady Nikolayevich Kimnann - Martin Vikner

Gregory Daniilovich Eszner - David Neebren

Nikola Petrovich Kimnann - Michael Quinlan

Petrovicher Nikolaevich - Robert Jaffe

David Petrovich Kimnann - Mark D'Amore

Flor - Howard F. Stein

Anna Seryggaeva Oldfield - Fred Okies

Sergei - Howard F. Stein

Pravdaiko-Sergei - Yelena Seryggaeva

Vassily Blackmoonoff - Michael Quinlan

Ivan Proushchonoff - Mark D'Amore

Petruchka - Howard F. Stein

Grisha Tretie - Fred Okies

Enkho (an ancillary) - Sarah Malkin*

*Performed by The Young Conservatory Program of A.C.T.*

**Supporting Cast**

Robert Woodruff - Howard F. Stein

Barney Jones - David Neebren

Richard Scholls - Howard F. Stein

Susan Hillery - Fred Okies

Derek Duarte - Howard F. Stein

This production has been made possible, in part, through the generosity of the Andrew W. Mellon Foundation.
A meeting of a zemstvo, the traditional peasant council, made the basic unit of local government by the reforms of 1874.

NOTHING SACRED
(1987)
by George F. Walker

Directed by Robert Woodruff
Scenery by Michael Scott Ruud
Costumes by Susan Hillerry
Lighting by Derek Duarte
Original music composed by Stephen Legrand
Wigs and hair by Rick Sholes
Assistant Director Frank Coss
Flight Coordinator Mariano Pirrone

The Cast:

Gregor (a peasant) Dennis LeBlanc
Bailiff Rick Hamilton
Arkady Nikolayevich Kirznanov Scott Freeman
Georgy Matryoshki Bazanov Christopher McCallum
Nikola Petrench Kirznanov Michael Winters
Nikolai Nikolayevich Kirznanov Kedley Stanley
Nikolai Petrovich Kirznanov Walter Addison
Peeter (a servant) Sydney Walker
Vadim Stepanov Ed Hodson
Arina Sergueevna Odeshno Freda O'Niel
Sergei (a peasant) David Maitre

Pensioner Sergey

Barbara Jitter

Tatiana

Michael McCallum

Old French

Peter

Julia Simpson

Gruza

Shari Simpson

Endora (piano player) Sarah Malin

The Setting:
Russia, late spring of 1889

ACT I: Prologue — A road
Scene 1 — Garden of the Kirznanov house
Scene 2 — Inside the Kirznanov house
Scene 3 — A field
Scene 4 — A road

ACT II: Scene 5 — Garden of the Kirznanov house
Scene 6 — The Kirznanov supper table
Scene 7 — A field
Scene 8 — An open field
Scene 9 — A bedroom

There will be one twelve-minute intermission.

*Staged by the A.C.T. Young Conservatory Program

Understudies:
Arkady Nikolayevich Kirznanov — Martin Vrabec
Georgy Matryoshki Bazanov — David Stahl
Nikola Petrench Kirznanov — Michael Scott Ruud
Nikolai Nikolayevich Kirznanov — Richard Bremmer
Nikolai Petrovich Kirznanov — Cyrilka Basak
Sergei (a peasant) — Frank Coss

*Produced by Northlight Theatre

This production has been made possible, in part, through the generosity of the Andrew W. Mellon Foundation.
In 1888 S.M. Krasnokolskii (pen name Stupniiak) wrote:

Turgenev, the novelist, who will cer-
tainly be called the greatest of his genera-
tions, has rendered himself immortal by a single word. It was he who invented nihilism. At first the word was used in a contemptuous sense, but afterwards was accepted from party pride by those against whom it was employed, as so fre-
quently has occurred in history. The word comes from Latin nihil for ‘nothing’; and he used it in his novel Fathers and Sons, which appeared in 1862.

Turgenev was the first to apply it to a new
subculture of young Russians — men and women who had been educated in a newly expanded university system but who had no clear function, no visible outlet for their education, in the hidebound, outmoded society of their day. They created a term for themselves — intelligentsia — but when Turgenev’s new nobility gained currency — initially as a sneer — they proudly adopted it for themselves.

The churl’s spokesman for their point of
view in Turgenev’s novel — the fictional character who became a hero to the very people on whom he modeled — is Stepan Verevich Bazov.

Anticipation, liberalism, progress, prin-
ciples — these futile phrases did not make
futile Bazov. He was not a man of the prob-
lem, but a man of the flat.

The crystallizing question was the
emancipation of the serfs — “souls,” as
they were called, who belonged to the
landowners or the state, as much as 80%
of the population in servitude. It was a
system of almost casual institutionalized
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Tzar Alexander II recognized the inevita-
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When the terms of the Emancipation were
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Pestant revolts — already a hard tradi-
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Groups of the nihilist intelligentsia
go out into the countryside to halt

and exploit the peasant unrest. They had
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Unprecedented in their efforts to lead the
masses, the nihilists turned to terror:
political assassination. Their chief target
was Alexander, and over the years their
many attempts on his life achieved a level
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Turgenev’s Belinsky and Sons came
along at the beginning of this process.

Though a landowner himself, he detested
the institution of serfdom, and freed his
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as entirely human, and influenced the
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Yet Turgenev was no revolutionary, and
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ation, and ironic sense led him to create
a more nuanced, fully human, flawed but
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Still, he was amazed by the controversy
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by both young and old, left and right;
many on the left saw Bazov as a vicious
caricature; many on the right saw him as
too idealized.

Perhaps it was this bifurcated view of the
protagonist that appealed to the ironic
sense of the Barton-playwright George F.
Walker, who based Nothing Sacred on Bazov and Sons. His view

point, too, is split — but in somewhat dif-
ferent ways, he sees the comic in the tragic,
the present in the past, the American in
the Canadian, and himself in Turgenev.

“I see Turgenev’s work as a comedy,” he
says, “a comedy about desperate and
important things that you can laugh and
smile about. That’s why I’m drawn to him
rather than Dostoevsky.”

He is certainly drawn to this period in
Russian history, in part because of one
issue that preoccupied Russian then as
it does Canadians now: “the idea of a
country trying to define itself, to under-
stand itself apart from foreign influences.
The issue of nationhood is something
that’s always concerned me, and not just
in a Canadian context. Different people
are always trying to decide what a nation
is and what the national character is.

There are several points of view in this
play about what Russia is, and they’re
strongly expressed.”

It’s serious issues at work in his
play, but ‘it is a comedy, like all my plays.
But it’s a serious comedy. I don’t know
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Nothing Sacred is very definitely George
Walker’s play, and not Turgenev’s. He re-
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from his own fantasy, inspired but in no
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It invents characters and plot turns, and
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Nineteenth-century Russian history lies
somewhere underground Nothing Sacred,
but the late twentieth century is equally
present: “If producers and directors are
interested entirely in that period they
shouldn’t do this play. Don’t try to force it;
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In 1888 S.M. Krenitsky (pen name Stupnik) wrote:

"Turgenevite, the novelist, who will cer-

tainly have a place in the history of

generations, has rendered himself immortal by a single word. It was he who invented "Nihilisme." At first the word was used in a contemptuous

sense, but afterwards it was accepted

from party pride by those against whom it was employed, as so fre-

quently happens in history. The word comes from the Latin for

"nothing," and he used it in his novel

"Fathers and Sons," which appeared in 1862. After that, the word

Turgenev was the first to apply it to a new

subculture of young Russians — men

and women who had been educated in a newly

expanded university system but who had no clear function, no visible outlet for

their new ideas, in the hierarchical, crime-ridden society of their day. They created a term for themselves — "nihilists" — but when Turgenev's novel gained currency — initially as a scorn — they proudly adopted it for themselves.

The chief spokesman for their point of view in Turgenev's novel — the fictional character who became a hero to the very people on whom he was modeled — is

Ivan Ivanovich Bazarov:

"Au revoir, liberalisme, progress, prin-

ciples... This like a foreign — and useless words these are! A Russian doesn't need them for anything....

We act on the strength of what we

recognize to be useful. At present the most useful thing of all in economiza-

tion — we renounce... Everything. They renounce everything — even art and poetry — and curse everything, with the possible exception of the

emperor, the scientific: "What matters is that two and two are four; all the rest is nonsense."

And what will they construct when

they have destroyed everything?

"That's not our concern," says Bazarov.

"First we have to clear the ground."

The Russia in which Bazarov and his

movement emerged was — like the Soviet Union today — at a crossroads, and

undergirding a wrenching crisis of identity just at the moment when it was begin-

ning to overcome decades of repressive inertia. It was uncertain whether it was

in essence a European or a Slavic nation; it hesitated between the modern world

and the feudal past. The crystallizing question was the emancipation of the serfs — "souls," as they were called, who belonged to the

landowners or the state; as much as 80% of the population in servitude. It was

a system of almost casual institutionalized barter; an embarrassment to enlight-

ened Russians. Furthermore, it was an economic disaster; ensuring wasteful agri-

cultural practices, impeding industrializa-

tion, and even impoverishing the nobility, whose mortgages to the state amounted to 60% of the nation's wealth.

Shortly after assuming his reign in 1855

Tsar Alexander II recognized the inescapable: emancipation would come, and "it is preferable that such a move come from above rather than below." He appointed commissions to study the problem, and

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state: given land, but obligated to make annual 'redemption payments' for de-

cades, and subject to the rules of a new system of village communities that restricted their personal liberties.

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tion in Russia — broke out, and were harshly repressed (also traditional).

Groups of the nihilist intelligentsia went out into the countryside to mobilize and exploit the peasant unrest. They had some successes, but generally the peas-

antry rejected them. These nihilists were simply too different. They went unwashed and affected peasant dress, but were still clearly children of the landlords and the bourgeoisie in orthodox gowns, sporting long hair and dark glasses, usually tinted blue. And there were women, too — unchaste and with dark glasses, but with short hair. The peasants bullied at the idea of being organized by women, and were

scandalized by their unconventional sex-

ual arrangements with their men.

Unsettled in their efforts to lead the masses, the nihilists turned to terror: political assassination. Their chief target was Alexander, and over the years there were many attempts on his life achieved a level of almost criminal facility. Then, suddenly, in 1883, they got him. The emancipator was decoyed by the forces he had — however reluctantly — unleashed.

Turgenev's "Fathers and Sons" came along at the beginning of this process. Though a landowner himself, he detected the institution of serfdom, and freed his own serfs soon after inheriting them in 1853. A Sportman's Sketches — a col-

lection of stories he wrote about life in the country — was among the first works of Russian literature to treat the peasants as entirely human, and influenced the Tsar towards emancipation.

Yet Turgenev was no revolutionary, and he viewed the emergence of these "new

men" of the intelligentsia with some alarm. Bazarov started out as an unholy,

patrician, noble, but the author's humor, humanity, progressive instincts, imagi-

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Still, he was annoyed by the controversy of Bazarov's unbridled. Turgenev was attacked

by both young and old, left and right; many on the left saw Bazarov as a vicious caricature; many on the right saw him as too idealistic. Perhaps it was this bifurcated view of the protagonist that appealed to the ironic

sense of the Tokyo-based playwright George F. Walker, who based Nothing Sacred on Bazarov and Sons. His view of the

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smile about. That's why I'm drawn to him rather than Dostoevsky."

He is certainly drawn to this period in Russian history, in part because of one issue that preoccupied Russians then as it does Canadians now: "the idea of a
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scribe itself apart from foreign influences. The issue of nationhood is something that's always concerned me, and not just in a Canadian context. Different people are always trying to decide what a nation is and what the national character is. There are several points of view, of course, but the

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Nineteenth-century Russian history lies

somewhere underneath Nothing Sacred, but the late twentieth century is equally present. "If producers and directors are interested entirely in that period they shouldn't do this play. Don't try to force it; let it be what it is."
Who’s Who at A.C.T.

WALTER ADDISON was a member of the Missouri Rep from 1974 through 1980, and has appeared with other regional theatres throughout the country: in The Seagull at the Kennedy Center in Washington, D.C.; In Advice to the Players at the Actors Theatre of Louisville; Ohio Flytrap at Center Stage in Baltimore; David Mamet’s Lakeboat at the Long Wharf in New Haven; Talley’s Folly at the Memorial Theatre in Utah, and Heartbreak House and Peer Gynt at the Guthrie in Minneapolis. His recent TV work has included guest-starring roles on “Cheers,” “L.A. Law,” and “Hunters,” and appearances in Viet Nam War Stories on HBO, the CBS movie Promised a Miracle, and the NBC miniseries “The Dead of Night.”

CENTHIA RASHMAM, a third-year student in the Advanced Training Program, has appeared at the Geary in Feathers, Mero Millennium, and as Belle Costin in a Christmas Carol. Her studio roles at the Conservatory have included Juliet in Romeo and Juliet, Alice Debrah in Door Knob, Sandy in The AIDS Shoe, and Liz Madden in Lady Phat Shoe. She recently appeared as Lydia Luby in the San Jose Repertory Company’s production of Arthur Miller’s All My Sons. Among her many productions at the University of Washington in Seattle, where she earned her B.A., were Hosting for the Parade, The Married Butterflies, and The Informal Machine.

MARK DANIEL CADE, the first recipient of the Friends of A.C.T. Fellowship, is a third-year student in the Advanced Training Program of the Conservatory, where his roles have included Ferdinand in Love’s Labour’s Lost, Medora in The Seagull, and Bob Denker in Bus Stop. He has appeared on the Geary stage in King Lear, Captain Cummings in Diamond Lil, the Velveteen in Sunday in the Park with George, Billy in The Real Thing, Young Scrooge in A Christmas Carol, in Fasces in Hell, Flesh and Blood by Side by Side by Sondheim; Mr. Butterfield has also worked with the San Jose Repertory Company, Berkeley Shakespeare Festival, Berkeley Jewish Theatre, and TheatreWorks of Palo Alto, where he performed in Souther’s Merely a Ball Along. Among his other roles are Freddie in Good, Narnier in Love’s Labour’s Lost, Francis Flint in A Midsummer Night’s Dream, and Catelyn 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 Glyn, who works in video and film production), and teaches and directs in the A.T.P. and Young Conservatory. Mr. Butterfield is a member of A.C.T.’s Board of Trustees.

RICHARD BUTTERFIELD has appeared at A.C.T. as Toby in Woman in Mind. Edgar in King Lear, Captain Cummings in Diamond Lil, the Velveteen in Sunday in the Park with George, Billy in The Real Thing, Young Scrooge in A Christmas Carol, in Fasces in Hell, Flesh and Blood by Side by Side by Sondheim; Mr. Butterfield has also worked with the San Jose Repertory Company, Berkeley Shakespeare Festival, Berkeley Jewish Theatre, and TheatreWorks of Palo Alto, where he performed in Souther’s Merely a Ball Along. Among his other roles are Freddie in Good, Narnier in Love’s Labour’s Lost, Francis Flint in A Midsummer Night’s Dream, and Catelyn 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 Glyn, who works in video and film production), and teaches and directs in the A.T.P. and Young Conservatory. Mr. Butterfield is a member of A.C.T.’s Board of Trustees.

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FEITEN DONAT, a native of Nova Scotia, attended the Yale School of Drama before beginning his professional career in the United States doing summer stock and several national tours. He was a member of Ellis Raffel’s APA Company, spent seven seasons with the Stratford Shakespeare Festival in Canada, appeared extensively on and off-Broadway (winning the Theatre World Award for Best Featured Actor in 1967), and came to A.C.T. in 1968. Since he has played in more than fifty productions, including King Lear, Hamlet VII, Oedipus at Colonus, Rip van Winkle, and Superman, Uncle Vanya, The School for Wives, Phèdre at the Old Globe, and Our Town. Mr. Donat has guest-starred on such TV programs as “Hawaii Five-O,” “Simon and Simon,” “Hill Street Blues,” “Dallas,” and “Murder She Wrote,” and starred in the NBC series “Framing the Road” for two years. His films include The Hindenburg, The Outlaw Josephine, Highbury Point, and different stories, The Spy Boy (with Liv Ullman), and Francis Ford Coppola’s Godfather II and Tucker.

Among the roles NANCY CARLIN has played in the last three seasons at A.C.T. are Beth in A Lie of the Mind, Iris in Feathers, Jennifer Dabedat in The Doctor’s Dilemma, and Masha in The Sea Gull. She has worked at numerous theatres on the West Coast, including the Oregon Shakespearean Festival, the Embarcadero Theatre, the Berkeley Shakespeare Festival, The Pacific Conservatory of the Performing Arts, and Shakespeare Santa Cruz, where she played Beatrice in Much Ado About Nothing and April in Company. She recently appeared in Hodda Geller at Berkeley Rep and in Steel Magnolias in the inaugural season of the Oregon Shakespearean Festival Portland Center Stage. Ms. Carlin received a B.A. in comparative literature from Brown University and is a graduate of A.C.T.’s Advanced Training Program.

GINA FERRALL is a graduate of A.C.T.’s Advanced Training Program, and has appeared at the Geary in Side by Side by Sondheim, Mero Millennium, Golden Boy, Diamond Lil, Out Among the Pigeons, A Christmas Carol, I Remember Mama, The Adirondack Crinoline, and Sunday in the Park with George. She also performed in Masquerade, a cabaret of songs by Andrew Lloyd Webber, and played Lizzie in the Plays in Progress production of Lizzie Borden in the Late Afternoon. Miss Ferrall has appeared with the Santa Rosa Summer Repertory Theatre, at Montana’s Shakespeare in the Parks. In Berkeley Rep’s production of The Art of Dining, and as Emily in All Nighter in the New Arts Theatre in New York. She is co-owner of the Josef Albe Co. of San Francisco.

SCOTT FREEMAN has appeared with the company in Joe Turner’s Come and Gone, Golden Boy, A Christmas Carol, Moby Dick, and The Sleeping Prince, as well as in the Plays in Progress production of Seven Gables and a studio production of Strehl’s Odeum. Last summer he performed in Mamet’s The Water Engine.
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CENTHIA BASSHAM, a third-year student in the Advanced Training Program, has appeared at the Geysir in Feathers, Marco Millions, and as Belle Custis in A Christmas Carol. Her studio roles at the Conservatory have included Juliet in Romeo and Juliet, Alice Deth in Dear Doctor, Sandy in The AES Shoe, and Liz Madden in Ladybug Shoe. She recently appeared as Lydia Lusey in the San Jose Repertory Company's production of Arthur Miller's All My Sons. Among her many productions at the University of Washington in Seattle, where she earned her B.A., were Hamlet for the Parade, The Miracle Builders, and The Informal Machine.

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DREW ESHELMAN made his debut with A.C.T. in The Rabbit Hash in 1975, and with his work with the company since then has included Marco Millions, King Lear, Don- madeli Lit, Golden Boy, The Doctor's Dilemma, Sunday in the Park with George, Paeanus in Hell, You Never Can Tell, A Christmas Carol, and A Midsum- mer Night's Dream. He has appeared in Hamlet at the Berkeley Shakespeare Festival, The Tempest and The Tempest of the Storm at San Diego's Old Globe Theatre, and The Good Person of Szechuan 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 pro- minently seen in San Francisco in Cloud 9, Rent, and Annie Get Your Gun (star- ring Debra Winger). Mr. Eselman has also played featured roles in a number of films, including The Right Stuff and Magnifi Mexic, and has appeared in several television series. He attended A.C.T.'s Advanced Training Program in 1972-74.

GINA FERRALL is a graduate of A.C.T.'s Advanced Training Program, and has appeared at the Geysir in Side by Side by Sowthorn, Marco Millions, Golden Boy, Desmond Li, Cut Among the Pigs, A Christmas Carol, I Remember Mama, The Adirondack Cribbage, and Sunday in the Park with George. She also performed in Masquerade, a concert of songs by Andrew Lloyd Webber, and played Lizzie in the Plays-in-Progress production of Lizzie Borden in the Late Afternoon. Miss Ferrall has appeared with the Santa Rosa Summer Repertory Theatre, at Montana's Shakespeare in the Parks. In Berkeley Rep's production of The Art of Dining, and as Emily in All Nighter in the New Arts Theatre in New York. She is co-owner of the Josef Bobe Co. of San Francisco.

PETER DONAT, a native of Nova Scotia, attended the Yale School of Drama before beginning his professional career in the United States doing summer stock and several national tours. He was a member of Ellen Raffel's APA Company, spent seven seasons with the Stratford Shakespeare Festival in Canada, appeared extensively on and off-Broadway (winning the Threa- tre World Award for Best Featured Actor in 1987), and came to A.C.T. in 1988. Here he has appeared in more than fifty productions, including King Lear, Hamlet, VII, Othello, Othello, Ibsen, Mann and Superman, Uncle Vanya, The School for Wives, Paeanus in Hell, and Our Town. Mr. Donat has guest-starred on such TV programs as Hawaii Five-O, Simon and Simon, Hill Street Blues, Dallas, and Murder She Wrote, and starred in the NBC series "It's Appley to Reach for the Stars." He has appeared in Lizzie Borden in the Late Afternoon. Miss Ferrall has appeared with the Santa Rosa Summer Repertory Theatre, at Montana's Shakespeare in the Parks. In Berkeley Rep's production of The Art of Dining, and as Emily in All Nighter in the New Arts Theatre in New York. She is co-owner of the Josef Bobe Co. of San Francisco.

SCOTT FREEMAN has appeared with the company in Joe Turner's Come and Gone, Golden Boy, A Christmas Carol, Mojave, and The Tragedy Prince, as well as in the Plays-in-Progress production of Seven Gables and a studio production of Stendhal's Creditor. Last summer he per- formed 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 Bertolucci and Bertolucci at the One Shakespeare Festival, in Shakespeare's Company at the One Act Theatre, and as Beroulo in Romeo and Juliet with the South Coast Repertory. Mr. Penman trained — and now teaches acting — in A.C.T.'s Advanced Training Program.

JOHN PURSE graduated from 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 Macbeth Millionaire, A Christmas Carol, End of the World, Wuthering Heights in Potsdamer Platz, and Brothers, 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 as Lancelot in John C. Welch's production of A Midsummer Night's Dream at the Pacific Conservatory of the Performing Arts and at the Westwood Playhouse in Los Angeles.

Since his return to A.C.T. in 1986 RICK HAMILTON has appeared as Bill in Women in Mind, Oswald in King Lear, Paul Cowan and Jim in End of the World ... Max in The Best Thing, and Stylo 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 Sherman, The Threepenny Opera, and as Titus in The Tragedy of the Streets, for which he 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, Tim in The Glass Menagerie, Hoppy 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 played Jack Barley in the film The Principal.

Director of Actor Training for the Pacific Conservatory of the Performing Arts, where his directing credits include Harvey, Major Barbara, and Doo Doo.

ED BODSON has appeared on the Geary stage in Women in Mind, Golden Boy, A Lie of the Mind, A Christmas Carol, and The Best Thing. At the Eldora Theatre he has performed in A Narrow Bed, Pen, and Landseer in the Rock, and last summer he worked with Encore Presentations in Theater and The Water Engine. He toured nationally in Amadeus and studied in A.C.T.'s Advanced Training Program.

LAWRENCE HECHT, now in his 17th season with A.C.T., has performed in over twenty roles, including The National Health, The Visit, Buryed Child, Night and Day, Three Sisters, Happy Landings, The Heidi, Sunday in the Park with George, End of the World ... A Lie of the Mind, Peathers, and Women in Mind. He has also directed a number of plays, including The Dilly, Translusions, and Night, Mother at the Geary, numerous productions for Plays-in-Progress, and the recent Enemies for 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. Hecht has also served as actor, resident director, and

MARTIN KILDARE earned a B.A. in English from Stanford, studied acting at U.C.L.A. and the Théâtre des Amis dans in Paris, and is now in his third year in the Advanced Training Program at A.C.T., where he is the recipient of the California Children's Theatre Association's Theate Aris Fellowship. He has appeared at the Geary in King Lear, End of the World ... Peathers, Macbeth Millionaire, and A Christmas Carol. Last summer he joined the Utah Shakespeare Festival to play Orlando in As You Like It and Foolishman in Othello. Mr. Kildare has performed with the San Francisco Shakespeare
with Encore Presentations, and in Orlando in At Eila’s Side & with the San Francisco Shakespeare Festival. He has also been seen in Berkeley and Hartford at the Ozone Shakespeare Festival, in Villaines Comtesse at the One Act Theatre, and as Benedick 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 PURSE graduated from 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 Macbeth, A Christmas Carol, End of the World. With Sympathy to Fools, and Bathers, 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 as Lear in John C. Hirsch’s production of A Midsummer Night’s Dream at the Pacific Conservatory of the Performing Arts and at the Westwood Playhouse in Los Angeles.

Since his return to A.C.T. in 1986 RICK HAMILTON has appeared as Bill in Women in Mind, Oswald in King Lear, Paul Cowan and Jim in End of the World . . . Max in The Best Thing, and Bloy 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 Conrady, The Threepenny Opera, and as Thais in The Raising of the Stone, 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, Tom in The Glass Menagerie, Houspurn 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 played Jack Barlow in the film The Principal.

Director of Actor Training for the Pacific Conservatory of the Performing Arts, where his directing credits include Harvey, Major Barbara, and Bus Stop.

ED RODDON has appeared on the Geary stage in Women in Mind, Golden Boy, A Lie of the Mind, A Christmas Carol, and The Best Thing. At the Eureka Theatre he has performed in A Narrow Bed, Pen, and Ladenscape of the Body, and last summer he worked with Encore Presentations in Sheenaire and The Water Engine. He toured nationally in Amadeus and studied in A.C.T.’s Advanced Training Program.

LAWRENCE HECHT is now in his 17th season with A.C.T., has performed in over two dozen productions, including The National Health, The Visit, Buried Child, Night and Day, Three Sisters, Happy Landings, The Holodeck, Sunday in the Park with George, End of the World . . . A Lie of the Mind, Fools, and Women in Mind. He has also directed a number of plays, including The Odyssey, Translators, and Night, Mother at the Geary, numerous productions for Plays-in-Progress, and the recent Enemies for 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 headed from 1984 to 1988. Mr. Hecth has also served as actor, resident director, and

MARTIN KILDARE earned a B.A. in English from Stanford, studied acting at U.C.L.A. and the Théâtre des Amisdren in Paris, and is now in his third year in the Advanced Training Program at A.C.T., where he is the recipient of the Peninsul Children’s Theatre Association’s Theatre Arts Fellowship. He has appeared at the Geary in King Lear, End of the World . . . Fools, Macbeth, A Christmas Carol. Last summer he joined the Utah Shakespearean Festival to play Orlando in As You Like It and Foolishness in Cambell’s. Mr. Kildale has performed with the San Francisco Shakespeare
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RUTH ROBERT joined A.C.T. in 1965 for its initial season in San Francisco, and since then has appeared with the company in numerous productions including Tuesdays with Morrie, The House of Bernarda Alba, Hotel Paradiso, Sunday in the Park with George, End of the World, With Symphonies to Follow and When We Are Married. Before coming to the city she was based in New York, where her career ranged from opera (New York City Opera Company) to Broadway. Her credits include How to Succeed in Business Without Really Trying (a role she repeated in the film) and A Funny Thing Happened on the Way to the Forum (a Tony-nominated performance which she is repeating at A.C.T. this spring). Ms. Robert has played Nurse Ratched in the Sankei-Ohnin production of One Flew Over the Cuckoo’s Nest, Miss Hannigan in the first national tour of Annie, and earlier this season Madame Giry in Ken Hill’s Phantom of the Opera.

BARRY KRAFT, a charter member of the company, has been seen in recent seasons in The Doctor’s Dilemma, A Christmas Carol, King Lear (alternating in the title role), End of the World . . ., Golden Boy, and When We Are Married. He is a veteran of A.C.T.’s 1965 production of King Lear in Pittsburgh, as well as of the 1969 season in San Francisco. Mr. Kraft has spent 24 of the last 25 summers acting in Shakespeare festivals around the country, and has appeared in 34 of Shakespeare’s 38 plays. Among the roles he has played at the Oregon Shakespeare Festival are Romeo in Love’s Labor’s Lost, Wolsey in Henry IV, Part I, Mark Antony in Julius Caesar, Launcelot in The Winter’s Tale, and, Bolton in A Midsummer Night’s Dream. His work has been seen at the Empty Space in Seattle, the Berkeley Shakespeare Festival, Shakespeare Santa Cruz, the Old Globe, and in the San Jose Repertory Company’s productions of Cymbeline and The Crash. Mr. Kraft is a member of the Conservatory, and has taught Shakespeare at the Santa Cruz and Irvine campuses of the University of California and for the National Theatre Conservatory in Denver.

DENNIS LUDLOW played the role of Martin in the world premiere of Sam Shepard’s Fool for Love under the playwright’s direction at the Magic Theatre, and continued in the role at the Circle Rep in New York and on tour to Japan. Shepard was also involved as a consultant in two other notable Magic Theatre productions of his plays in which Mr. Ludlow appeared: the world premieres of Buried Child under Robert Woodruff’s direction, and Seagull, directed by Michelle Swainson. At Overton Theatre he appeared in the world premieres of After Star, directed by O-Lan Jones and Kathleen O’Neal and Julie Hebert’s adaptation of Yeats’ The Countess.

In the last ten years CHRISTOPHER MCCANN has worked with director Robert Woodruff in New York on Buried Child, Rabbit Prey, and at the Goodman Theatre in Chicago on The Night of the Iguana, in which he played the Russian poet, “Paul the Revelation” Vladimir Maximovich. At the New York Shakespeare Festival he has acted in Richard II, The Comedy of Errors, and the title role in the Shakespeare Festival with actor Paul Newman. Mr. McCann has played many roles in Europe, Asia, and throughout the U.S., most recently in Susanna’s internationally acclaimed production of Shaw’s The Devil’s Disciple at the Arena Stage in Washington, D.C., and then at the Guthrie in Minneapolis. On television he has been seen in “Miami Vice,” “As the World Turns,” “One Life to Live,” and the movie Schlockity with Walter Benitez.

MICHAEL MOBANE, now in his third season with A.C.T., has appeared as Malekko Polo in Marooned, King Ivar in The Seagull, and in Golden Boy, Charles
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Festival in Much Ado About Nothing and with Encores presented in Savoy. His roles in studio productions at the Conservatory have included Paul in The Merry Wives of Windsor, Joe Keller in All My Sons, and the title role in Honore.

RUTH KOBART joined A.C.T. in 1965 for its initial season in San Francisco, and since then has appeared with the company in numerous productions including Thieves' Carnival, The House of Bernarda Alba, Hotel Paradiso, Sunday in the Park with George, End of the World With Symposium to Follow and When We Are Married. Before coming to the city she was based in New York, where her career ranged from opera (New York City Opera Company) to Broadway. Her credits include How to Succeed in Business Without Really Trying (a role she repeated in the film) and A Funny Thing Happened on the Way to the Forum (a Tony-nominated performance which she is repeating at A.C.T. this spring). Ms. Kobart has played Nurse Ratched in the Sancho-Groningen production of One Flew Over the Cuckoo's Nest. Miss Hannigan in the first national tour of Annie, and earlier this season Madame Giry in Ken Hill's Phantom of the Opera.

BARRY KRAFT, a charter member of the company, has been seen in recent seasons in The Doctor's Dilemma, A Christmas Carol, King Lear (alternating in the title role), End of the World, ... Golden Boy, and When We Are Married. He is a veteran of A.C.T.'s 1965 production of King Lear in Pittsburgh, as well as of the 1965 season in San Francisco. Mr. Kraft has spent 23 of the last 28 summers acting in Shakespeare festivals around the country, and has appeared in 34 of Shakespeare's 38 plays. Among the roles he has played at the Oregon Shakespeare Festival are Berencio in Love's Labor's Lost, Wagner in Henry IV, Part I, Mark Antony in Julius Caesar, Locusta in The Winter's Tale, and, Boston in A Midsummer Night's Dream. His work has been seen at the Empty Space in Seattle, the Berkeley Shakespeare Festival, Shakespeare Santa Cruz, the Old Globe, and in the San Jose Repertory Company's productions of Coriolanus (as Coriolanus), Edward III (as Cawley), and in Passion Play under the direction of Joy Carroll. Mr. Kraft is a trainer at the Conservatory, and has taught Shakespeare at the Santa Cruz and Irvine campuses of the University of California and for the National Theatre Conservatory in Denver.

DENNIS LUDLOW played the role of Martin in the world premiere of Sam Shepard's Pool for Love under the playwright's direction at the Magic Theatre, and continued in the role at the Circle in the Square in New York and on tour to Japan. Shepard was also involved as a consultant in two other notable Magic Theatre productions of his plays in which Mr. Ludlow appeared: the world premiere of Buried Child under Robert Woodruff's direction, and Seashook, directed by Michelle Swanson. At Overtime Theatre he appeared in the world premieres of After Star Dinner by O-Lan Jones and Kathleen Crumer and Julie Reiber's adaptation of Yeats's Synge's Playboy.

In the last ten years CHRISTOPHER McGAN has worked with director Robert Woodruff in New York on Buried Child, at La Jolla Playhouse on The Tempest, and at the Goodman Theatre in Chicago on Red River, in which he played the Russian poet of the Revolution Vladimir Mayakovsky. At the New York Shakespeare Festival he has acted in Richard II, The Goodman, Don Juan, and George F. Walker's The Sunken Garden; he has also appeared in the New York premieres of plays by Franz Xaver Kroetz (Michel's Blood), Brecht (The Caucasian Chalk Circle and St. Joan of the Stockyards), Boho Strauss (Three Acts of Recognition), Len Jenkin's The 5 of 15, which won two Obies), Jeff Jones (30 Seconds of Hailsham), and Ellen McLaughlin (A Narrow Bed). Mr. McCann has played Iago in Europe. Asia, and throughout the U.S., most recently in Lucian Msamati's internationally acclaimed production of Ibsen's Wild Duck at the Arena Stage in Washington, D.C. and then at the Guthrie in Minneapolis. On television he has been seen in "Miami Vice," "As the World Turns," "One Life To Live," and the movie Scooby Doo with Valerie Bertinelli.

MICHAEL MCBANE, now in his third season with A.C.T., has appeared as Malvolio in牟ano Millenium, King Egeus in Pythagoras, Roscius in Golden Boy, Charles
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DICKENS IN A CHRISTMAS CAROL, and in FLORENCE IN HELL and DIAMOND LIL. He was the first recipient of the Helen Hayes Award, and won the Bay Area Critics Circle Award for Best Actor in the One Act Theatre. He has played Hamilton 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 last summer he played Touchstone in As You Like It. Mr. McShane has appeared in the films Poppy, She Got Married, Howard the Duck, and Francis Ford Coppola’s Rumble. He recently made Berkeley Repertory in Waiting for Godot.

DAVID MAIER is now in his third season on the Geary Stage. A graduate of the Advanced Training Program, Mr. Maier has acted in numerous roles throughout the Bay. He is a founding member and producer of Eero Translations — the ACT alumni production company — and a producer of ACT’s Plays-in-Progress program.

ANDREA MARCOCCHI is making her ACT début in the title role of Saint Joan, but she has worked extensively in San Francisco in the past, notably in several engagements as a soloist at the Ph¨enix Room and shooting six episodes of "Tipp–

FRED OLSTED was a member of the ACT company from 1975 to 1980, appearing in THE BAILING CLAUSE, THE MERRY WIVES OF WINDSOR, THE HOUSE OF BERNARD ALA, EPISODES, and in Kate in THE TRAINING OF THE SHORE, which was also broadcast on "Theatre in America" (PBS). Since her return in 1986 she has performed in THE REAL THING, Privates On Parade, The Lady’s Not for Burning, KING LEAR, A CHRISTMAS CAROL, WOMAN IN MIND, and WHEN WE ARE MARRIED. At the Oregon Shakespearean Festival, where she spent five seasons, her roles included Beatrice in Much Ado About Nothing, Portia in THE MERCHANT OF VENICE, Billie Dawn in Born Yesterday, and the title roles in Mrs. Altria and Anouilh’s Asphode. She has been a member of the companies of the Monterey Repertory Theatre, Long Wharf Theatre, Hartman Theatre, and Alley Theatre. Her television credits include guest appearances on "Cagney and Lacey," "Lou Grant," and "A Year in the Life."
FRANK O'TILLEY has taught the Alexander Technique at A.C.T. since the company's beginning in Pittsburgh in 1940. He studied at the Canadian Art Theatre in his hometown of Montreal before moving to New York, where he studied at the Vea Saklofska Studio in Acting and the American Center For the Alexander Technique. He has appeared in fourteen productions of A.C.T., including The Three Sisters (which played on Broadway in 1989), The Matchmaker and Desire Under the Elms (which toured the Soviet Union), and Macbeth. He has also been seen in television versions of A.C.T. productions of Glory Hopkinson, A Christmas Carol, and Oedipus rex. O'Tilley is a member of A.C.T.'s Board of Trustees.

William Paterson 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. Paterson served in the army for four years before starting his professional acting career in a summer stock company. He appeared 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 summer show. His major roles for A.C.T. include You Can't Take It With You, You, Jumpers, The Matchmaker, (U.S.S.R. tour), All the Way Home (Japan tour), Quarter-Life, The Lady's Not for Burning, King Lear, A Christmas Carol, Woman in Mind, and When We Are Married. At the Oregon Shakespearean Festival, where she spent five seasons, her roles included Beatrice in Much Ado About Nothing, Portia in The Merchant of Venice, Ellis Daw in Born Yesterday, and the title role in Miss Julie and Anouilh's Antigone. She has been a member of the company of the Moscow Repertory Theatre, Long Wharf Theatre, Hartford Theatre, and Alley Theatre. Her television credits include guest appearances on "Cagney and Lacey," "Lou Grant," and "A Year in the Life."
Feathers, and More. Millennials. After coming to San Francisco in 1976 from his native Philadelphia—by way of Houston, L.A., Pitts-
burd, and the United Kingdom—he has acted with the New Shakespeare Company, the Magic, Eureka, and One Art, San Francisco Actors' Ensemble, Cincinnati Playhouse, Repertory Company, Berkeley Shakespeare Festival, Berkeley Jewish The-
ater, San Jose Rep, Shakespeare Santa Cruz, and the Oregon Shakespeare Festival. Mr. Swann won a Bay Area Critics' Circle Award for his role in "The Women" (New York, Berkeley Repertory Theatre). He has appeared on television in such series as "The Guiding Light," "The Secret Storm," and "Love of Life." He was narrator for the KQED-TV series "New York Masterpieces" and taught acting at The American Conservatory of Television. He has also starred in the forthcoming films "Cherry" and "Midnight in Mississippi.

CATHY THOMAS-GRANT, a graduate of California State University at Northridge, is a third-year student in the A.C.T. Advanced Training Program, where she has been involved in the productions of "The Two Gentlemen of Verona," "Macbeth," "The Tempest," and "A Midsummer Night's Dream." She is a member of the Actors' Equity Association and the Screen Actors Guild.

TOM TODYROFF makes his debut as the scamp in "The Four Sea-sons," which he has played in several regional productions. His other recent credits include "The Importance of Being Earnest," "The Importance of Being Earnest," and "The Importance of Being Earnest." He is a member of the Actors' Equity Association and the Screen Actors Guild.

Michael Winters was a member of the A.C.T. company from 1978 to 1983. He directed the Adorable Orphan and appeared in numerous productions, including "The Importance of Being Earnest," "Rosencrantz and Guildenstern Are Dead," and "The Winter's Tale." He is a member of the Actors' Equity Association and the Screen Actors Guild.

Stephen Weingartner, a third-year student in the Advanced Training Program, has appeared with the company in A Christmas Carol." He is a member of the Actors' Equity Association and the Screen Actors Guild.

Kelin Han Yee, who played Mord-veken in A.C.T.'s "Seagull," and also appeared in the West Coast premiere of "Seagull," has been a member of the company for four seasons. He is a member of the Actors' Equity Association and the Screen Actors Guild.

Edward Hastings (Artistic Director), who directed this season's "When We Are Married," announced the leadership of the company last fall. He directed "The 39 Steps," a hit at the New York Shakespeare Festival, and "The Importance of Being Earnest," a hit at the Shakespeare Festival of St. Louis. He is a member of the Actors' Equity Association and the Screen Actors Guild.

Judith Swann, a New York City native who attended the American Conservatory of Television, is a member of the Actors' Equity Association and the Screen Actors Guild.

JOHN SULLIVAN (Managing Director) joined A.C.T. as the director of the California Arts Council, a member of the Advisory Council of the Graduate School of Fine and Performing Arts, and a member of the Advisory Council of the Graduate School of Fine and Performing Arts.
Featherston, and Margo Milliken. After coming to San Francisco in 1975 from his native Philadelphia—by way of Houston, L.A., Pitts-
burgh, London, and the University of Chicago—he has acted with the New Shakespeare Company, Magic, Eureka, and One Act, San Francisco Actors' Ensemble, The Shakespeare Festival, and the Oregon Shakespeare Festival. Mr. Swain won a Bay Area Critics' Circle Award for his role of Orlando in The Two Noble Kinsmen at Berkeley Repertory Theatre. He has also appeared on television in "Partners in Crime" and "Hill Street Blues," and will be seen in the forthcoming films Cherry 2000 and Mr. Mike.

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 had the opportunity to study in production of Arthur Miller's A View from the Bridge, the Bridge Project's Twelfth Night, Shakespeare's Love's Labour's Lost, and the musical Wicked. She directed Leonard Woolf's Fifth of April for the Certificate Program of the Conservatory's Academy. Ms. Thomas-Grant has also acted with Sonora Presentations in Edward Bond's Saved, in "Currents" and A.C.T.'s Flies in Progress, and on the Geary stage in A Christmas Carol, Golden Boy, and Meroe Millennials.

STEVIE WALKER, a thirty-four-year veteran of stage, film, and television, has performed in some 250 productions. A native of Philadelphia, he trained with Jasper Deer in the Hedgerow Theatre in Media, Pennsylvania, and from 1965 to 1969 was a leading actor with the APA Repertory Company in New York under the direction of Ellis Rabb. He also appeared for three seasons with the Lincoln Center Repertory Company under Janie Erville. In 1974 Mr. Walker joined A.C.T., and has since performed in forty-nine productions including The Matchmaker (A.C.T. 's tour), Peter Gynt, The Cripple of Inishmaan, and was a founding member of the Japan American Theatre Company, appearing in such productions as Long Day's Journey into Night, Oedipus the King, and The Taming of the Shrew. He also performed in Berkeley Repertory Theatre's production of "The Taming of the Shrew." He has appeared in more than 25 productions with the San Francisco Shakespeare Festival, and has performed in such productions as Othello, Hamlet, and Macbeth at the Old Globe Theatre, and The Merchant of Venice in London. He has also directed productions in New York, London, and Tokyo. In 1986, he directed The Odyssey at A.C.T., and has since directed in numerous productions, including The Taming of the Shrew, Romeo and Juliet, The Winter's Tale, and The Taming of the Shrew. He has directed The Bard's Tale, the San Francisco Shakespeare Festival, and has directed in A.C.T.'s Play-in-Progress program, which is devoted to the development and presentation of new theatre writing. Ms. Hastings serves as assistant director at the Eugene O'Neill Playwrights' Conference for three summers, and taught acting in 1984 at the Shanghai Drama Institute as part of the Theatre Design Program between A.C.T. and the Shanghai theatre: this program took a major step forward with the residence at A.C.T. of three theatre artists from Shanghai for the opening production, Meroe Millennials. He directed a major company of the London and Broadway musical Oliver!, staged the American production of Shakespeare's Play at the Shakespeare Theatre of America, and served as associate producer for A.C.T.'s production of The Crucible at the Bank Street Theatre. He has also directed productions of The Merchant of Venice, Othello, and Macbeth at the Old Globe Theatre, and The Taming of the Shrew. He also performed in Berkeley Repertory Theatre, and performed in a leading role in the Los Angeles Shakespeare Festival. He has also been seen in the premiere of As You Like It at the Bay Area Playwrights Festival, Othello at the San Jose Rep, and Wylder Street Blues.

KEVIN HAN YEE, who played Medive-
dek in A.C.T.'s adaptation of the novel and seven miles in Meroe Millennials, was a leading actor in the first American Film Festival (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 Theatre of the Denmiendo, an award-winning improvisational troupe, and in ten years he has been a member of the American Theatre Company, appearing in Paper Angels, Golden Lizards, Inside/Outside, Take 1, and David Henry Hwang's M. F. X. Mr. Yee originated the role of "Eaddy" Yamashita in Honeysuckle Rose You in the Berkeley Repertory Theatre, and performed in it again at the Los Angeles Theatre Center. His also been seen in the premiere of As You Like It at the Bay Area Playwrights Festival, Othello at the San Jose Rep, and Wylder Street Blues.

Michael Winter's was a member of the A.C.T. company from 1978 to 1988, where he directed the Admira...
SUSAN HAIRE (Production Director) began her career on Broadway with *Evita*—the National Repertory Theater. Among the productions he stage-managed were *The Madwoman of Chaillot* with Mai Le Guillaume, Sylvia Syms, and Leon Dara, *The Brides*, John Brown's Body, *She Stoops to Conquer*, and *A Comedy of Errors*. Mr. Haire also stage-managed the Broadway productions of *Georgie* (a musical by Carol Bayer Sager) and *Miss Buntz Drinks a Little* with Julie Harris and Estelle Parsons, and the national tour of Woody Allen's *Don't Drink the Water* with Sam Lloyd and Vivian Blaine. Mr. Haire 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 BARCONE (Stage Manager) is a charter member of A.C.T. He has worked on more than 70 productions for the company, including the television adaptations of *A Christmas Carol*, *The Taming of the Shrew*, and *Cymbeline* as well as a film directed by Sam Lloyd and Vivian Blaine. As an associate director in the company he has been associated with Laid Williams’ 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 *Mildred Pierce*, *Sunset Boulevard*, *At the Zoo*, and *The Man Who Came to Dinner* (with Kirk Douglas and Burt Lancaster) and *Top Girl* by Caryl 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. In her tenth season, she has been the company’s master scheduler, production coordinator of Plays-in-Progress, director of stage readings, associate director of the Thorough program, director of the studio production *Ah, Wilderness!*, and co-director of Morning’s *At Seven, Please*, and the Play’s in Progress production *Bio Scope*. In recent seasons she has stage-managed *Private Lives*, *The Lady’s Dugout*, *The Play’s the Thing*, *Floating Light Bulb*, *Raisin in the Sun*, *A Lie of the Mind*, *Diamond Lid*, *Golden Boy*, *Pirates of Penzance*, and *The Turn of the Screw*.
Christine Carol and Handel Times. He is co-author, with John Harrop, of Frames with Style (published by Prentice-Hall).

SUSAN STAUER (Conservatory Co-director) came to A.C.T. a year ago as Director of the Young Conservatory. She is a playwright (her Miss Rhinebeck Stage was recently produced at Little Victory Theatre in Los Angeles), director (more than thirty one-hour plays for a Repertory Troupe), and educator. She earned her M.A. from the University of California at Pullman, taught in southern California for 14 years (running a institution for outstanding teaching in 1968-67), and served as Conservatory Director of the Los Angeles County High School for the Arts. At the Conservatory she has created and directed Who Are These People? (in collaboration with Scott Freeman). Find Me a Hero, The Wilder Storms of All (Tea & Tobacco Conference 1968), and To Whom It May Concern. Ms. Stauer has been a creative consultant at Denny and, toured to Alaska in wilderness experience with the Oregon Shakespeare Festival.

JOY CARLIN (Associate Artistic Director) has been a member of the acting company for nearly a decade. She has produced ten plays this past season, including productions of Maro Millions. Among the roles she has played are Meg in A Lie of the Mind, End in The Floating Light Bulb, Misty Farmer in The Importance of Being Earnest, Kitty Davul in The Trouble at Ebb, and is the daughter of the House of Blue Leaves, Anna in Peer Gynt, Aunt Sally in The All in the Will of the Bird, Alice in The Little Foxes. She has appeared in a number of productions at the Oregon Shakespeare Festival. She has been Resident Director of the Berkeley Repertory Theatre, and served as its Acting Artistic Director. Among her other directing credits are The House of Bernarda Alba, The Lady's Not for Burning, The Doctor's Dilemma, and last season's Golden Boy at A.C.T., and productions at the Oregon Shakespeare Festival, the San Jose Repertory Company, A Contemporary Theatre of Seattle, and the Shanghai Youth Drama Troupe of China, where she directed You Can't Take It With You.

DENNIS POWERS (Associate Artistic Director) joined A.C.T. in 1967 as Press Representative. He subsequently served as Dramaturg and Arts and Repertory Director, working with General Director William Ball on new adaptations or trans- formations of plays. Under his guidance, Oedipus Rex has been performed in the Greek, The Cherry Orchard, and The Bourgeois Gentilhomme. With Lant Williams, he adapted a Christmas Carol for the stage; the production has been presented annually since 1976 at A.C.T. and seen in a variety of other performances as well. His dramatic production of The Trojan Women was commissioned and presented by the Pacfic Conservatory of the Performing Arts in 1975. In 1985 he and Williamson wrote Christmas Miracles, which had its premiere at the Center Theatre Company; Both Oedipus and A Christmas Carol were produced for television and seen throughout the country. Last year he and Paul Blaisse wrote the adaptation of Mac's West End Diamond, the season's most popular new production.

The friendship of ROBERT WOODRUFF (Director) with playwright George F. Walker spans the decade and two previous successful productions: Filthy Rich and Victims of War. He has worked with many other outstanding playwrights: with Sam Shepard, on the premieres of Curie of the Chaste and True War for the New York Shakespeare Festival and the Pulitzer Prize-winning Buried Child, and on Tennessee and Stranger Love (in collaboration with Peter Selman for the American National Theatre); on the latter he was at the Théâtre de la Monnaie in Brussels, the Saarbruecken Opera in Saarbruecken, and the Beijing Opera Theatre of the World Festival in Stuttgart. He also directed Gaulo and Landscape of the Body at the Goodman Theater in Chicago, Leon & Lena and The Gutter in Minneapolis, and Measure for Measure for the New York Shakespeare Festival and the Prague Festival in Prague. He is now directing A.C.T. for the award-winning produc- tion of Sunday in the Park with George and The Legend of Barts in Hong Kong. His recent other credits are Death of Venice for the Opera Company of Philadelphia and the 1986 national tour of The Inspector General. On Company at the Kennedy Center in Washington, and the Kennedy Center in Washington, DC in 1986. He also appeared in a Toasty Communications Group and was chosen for the lighting designers in the New York City, Mr. Duarte, who holds an M.F.A. in theatre technology from U.C.L.A., is the author of a book called The Art of Stage Lighting.

STEPHEN LEGRAND (Sound) is now in his third season as sound designer and composer for A.C.T. His work with the company has included musical compositions for The Seagull and Roustabout in Hell, and he wrote the music for a Lie of the Mind and Saint Joan 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 Toys of War and The Behinds at Berkeley Bay, and Roustabout in the Eureka Theatre, Mr. LeGrand's recent scores include For the Boys in Los Angeles (with Kirk Douglas and Butch Lancaster) and Top Dog by Cyril Churchill. Ms. Van Vliet was the production stage manager for Greater Tuna for a year.

SUSAN HILLERTY (Costumes) has collaborated with director Robert Woodruff on eight productions at the Goodman in Chic- ago, the La Jolla Playhouse, and on Broadway, three of them (including The Comedy of Errors) were with the Flying Karamazov Brothers. Her other collaborations have included Athol Fugard (two plays—the Toys of War and The Behinds) at Berkeley Bay, and at the Eureka Theatre, Mr. LeGrand's recent scores include For the Boys in Los Angeles (with Kirk Douglas and Butch Lancaster) and Top Dog by Cyril Churchill. Ms. Van Vliet 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 man- agement intern. Now in her tenth season, she has been the company's master scheduler, production coordinator of Plays-in- Progress, director of stage readings, asso- ciate director of the Threads program, director of the studio production program, and co-director of Morning's at Seven, *Phoenix,* and *The Play That Goes Wrong* for A.C.T. in 1981 as Production Stage Manager, Mr. Duarte has also managed the Broadway productions of The Legend of Barts (with Joel Harris and Estelle Parsons), and the national tour of Woody Allen's *Death in Venice* (with Sam Lloyd and Vivian Blair). Mr. Haire joined A.C.T. in 1977 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 BARCONE (Stage Manager) is a charter member of A.C.T. H has worked on more than 70 productions for the company and 20 television adaptations of A Christmas Carol, The Two Gentlemen of Verona, and Oedipus of Thebes, and he has directed for the Conservatory. As an associate director in the company he has been associated with Lant Williams's company,has the 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 produc- tions in excess of 1,000, starting with Sunday in the Park with George, End of the World. With Symptomotol Ny Follower, The Passengers, a Christmas Carol, Mourning Becomes Electra, and Another Part of the Forest. She has also worked at the Marine Memorial Theatre as production stage manager and the Dog in the Window (with Kirk Douglas and Butch Lancaster) and Top Dog by Cyril Churchill. Ms. Van Vliet was the production stage manager for Greater Tuna for a year.

BRIECE ELSPERGER (Stage Manager), who 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 Balthosphate. He directed floral production of A Christmas Carol as Santa for the company and produced and directed various shows independently. Before moving to Seattle he had served as Production Stage Manager with F.P.A. Theaterworks in Sel soy and Santa Maria. Mr. Elspenger, who studied in London and graduated from Drake Uni- versity, has also worked with disturbed children as an art therapist in the Des Moines schools.
FOR YOUR INFORMATION
enjoy ticket exchange privileges or lost ticket insurance. If at the last minute you find you cannot attend, you may make a useful contribution by donating your tickets to A.C.T. The value of donated tickets is deductible and will be acknowledged by mail. Tickets for performances past may not be considered as a donation.

Latecomers will not be seated until an intermission or after the act. Ford's Columbia Room is located in the downstairs lounge. Patrons will find a fully stocked bar and refreshment center. Special Access: A.C.T. is fully accessible to persons needing wheelchair seating or a restroom.

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Smoking is permitted only in the Lobby and in the Columbia Room, the downstairs lounge. In mild weather please step outside, as smoking is not allowed in our non-smoking patio. Bathrooms are located in the Lower Lobby and on the Mezzanine and Gallery levels. A restroom for the handicapped is located on the Orchestra level.

Photographs and Recordings of A.C.T. performances are strictly forbidden. Flash photography can dangerously distract actor concentration.

Beeps: if you carry a beeper, watch your Quiet Call, or alert watch, please make sure that it is set to the "OFF" position while attending an A.C.T. performance to avoid disturbing the concentration of performers and audience.

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For more information, call (415) 673-6440.

SPECIAL PROGRAMS
Monday Night Events: Discussions about the productions are held each Monday. Prologues, sponsored by the Junior League of San Francisco, are held on the day of the first Monday performance at 5:30. After-show conversations with actors and directors are offered on other Monday evenings. Check with the Box Office for more information.

Edutainment: Call 771-3880 for information about #7 Student Matinee Program tickets; teacher’s handbooks; backstage tours. Call 771-3880 for a free brochure.

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Ticket Information: (415) 673-6440

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Box Office Hours: Monday through Saturday 10am-6pm, Wednesdays Mon., Tues., Sat., Sun. 10am-8pm. Other performance times as announced.

Ticket Prices: Orchestra/ Mezzanine Balcony Gallery

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Mon-Thu $25 $30 $40

Fri-Sat $30 $35 $42

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Theatre Parties: For groups of 16 or more, call Linda Graham at (415) 860-7840 for special group rates up to 20% off single prices.

Discounts: anyone can purchase half-price tickets at STARS on Union Square in San Francisco. Student and Senior Rush tickets will be available beginning at 1pm for evening performances. Senior Rush tickets for matinees only are just $5. For A.C.T. subscribers, there are no refunds. Only current subscribers...
Unmasking the “Phantom” Maker

The most successful theatrical producer of the 1980s talks about past hits and a future project.

A 42-year-old millionaire many times over, with production offices in London, Paris, New York and Sydney, Cameron Mackintosh is the man who gave you Cats and Les Misérables and now Phantom of the Opera. He’s also responsible for such lesser London and Broadway hits as Follies and Little Shop of Horrors, and the forthcoming Miss Saigon. Effectively, he and Andrew Lloyd Webber have been the heart of the British musical revolution of the last ten years. Together they’ve taken Cats and Phantom into 30-odd capital cities around the world, some of which had never before seen a Broadway show, let alone a Broadway-style show from the West End of London.

The figures are not in dispute: Cats has grossed roughly a billion dollars worldwide, Les Misérables is already up to half that in only three years, and Phantom is not far behind. All three are joint Mackintosh/Lloyd Webber presentations; each show is making a profit of around two million dollars a year in London alone. As Mackintosh, a master of understatement, says, “I seem to have enough money in the bank just at the moment.”

The son of a Scots timber merchant who

Mackintosh explains, “The composer, Julian Slade, showed me the workings of a magic piano as well as a flying saucer they used on stage. That was that. I failed to get into university, finished up at a drama school, where they were really only interested in acting while I was keen on production, and left after a year to find work as an assistant stage manager and an auditorium-cleaner on Camelot.”

From there he progressed to Oliver!, earning the equivalent of $15 a week, which he supplemented by cleaning residences in the mornings. Before he was 30 he had started a theatre company of his own (admittedly not too successfully) in the small riverside town of Henley on Thames. By 1980 he had his first major West End show, a revival of Anything Goes — which left him several thousand pounds in debt.

But he wanted to continue as a producer of musicals in England, an ambition as unlikely as setting out to produce nothing but Shakespeare on Broadway. Musicals were, in those pre-Webber days, essentially what the Americans did best and occasionally sent over the Atlantic. It had already been 30 years since Noel Coward and Ivor Novello were at the height of their success. In the interim, locally, there had been little more than some two-piano Slade and Sandy Wilson shows plus the occasional Dickensian extravaganza from Lionel Bart. The English simply didn’t do musicals.

Trying his hand with a straight play, Mackintosh turned to the improbable idea of staging The Archer, a popular BBC radio soap opera. The failure of the project left him deeply in debt to his local bank manager. Then came a backstage job on Hair and, after that, the musical that began to make Mackintosh and his production company successful, Side by Side by Sondheim.

from a veteran performer.

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Surprisingly, this anthology show had not come from New York. It was spurred by the enthusiasm of a cast of London actors, most of whom had worked on earlier Sondheim productions and all of whom were desperate to bring his songs to a wider audience. “We made a profit, of $200,000 on a budget of maybe half that,” Mackintosh recalls, “and afterwards people began to think that I might just possibly have some talent as a producer.”

Soon came national tours of My Fair Lady and Oklahoma, another anthology show — this time built around the songs of Tom Lehrer (‘Tongueology’) — and then, in 1980, a meeting with Lloyd Webber. The composer of Jesus Christ Superstar and Evita had an eccentric notion to turn a book of T.S. Eliot poems into a musical. Webber and Mackintosh now refer to Cats as “the pension fund.” There’s no doubt that it was a landmark British musical, albeit one that nearly collapsed just before the London opening night.

Mackintosh and Lloyd Webber put together an estimable production team headed by director Trevor Nunn and choreographer Gillian Lynne. But they were reduced to mortgaging their own homes when extra money was needed and backers grew nervous about the idea of a musical with no real book or conventional structure. Yet precisely because it was unique, Cats became the first British musical to be “globalised” — sent around the world with its T-shirt logo and original-cast recording reproduced in capital after capital. “Shows like Cats and Les Mis,” says Mackintosh, “are the equivalents of Star Wars or Raiders of the Lost Ark: surprise successes that took off in a whole bunch of cities.”

The Phantom of the Opera grew out of Lloyd
Webber's desire to write a score for his wife, Sarah Brightman, and still has queues forming around box-offices in the West End, on Broadway, and in Vienna. "It's a universal theme," Mackintosh believes, "like Beauty and the Beast. There's no doubt that Sarah and Michael Crawford were crucial to Phantom's original success, but it seems that the show itself can sell out wherever it plays, just as the old movie versions have always done. It's a story everyone wants to see and hear told because it's about all the old romantic notions of love triumphing over evil."

Mackintosh now has a post-Olds team of about 200 backers. Most of them invested only a thousand dollars or so in that show, replacing the older, more cautious investors who had shied away from what they saw as a potential fiasco. The new backers have, by now, been repaid many times over for their willingness to take a chance on Olds. Many of them have also shared in the worldwide windfall profits generated by Les Miserables and Phantom.

"The trick," explains Mackintosh, "is to treat an opening in Oslo (to say nothing of Los Angeles) as importantly as the original London first night. That is why I now have production offices all over the world. One of them is setting up tours in the Far East. They don't call it show business for nothing. The trick is not to spend too much money in advance, but to wait and see if you have a hit and then market it intelligently around the world, so that posters for Les Mis become as familiar in Tokyo as in Toronto."

Les Miserables is already playing in some 20 cities around the world and is likely to be in twice as many before the end of the decade. It's hardly surprising that its writers, Alain Boublil and Claude-Michel Schönberg, should have been thinking for many months now about what to do next. It was, in fact, only a few days after Les Mis moved from the Barbican to the Palace in London three years ago that Boublil approached Mackintosh with the idea of a Madame Butterfly, updated to the closing months of the Vietnam war. This idea has become Miss Saigon, likely to be (alongside Andrew Lloyd Webber's Aspects of Love) the musical blockbuster of 1989. Miss Saigon opens in late summer at London's Drury Lane Theatre.

"I think what surprised me first about

Cameron Mackintosh is the producer at the heart of the British musical revolution.
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By 1990 Mackintosh will have brought Les Misérables to some 50 cities on four continents.
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French and then decided that he wanted to add an American perspective on the events of Vietnam and their aftermath. Richard Malloy (Starting Here, Starting Now) was brought into the process and is now credited as co-lyricist. The Miss Saigon production team will be led by Nicholas Hytner, the opera and Shakespeare director, and a design staff reunified from Les Misérables in the hopes of once again starting in London and going on to worldwide success.

"Our main problem now is casting," Mackintosh notes. "We're holding auditions all around the world because a partially Vietnamese musical cast may not be the easiest thing to find. I think that since Miss Saigon there has been an American fascination with Vietnam and the fall of Saigon which ought to help us in the U.S. The show makes no political case either way. It's purely concerned with the social consequences of the war."

Why then not open on Broadway rather than in London? "I originally meant to do that," admits Mackintosh, "but the production crew fell into place over here, and I suddenly realized that, as with Cats and Les Mis and Phantom, I was really happier starting off in the West End, on my own home territory. Also, we have a budget here of nearly three million pounds, twice what Les Misérables cost. It would have cost vastly more if we were starting in New York. And we've been delivered the perfect theatre in the Drury Lane, one that you can fill by spirit rather than scenery. Miss Saigon is not a great spectacle. In some ways it's a very spare piece, though the music has huge scale."

A lifelong bachelor, Mackintosh has just moved into a new Regent's Park home and keeps retreats in Scotland and the South of France. Periodically, he will talk about giving up the theatre altogether and finding something rather less stressful to occupy the second half of his life.

Chances are, however, that there will always be the sound of another musical just around the corner. Already, in his early 40s, Cameron Mackintosh can take pride in the fact that Britain has not had a more successful producer of musicals since before the last World War.
the idea for Miss Saigon,” says Mackintosh, “was how very different it is from Les Mis. The music has a totally different pulse to it and somehow sounds very contemporary. I suppose that after T.S. Eliot and Victor Hugo I should have been ready for anything, but Butterfly did not at first seem a curious idea. When Alain explained it, and I saw the parallels with Vietnam—a bar-girl made pregnant and then abandoned by an American serviceman during the war—it all fell into place. In one sense it’s a show about the American dream turning into a nightmare, but it’s also about the contrasts between East and West and different systems of values and heritages.”

Boublil wrote the book and lyrics in French and then decided that he wanted to add an American perspective on the events of Vietnam and their aftermath. Richard Maltby (Starting Here, Starting Now) was brought into the process and is now credited as co-lyricist. The Miss Saigon production team will be led by Nicholas Hytner, the opera and Shakespeare director, and a design staff reunited from Les Misérables in the hopes of once again starting in London and going on to worldwide success. “Our main problem now is casting,” Mackintosh notes. “We’re holding auditions all around the world because a partially Vietnamese musical cast may not be the easiest thing to find. I think that since Piatton there has been an American fascination with Vietnam and the fall of Saigon which ought to help us in the U.S. The show makes no political case either way. It’s purely concerned with the social consequences of the war.”

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ON TRAVEL

¡Viva la Nueva España!

A visit to Madrid recalls the beauty of Old Spain and reveals a revitalized cultural center.

When most of us think of Spain, it's usually in terms of a handful of alluring but well-worn romantic images: the beautiful flamenco dancer, her arms raised in mid-step; the braveieron challenging a bull with his muleta; an imposing Arabian palace on a windswept plain. Modern Spain still has all this, of course, but the travels in the late '80s will also find many wonderful surprises waiting on Spanish shores.

By all accounts, if you haven't been to Spain since the death of Franco in 1975, you may as well have never been there at all. The sweeping political and cultural awakening that followed the dictator's death—known the world over as la revolución—has wrought great changes throughout the country. In the midst of historic monuments, on wide boulevards lined with some of the world's greatest architecture, and inside a host of museums and parks, a thriving populace is hard at work challenging other European capitals on every front.

Nowhere are the cultural transformations of recent years more obvious than in Madrid. And in no area are they more pronounced than in the visual arts. The Socialist government of Felipe González has placed a high priority on the development of new museums and venues for the exhibition of contemporary art. The largest of the projects to date has been the renovation of the Centro de Arte Reina Sofia, near the Atocha train station at 53 calle Santa Isabel. Opened in 1988, the Reina Sofia was

directors engage in the long (and expensive) task of building a permanent collection.

The vitality of contemporary Spanish culture only makes the country's major historic attractions that much more appealing. No one should visit Madrid without visiting at least one full day to spend in the Prado Museum, portions of which were renovated in 1988. A day isn't enough time to study all of the spectacular paintings by such Spanish masters as El Greco, Velázquez, Murillo and Goya (not to mention great milestones in Western art like Bosch's Garden of Earthly Delights and the Elder Brother's Triumph of Death).

You'll wish you had more time by day, but this quick visit will prepare you for your next trip.

If you plan to make the pilgrimage to see Picasso's Guernica, you should know that this year it will be moved from its hideous bullet-proof terrarium in the nearby Casón del Buen Retiro to a new—presumably fortified—home at the Reina Sofia. (The complex factional tensions of the Civil War are still felt in contemporary Spain.) An excellent place to go for information on what's happening in the arts in Madrid—both new and old—is the Bookstore of the Ministry of Culture at 51, Gran Vía.

As every life in Madrid is found much on the streets, where little has changed over centuries. This, after all, is why we

by Garrett White
If They Ever Close, We'll Have The Longest-Running Off-Broadway Show.

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In 1964, the now world-famous Benihana chefs gave their first performance. The theater was an authentic Japanese steakhouse, and the stage a那儿ing Hibachi grill. Every delicious scene included sizzling steaks and tender chicken, succulent lobster and savory shrimp.

The cast received such rave reviews, that 25 years later, Benihana was still being voted America's favorite restaurant in a major magazine survey.*

If you haven't been to Benihana lately, come back for a command performance.

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ON TRAVEL

¡Viva la Nueva España!

A visit to Madrid recalls the beauty of Old Spain and reveals a revitalized cultural center.

When most of us think of Spain, it's usually in terms of a hundred of alluring but well-worn romantic images: the beautiful flamenco dancer, her arms raised in mid-step; the brave hero challenging a bull with his muleteer, an imposing Arabian palace on a windswept plain. Modern Spain still has all this, of course, but the turnover in the late '80s will also find many wonderful surprises waiting on Spanish shores.

By all accounts, if you haven't been to Spain since the death of Franco in 1975, you may as well have never been there at all. The sweeping political and cultural awakening that followed the dictator's death — known the world over as la movida — has wrought great changes throughout the country. In the midst of historic monuments, on wide boulevards lined with some of the world's greatest architecture and inside a host of museums and parks, a thriving populace is at work challenging other European capitals on every front.

Nowhere are the cultural transformations of recent years more obvious than in Madrid. And in no area are they more pronounced than in the visual arts. The Socialist government of Felipe González has placed a high priority on the development of new museums and venues for the exhibition of contemporary art. The largest of the projects to date has been the renovation of the Centre de Arte Reina Sofia, near the Atocha train station at 53 calle Santa Isabel. Opened in 1988, the Reina Sofia was formerly Madrid's general hospital, built in the 18th century under Carlos III. Its high ceilings and long white corridors provide an ideal showcase for works of modern art never before seen in Spain, such as this past fall's Rufino Tamayo retrospective. An ambitious program of exhibitions featuring work by both Spanish and foreign artists has been undertaken, as the Reina Sofia's directors engage in the long (and expensive) task of building a permanent collection.

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At the very top of Nob Hill... One of the world's most prestigious addresses.

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found today in all the Spanish arts can also be seen in Iniguire's cooking. Juan de Alatue is impeccable in its elegance, comfort and service — owing to Iniguire's supervision and a highly trained and gracious staff. There is a full bar and small lounge on the right just as you enter the restaurant; the main dining area is further on to the left. Once seated, you can choose from a wide range of appetizers — from a cold scallop salad to smoked eel with white garlic sauce, apple and raspberries — and an equally impressive range of meat and fish dishes, including base in amoldii (white Basque wine) with saffron, and delicious grilled duck with grapefruit sauce. The desserts are excellent, especially the pastries, which include an Iniguire masterpiece: a delicate pastry cornucopia surrounded by spirals of honey and filled with a blend of goat cheeses.

On most nights, the towering, amiable Iniguire can be seen moving from table to table, telling stories of his travels and making certain that everyone is pleased and enjoying the evening. In 1987, Iniguire was rewarded for his efforts with the prestigious Marquis de Villena National Gastroscopy Prize. Is it any wonder that Spain's President Felipe Gonzalez and European royalty and political figures often dine at Juan de Alatue? Or that Iniguire really is one of King Juan Carlos's favorite chefs? Dinner for two, with wine, is about $150 - $175. For reservations, call 247-0010 or 247-6718. Madrid has exciting daytime activities, fine dining and exuberant nightlife in abundance, but there is still one area in which the city hasn't quite caught up with the rest of Europe: You can't find much in the way of a sophisticated mid-range hotel. In other words, take your pick of either the $50-a-night pension (with so-so rooms) or a grand hotel where nightly accommodations start at $100.

On the high end, Madrid can hold its own with the best. Two well-known five-star hotels are the Wellington and the Palace. The Wellington (Velaques, 275-4400) lies in the fashionable Salamanca district, amidst many of Madrid's better boutiques. It's an older, six-story hotel, with 300 rooms and 25 suites. It caters to the international business crowd rather than to the casual traveler and does not lack for deluxe amenities. For years the Wellington has been the lodging of choice for many of Spain's finest bullfighters; bullfight clubs often hold meetings in the hotel's spacious bar.

The larger, more elegant Palace (7 Plaza de las Cortes, 429-7551) sits across from the Prado and the Palace of las Cortes (Spain's parliament). Consequently, it makes excellent headquarters from which to explore the city. It has a fine restaurant and bar frequented by politicians, publishers, authors and actors. And, yes, the ubiquitous author of Death in the Afternoon slept and drank here too.
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For air travel information, contact Iberia Airlines, the Spanish national carrier, at 1-800-772-4641.
Every season has its fashion focus. Last spring it was a motif — flowers — which blossomed right into fall. The previous fall, it was a texture — rich, reptilian patterns. In keeping with the sensuality of spring, this season is focused on a feeling: sheer indulgence.

In the thirties and forties, fluid, transparent fabrics meant glamour and romance with Fred Astaire and Ginger Rogers setting the pace as they floated across the dance floor on gossamer wings. Her chiffon dresses were made for movement and put the polish on already perfect grace.

In the fifties, Dior used yards of organza as a postwar ode to the end of rationing and return of abundance. Teenagers joined in the mood with chiffon scarves tied at their necks, softening often snug sweaters.

Then, somehow, sheerness slipped away, to be seen only on mothers of the

Opposite: A pale, floor-sweeper silk chiffon “snood” is worn over a sheer camisole and pebble-patterned rayon pants.

From Giorgio Armani, Rodeo Drive, Beverly Hills.

Top: A two-piece diamante dress in caviar silk chiffon dotted with black by Harriet Belzyn at 99 Beverly Center.

At right: Christian Lacroix’s black silk chiffon “beautiful doll” dress, at Saks Fifth Avenue.

by Barbara Foley  Photography by Angelika Shubert
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Opposite: A pale, four-ply silk chiffon “scaomato” is worn over a sheer camisole and pebble-patterned rayon pants. From Giorgio Armani, Rodeo Drive, Beverly Hills.


At right: Christian Lacroix’s black silk chiffon “beautiful doll” dress, at Saks Fifth Avenue.

by Barbara Foley Photography by Angelika Shubert
Cosmetic Plastic Surgery has advanced to the degree that Americans chose to have 599,550 such procedures performed last year. For those considering these options, we have a private clinic fully licensed by the American Association for Accreditation of Ambulatory Plastic Surgery. Facilities to serve patients from their first visit through their surgery, immediate recovery and first post-operative night.

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Fellow of The American College of Surgeons
- Chief of the Division of Plastic and Reconstructive Surgery at Pacific Presbyterian Medical Center
- Certified by The American Board of Plastic Surgery
- Member of The American Society of Plastic and Reconstructive Surgeons, Inc.
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Layered sheer motion combine in Christian Lacroix's many blue strapless "garden" dress, at Saul Firth, above.

Bride or occasionally, as a designer's weak attempt at fantasy. Sheerness hasn't been a force for years... until now. Almost every collection has some element of sheerness in it for spring 1989. The twist is that it's being used for day as well as night. Call it evidence of the evolution of femininity: having gained political and economic strength, women can now be as feminine as they like. Or call it simply a return to beauty — because beautiful it is.

What sheerness isn't, however, is a

Barbara holiday, former West Coast Fashion editor of Women's Wear Daily and W, is fashion editor of Parkening Arts.

Hair and Make-up: Kim Carrillo/Christine Clother
Style: Stephen Barlistro/Christine Clother
Driving Mr. Fleischmann

After twenty years, the executive director of the Los Angeles Philharmonic continues to travel uncharted roads in pursuit of excellence.

Ernest Fleischmann drives with purpose, I'm following him from a musical gathering in Beverly Hills to a La Cienega restaurant to discuss his 20 years as executive director of the Los Angeles Philharmonic.

Exercising, we get into a little trouble. Fleischmann makes an illegal left turn on Santa Monica Boulevard (hoping to avoid going a few blocks out of the way) not quite realizing that it forces us— for a harrowing minute or two—against traffic on a one-way street. Nothing catastrophic, of course, happens, and we do, in fact, arrive faster (and a bit more exhilarated) than we would have if we'd proceeded along the cautious route.

Fleischmann is apologetic, but somehow the wild ride does seem characteristic, given the dramatic way he has driven the Philharmonic for the past two decades. Fleischmann is famous for taking risks. He is not above making his own rules, and he has often fought the complacent, uncritical currents along which most performing arts organizations drift.

Fleischmann is the most visible and outspoken orchestra manager in America; the unquestioned leader in the field. He is unique among orchestra executives in that he is included in the New Grove Dictionary of American Music.

And, not incidentally, Fleischmann— who in 1969 took a decidedly provincial, two, or occasionally three concerts a week over the course of a 45-week season. Its players earned, on average, no more than $10,000 a year. The orchestra's music director was a young Indian named Zubin Mehta, who was certainly attracting attention, but hadn't yet become the cultural idol he is today. The Hollywood Bowl, the Philharmonic's summer home and greatest source of potential revenue, was in decay, its seasons lackluster. Of greatest significance: Musically, the Los Angeles Philharmonic was not yet a world-class orchestra.

Today it is. The Philharmonic now performs three, four, sometimes even five times a week, affording its players year-round, full-time employment at a wage that is among the highest of any orchestra in the country. The Hollywood Bowl season has more than doubled in number of concerts, and summer attendance has quadrupled. The orchestra has gained international renown through recordings, broadcasts and world tours.

Over the years Fleischmann has engineered such coups as hiring the unirradiable Carlo Maria Giulini to serve as Philharmonic music director for six seasons and bringing Pierre Boulez back to the United States following an absence of many years. And it was Fleischmann's legendary persuasiveness that convinced André Previn to come home to Los Angeles.

Mark Swed is the former music critic of the Los Angeles Herald-Examiner. He currently resides in Manhattan and is a regular contributor to the Wall Street Journal and the New York Times.

If promising, Los Angeles Philharmonic and quickly put it on the map— has, in recent years, made the Philharmonic not only one of the most important musical institutions in the country, but a model of innovation as well.

Statistics tell some of the story. The orchestra Fleischmann inherited played

by Mark Swed
Driving Mr. Fleischmann

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by Mark Swed
Credit Fleischmann especially with turning a haphazard run operation into a slick, professional one. Credit him also for a hugely expanded education program, for unusually good labor relations between management and the musicians' union, for creating the Philharmonic's New Music Group and a chamber music series, and for founding the summer Institute training orchestra. A center of new talent, Fleischmann has made Los Angeles the American proving ground for such major new conducting stars as Simon Rattle, Esa-Pekka Salonen and Giuseppe Sinopoli.

Initially, the chemistry between Fleischmann and the Philharmonic must have seemed somewhat unlikely, even volatile. When he was asked to come to Los Angeles, Fleischmann was a cosmopolitan, cynical 48-year-old music executive living in London. The Los Angeles Philharmonic was, on the other hand, a clumsily run, if energetic orchestra with a dynamic young music director and a new hall to play in, but without, as yet, a whole lot of sophistication.

Born in Germany and raised in South Africa, Fleischmann made a name for himself early as a conductor of the Cape Town Symphony, as a music critic and as the director of music festivals in Johannesburg and Cape Town. Trading in his ballet (on the same day he was offered both the posts of music director of the Cape Town orchestra and manager of the London Symphony), Fleischmann successfully ran the London Symphony for eight years.

Unlike American orchestra, the London Symphony is a self-governing institution, run by the musicians themselves. In retrospect, Fleischmann feels that the orchestra's success went to the players' heads. "Where for a good number of years they had great ideas, and there was a great spirit in the orchestra," he maintains, "they became totally selfish and self-centered." Fleischmann was fired ostensibly because the orchestra felt he was trying to take over. He contends that he was really the victim of a hostile power struggle that he did not become aware of until it was too late. It was given three days to clear out his desk.

Fleischmann joined CBS Records in London following his abrupt departure from the symphony. He says he was feeling pretty sorry for himself and quite disillusioned when a call came from Zubin Mehta. After delaying the trip for several months, Fleischmann somewhat reluctantly flew to Los Angeles to discuss the offer. The conductor had put forward. When he arrived, he found something surprising. The Philharmonic was playing a relative small number of concerts and perhaps was not up to the European standards he was accustomed to, but "the orchestra had a lot of enthusiasm and a really terrible working relationship with Zubin," Fleischmann recalls. Los Angeles was a place where he might reignite his lost idealism and make a fresh start. It was a place there too. He adopted a controversial strategy of aggressively marketing the orchestra in ways that don't seem unusual today, but that were decidedly flashy in the late '60s and early '70s. Capitalizing on Mehta's charisma and good looks, Fleischmann helped turn the conductor into what Bernheimer calls a "symbol of cultural glamour."

Fleischmann greatly improved the orchestra's recording contract with London Records. And he worked hard to put the orchestra in step with the times: performing at Viet Nam War protest rallies, playing marathon concerts that appealed to students, making music in unlikely venues, appearing with rock groups. Fleischmann even hosted a late-night radio show on the counterculture radio station, KPFA, in hopes of drumming up new audiences for the Philharmonic.

In fact, building audiences has long been one of Fleischmann's top priorities. When he first came to Los Angeles, Fleischmann says that the relationship between the Philharmonic and local schools was not a very good one. He immediately sought to make improvements and today presides over one of the most extensive education programs of any orchestra in America. He can take pride, too, in his success at establishing (in collaboration with Leonard Bernstein) the Philharmonic's summer training institute for young musicians. Also notable among his pioneering education activities is the Upbeat Live preschool concert series.

Engaging Carlo Maria Giulini as the Philharmonic music director, though, may ultimately stand as Fleischmann's greatest achievement in Los Angeles. Under Mehta the orchestra had improved tremendously—and Fleischmann made sure that the world knew it. But grown up together. When Mehta was appointed music director of the New York Philharmonic, Fleischmann sought an experienced master to bring the Angeles to full maturity.

Fleischmann no longer remembers all the details of how he was able to convince the normally reticent Italian maestro to accept the post. He says it all began when he inquired about some
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THE ART OF DINING

A Saloon Lover’s Saloon

Washington Square Bar & Grill is a great place to drink — and a bloody good place to eat too.

To refer to the Washington Square Bar & Grill (1707 Powell Street, 415-692-5120) as merely a restaurant is akin to describing Mount Rushmore as an odd-shaped rock. The WS&BG, now entering its 15th year, has become a San Francisco institution. Funny ... it seems as though it’s been around forever.

There’s nothing fancy or cranky, though, about the “Washington” as it’s affectionately known. Mary Elta Moore, a North Beach denizen for over 36 years (and coauthor of the delightful cookbook/shopping-guide/inside-info bible The Flavor of North Beach) is the heart and soul of the kitchen here: She knows who the best purveyors in town are, and she uses them. (For example, not just any coffee is served at the WS&BG; it’s coffee from North Beach’s own Gruetted Coffee Company, and Deborah Stroffle writes on food and restaurants for The Reader and other publications.)

I consider it the best I’ve ever tasted.) Mary Elta’s warmth and friendliness fairly spills out of the kitchen, and her culinary vision is made manifest by a crack crew of chefs.

If Mary Elta is the heartbeat in the restaurant’s kitchen, WS&BG partners Ed Moore, Sam Deitch and Mark Schachern radiate the pulse in the dining room. The voluble Moore, an ex-newspaperman in that profession’s best, blustering tradition, is a political activist and a bon vivant — the perfect host for this reveling salon.

WS&BG’s decor may be old-fashioned, but it doesn’t seem at all dated. A bank of windows up front make that part of the dining room the restaurant’s most desirable people-watching vantage point. Several years ago, a couple of green slatted baseball-stadium seats from Detroit’s Navin Field were installed in the front area of the restaurant and christened by the late Tiger first baseman Hank Greenberg in a champagne-drenched dedication.

This might seem silly any place else, but here it’s right on the mark. The proprietor are lovers of traditional jazz and see to it that there are always sweet sounds emanating from the upright piano against the back wall. Ray Shijker recently stopped in to tickle the ivories and was joined by Jack Minger on trumpet. Norma Sagan plays Wednesday nights. The Eddie Duran Trio holds swing during WS&BG’s recently reinstated Sunday afternoon jazz sessions.

An easily overlooked reason that WS&BG has been adopted as a sanctuary by a loyal cadre of journalists, writers, mouthpieces and pals is its solid, dependable and much-better-than-it-has-to-be food. The barroom may be where tall tales are spun and big deals haggled out, but the dining room provides sustenance for those engaged in such activities. The food here is better than ever. There are terrific appetizers, such as the tasty smocked oregon trout with cucumber salad
THE BIGGEST HIT IN TOWN IS ANNIE.
(No, not the show . . . the street.)

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nightly, for quiet dancing on the lights of the city.
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San Francisco Hilton, One Hilton Square

THE ART OF DINING

A Saloon Lover’s Saloon
Washington Square Bar & Grill is a great place to drink — and a bloody good place to eat too.

To refer to the Washington Square Bar & Grill (1707 Powell Street, 415-952-9123) as merely a restaurant
is akin to describing Mount Rushmore as an odd-shaped rock. The WSBG, now entering its 15th year, has
become a San Francisco institution.
Funny . . . it seems as though it’s been around forever.

There’s nothing flashy or fancy, though, about the “Washing”, as it’s affectionately known. Mary Eliza Moore, a North Beach
denizen for over 30 years (and coauthor of the delightful cookbook/shopping
guide/inside info bible, The Flavor of North Beach) is the heart and soul of the kitchen here.
She knows who the best purveyors in town are, and she uses them.
(For example, not just any coffee is served at the WSBG, it’s coffee from North Beach’s own Gruetle Coffee Company, and
Deborah Strolloff writes on food and restaurants for The Reader and other publications.

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nance for those engaged in such activities. The food here is better than ever. There are
terrible appetizers, such as the tasty
smoked Oregon trout with cucumber salad

by Deborah Strolloff

(COB GANG: Washington Square Bar & Grill’s (above, left to right) Mark Schachem, Richard Ots, Sam Deitch, Ed Moore and Mary Eliza Moore.)
and horseradish cream, or the simply yummy sautéed mushrooms. On a brick San Francisco day, you can’t beat WS&G’s soups. They change daily, and you’ll want to keep coming back to taste them all. The smoked ham and barley is thick and flavorful — the kind of soup grandma used to make (or should have, in any case). The minestrone, served on the weekends, is rich and studded with vegetables and fat beans; it defines you to leave an unseen spoonful in the bowl. If you’re in the mood for a salad, there are several to choose from, ranging from simple tossed greens to a fisherman’s salad of calamari, bay shrimp and scallops vinaigrette. All the salads are comprised of absolutely fresh and first-class ingredients. Paste is a must at WS&G; in addition to several varieties listed on the menu, there’s always a daily special. The hand- made tortellini stuffed with crab and em- phias in a chive sauce is an inventive twist on an old favorite. If you close your eyes while you’re eating the shrimp and porz- zuttii stuffed with creamy ricotta and rapped, you might think you’re high in the hills of Tuscany. Even the simplest pastas here are wonderful, like the spaghetti in a low-cal, tomato sauce, or that far- too-often-abused grand old dish of year, fettuccine Alfredo. Like Diogenes searching for an honest man, I’m constantly on the lookout for perfect calamari, and the version offered here comes pretty far close. So crunchy, they almost shatter, and nearly devoid of oil, it’s hard to stop eating these crispy little rings. The prime grass-fed beef (a recipe from the WS&G’s 6th, long- time chef, Aldo Persich) served in a brandy butter sauce is a surprisingly suc- cessful blending of strong flavors, and the sautéed scallops, served in either dilled bavarois or lemon butter, are expertly prepared. In fact, you really can’t go wrong with any of the fresh seafood here. The teal dishes are a tradition at WS&G; each year you’ll find the name on the mailing list to receive the Washington Square Bar & Grill Grill, a newsletter charmingly written by Mary Ety, filled with announcements of cooking events, births, deaths, gossip and recipes — everything you need to know. GM


CIBO, 230 Jackson St. (415)/995-9090). L: Mon-Sat 11 am-9 pm. D: 5-10 Mon-Thurs, 5-10 Fri-Sat. Lightly Italian trea- suries, fresh pasta, chocolate caramel & fresh whipped cream. Pasta & veal “best in San Francisco,” & other Italian specialities. All DC VC.

CITYSCAPE, San Francisco Hilton, One Hilton Sq. (415)/775-0000, L: 5:30-9:30 Mon-Thurs, 5:30-10:30 Fri-Sat, 11:30 Br, 6-10 Sun. Olympic views reflect the best. The Bay Area has to offer, seasonal selections, sati- sfying views. Dining nightly. Free parking if available. All DC VC.

CORONA BAR & GRILL, 870 Fillmore Mgrins at Ellis (415)/421-2500). L: 11:30-3 Mon-Fri, 9:30-3 Mon- Sat, 11-3 Br. Inno- vative & colorful contemporary Mexican cuisine. Fresh lime margaritas, best “in San Francisco” All DC VC WC.

GAYLORD INDIA, One Embarcadero Center (415)/397- 7727. (415)/391-4000. St Francis Shopping Center, Paseo Alto (415)/395-9265, L: 11-3, 4-10 Br. Delicately simple, the “best in Indian” Eastcoast cuisine. All DC VC.

HARRY’S BARI AND AMERICAN GRILL, 200 Van Ness (415)/512-0188, L: 11-3 Mon-Fri, 5-10 Sun. Grub, Brunch, Greyhound. Known by both his Berkeley and Northern Italian cooking. Valet parking. outdoor. All DC VC.

LENO’S ITALIAN RESTAURANT, 222 Powell St. (415)/227-0100. L: 11-3 Mon-Thurs, 5-10 Fri-Sat, 6-9 Br. Winter specials, pastas, grilled fish, meats & pastries. Cautious San Francisco’s favorite Northern Italian restau- rant. All DC VC. 6C.

LEO’S GREEK HOUSE, 740 Sutter (415)/474-8745. L: 5-10 Sat-Thu, 5-9 Fri. Grilled fish, calamari, souvlaki, fresh vegetables. All DC VC.

LIE FUK CHIM, 250 Waverly Pl., San Francisco (415)/474-2195. L: 11-3 Daily. Sushi, Sashimi, Fried Rice, Ssam Jag. All DC VC.

SHINDO, 250 Waverly Pl., San Francisco (415)/474-8745. L: 11-3 Daily. Seafood, Sushi & Sashimi. All DC.

THE LION LARRY AND DONO, 200 Sacramento St, at Broadway (415)/566-4000, L: 11-3 Mon-Fri, 5-9 Sat, 11-3-9 Sun. International. 5-9 PM. DC VC.

THE PUG, 2100 Market St., San Francisco (415)/861- 7569, L: 11-3 Daily, Sun-Thu. 5-9 Fri-Sat. All DC. 6C.

11, Sun 9-9. Casual yet elegant dining. new con- cept. Casual setting. Imagine your favorite. Street facilities. All DC VC 6C.

MAITRE GRILL, 30 Janitor Street, directly behind the Sentinel Palace Hotel (415)/1772-7783, L: 11-3 AM- 9 PM Mon-Fri, D: 5-9 PM Mon-Thurs, 5-10 Fri. Peking. Peking Bar & Grill from 11am-9PM Mon-Fri, 11am-10pm Sat-Sun. Northern Mediterranean cuisine from the regions of France, Italy, Spain. & AC at.

MASON ST. WINE BAR, 144 Geary at Mason (415)/392- 6954 or (415)/421-2500. Eclectic environment featuring over 60 wines and champagnes available by the glass, bottle or case. Entertainment nightly.

MAYA’S OPERA CAFE, 731 Van Ness (415)/771-3700, L: 11-9:30 Mon-Sat, Mon-Thurs 11-9, Fri-Sat 11-11. Sun, New York style steaks served every evening ad- ditions, salads, seafood, chicken & huge desserts. Nightly entertainment by stage singers. All DC VC.

MODERN LANDMARKS, Open, Three-Piece Van Ness (415)/397-8400. L: 11-3 Mon-Fri, D: 4-10 Mon-Sat, 4-9 Sun. Traditional Italian meals and drink menu, with special lunch & dinner menu. Restaurant facilities. Reservations accepted. All AE DC MC VP.

NEW DELHI RESTAURANT, 200 Fillmore (415)/597-4797, L: 11-10 Sun-Thurs, 11-10 Fri-Sat. Indian cuisine. 7 days 11-11 Sun-Thurs, 11-11 Fri-Sat. 11-11 Br. All DC. North Indian cuisine: selection of 30- 50 curries. Banquet service of famous dishes. Ten- dent chutney, curries made-to-order. All DC VC.

PINO, 200 Columbus Blvd. (415)/597-4797, L: 11-10 Sun-Thurs, 11-11 Fri-Sat. Italian cuisine. Banquet service of famous dishes. Ten- dent chutney, curries made-to-order. All DC VC.

RENAISSANCE DODGERS, 501 Post at Mason (415)/454-7150. L: 11-10 Mon-Sat; Regional Italian cuisine featuring homemade pastas, braised & grilled meats; desserts; Park bar & free Italian wines. Parking in the individual hotel. Reservations recommended. All DC MC VC.

TUO TUSCH, 200 Van Ness at Pacific (415)/870-1500, L: 5-11 Sun-Thurs, 11:30 Fri-Sat. Italian cuisine. Banquet service of Italian dishes. Includes parking. All DC VC.

WHITE ELEPHANT, HOLIDAY INN UNION SQUARE, 490 Geary St (415)/392-8000, B: 11-10 Sun-Thurs, 11:30 Fri-Sat. Continental Italian cuisine. Banquet service of Italian dishes. Includes parking. All DC VC.

WEINERSHOP, 324 Market St. at Market (415)/777- 6700, L: 11-10 Sun-Thurs, 11:30 Fri-Sat. Continental Italian cuisine. Banquet service of Italian dishes. Includes parking. All DC VC.
and horseradish cream, or the simply yummy sautéed mushrooms. On a brisk San Francisco day, you can’t beat WS&B’s soups. They change daily, and you’ll want to keep coming back to taste them all. The smoked ham and barley is thick and flavorful — the kind of soup grandma used to make (or should have, in any case). The minestrone, served on the weekends, is rich and studded with vegetables and fat beans; it defines you to have an unseen spoonful in the bowl. If you’re in the mood for a salad, there are several to choose from, ranging from simple tossed greens to a fisherman’s salad of calamari, bay shrimp and scallops vinaigrette. All the salads are comprised of absolutely fresh and first-class ingredients.

Pastry is a must at WS&B; in addition to several varieties listed on the menu, there’s always a daily special. The handmade tortellini stuffed with crab and egg in a chive sauce is an inventive twist on an old favorite. If you close your eyes while you’re eating the spinach and provolone stuffed with creamy ricotta andapped, your fresh tomato sauce, or that far- too-cheesy-abundant grand old day of yesteryear, Scalfittino Alacci.

Like Diogenes searching for an honest man, I’m constantly on the lookout for perfect calamari from, and the ventriloquist here comes pretty far done. So crunchy, they almost shatter, and nearly devoid of oil, it’s hard to stop eating these crispy little treats. The评审 knows how to do it (a recipe from the WS&B’s6 late, long-time chef, Aldo Persich) served in a brandy butter sauce is a surprisingly successful blend of flavors, and the sautéed scallops, served in either dilled bearnaise or lemon butter, are expertly prepared. In fact, you really can’t go wrong with any of the fresh seafood here. The meat dishes are a tradition of the place, the quality of food served and the-friendly ambience, it’s a bargain and a half. The wine list isn’t voluminous, but it’s been well-selected and is a reasonably priced. And last but not least, we simply love the name on the mailing list to receive the Washington Square Bar & Grill News, a newsletter charmingly written by Mary Eta, with updates on upcoming events, announcements of coming events, births, deaths, gossip and recipes — everything you need to know. 😊

CALIFORNIA CAFE BAR & GRILL, The Embankment at Broadway ((415) 433-4080), L: 11:30-1:30 Mon-Fri, 5:30-10 Mon-Sat, Br. 8-11:30 Sat. The President California cuisine. Casual-dressed staff & waiters, pastas & salads. Full bar, live- dinner strings. All DC V MC.

CRAB鲭鱼, 750 University Ave., Berkeley (415) 434-2595). L: 11-1 Daily, Cocktaill L-2: Closed, upstairs in the historic building. No. Pacific coastal export. All DC V.

CBB, 250 Jackson (415) 464-5900). L: 10-11 Mon-Sat 11 am-8:30. Has 8:30-10 pm. Lovely Italian trattoria, freash-baked ciabatta, fresh made salads & meats, pizza baked "in Iron San Francisco", & other Italian specialties. All DC V MC.

CITYSCAPE, San Francisco Hi (415) 397-7123), L: 11:30-10 Sun-Thur, 11 am-11 pm Fri, Br. 8-11 Sat. Olympic’s menu reflects the best the Bay Area has to offer. Seasonal specialtis, French-influenced dishes, distinctive views. Dancing nightly. Free parking if available. All DC V.

CORTINA BAR & GRILL, 88 Corti Magrini at Ellis (415) 434-1000). L: 11-3:30 Mon-Fri, 9:30-11 Mon-Sat, L: 1-3:30, Italian food, wine and pasta. All DC V.

GAYLORD INDIAN, One Embarcadero Center (415) 433-7777), (415) 433-7777). Stardust Shopping Center, Palo Alto. All DC V.

HARRIS’ BAR AND AMERICAN GRILL, 600 Van Ness (415) 397-1041), L: 11-3 Mon-Fri, 10-11 Sat-Sun. Drunken Khoi & others. All DC V.

KELLER’S ITALIAN RESTAURANT, 223 Powell St. (415) 434-2327), L: 11-10 Daily. Bar to 11:00 PM. Wonderful atmosphere, pastas, grilled fish, meat and pastries. Considered San Francisco’s best Northern Italian restaurant. All DC V.

LEBBIE’S GREENHOUSE, 748 Sutter (415) 474-6417). L: 11-9 Mon-Sat, 10-10 Sun. Excellent service, pastas, grilled fish, meat and pastries. Considered San Francisco’s best Northern Italian restaurant. All DC V.

LE DÛ AL, 1112 California (415) 434-0260). L: 9 am-11 pm. Brunch Sat-Sun. A place to sit and enjoy a meal in casual, cozy setting. All DC V.

LI PIZZA ZINC, 716 18th St. (415) 474-9940). L: 11-9 Mon-Sat, 10-10 Sun. Brunch, all day. A great way to spend time with friends. All DC V.

THE LIMBAUGH BAR & LOUNGE, 2050 Sacramento St. at Divisadero (415) 434-6758). No smoking, 10-9 Mon-Sat, 11 am-9 Sun. Live music, video and karaoke. "The Limbaughs" are a great place to hang out, sit and have a drink. All DC V.

MAYS ST. WINE BAR, 248 May St. at Mason (415) (415) 434-6960 or (415) 434-6960). L: 11-12, Mon-Fri, open 9 am. Specials include strolling over 60 wines and charcuterie platters available by the glass, bottle or case every weeknight until 9pm.

MAYA’S OPERA CAFE, 201 Van Ness, L: 11-10 Mon-Sat, 11 am-10 Thu, L: 11-10 Sun. Beautiful womenstyle bar, serving excellent salads, soups, sandwiches, burgers and bar food. Nightly entertainment by stage singers. All DC V MC.


NEW ORLEANS RESTAURANT, 201 28th St. (415) 434-6767). L: 11-9 Daily. Closed Sun. This Creole restaurant offers excellent seafood, live music and a lively atmosphere. All DC V.

PARRIS, 200 Golden Gate (415) 432-5000). L: 11-2 Daily. Closed Sun. The interior is charming, with colored lights and a cozy atmosphere. All DC V.

RENAISSANCE HOTEL, 1881 So Sanchez (415) 434-7310). L: 5:30-10 Daily. Timeless elegance in a historic setting. A place to relax and enjoy a meal. All DC V.

S & T HOT ROK COOKING. It’s a hot new idea in dining. Create your own entree at your table on a granite rock heated to 300°F. No fats. No oils. Just pure fun.

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SANTA CRUZ RESTAURANT GUIDE
In marked contrast to today’s eight million dollar musical extravaganzas stands a Broadway production whose scenery cost only pennies and whose players were unpaid and almost unseen: The 1894 New York opening of The Extraordinary Exhibitions of Industrial Fleas (perhaps the first show of its kind in America) was, for its miniature scale, no less fraught with disaster than many a modern spectacle. In fact, the show closed almost immediately when some of its tiny stars caught cold and died.

A hair-sized, well-adjusted flea, by my calculation, would weigh in at slightly more than one-millionth of a pound, hardly enough to tip a scale. But as history has shown, fleas are imbued with sufficient rationality to drive a chariot, impersonate Napoleon or re-enact the siege of Antwerp.

Culled from my collection of playbills, broadsides and heralds is this epilogue of flea performance: a death-defying dive from the top of a fountain pen, rope dancing, playing whist, riding tricycles and driving a horse or carriage. Trained fleas have also been seen jumping through hoops, shooting guns, reading newspapers, gardening, juggling, delivering the mail, fencing, mind reading, digging for gold and demonstrating jiu jitsu.

L. Bertolotto, often called the inventor of the flea circus, was the David Merrick of his day. His book, The History of the Flea With Notes Observations and Amusing Anecdotes is considered the bible in its field. It first appeared in the 1830s and was reprinted numerous times. Bertolotto was once accused by the Duchess Rothschild of filling flea pelts with tiny machinery. The showman protested, saying, “I put one on your arm and it will bite you. You are a great genius,” replied her ladyship, “and if you can make them walk, you can make them bite.”

Roloff’s Fish-Circus

A real fish circus is a wondrous thing. The first one I witnessed (with the aid of a magnifying glass) was at Hubert’s Museum in Times Square, a hardy survivor of the old dime museums and penny arcades. In the late 1860s, as a youngster already enchanted by the mysteries of sleight of hand and peculiar entertainers, I was initiated into the lore of the fish circus by the “outside talker” T.A. Waters (now a respected author).

“Ladies and gentlemen,” he spied, “downstairs you’ll meet Professor Roy Heckler’s world-famous trained flea circus. Sixteen fleas (six principals and ten underlings) perform six different acts. But here’s the act, ladies and gentlemen, that most people talk about: the one they get paid to see. Three tiny fleas will be put in costumes and placed upon the ballroom floor and when the music is turned on, those fleas will dance. I know it’s hard to believe. But may I remind you, ladies and gentlemen, that seeing is believing…”

Heckler’s father William was the doyen of the American flea world and author of the classic 1915 tome, Psychology. The elder Heckler’s work, much like Bertolotto’s pioneering effort, is filled with minuettes about the pulsus irritans of human flea, the only one of the many varieties acceptable for exhibition. Discussed are average size (approximately one-half grain), strength (fleas can jump more than three feet), feeding (they prefer human blood) and breeding habits (you don’t want to know).

The seeming intractability of fleas must be overcome in training with great patience and without resort to cruelty. Bertolotto expressed a distinct preference for gender for his artists in the 5th revised edition of his book printed in New York in 1879. “The support of the women’s rights movement will be delighted to know,” he observed, “that my performing troupe all consists of females, as I have found the males utterly worthless, excessively muleish and altogether disinclined to work.”

It was a sad day when Hubert’s Museum closed its doors for the last time. But now, in this era of splashy imported musicals and colorless revivals, I wish fervently for the fleas’ reprise.

by Ricky Jay
The Smallest Show on Earth

In marked contrast to today’s eight million dollar musical extravaganzas stands a Broadway production whose scenery cost only pennies and whose players were unpaid and almost unseen: The 1834 New York opening of The Extraordinary Exhibitions of Industrial Fleas (perhaps the first show of its kind in America) was, for its miniature scale, no less fraught with disaster than many a modern spectacle. In fact, the show closed almost immediately when some of its tiny stars caught cold and died.

A hair-sized, well-adjusted flea, by my calculation, would weigh in at slightly more than one-millionth of a pound, hardly enough to tip a scale. But as history has shown, fleas are imbued with sufficient rationality to drive a chariot, impersonate Napoleon or re-enact the siege of Antwerp.

Culled from my collection of playbills, broadsides and heralds is this epilogue of flea performance: a death-defying dive from the top of a fountain pen, rope dancing, playing whist, riding tricycle and driving a hoose. Trained fleas have also been seen jumping through hoops, shooting guns, reading newspapers, gardening, juggling, delivering the mail, fencing, mind reading, digging for gold and demonstrating jiu jitsu.

L. Bertolotto, often called the inventor of the flea circus, was the David Merrick of his day. His book, The History of the Flea With Notes Observations and Anecdotes is considered the bible in its field. It first appeared in the 1830's and was reprinted numerous times. Bertolotto was once accused by the Bur- ríchess Rothchild of filling flea pellets with tiny machinery. The showman protested, warning, “If I put one on your arm it will bite you. You are a great genius,” replied her ladyship, “and if you can make them walk, you can make them bite.”

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“Carlton. It’s lowest in tar and nicotine.”

“And the taste is right for me.

U.S. Gov’t. Test Method confirms of all king soft packs: Carlton is lowest in tar and nicotine.

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