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GREAT EXPECTATIONS

Dean Displays Spin Control—Seraphim Oversees U.S.A. Meeting

People and Performances Certain to Make News Next Month

ROUND AND ROUND SHE GOES

Laura Dean, the whirling dervish of post-modern dance, is on again for some more than 16 years ago. Despite any association with Jidi dancers, Mohsin, or other ethnic ritual dancers, Dean uses the spin, a preprogrammed and meditative form. Her best work is highly personal yet readily accessible; its parallels to the ecstatic trance-dances of many cultures that are timeless and universal qualities.

Although Laura Dean and Dancers and Musicians has not been seen in the Bay Area since its local debut six years ago, the image's April concerts at Zellerbach Hall will mark a sort of homecoming for Dean. It was in San Francisco Studio 20 years ago that Dean, in retreat from New York, began to develop her iconography style. Discarding all that she had learned through extensive training (which included studies at the School of American Ballet), Dean began a season performing with the Paul Taylor Dance Company, where she reduced dance to a series of fundamental movements: jumps, kicks and spins. She electrified an aesthetic that some critics have labeled minimalist and others have found complex and dense.

Despite the cult-like following that Dean has attracted, she has emphasized in numerous interviews that her dancers employ a more refined technique and have a different purpose than those created for religious ceremonies. Her use of repetitive geometric patterns and her own pulsating music scores result from conscious artistic decisions. Dean's ballet-trained dancers are able to sing as well; over the years, she has added many elements (including vocal parts) to the music — always performed live — making it an inseparable part of her dances.

Dean has created dances for a number of companies, including the Joffrey Ballet, the Ohio Ballet, and the U.S. Ballet Company. Perhaps, as a result, her recent compositions for her own troupe have worn less complex. The orderly evolution of steps and patterns, repeated to varying yet steady tempos, remains her starting point, and passages consisting of dazzling spins can still be found within these new works. But form is brief and raw, and hints of partnering, which lately contribute to a heightened sense of controlled passion. Above all, Dean maintains her ability to invest the oldest and simplest of steps with renewed meaning.

Laura Dean will bring to Berkeley a new, untrained dance set to music by Kate Regan

"I lassoed him on Rodeo Drive. And he drinks Johnnie Walker"

Good taste is always an asset."
Great Expectations

Dean Displays Spin Control—Seraphim Oversees U.S.A. Meeting

People and Performances Certain to Make News Next Month.

Round and Round She Goes

Laura Dean, the whirling dervish of post-modern dance, spun onto the scene more than 15 years ago. Disclaiming any association with Sufi dancers, Muslim dervishes or other ethnic rituals, Dean uses the spin as a propulsive and meditative force. Her best work is highly personal yet readily accessible; its parallels to the ecstatic trance-dances of many cultures lend it timeless and universal qualities.

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Laura Dean will bring to Berkeley a new, as yet unnamed dance set to music

by Kate Regan

I lassoed him on Rodeo Drive. And he drinks Johnnie Walker

Good taste is always an asset.
too, ever since The Lamplighters Music Theatre began offering its beguiling productions in 1982. Occasionally venturing into the operettas of Lehár and Offenbach (they’ll even take on Johann Strauss’s Der Fledermaus next fall), this venerable company has made its name with the Gilbert and Sullivan repertory. The Lamplighters modestly refers to itself as “San Francisco’s best kept secret.” But its survival and success for over three decades suggests that the secret is pretty well out.

A twin bill comprising two of Gilbert & Sullivan’s most deliciously silly operettas, Trial by Jury and H.M.S. Pinafore, open the Lamplighters’ spring season this month. We know the stories of these romantic rumpus in all their absurdity; it remains to savor their buoyancy and freshness in brand-new productions. The Lamplighters take their fun quite seriously. They treat with equal (and due) respect Sullivan’s effervescent music and Gilbert’s outrageous libretto. March 4 through April 9, Presentation Theatre, 2550 Turk Boulevard, San Francisco. (415) 763-7716.

COLOR AND LIGHT
The French artist Francois-Marie Granet (1775–1849) is now best remembered as the subject of a superb portrait done by his friend and far more famous colleague, Dominique Ingres. His undeserved obscurity may lift a bit when the Legion of Honor opens its exhibition of Granet Watercolors next month. Granet painted these subtle, smoky views of Paris and the Ile-de-France with a meditative and masterly hand — for his own pleasure — in the last years of his life. The Frick Collection, where we saw this show, has assembled 60 watercolors rarely shown outside of the Granet Museum in the painter’s native Aix. They are primarily landscapes: cypress rises like tall clouds from open fields, river scenes painted in cool and creamy strokes. Parisian vistas still recognizable today. While his love seemed tied to the land, Granet also sketched with tenderness many studies of his “Nana,” an old woman bent over her sewing. Accompanying the Granets is Ingres’s lovely portrait of the artist. Also included were his sketches for his book, the universally illuminated though it is to see another

by the Brazilian composer Heberto Gimondi, the fiery Espanol (1888) and an additional repertory piece. Extending an invitation to those who have never seen her work, Dean advises: “You’ll either love it or hate it.” April 7 and 8, Cal Performances at Zellerbach Hall, UC Berkeley. (415) 642-9888.

ANGELS FALL
In his new play, Angels in America, Tony Kushner confronts many modern terrors in one wildly theatrical swoop. Receiving its world premiere next month at the Eugene Theatre Company, the piece brings us, among other figures, an angel who descends to earth with the foreboding message that God has disappeared and Heaven is in chaos.

God’s death (or apparent absence) has been debated for decades, but for anyone who wants them to read there are now more ominous signs than ever that a final disaster is at hand. AIDS is sweeping the earth making a mockery of love, the ozone layer is disintegrating, transforming the life-giving sun into a death-dealing scourge; poisons of all kinds inhabit the air and the soil.

In this apocalyptic setting — Kushner exaggerates it somewhat for dramatic effect — the late Bay Coln encounters Raia Gorbachev. And the rest of us hurtle towards the millennium, April 19 through May 14, Eureka Theatre, 2730 16th Street, San Francisco. (415) 558-9989.

SAVAYARS UNITE
Of Sir Arthur Sullivan, the Mendelssohn scholar, church organist and classical composer who won fame and a lasting reputation with a number of comic operas, George Bernard Shaw commented: “They trained him to make Europe laugh, and he took advantage of their teaching to make London and New York laugh and whistle.” San Franciscoans have been chortling,

KANGAROO COUNTRY: Gilbert and Sullivan’s Trial by Jury will be performed by the Lamplighters Music Theatre as a curtain raiser to H.M.S. Pinafore, March 4 through April 9.

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RETURNING: Lew Christensen's Virial Concerto Grosso will be revisited next month by San Francisco Ballet. Picture are (left to right): Elizabeth Loew, Gregory Russell and Kristine Peary.

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The purpose of San Francisco Ballet School is to train the dancers of tomorrow. Through courses in classical ballet techniques and instruction in related fields of study, the San Francisco Ballet School prepares young men and women for careers in the profession. San Francisco Ballet's Artistic Director Helgi Tomasson maintains that "a school is the foundation and life-blood of a company. Tomorrow's stars are today's students. The world of wonders that the audience sees when the curtain goes up can be entered only after years in the school-

by William Huck
Conservatory Theatre's production of Nothing Sacred, which opens March 22. The play, an adaptation by Canadian playwright George S. Walker of Turgeon's novel Fathers and Sons, depicts a tragicomic clash of generations and cultures through which one comes to see how fiercely social change works on the human spirit.

As one of what he calls "a dying breed of free-lance people," Woodruff comes to A.C.T. with no prior experience of the Tony Award-winning company. He says with apparent relish, "Generally that situation seems antagonistic. I'm of the mind that part of being an outsider is to challenge the institution."

"But I had a wonderful play and I wanted to work in San Francisco again. I'd been talking to [A.C.T. artistic director] Ed Hastings and I said I have this play. Do you want to do it?" He did. And the space — the Geery Theatre — is interesting. It's an old theater, there are ghosts. It's so wonderfully timeless, it fits the atmosphere of the play — that turn-of-the-century decadence in Russia, just waiting to be swept away."

Woodruff says he was always interested in directing and never wanted to act. "It's such an invasion of privacy. I know I had to learn the craft part of theatre directing. I wanted to learn the rules. If you don't know the rules, you can't mess with them.

"No one in my family had ever been west of Cleveland," he says, describing his trek West. "Like a lot of people in the early 70's, I was pretty much enamored of coming to San Francisco. Also, San Francisco State's theatre department was the only school that would take me. And there were those riots on campus in 1969; I liked the idea of a little turbulence. Unfortunately, it was all quite doleful by the time I got there in 1971."

Woodruff has known George Walker for more than ten years and directed the playwright's Firebug at the Magic Theatre in 1981 and his Pillbox in 1983 for an Illinois company. "He writes only for theatre," Woodruff notes, "and now he's got twelve productions of Noises Sober and Going in the United States, although it didn't happen overnight. Generally his work has been in a darker vein than you see in Nothing Sacred. But his writing has changed a bit and I have enjoyed seeing his mind grow."

**WHAT'S UP WITH THE OHLSSON/ PFEZAIS/GREBARIER PIANO TRIO?**

Now in its fourth season, the Ohsloin/ Pfezaiz/Grebaniar Piano Trio, which regularly sells out its concerts in the California Palace of the Legion of Honor's Gould Theater, may be threatened by the success of its members. Comprising pianist Garri

OUTSIDE: Robert Woodruff is staging the young men's première of George S. Walker's Nothing Sacred for the American Conservatory Theatre.

**IN THE DARK ABOUT WHO'S LOWEST IN TAR AND NICOTINE**

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**ALL BRAND STYLES SHOWN ARE 100MM.**

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Conservatory Theatre's production of *Nothing Sacred*, which opens March 22. The play, an adaptation by Canadian playwright George S. Walker of Burgess's novel *Fathers and Sons*, depicts a tragicomic clash of generations and cultures through which one comes to see how fiercely social change works on the human spirit.

As one of what he calls "a dying breed of free-lance people," Woodruff comes to A.C.T. with no previous experience of the Tony Award-winning company. He says with apparent relief, "Generally that situation seems antagonistic. I'm of the mind that part of being an outsider is to challenge the institution."

"But I had a wonderful play and I wanted to work in San Francisco again. I'd been talking to [A.C.T. artistic director] Ed Hastings and I said I'd have this play. Do you want to do it?" He did. And the space — the Geary Theatre — is interesting. It's an old theater; there are ghosts. It's so wonderfully timeless, it fits the atmosphere of the play — that turn-of-the-century decadence in Russia, just waiting to be swept away.

Woodruff says he was always interested in directing and never wanted to act. "It's such an invasion of privacy. I knew I had to learn the craft part of directing. I wanted to learn the rules. If you don't know the rules, you can't mess with 'em.

"No one in my family had ever been west of Cleveland," he says, describing his trek West. "Like a lot of people in the early 70s, I was pretty much enamored of coming to San Francisco. Also, San Francisco State's theater department was the only school that would take me. And there were those riots on campus in 1969; I liked the idea of a little turbulence. Unfortunately, it was all quite doleful by the time I got there in 1974."

Woodruff has known George Walker for more than ten years and directed the playwright's *Fireworks* in the Magic Theatre in 1981 and his *Pliley's Rich* in 1983 in an Illinois company. "He writes only for theater," Woodruff notes, "and now he's got twelve productions of Nolting in San Francisco, and we're going in the United States, although it didn't happen overnight. Generally his work has been in a darker vein than you see in *Nothing Sacred*. But his writing has changed a bit and I have enjoyed seeing his mind grow."

**WHAT'S UP WITH THE OHLSSON/FLEIZANIS/GREBANIER PIANO TRIO?**

Now in its fourth season, the Mensa/Flaxman/Grebner Piano Trio, which regularly sells out its concerts in the California Palace of the Legion of Honor's Gould Theater, may be threatened by the success of its members. Comprising pianist-teacher-composer Alexei Lubimov, cellist Michael Grebanier, and violinist Jorja Fleezanis, the trio was founded by conductor Dennis Russell Davies, who is also the trio's pianist. The trio, which has been praised for its "exceptional musicianship" and "the masterly precision of its playing," is scheduled to perform at the Legion of Honor's Gould Theater on October 28, with special guests marimba player Paul O'Neill and the clarinetist of the Cleveland Orchestra, Michael Berman.

In addition to its regular subscription series, the trio also presents a series of chamber music concerts, which are held in the Legion of Honor's main auditorium. The trio has performed at many of the city's most prestigious venues, including the San Francisco Symphony, the San Francisco Opera, and the San Francisco Museum of Modern Art. The trio has also performed at many of the city's most prestigious festivals, including the San Francisco Chamber Music Festival, the San Francisco International Film Festival, and the San Francisco Jazz Festival.

**OUTSIDE: Robert Woodruff is staging the Bay Area premiere of George S. Walker's *Nothing Sacred* for the American Conservatory Theatre.**

**IN THE DARK ABOUT WHO'S LOWEST IN TAR AND NICOTINE?**

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**PHOTO: Photo of the ensemble playing.**

**CORRECTION**

Due to a typographical error in the February "Properties of Development" column, the price of e-cigarettes in the United States was incorrect. The units are priced at $4.75, not $4.70, per cigarette.
Preparation to Enter the World of Wonders

The San Francisco Ballet School Strengthens Not Only Legs and Arms, But Also the Spirits of Its Students

Great dancing begins with the young. The training of muscles and minds must start early, for instilling discipline, developing strength and stamina and achieving grace in movement are the work of years of intense study. Not does the process ever really end. Dancers in the world's great ballet companies begin everyday with a company class.

The purpose of San Francisco Ballet School is to train the dancers of tomorrow. Through courses in classical ballet techniques and instruction in related fields of study, the San Francisco Ballet School prepares young men and women for careers in the profession. San Francisco Ballet's Artist Director Helgi Tomasson maintains that "a school is the foundation and life-blood of a company. Tomorrow's stars are today's students. The world of wonders that the audience sees when the curtain goes up can be entered only after years in the school.

by William Huck
room. In our school we strengthen not only the legs and the arms, but the spirit of our students as well. In ballet class they learn the rewards of concentration and study.

From the very start, San Francisco Ballet put its school at the center of its concerns. In 1953, San Francisco Opera's Director Gaetano Merola established the San Francisco Opera and Ballet School, with Adolph Bolm as ballet director. As San Francisco Ballet came to be an institution separate from the Opera, its own school grew with it. At the time of its founding, the San Francisco Ballet School was one of the first programs in America created to provide professional dance training with a classical foundation.

In 1958 William Christensen became the SFB’s ballet master and school director. By 1969, as demands on William’s time became overwhelming, his brother Harold was appointed to the position of school director. Harold Christensen was the pre-eminent educator among the three famous brothers who directed ballet in the western United States for an entire generation. Trained first by his uncles and later in George Balanchine’s School of American Ballet, Harold had already taught in several schools founded by members of the Christensen family and had served as director of their schools in Ogden, Utah, and Portland, Oregon. In contrast to the peripatetic nature of his early years in dance education, Harold Christensen’s stay in California was a long one. He remained at the helm of the San Francisco Ballet School until his retirement in 1977.

Under Harold Christensen’s direction, the San Francisco Ballet School became a thoroughly classical academy. Class placement and admission to the professional training course were determined by the director. Men’s classes, pas de deux and variations classes were added to the curriculum. San Francisco Ballet’s male directors provided classes in music fundamentals, and other company personnel led seminars in choreography. Scholarship programs were initiated, and the school’s faculty came to include some of the most important names in ballet teaching.

Upon Christensen’s retirement, Richard Cramack became the school’s director. It was in 1983—during Cramack’s years

Dancers on Becoming Dancers

For the past 50 years the San Francisco Ballet School has been producing dancers for professional ballet companies around the world. Laurie Cooken, Elizabeth Locasici and Edward Dillon are three current examples of San Francisco Ballet company members who have graduated from the school to the professional stage. Though each has developed an individual style, they share an education gained at the hands of some of the world’s most outstanding teachers, including Arthur Veltz, a graduate of the Moscowsky Theatre and a veteran of Serge Diaghilev’s Ballet Russe, and numerous others who have danced with the Kirov and Bolshoi Ballets as well as the American Ballet Theatre, the Joffrey Ballet, the Grand Ballet de Marquis de Cuevas and San Francisco Ballet.

Laurie Cooken was born in Oakland, California and began her dance training at the age of eight in Concord. Five years later she received a Ford Foundation Scholarship to study at San Francisco Ballet School. She joined the company in 1971 and in 1977 was named a principal dancer. “I began my ballet training at the San Francisco Ballet School in the late 1960s,” she recalls. “My instructors at the time instilled in me the importance of mastering the fundamentals of dance. They taught me the skills and techniques that make for good dancing, but they taught me something more by stressing the importance of emotion in dance and by encouraging me to show feeling while I was dancing. They used to say, ‘You must get your whole heart and soul when you perform on stage.’”

Cooken believes that her experience at the school has made her a well-rounded dancer: “The training I received has given me the versatility to perform all types of dances, from August Bournonville’s classics La Sylphide and John Cranko’s modern Opus One,” she says.

In past summers with SFB, Cooken has performed the lead roles in Jerome Robbins’ Scenes from A Midsummer Night’s Dream, George Balanchine’s Serenade and Jerome Robbins’ religious ballet Geist, a work which received its world premiere during San Francisco Ballet’s 1987 repertory season.

Elizabeth Locasici, who was promoted in 1988 from a corp member to soloist,
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Upon Christensen's retirement, Richard Carrick became the school's director. It was in 1983 — during Carrick's years

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Cowden believes that her experiences at the school have made her a well-rounded dancer. "The training I received has given me the versatility to perform all types of roles, from August Bournonville's classic La Sylphide to John Cranko's modern Opus One," she notes.

In past seasons with SFY, Cowden has performed the lead role in Jerome Robbins' Move and George Balanchine's Brahms-Schumann Quartet and Theme and Variations and in the divertissements of Balanchine's A Midsummer Night's Dream. She also created a role in James Kiver's spectacular Dreams of Harmony, a work which received its world premiere during San Francisco Ballet's 1987 repertory season.

Elizabeth Lescaurin, who was presented in 1988 from a corps member to soloist,

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When they're not doing Dewars, what do Dewars do? From time to time, they've been known to replace their great whiskey with our great whiskey. Which makes great sense.

After all, Bushmills Premium Irish Whiskey is the world's oldest whiskey. And it's triple-distilled, for a taste that has been consistently gentle for nearly four centuries. Give Bushmills a try. You may find, as some Dewars doers do, that nothing else will do.
credit the San Francisco Ballet School not only with providing her classroom training, but also with affording her an early chance to work on the Open House stage. "As a student in the school, I performed in numerous productions, as well as in the annual Student Showcase," she explains. "The showcases gave me access to the Open House stage so that when I finally made it into the company, it was not such a shock to dance in front of thousands of people. As students, we were given the opportunity to perform for the public on a number of occasions. This exposure really helped build my confidence."

During San Francisco Ballet's 1988 tour to the Kennedy Center, Locascio's confidence was put to the test. One day, the principal dancer scheduled to perform "Petit's Le Corsaire" pas de deux couldn't go on, so Locascio learned the entire ballerina part in two hours and danced it that night. Alan Kinsman of The Washington Post wrote of her performance: "Locascio has wonderful qualities—a poised, almost Soviet-style back, and a steely and silk-like line."

Locascio began her training at the San Francisco Ballet School in 1984 on a summer scholarship. She was a company apprentice in 1985 and nine months later was named a company member. Her casting during the 1987-88 season included principal roles in George Balanchine's "Ballo della Reina" and the Neapolitan couple and one of the four Ogres in Hege Tismatch's "Swan Lake." She also appeared in Paul Taylor's "Sunset," Christensen's "Fiddler Concerto" Greens, Mireille patch and cafe and David Neubert's "The Sons of Haros."

As a part of San Francisco, Edward Ellison entered the San Francisco Ballet School on scholarship during the summer of 1985. He danced leading roles in the annual Student Showcase in 1986 and 1987. Ellison speaks proudly of his training at the school and specifically acknowledges the influence of one of his instructors, Larissa Skvortsova, who danced with the Bolshoi Ballet. "Her background and experience were so valuable when I was learning to dance the classical style," he says.

While attending the school, Ellison also had the opportunity to train with Annalee Vilnik. "Mr. Vilnik was a tremendous instructor and a true inspiration," he notes. "I remember when Mr. Vilnik was restaging the Russian dance in the Nutcracker Festival for the 1986 production. All the principal men in the company were reliving the lead role with him. But then Mr. Vilnik turned to a group of us students and asked if we would like to try out for the part. "At first I thought he was kidding, but when I saw he was serious, I decided to audition for the fun of it. Two weeks later, when I read the casting sheet I found that I had been scheduled as one of the lead Russian dancers. That was an experience of a lifetime! I'll never forget it!"

In June of 1987 Ellison was named a company apprentice and in February 1988 he was named a member of the corps de ballet. He currently performs in Hege Tismatch's "Rendezvous" — A Celebration, Agnes de Mille's "Rodeo," Jiri Kylian's "Forgotten Land" and Tismatch's acclaimed production of "Giselle."

— Diane Kourakis

with the school—that San Francisco Ballet and its school opened their state-of-the-art headquarters in the heart of the city's Performing Arts Center. The San Francisco Ballet building is the envy of the dance world. It provides the school with expansive studios, a library and physical therapy facilities second to none. The Performing Arts Center environment affords students exposure to the city's major arts organizations — its Museum of Modern Art, its Symphony Orchestra and its Opera company — as well as its seat of government.

Under the artistic direction of Hege Tismatch, the school now boasts a faculty especially well-equipped to provide ballet students with a strong foundation in classical technique. The opportunity to work side by side with one of America's premier ballet companies enhances the students' classroom studies by providing on-site contact with professional dancers, choreographers and directors.

Today the San Francisco Ballet School offers a program designed to take students from their introduction to the art of dance through a full course of ballet study. A distinguished faculty offers classes in technique, pointe, men's work, pas de deux and character dancing. The school asks of its students a serious commitment of time and effort. Every student, regardless of age, must attend classes at least twice a week; the correct training of muscles involves continuous exercise. No junior high or high school track coach would think of training his team less than five days a week. The requirements of the San Francisco Ballet School can hardly be less rigorous.

The school accepts students beginning at age eight. Its graduated curriculum is divided into eight levels.
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While attending the school, Elliman also had the opportunity to train with Annaolel Vilizky. "Mr. Vilizky was a tremendous influence and a true inspiration," he notes. "I remember when Mr. Vilizky was restaging the Russian Dance in the Nutcracker divertissement for the 1986 production. All the principal men in the company were rehearsing the lead role with him. But then Mr. Vilizky turned to a group of us students and asked if we would like to try out for the part. At first I thought he was kidding, but when I saw him, I was serious. I decided to audition for the fun of it. Two weeks later when I read the casting sheet I read that I had been selected as one of the lead Russian dancers. This was an experience of a lifetime. I never forget it."

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— Oene Kozemshak

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United. Redeemed by giving you the service you deserve. Come fly the friendly skies.
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Now both are at selected Chevrolet dealers.

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Prizm is now a full line of logical new economy, sports, utility, and family automobiles. Now at selected Chevrolet dealers. Experience the unique combination of Geo quality, performance, practicality, and value today.
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Teamed with this power plant are a close-ratio 5-speed manual transmission (3-speed automatic optional), vibration "tuned" 4-wheel independent suspension, from disc rear drum brakes, and precision rack and pinion steering. A combination of outstanding engineering features before common only on high-priced, imported sports sedans.

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The Triumph of Teamwork.

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From state-of-art engine design to new levels of space utilization, Geo Prizm is the ultimate realization of dedicated Japanese-American teamwork.

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Bumper to Bumper Plus.

General Motors' surprisingly complete (or even includes towing) new warranty covers every Geo basically covers the entire vehicle (tires are covered by their manufacturer) for all labor and itemized parts that fail due to defect in material or workmanship. Details of this limited warranty are available at selected Chevrolet dealers offering Geo.

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A new triumph of Japanese-American teamwork. A new kind of powerful, spacious family automobile. Now both are at selected Chevrolet dealers.

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REASON
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For dealer nearest you, Call 1-800-Dial Geo.
Students follow a carefully structured sequence of training through stages designed specifically to increase their technical skills, stamina and discipline in accordance with their age and physical development. Each and every student's progress is evaluated in January and June, at the end of the school's two regular semesters. Both students and parents are kept informed of individual progress.

As students of San Francisco Ballet's official school, young dancers have the opportunity to appear in professional productions with the company. Every year more than 70 students appear in the holiday Nutcracker. In addition, some of SFV's larger repertory works, like Helgi Tomasson's Swan Lake and George Balanchine's A Midsummer Night's Dream, involve students from the school. As a student matures towards a professional career, these opportunities naturally increase.

Through its apprentice program, San Francisco Ballet invites six advanced students to join the company for one year. Apprentices take company class, learn repertory works and take their place on stage for regular San Francisco Ballet performances. This program is designed to help facilitate the students' transition to the professional world of ballet.

For those who wish a career in ballet, San Francisco Ballet School offers a training program of unparalleled excellence. Nevertheless, the school acknowledges that not every student will follow the road all the way to the professional stage. The school and its faculty firmly believe that the discipline and concentration children learn in ballet class will serve them in the future, whatever course their lives take.

San Francisco Ballet is dedicated to its school and to the school's goals: to graduate accomplished ballet dancers able to fill the ranks of professional companies here and around the world. Under Helgi Tomasson's direction, San Francisco Ballet's aims have become truly international in scope. By providing instruction of the highest caliber, the San Francisco Ballet School is assisting San Francisco Ballet in its global outreach and adding to the noteworthy contributions the company is making to the art of ballet.
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Anniversary, Tchaikovsky, The Houston Symphony

The American Conservatory Theatre is deeply grateful to its patrons and contributors, and we applaud them for their support of the arts in our community.
In his scrupulously detailed portrayal to Saint Joan, which in nearly as long as the play itself, Bernard Shaw begins by charting her mental rise in status over the centuries.

"Jean of Arc, a village girl from the village of Domremy, was an orator, her heresy, witchcraft andesy in 1430: re- 

In the Search of a Real Joan by Dennis Powers

Jean Live (1949), in which Jean- 

Onstage, Shaw's Joan is often called 

Suffice it to say that the literature of La Bataille by Dennis Powers

A Place in the Sun by Charles W. Harris

In her deliciously taut performance in the title role, Joan of Arc, played by Margaret Lockwood, is caught in a web of intrigue and treachery, her faith tested by the powers of the Church and the State. With the aid of her trusted companion, the French soldier Jean Bazaine, Joan leads a band of soldiers to victory over the English in the Battle of Poitiers in 1429, and her courage and determination inspire the French to continue the struggle for freedom.

In Shakespeare's Henry VI, Part I she 

The well-known Scottish actress, Miss Patricia Roc, portrays the title role, bringing the character of Joan of Arc to life in a compelling and moving performance. The play, set in France during the Hundred Years' War, focuses on the events leading up to the Battle of Agincourt, where Joan's leadership is crucial.

In her role as Joan of Arc, Miss Roc delivers a powerful and emotionally charged performance, capturing the spirit of a woman who defied the odds and became a symbol of hope and inspiration for generations to come. Her dedication to the character and her commitment to accuracy are evident in every aspect of her portrayal, from her voice to her physicality. Miss Roc's Joan is not just a warrior, but a visionary, a leader, and a symbol of the human spirit's ability to overcome adversity.
Jean of Arbor at the Coronation of Charles VII by Jeanne, 1584.

presented

SAINT JOAN

by George Bernard Shaw

Directed by Michael Simlin
Ralph Flawell
Sandra Woodall
Derek Daube
Stephen LeGrand and
Eric Drew Feldman
Stephen LeGrand
Rick Echols
Anna Devere Smith
Dennis Powers

The Cast

Young Joan
Lindsay Block*
Robert de Baudricourt
Stephen Reinigartner
Shaward
Luis Ortega
Joan
Andrea Marvovich
Bertirond de Philagery
Martin Kiddman Robinson
Archbishop of Rheims
Drew Beshelman
La Pelmseeck, Constable of France
Steven Anthony Jones (through March 11)
Le Traynecourt
Michael Scott Ryan (March 15-April 7)
Court Page
Eric C成员单位
Ollers de Briss (Bluebeard)
Richard Butterfield
Le Dauphin (later Charles V)
Mark Daniel Cade
Duchesse de la Pelmseeck
Howard Swain
Donat, Bastard of Orleans
Cathy Thomas-Grant
Dunois, Bastard of Orleans
Daniel Beckert
Dunois
Ben Calderwood*
Dunois
Peter Donat
Dunois
Lawrence Becht
Richard de Beauchamps, Earl of Warwick
William Paterson
Chaplain of Segouronne
Zach Luns*
Richard de Beauchamps
Barry Knott
Vile of Warwick
Tom Bodenheid
Chaplain de Segouronne
Luis Ortega
Peter Cachon, Bishop of Beauvais
Kevin Han Yue
Bishop of Beauvais
John Purse
Brother Martin Ludovico
Tom Bodenheid
Eucharist
Michael Scott Ryan
English Soldier
Sue Appel, Stephanie Hunt, Mary Jo McConnell,
Clerical Gentlemen
Michael Moore, Nicholas Phelps, Pamela Klister,
Courtiers, bishops in black, and lay brothers
Todd Smith, Patrick Stretch

The Scenes

Scene I. A fine spring morning on the river Moauee, between Lorraine and Champagne.

Scene II. Orleans, April 26, 1429. In the castle of Orleans.

Scene III. Orleans, April 23, 1429. South bank of the river Loire.

Scene IV. A room in the English strongroom. The arbitration in the Cathedral of Rheims. Interruption

Scene V. Rouen, May 20, 1431. A ball in the castle.

Scene VI. Rouen, June 1431.

Understudies
De Baudricourt—Barry Knott
De Philagery—Shaward
Bishops, English Soldiers—Daniel Beckert
Shaward—Michael Simlin
Dunois—Mark Daniel Cade
Steep—Michael Moore
Guannta—Michael Moore
Bishops, English Soldiers—Barry Knott
Scalpers, English Soldiers—Barry Knott

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

Producers' Acknowledgments

Stage Management Staff—Karen Van Stralen and Alice Elliott Smith
SAINT JOAN
(1923)

by George Bernard Shaw

Directed by Michael Smith

Written by Ralph Pugliese

Costumed by Sandra Wooten

Music composed by Derek Duarte

Sound by Stephen LeBlanc and

Hair and Makeup by Eric Drew Feldman

Assisted by Stephen LeBlanc

Dress by Rick Eshel

Lighting by Dennis Powers

The Cast

Boiscaudry
Lindsey Block

Bergeron
Stephen Weingartner

Bertend de Palsys
Lain O'Keefe

Jean
Andrew Marlow

Jean
Martin Kidney Robinson

La Prise de Paris
Drew Edelman

La Prise de Paris
Snoopy Anthony Jones (through March 11)

La Prise de Paris
Michael Scott Ryan (March 12-April 7)

La Prise de Paris
Eric Casaceli

La Prise de Paris
Richard Butterfield

La Prise de Paris
Mark Daniel Cade

The Duke of Burgundy
Howard Swain

The Duke of Burgundy
Oscar Thomas-Grant

The Duke of Burgundy
Daniel Beckert

The Duke of Burgundy
Ben Calderwood

The Duke of Burgundy
Peter Donat

The Duke of Burgundy
Lawrence Heath

The Duke of Burgundy
William Barlow

The Duke of Burgundy
Zach Lanza

The Duke of Burgundy
Barry Keck

The Duke of Burgundy
Tom Tordoff

The Duke of Burgundy
Luis O'Shea

The Duke of Burgundy
Kelvin Han Yoo

The Duke of Burgundy
John Purcell

The Duke of Burgundy
Tom Tordoff

The Duke of Burgundy
Michael Scott Ryan

The Duke of Burgundy
Susan Appel, Stephanie Hunt, Mary Jo McConnell, Michael Moyer, Nicholas Phelps, Pamela Riete, Todd Smith, Patrick Stych

The Scenes

Scene I: A fine spring morning on the River Meuse, between Lorraine and Champagne, in the year 1429 A.D., in the castle of Valois.

Scene II: Charles, in the garden of the castle of Valois, making a progress.

Scene III: Inside the castle, the Duke of Burgundy and the Archbishop of Rheims, kneeling, receive the Duke of Burgundy.

Scene IV: In the castle of Orleans.

Scene V: The Chateau de Orleans.

The intermission

Scene VI: Upheld, May 23, 1429, A fall in the castle.

The cast includes:

De Bourbon—De Bourbon—Barry Keck

Bergeron—Drew Edelman

La Prise de Paris—Michael Scott Ryan

La Prise de Paris—Lain O'Keefe

La Prise de Paris—Andrew Marlow

La Prise de Paris—Martin Kidney Robinson

La Prise de Paris—Drew Edelman

La Prise de Paris—Snoopy Anthony Jones

La Prise de Paris—Michael Scott Ryan

La Prise de Paris—Eric Drew Feldman

La Prise de Paris—Stephen LeBlanc

La Prise de Paris—Rick Eshel

La Prise de Paris—Dennis Powers

La Prise de Paris—Richard Butterfield

La Prise de Paris—Howard Swain

La Prise de Paris—Oscar Thomas-Grant

La Prise de Paris—Daniel Beckert

La Prise de Paris—Ben Calderwood

La Prise de Paris—Peter Donat

La Prise de Paris—Lawrence Heath

La Prise de Paris—William Barlow

La Prise de Paris—Zach Lanza

La Prise de Paris—Barry Keck

La Prise de Paris—Tom Tordoff

La Prise de Paris—Luis O'Shea

La Prise de Paris—Kelvin Han Yoo

La Prise de Paris—John Purcell

La Prise de Paris—Tom Tordoff

La Prise de Paris—Michael Scott Ryan

La Prise de Paris—Susan Appel, Stephanie Hunt, Mary Jo McConnell, Michael Moyer, Nicholas Phelps, Pamela Riete, Todd Smith, Patrick Stych

Stage Management Staff: Mary Van Sickle and John Ellen Smith

ACT 2

MARCH 1977

WINTER 2001

ACT 3
And yet, Shaw reminds us, Joan was burnt without a hand lifted on her own side to save her. The comrades she had led to victory and the enemies she had defeated and delivered, the French king she had crowned and the English king whose crown she had kicked into the Loire, were equally glad to be rid of her. She was, like many of history's most extraordinary innovators, revolutionaries, and geniuses, a problem. It never occurred to Joan, as Shaw portrays her, that she was anything but right, and a justified her—especially in view of her achievements—that so many people in power both feared and hated her.

That she dressed as a man, whether in battle or planning her next campaign, was deeply shocking and offensive to the church elders and other influential people of her time, who saw it as perverted, grotesque, and demonic. To Shaw's Joan, the reason was obvious to anyone with a little common sense. She was a woman living, travelling, fighting, sleeping among men. To dress in petticoats or skirts, to draw attention to her womanliness would have been not only risky but just plain stupid. Similarly, in the play's powerful trial scene, when she is confronted with evidence that she has tried to escape from prison, she is utterly baffled that anyone could fail to understand why she has done so. "If you leave the door of the cap open, the bird will fly out," she tells her accusers. Why would anybody remain imprisoned if it were possible to get out? Similarly, when she tells a French officer, "I hear voices telling me what to do; they come from God," he replies, "They come from your imagination.

"Of course," she says. "That is how the messages of God come to us."

Joan's insistence that Saint Catherine, Saint Margaret, and Saint Michael spoke directly to her, coupled with an unanswerable sense of her infallible righteousness, didn't concern her to those who were prosecuting her and in whose hands her fate rested. Joan's pretensions were beyond those of the greatest Pope or the haughtiest emperor." Shaw notes, "She lectured, talked down and overruled statesmen and prelates. She pooh-poohed the plans of generals, leading their troops to victory on places of her own."

Creating Joan in one of modern drama's great tragic heroines, Shaw acknowledges that in her own time "there were only two opinions about her. One was that she was miraculous; the other that she was unbearable."

His towering play suggests that there is plenty of truth in both points of view.
REAL JOAN continued from page ACT-1

get out!

And yet, Shaw reminds us, "Joan was burnt without a hand lifted on her own side to save her. The Comedy had led to victory and the enemies she had defeated, the French king she had crowned and the English king whose crown she had kicked into the Loire, were equally glad to be rid of her..."

Shaw portrays her, as she was anything but right, and it mystified her — especially in view of her achievements — that so many people in power both feared and hated her.

That she dressed as a man, whether in battle or planning her next campaign, was deeply shocking and offensive to the church elders and other influential people of her time, who saw it as perverted, grotesque, and even demonic. In Shaw's Joan, the reason was obvious to anyone with a little common sense. She was a woman living, traveling, fighting, sleeping among men. To dress in petticoats or skirts, to draw attention to her womanhood, would have been not only silly but just plain stupid. Similarly, in the play's powerful trial scene, when she is confronted with evidence that she has tried to escape from prison, she is utterly baffled that anyone could fail to understand why she has done so: "If you leave the door of the cage open, the bird will fly out," she tells her accusers. "Why would anybody remain imprisoned if it were possible to escape?"

The peasant Joan, as played by Frances Bade in 1952.}

Parameal of a page of the transcript of Joan's trial.
AMERICAN CONSERVATORY THEATRE

Who's Who at A.C.T.

CYNTHIA BASSHAM, a third-year student in the Advanced Training Program, has appeared at the Geary in Fiddler, Merrily Married, and as Belle Cousin in A Christmas Carol. Her studio roles at the Conservatory have included Juliet in Romeo and Juliet, Alice Death in Dear Brutus, Sandy in The AIDS Show, and Liza Madden in Ladder Bridge Blues. She recently appeared as Lydia Labe in the San Francisco Repertory Company's production of Arthur Miller's All My Sons. Among her notable roles are Freddie in Good, Navarah in Love's Labour's Lost, Francis flute in A Midsummer Night's Dream, and Catesby in Richard II. A graduate of A.C.T.'s Advanced Training Program, she also holds a B.A. from Stanford (as does his wife, Glynn, who works in video and film production), and teaches and directs in the A.T.P. and Young Conservatory. Mr. Bassham is a member of A.C.T.'s Board of Trustees.

JOY CARLIN, who has been a member of the acting company for many years, is an Associate Artistic Director of A.C.T., and directed this season's opening production, Mr. Benn. Among the roles she has played are Meg in A Midsummer Night's Dream, Beatrix in The Plough and the Stars, Livia in The House of Blue Leaves, Ann in Peer Gynt, Aunt Sally in All the Way Home, Birdie in The Little Foxes, and Ollie in Opposites Attract. She has been Resident Director of the Berkeley Repertory Theatre, and served as its Acting Artistic Director. Among her recent 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 Flute It Well.

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, Neddo in The Seagull, and Bob Decker in Bus Stop. He has appeared on the Geary stage in King Lear, End of the World With Symphonies to Follow, as Prince Ghazan in Merrily Married, and as Jeremy Parlow in Joe Turner's Come and Gone. Last summer he played the role of Anthony in Stevenson Todd with the Pacific Conservatory of the Performing Arts. Mr. Cade holds a B.F.A. in musical theatre from the University of Michigan at Ann Arbor.

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 Eliot Robb's A.P.A. Company, spent seven seasons with the Stratford Shakespeare Festival in Ontario, appeared extensively off and on Broadway, winning the Theatre World Award for Best Featured Actor in 1957, and came to A.C.T. in 1965. Here he has played in more than fifty productions, including King Lear, Hubbard VT, Cyrano de Bergerac, Aida, Miss Mass and Superman, Uncle Vanya, The School for Wives, Plato 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 "Hill's Hospital" for two years. His films include The Hound of the Baskervilles, The China Syndrome, Highlander, A Pagan Romance, The Sting (with Liv Ullman), and Francis Ford Coppola's Godfather II and Bucker.

DEAN EISEMAN made his debut with A.C.T. in The Ruling Class in 1976, and his work with the company since then has included Mr. Benn, King Lear, Diamond Lil, Golden Boy, The Doctor's Dilemma, Sunday in the Park with George, Romulus in Hell, You Never Can Tell, A Christmas Carol, and A Midsummer Night's Dream. He has appeared in Hamlet at the Berkeley Shakespeare Festival, The Tempest and The Raving of the Shrew at San Dago's Old Globe Theatre, and The Good Person of Saratoga at the Berkeley Repertory Theatre. He was in the original production and the Los Angeles revival of One Flew Over the Cuckoo's Nest, and has been prominently seen in San Francisco in Covid 9, Extrem, and Annie Get Your Gun (starring Donna McKechnie). Mr. Eisman has also played featured roles in a number of films, including The Right Stuff and Magnum Force, and has appeared in several television series. He attended A.C.T.'s Advanced Training Program in 1973-74.

GINA FERRELL is a graduate of A.C.T.'s Advanced Training Program, and has appeared at the Geary in Side by Side by Sondheim, Merrily Married, Golden Boy, Diamond Lil, Cut Above the Rest, A Christmas Carol, I Remember Mama, The Adirondack Crossing, and Sunday in the Park with George. She also performed in Magnificence, a cabaret of songs by Andrew Lloyd Webber, and played Lizette in the Play's In Progress production of Little Jimmy in the Side Street Afternoon. Miss Ferrall has appeared with the Santa Rosa Summer Repertory Theatre, at Montana's Shakespeare in the Park, in Berkeley Rep's production of The Art of Dining, and as Emily in All Nighter at the New Arts Theatre in New York. She is now working for the Jose Rufe Co. of San Francisco.

SCOTT FREEMAN has appeared with the company in Joe Turner's Come and Gone, Golden Boy, A Christmas Carol, Macheath, and The Sleepy Prince, as well as in the Play's In Progress production of Seven Gables and a studio production of Strattmott's Creation. Last summer he performed in Mame's The Water Engine with Encore Presentations, and as Orlando in As You Like It with the San Francisco Shakespeare Festival. He has also been seen in Through and Harriet at the Grove.
Who's Who at A.C.T.

CYNTHIA BASHAM, a third-year student in the Advanced Training Program, has appeared at the Geary in Feathers, Mame Millie, and as Belle Courte in A Christmas Carol. Her studio roles in the Conservatory have included Juliet in Romeo and Juliet, Alice Deen in Dear Bruno, Sandy in The ABS Show, and in Madame in Ladies' Man. She recently appeared as Lula Loeby in the San Jose Repertory Company's production of Arthur Miller's All My Sons. Among her many productions at the University of Michigan, where she received her B.F.A., were Waiting for the Parade, The Misunderstood, and The Infernal Machine.

RICHARD BUTTERFIELD has appeared at A.C.T. as Tony in Roméo et Juliette, Ebenezer in A Christmas Carol, in In the Heat of the Night, in Chekhov's Three Sisters, and as Don Quixote in the National Theatre's production of Man of La Mancha. He has also worked with the San Jose Repertory Company, Berkeley Shakespeare Festival, Berkeley Jewish Theatre, and TheatreWorks of Palo Alto, where he performed in Southland's Merry We Roll Along. Among his other roles are Freddie in Good, Natassie in Love's Labour's Lost, Francis Place in A Midsummer Night's Dream, and Corday 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 Glynnie, 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.

MARK SANIEL 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 Songbird, and Bode in Bus Stop. He has appeared on the Geary stage in King Lear, End of the World With Symphonies to Rhythm, in Priscilla in Mame Millie, and as Jeremy Furlow in

JOY CARLAN, who has been a member of the acting company for many years, is an Associate Artistic Director of A.C.T., and directed this season's opening production, Mame Millie. Among the roles she has played are Mott in A Life of the Mind, Nell in The Floating Light Bulb, Miss Prism in The Importance of Being Earnest, Kitty Distel in The Time of Your Life, Bananas in The Dance of Blue Leaves, Ann in Peer Gynt, Aunt Sally in All the Way Home, Birdie in The Little Foxes, and Olde in Opie Company. 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 South Drama Troupe of China, where she directed You Can't Take It with You.

Among the roles NANCY CARLIN has played in the last three seasons at A.C.T. are Beth in A Life of the Mind, Iris in Feathers, Jennifer Tribush in The Doctor's Dilemma, and Masha in The Seagull. She has worked as numerous theatre on the West Coast, including the Oregon Shakespeare Festival, the Enzova Theatre, the Berkeley Shakespeare Festival, Southern California 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苏祁 Gohleier at Berkeley Rep and in Street Scene Magnolia in the inaugural season of the Oregon Shakespeare Festival Portland Center Stage. Miss Carlin received a B.A. in comparative literature from Brown University and is a graduate of A.C.T.'s Advanced Training Program.

DEBBY ESHEMAN made his debut with a C.T. in the Bailey Glass in 1975, and also with the company since then has appeared in A.C.T.'s A Christmas Carol, Mame Millie, Golden Boy, The Doctor's Dilemma, Sunday in the Park with George, Much Ado About Nothing, and A Christmas Carol, A Midsummer Night's Dream. He has appeared in Hamlet at the Berkeley Shakespeare Festival, The Trestle and The Thieves of San Francisco's Old Globe Theatre, and The Good Person of Szechwan at the Berkeley Repertory Theatre. He was the original production and the Los Angeles revival of One Flew Over the Cuckoo's Nest, and has been prominently seen in San Francisco in Clouds B. Benet, and Annie O'er Your Gun (star- ing Donna McKechnie), Mr. Kehlman has also played featured roles in a number of films, including The Right Stuff and Magnificent Obsession. He is a graduate of 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 Kilday's APA Company, spent seven seasons with the Stratford Shakespeare Festival in Canada, appeared extensively on and off Broadway (winning the Theatre World Award for Best Featured Actor in 1967), and came to A.C.T. in 1968. Here he has played in more than fifty productions, including A Christmas Carol, Baltimore, When the Cat's Away, Mame Millie, Golden Boy, Mame Millie, Golden Boy, Mame Millie, Golden Boy, Mame Millie, Golden Boy, Mame Millie, Golden Boy, Mame Millie, Golden Boy, Mame Millie, Golden Boy, Mame Millie, Golden Boy, Mame Millie, Golden Boy, Mame Millie, Golden Boy.

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 Ellis Kilday'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 1969, and came to A.C.T. in 1969. Here he has played in more than fifty productions, including A Christmas Carol, Baltimore, When the Cat's Away, Mame Millie, Golden Boy, Mame Millie, Golden Boy, Mame Millie, Golden Boy, Mame Millie, Golden Boy, Mame Millie, Golden Boy, Mame Millie, Golden Boy, Mame Millie, Golden Boy, Mame Millie, Golden Boy, Mame Millie, Golden Boy, Mame Millie, Golden Boy, Mame Millie, Golden Boy, Mame Millie, Golden Boy, Mame Millie, Golden Boy.
Shakespeare Festival, in Villainous Company at the One Act Theatre, and in Ben-velo 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 The Morrow, A Christmas Carol, End of the World With Sympathy to Follow, and Feathers, and in studio productions of Miller's Everyday from the Bridge (as Edie Carver) and Chekhov's The Seagull (as Trigorin). He has also appeared as Lyndsay in John C. Fincher'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 Woman in Mind, Orson in King Lear, Paul Cowan and Jim in End of the World ... Max in The Real Thing, and Dip in Private Lives. He was a member of the company from 1973 through 1976, during which time he appeared in Desire Under the Eiffel (which toured the Soviet Union), General Games, The Threepenny Opera, and as Thaddeus in The Taming of the Shrew, which was televised for the PBS series "Theater in America." During his ten seasons with the Oregon Shakespearean Festival he played such roles as Benedict in Much Ado About Nothing, Tom in The Glass Menagerie, Holvac 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 Amandine, and played Jack Hartley in the film The Principal.

LAWRENCE HECHT, 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 Heiress, Sunday in the Park with George, End of the World ... A Life of the Mind, Feathers, and Woman in Mind. He has also directed a number of plays, including The Dining, Translations, 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 1986. Mr. Hecht has also served as actor, resident director, and Director of Acting Training for the Pacific Conservatory of the Performing Arts, where his directing credits include Harvey, Major Barbara, and Bus Stop.

ED HODSON, who studied in A.C.T.'s Advanced Training Program, has toured nationally as Monty in A Midsummer and appeared on the Geary stage as Rich in Woman in Mind, Joe Bonaparte in Gold- en Boy, Mike in A Life of the Mind, Bob Cratchit in A Christmas Carol, and Brodie in The Best Thing. At the Eureka Theatre he has performed in A Narrow Bed (written by his wife, Ellen McLaughlin), Aes, and Landscape of the Body, and last summer he worked with Encore Presentations in Enemies and The Water Engine.

STEVEN ANTHONY JONES, now in his second season at A.C.T., has appeared in King Lear, Golden Boy, Feathers, A Christmas Carol, Momo Milloux, and the Turner's Come and Gone. He has been performing for 25 years, ten of those with the Negro Ensemble Company of New York, where he created the role of Pvt. James Willie in the original production of A Soldier's Play. He has appeared locally as Jacques in the San Francisco Shakespeare Festival's As You Like It, in the Eureka Theatre productions of The Cherry Orchard, Every Moment, and The Island, the San Jose Repertory Theatre's Master Harold ... and the Boys, and in Division Street at Oakland Ensemble Theatre. Mr. Jones has also worked in film and television.

RANDALL DUK KIM has returned to A.C.T. after an absence of twelve years, having previously appeared in The Taming of the Shrew, The Threepenny Opera, Street Scene, and King Richard II. Born in Hawaii of Korean and Chinese ancestry, Mr. Kim has appeared in over 80 productions since 1971. Among the contemporary works in which he has performed.
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 Marcy Millau's, A Christmas Carol, End of the World With Synge, O'Sullivan to Follies, and Faithers, and in studio productions of Miller's A View from the Bridge (as Eddie Carbone) and Chekhov's The Seagull (as Trofimov). He has also appeared as Learner in John C. Fishler'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, Richard Hamilton has appeared as Bill in Woman in Mind, Oscar in Agnes of God, Paul Cowan in Tim in End of the World; ... Max in The Real Thing, and Epistle 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 Tom Thumb, The Threepenny Opera, and an adaption in The Taming of the Shrew, which was televised for the PBS series "Theater in America." During

his ten seasons with the Oregon Shakespearean Festival he played such roles as Benedict in Much Ado About Nothing, Tom in The Glass Menagerie, Holcape in Henry IV, Part 1, 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 Amandine, and played Jack Hartery in the film The Principal.

Lawrence Hecht, 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 Pleasure, Sunday in the Park with George, End of the World; ... A Life of the Mind, Faithers, and Woman in Mind. He has also directed a number of plays, including The Dolly, Translations, 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. Hecht has also served as actor, resident director, and Director of Actor Training for the Pacific Conservatory of the Performing Arts, where his directing credits include Harvey, Major Barbara, and Bus Stop.

Steven Anthony Jones, now in his second season at A.C.T., has appeared in King Lear, Golden Boy, Faithers, A Christmas Carol, Marcy Millau, and The Turner's Come and Gone. He has been performing for 26 years, ten of those with the Negro Ensemble Company of New York, where he created the role of Pvt. James Willie in the original production of A Soldier's Play. He has appeared locally as Jacques in the San Francisco Shakespeare Festival's A You Like It, in the Ezra Theatre productions of The Cherry Orchard, Every Moment, and The Island; the San Jose Repertory Theatre's Much Ado About Nothing; and the Boys, and in Division Street at Oakland Ensemble Theatre. Jones has also worked in film and television.

Randall Duk Kim has returned to A.C.T. after an absence of twelve years, having previously appeared in The Taming of the Shrew, The Threepenny Opera, Street Scene, and King Richard II. Born in Hawaii of Korean and Chinese ancestry, Mr. Kim has appeared in over 80 productions since 1981. Among the contemporary works in which he has
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AMERICAN SAVINGS
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— RUTH KOHART joined A.C.T. in 1967 for its initial season in San Francisco, and since then has appeared with the company in numerous productions including Theseus' Cervantes, The House of Bernarda Alba, Hell's Paradise, Sunday in the Park with George, and End of the World With Spotposters to Follow. 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 Hello, Dolly! to Scared to Be Honest Without Really Trying (a role she repeated in the film) and A Funny Thing Happened on the Way to the Forum (a Tony-recognized performance which she will report at A.C.T. this spring). Ms. Kohart has played Nurse Ratched in the Sankovich-Golin 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, and Golden Boy. He is a veteran of A.C.T.'s 1965 production of King Lear in Pittsburgh, as well as of the 1968 season in San Francisco. Mr. Kraft has spent 22 of the last 23 summers acting in Shakespeare festivals around the country, and has appeared in 54 of Shakespeare's 35 plays. Among the roles he has played at the Oregon Shakespeare Festival are Berowne in Love's Labour's Lost, Horace in Henry IV, Part I, Mark Antony in Julius Caesar, Lontos in The Winter's Tale, and, BOTTOM 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 Othello de Bergerac (as Cyrano). Edward Hastings' (1667) Crusader, and in Bostonia Flag under the direction of Joy Carlin. Mr. Kraft is a trainer at the Conservatory, and has taught Shakespeare at the Santa Cruz and Irvine campuses of the University of California and for the National Theatre Conservatory in Denver.

— ANNE LAWER is now in her seventeenth season with A.C.T. She was graduated from Stanford University and was an original member of the San Francisco Actor's Workshop. She appeared with Seattle Repertory Theatre, Ashland Shakespeare, and as a resident artist with the Santa Maria-Solvang Theaterfest, where she played leading roles in Show Boat, Hamilton, and Manon. At A.C.T., where her husband, the late Allen Fletcher, was Conservatory Director, she has been seen in A Doll's House, Pilgrims of the Community, Equus, The Master Builder, All the Way Home, Al, Wilderness, Heartbreak House, Romeo and Juliet, Ghosts, Another Part of the Forest, Mourning Becomes Electra, Morning's at Seven, Rosencrantz and Guildenstern Are Dead, and The Immigrant. Her films include A Christmas Without Snow (CBS). Also on the Sprecher (NBC) and Barker. In the summer of 1986 she performed in Richard III, directed by her son, John C. Fletcher. She is a charter member of the Pacific Theatre Ensemble in Los Angeles, of which her daughter, Julia Fletcher, is Artistic Director. She has three beautiful grandchildren.

— FRANCES LEE McCAIN was a member of A.C.T. from 1970 to 1972, appearing in The Last Hundred Years, Dandy Dick, Paradise Lost, and as Cleopatra in Caesar and Cleopatra. Ms. McCain now makes her home in the Bay Area, and since her return last season she has appeared in Golden Boy at the Geary, Seven Gables in the Plays in Progress program, and...
from a veteran performer.

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Banking The American Way

RUTH KOHART joined A.C.T. in 1947 for its initial season in San Francisco, and since then has appeared with the company in numerous productions including Thesee’s Carnival, The House of Bernarda Alba, Hotel Paradiso, Sunday in the Park with George, and End of the World With Postponies to Follow. 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-recognized performance which she will repeat at A.C.T. this spring). Ms. Kohart has played Nurse Ratched in the San Francisco Center Theatre production of One Flew Over the Cuckoo’s Nest. Miss Harrigan 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, , and Golden Boy. He is a veteran of A.C.T.'s 1965 production of King Lear in Pittsburgh, as well as of the 1968 season in San Francisco. Mr. Kraft has spent 22 of the last 23 summers acting in Shakespeare festivals around the country, and has appeared in 54 of Shakespeare's 35 plays. Among the roles he has played at the Oregon Shakespeare Festival are Banquo in Macbeth, a Young Fool in Henry IV, Portia in Julius Caesar, Leontes in The Winter's Tale, and, Bottom 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 Othello and Othello (as Othello). Edward Hastings' 1967 Othello, and in Boston's Fugue under the direction of Jo Carlin. Mr. Kraft is a teacher 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.

FRANCES LEE McCAIN was a member of A.C.T. from 1970 to 1972, appearing in The Latent Homoerotic, Dandy Dick, Paradise Lost, and as Cleopatra in Caesar and Cleopatra. Ms. McCain now makes her home in the Bay Area, and since her return last season she has appeared in Golden Boy at the Greys, Seven Gables in the Play-It-Forward program, and...
AMERICAN CONSERVATORY THEATRE

Barlow for Encore Presentations. She was in Woody Allen's Play It Again, Sam on Broadway, the original production of Las-
leton's Lynx Off Broadway, and Passion (directed by Joy Carlin) at San Jose Rep. In Los Angeles, where she is a member of a Ensemble Studio Theatre, she acted in Rabbit in and Natasha in the Three Sisters at the Mark Taper Forum, and Stella in A Streetcar Named Desire (with Jon Voight and Pape DuBrow) at the Ahmanson. She has appeared in lead-
ing roles in many films and television series and specials; her credits include starring roles in Back to the Future, Gremlins, Footloose, Bus, and Stand By Me. Ms. McCrain trained at the Central School of Speech and Drama in London. Last year she was awarded an honorary Doctorate of Fine Arts by her alma mater, Ripon College.

MICHAEL MEYER, now in his third season with A.C.T., has appeared as Maf-
loc Polo in Momo in Mark Stoppard, King Ooth in Russian in Golden Boy, Charles Dickens in A Christmas Carol, and in Pausas in Dell and Diamonded. He was the first recipient of the John Irving Heart, and won the Bay Area Critics' Circle Award for Ron Januz at the One Act Theatre. He has played Puck in three times in Berkeley Shakespearean Festival productions of both parts of Henry IV and in The Merry Wives of Windsor for San Francisco Shakespeare Festival, where last summer he played Touchstone in As You Like It. Mr. Meyer has appeared in the films Pulp Academy, Saul Got Married, Howard the Duck, and Francis Ford Coppola's Tucker. He recently made his Berkeley Rep debut 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 Area. He is a founding member and producer of Encore Presentations—the A.C.T. alumni production company—and a producer of A.C.T.'s Plays-in-Progress program.

ANDEA MARCOVICCI is making her A.C.T. debut in the title role of Saint Joan, but she has worked extensively in San Fran-
cisco in the past, notably in several engagements as a cabaret artist at the Plum Room and shooting six episodes of "Thap-
per John, M.D." Her stage career has included the role of Ophelia opposite San Francisco's Hamlet at the New Shakespearean Festival. "Of All at the Mark Taper Forum in Los Angeles, and the musical Amanda (in Broadway with Howard Keel), Chappie (opposite Anthony Newley), and A Foreigner. Ms. Marovcicci's film career began with The Front, in which she appeared opposite Woody Allen, and con-
tinued with co-starring appearances in The Inlaid with Michael Caine, The Innerviren with John Gielgud, The Shuf with Michael Moriarty, and Henry Jaglon's c-
ently released Someone to Love opposite Orion Wells. Her many television appear-
ances have included "Tax," "Magnum P.I.," "Hill Street Blues," and her own series, "Beverreg," -- as well as the television movies Cry Rape and Some Kind of Miracle. One of today's leading cabaret singers, appearing regularly at such rooms as the Gardenia Club in Los Angeles and the Oak Room of the Algonquin Hotel in New York, she has recorded "Marchovici Sings Movies" on the Ideal label.

FRED OLSTER was a member of the A.C.T. company from 1970 to 1976, appearing in The Ballad Class, The Merry Wives of Windsor, The House of Bernhard Alba, Epics, and as Kate in The Temming of the Shrew, which was also broadcast on "The-
atrie in America." (FBS). Since her return in 1986 she has performed in The Best Thing, Private Lives, The Lady's Not for Burning, King Lear, A Christmas Carol, and Women in Mind. 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 Dean in Born in Bondage, and the title role in Miss Julie and Aoilou's Autobiography. She has been a member of the companies of the Milwaukee Repertory Theatre, Long Wharf Theatre, Harman Theatre, and Alley Theatre. Her television credits include guest appearances on "Cagney and Lacy," "Lou Grant," and "A Year in the Life."

LAURIE OROPEZA began her career doing Chinese street theatre in the barrio of East Los Angeles, and spent five years working with Luis Valdez and El Teatro Campesino. Her various Bay Area theatre credits—which have earned her four Critics' Circle awards and a Drama League award—including five-year-old In Cold New and Life are different characters in How Got That Story both for A.C.T. include You Can't Take It With You, Jumpers, The Madwoman (T.S.S.R. tour), All the Way Home (Japan tour), Buried Child, The Gin Game, Oad "M" for Murder, Painting Churches, The Doctor's Dilemma, End of the World..., and A Christmas Carol. Her major role, the role of Scrooge in his thirteenth performance, is Mr. Parker; he performed for nine years on the San Francisco Arts Commission.

FRANK O'TIELWALL has taught the Alex-
ander Technique at A.C.T. since the com-
pany's beginning in Pittsburg in 1965. He studied at the Canadian Art Theatre in his hometown of Montreal before moving to New York, where he studied at the Vera Soloviova Studio of Acting and the American Center for the Alexander Techni-
cue. He has appeared in various produc-
tions at A.C.T., including The Three Sisters (which played on Broadway in 1969), The Maunchener and Desire Under the Elba (which toured the Soviet Union), and Much Ado. He has also been seen in television versions of A.C.T. productions of Glory Has Ha-
lagrap, A Christmas Carol, and Cypres de Bumper. Mr. O'Tielwell is a member of A.C.T.'s Board of Trustees.

WILLIAM PATRICK is now in his second season with A.C.T., having joined the company in 1986. He has appeared in the last five seasons at A.C.T. he played Edmund in King Lear and performed in A Christmas Carol, Diamant Doll, and Riders. In studio productions in the Conservatory he has played Lopeth in The Cherry Orchard, York in Henry VI, Part II; Homer in The Country Wife; Sir Mulbery Hank in Nicholas Nickleby, Laertes in Hamlet, and Pain in Genesis. He has also appeared as John in Orpheus Descending with the National Stage and Film Company, and as Boswell in the San Francisco Shakespearean Festival production of Much Ado About Nothing, directed by Albert Brooks. A native of Massachusetts, Mr. Patrick holds a B.A. in English from Tufts College. In the summer of 1987 he was seen in a B.F.S. in a Duck's Breakfast Mystery Theatre Special, Dead Pen Alley.

ANNA DRAEVEBE SMITH, who acted earlier this season in Momo, Millions, and Joe Turner's Come and Gone, has performed

MICHAEL SCHOFER KUAN is now in his sec-
ond season as A.C.T. He was a member of A.C.T.'s most recent graduate of the Advanced Train-
ing Program, he appeared last summer with Encore Presentations in David Mamet's The Blader Runner and Howard Barker's A No End of Shame. At the 1987 Ovation Theatre festival he played Allof Eichmann in Good and Olivia in John C. Unlander's production of A Midsummer Night's Dream, which was also performed at the Westwood Playhouse. He received his B.A. from the University of California, Davis. He was a member of the 1989 F.S.F. Company in a Duke's Beach Mystery Theatre Special, Dead Pen Alley.
ANDREA MARONCIC is making her A.C.T. debut in the title role of Algol, but she has worked extensively in San Francisco in the past, notably in several engagements as a cabaret artist at the Push Room and shooting six episodes of "Trappey John, M.D." Her stage career has included roles in the Cheese Factory at the Merry-Go-Round in San Francisco, and in the title role at the U.K. in Miss Julie, and the title role in Miss Julie and Atholl's Farquhar. 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." "L. Grant," and "A Year in Life.""
in regional theatre, off-Broadway, and in film and television, as well as appearances at the New York Shakespeare Festival, at Women's ieatre in Tucson, on ABC's "One Life to Live," and in the film "Soap for Life." She is also a director and playwright; her full-length play "Ageless" was produced at the Summer Theatre in New York; her latest work has been presented by a A.C.T.'s 1986 Plays in Progress program; and this season in PIP she directed Joseph L. Goldstine's "Hotline." Ms. Smith has developed an original project called On the Road: A Search for American Character in which she interviews people and invites them to see themselves portrayed in song by either their own voices. She has taught acting at most of the nation's major training schools, including the University of Southern California, Yale, N.Y.U., Carnegie-Mellon, and A.C.T.

JONATHAN WARKENTIN, a graduate of Yale School of Drama, has had several leading roles on stage and television. His most recent role was as "Richard" in "The Birthday Party." He has also appeared in "The Seagull," "The Cherry Orchard," "The Great Gatsby," and "The Threepenny Opera." He currently resides in New York City and is represented by the William Morris Agency.

In the fall of 1986, A.C.T. will present two world premieres: "The Dreamer," by David Mamet, and "The Whirligig," by Peter Weiss. Both productions will be directed by Joseph L. Goldstine. The Dreamer, a play about the life of an internationally renowned painter, will have its premiere in Los Angeles before coming to New York. The Whirligig, a three-act, four-character play, will be performed in San Francisco and New York.

CATHY THOMAS-GRIER, a graduate of California State University at Northridge, is a third-year student in A.C.T.'s Advanced Training Program, in which she has appeared in "A Midsummer Night's Dream." She is currently working on her senior thesis, a study of the role of the messenger in Shakespearean drama. Ms. Grieger has also worked as a stage manager at the Utah Shakespeare Festival and at the West Coast Repertory Company in San Francisco.

SDOYNE WALKER, a forty-four-year-old veteran of stage, film, and television, has appeared in several films and television series. He recently returned from a year in the Philippines, where he performed in A.C.T.'s "The Seagull." He is currently working on his second novel, "The Last Laugh," which is scheduled for publication next spring.
In regional theatre, off-Broadway, and in film and television, including appearances at the New York Shakespeare Festival, at Women's Interfaith Theatre, on ABC's "One Life to Live," and in the film Soap for One. She is also a director and playwright; her play Age Age I've Integrated was produced by the Women's Project at the American Place Theatre in New York; her Piano was produced last year in a CTV's Play-by-Play program, and this season in FIP she directed Joseph L. Gruen's Hostage. Ms. Smith has developed an original project called On the Road: A Search for American Character in which she interviews people and invites them to use themselves portrayed onstage by her and other actors. She has taught acting at most of the nation's major training schools, including the University of Southern California, Yale, N.Y.U., Carnegie-Mellon, and A.C.T.

TOM TODBOURNE makes his first appear in America's National Play, St. John's. His other credits include Corduroy and Richard III (New York Riverside Shakespeare Co.), Griffiss Griffiss and Griffiss Griffiss (Baltimore Theatre Company), The American premiere of Trevor Griffith's 500 for England (Harold Clurman), What the Butler Saw and The Skin of Our Teeth (Newport Festival Theatre), Godspell and Working (Edinburgh Festival), The Heart That Will Not Beat Again (Theatre for the New City), and West End (A.C.T. Play-by-Play). He has also appeared at the Williamsburg Theatre Festival, the Robert Pen, P.E. American Centre, and Playwrights Horizons, and he played the role of Oedipus in "All My Children." Mr. Toobin teaches Voice and Text for the Advanced Training Program.

EDWARD HASTINGS (Artistic Director), who directed this season's Where We Are stars, assumed the leadership of A.C.T. early in 1986. A founding member of the company, he directed Cheyney's A Midsummer Night's Dream during its first two San Francisco seasons. Since then he has directed many A.C.T. productions, including The Mother, A View from the Bridge, The Glass Menagerie, and last season's King Lear. In 1976 he founded the company's Flies-in-Process program, which is devoted to the development and presentation of new theatre writing. Mr. Hastings served as a resident 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 Bridge Program between a CTV and the Shanghai Theatre. During the season the company took a major step forward with the residence of A.C.T. of New York theatre artist Tom Stoppard, and earned a San Francisco Bay Area Music Production, Metro Musicals. He directed a national company tour of the Broadway musical version of Oliver!, staged the American production of Shakespeare's People starring Michael York, and directed the national premiere of The Doll's House by Ibsen. He has directed many A.C.T. productions, including Minturn's Boreas, and has a guest director at major resident theatres throughout the country. A graduate of Yale College and the Royal Academy of Dramatic Art, Mr. Hastings teaches in the A.C.T. Conservatory.

MICHAEL WINTERS was a member of the A.C.T. Company in 1978 to 1982, and he directed The Admirable Crichton and acted in numerous productions, including Ban- habler, The Three Sisters, Romeo and Juliet, The Winter's Tale, Hosta Turndove, and The National Endowment, and he toured from the Great Lakes to Hawaii with the Little Bear.

1970s, when he directed Harvey Play’s Afternoon THEATRE for the Circle Repertory Company in New York. Later he was associated with Mark Taper Forum in Los Angeles as a resident director, producer, and head of the Forum Laboratory. More recently he served as director of the joint laboratory between Joseph Chaikin and Vaucluse Neujame at San Francisco’s Magic Theatre, and served on the Advisory Board of the San Francisco New Vaudeville Festival. Mr. Sullivan has directed and produced numerous short films, including three that were featured on the national Emmy Awards broadcast. His book, Magic Theatre’s Door: The Underground Guide, a manual for camping and mountaineering by Simon and Schuster. Over the past 15 years Mr. Sullivan has consulted in the field of communication, working with communities throughout the country, including the California Roundtable, Kansas City Power and Light, and the Rand Corporation.

SABIN EINSTEIN (Conservatory Co-director) is currently a faculty member of the California College of the Arts, U.C.-San Diego, where he directed Oedipus and Oedipus. He has also directed productions at the University of California, Santa Barbara, and Santa Clara University.

DANIEL S. CHURCH (Director) is currently a faculty member of the University of Texas, Austin, where he directed Oedipus and Oedipus. He has also directed productions at the University of California, Santa Barbara, and Santa Clara University.

ALEXANDER LUFTSHER (Director) has been associated with A.C.T. for five seasons and has directed some 90 productions for the company, including Mor Mor, Millenium, The Three-Character Play, The Alchemist, and The Tempest. He received his M.F.A. from the University of California, Santa Barbara.

DENNIS POWERS (Director) has been associated with A.C.T. for five seasons and has directed some 90 productions for the company, including Mor Mor, Millenium, The Three-Character Play, The Alchemist, and The Tempest. He received his M.F.A. from the University of California, Santa Barbara.

Ralph Fioretti (Scenery) is a scenic artist and painter who has worked with A.C.T. since 1967. He has designed and built sets for numerous productions, including Oedipus, Oedipus, and Oedipus.

DEAN DUATE (Lighting) is a lighting designer who has worked with A.C.T. since 1967. He has designed and built sets for numerous productions, including Oedipus, Oedipus, and Oedipus.

SANDRA WOOD (Costumes) is a costume designer who has worked with A.C.T. since 1967. She has designed and built sets for numerous productions, including Oedipus, Oedipus, and Oedipus.

SUSAN STAUER (Conservatory Co-director) was a co-founder of A.C.T. 1970s, when he directed Harvey Play’s Afternoon...
How Does The President Of Walt Disney World Travel To Other Wonderful Worlds?

Six British Playwrights

Still Angry, if Not Quite So Young, the Newest Wave of Writers Are Carrying on in the Tradition of Their Influential Elders

Behind the established generation of popular English playwrights — Pinter, Stoppard, Ayckbourn, Christopher Hampton, Gary Churchill, Alan Bennett and Michael Frayn, all of whom have successfully made it from the comfort of subsidized theatre to the rougher commercial market of London’s West End — stands a group of gifted younger talents. The grip that this most recent wave of dramatists has on the British stage is somewhat more tenacious than that of their predecessors as theatre producers and the general public are taking fewer and fewer risks with new plays.

None of the emerging playwrights would have developed and survived without the nurturing expertise and resources of such institutions as the National Theatre, the Royal Court, the Royal Shakespeare Company and a handful of theatres outside London. Moreover, the temptation for writers to abandon theatre for television is great. The irony is that all six of them —

Stephen Bill, Jim Cartwright, Doug Laurie, Robert Holman, Nick Dear and Timberlake Wertenbaker — have the gift to be...
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Six British Playwrights

Still Angry, if Not Quite So Young, the Newest Wave of Writers Are Carrying on in the Tradition of Their Influential Elders

Behind the established generation of popular English playwrights—Pinter, Stoppard, Ayckbourn, Christopher Hampton, Caryl Churchill, Alan Bennett and Michael Frayn, all of whom have successfully made it from the comfort of subsidised theatre to the tougher commercial market of London's West End—stands a group of gifted younger talents. The grip that this most recent wave of dramatists has on the British stage is somewhat more tenuous than that of their predecessors as theatre producers and the general public are taking fewer and fewer risks with new plays.

None of the emerging playwrights would have developed and survived without the nurturing expertise and resources of such institutions as the National Theatre, the Royal Court, the Royal Shakespeare Company and a handful of theatres outside London. Moreover, the temptation for writers to abandon theatre for television is great.

The irony is that all six of them—

Michael Ratcliffe is the theatre critic of London's Observer and a regular contributor to Performing Arts.

popular and almost all have written plays that would have attracted very respectable viewing ratings had they been on TV. In the theatre, however, the big time has so far eluded them, despite highly enthusiastic reviews and packed audiences in studio spaces. Most of them are in their early 30s (inflated phenomenon playwrights seem to be a thing of the past); Stephen Bill is 40.

Bill's Curtains (1987) is one of the bravest, funniest and most moving plays of recent years. This story of a lower-middle class family in the Midlands (consuming at the mercy killing of their agonised old mother according to her wish) sold out in Hampstead but lasted barely a month in the West End. Euthanasia—

--even if brilliantly addressed, so that its implications concern every member of the audience every single night—is still too uncomfortable a subject for a night on the town. Yet Bill has written a family play in which we laugh as nervously at the inevitable as we do at the excesses of Titus Andronicus.

Bill takes risks with live theatre and is not merely offering anodyne alternatives to the small screen.

Curtains was compared to Peter Nichols's bitter and pioneering 90s comedy, about the parents of a spastic child, A Day in the Death of Joe Egg. But if Joe Egg came along now, it might never make it to the West End, still less Broadway.

Now writing is being squeezed on all
Road is a rare case of English theatre pushing itself and its audience to painful (and, if necessary, embarrassing) extremes. There is one scene of exceptional pathos in which a young girl climbs into bed with her boyfriend to join a suicide pact in protest against the hopelessness of their prospects in a society conditioned by indifference, cruelty and greed.

Cartwright's visionary report, compiled on the spot in his home town, is disturbingly precise. At the beginning of this year an elderly couple was burned to death by arsonists, and freshmen could not catch them because the inhabitants had fixed a high-security door to their apartment to keep the violence out. And this was in London, a mile and a half from Westminster itself. Few of the inner-city problems which led to rioting in 1981 have conveniently gone away.

His thoughts, said Cartwright in an interview, 'are densest in the brain - Mr. Poverty, Mr. Unemployment, Mr. Injustice. Men, when I hit that old paper, and the play leaps out like a tort, then I'm purged.' A second role — that of a Boff, with characteristic brevity — is, as I write, about to leap out on a stage at the National Theatre, no less (quick, as so often, to snap up new talent). Britain has changed since 1986. It is harder than before, but a certain degree of prosperity is growing north. Will Cartwright reflect this change?

Plays like Road (and those of an even younger, more searingly archivist, Gregory Motton) remind us that grass-roots radicalism in the British theatre — so often an intermission and self-congratulatory as the official Labour Opposition to Mrs. Thatcher in Parliament — is far from dead. These writers who have reacted less powerfully than Cartwright to the raw tide of material selfishness and government interference here are Doug Lucas, Robert Holman and Nick Dear. All write-searing, witty and vicious plays and are refining their craft with each new script.

Lucie is the scourge of the leftish intellectuals high on style and corrupted by the temptations and excitement of success. Holman on the other hand, has no equal at conveying the violence of modern history pressing in on small lives,
A Sweet Finale
At the S. Holmes Cocktail Lounge

A momentous event in the theatre world was witnessed last night at the Donatello, 501 Post Street, where a performance of the play "Raid" took place. The play, written by the renowned playwright Cartwright, explores the theme of young love against the backdrop of a society grappling with poverty, unemployment, and social injustice.

The performance was attended by a distinguished audience, including prominent figures in the entertainment industry. The cast, consisting of Douglas Lusie, Stephen Bill, Nick Dear, Theodor Eisele, and Don Cartwright, delivered a powerful performance that left the audience in awe.

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It’s Europe from a point of view that’s distinctly American.
conversations are deceptively simple, but the riverbed along which they flow so easily is dark and deep. Merely to describe his plays is not always to convey their peculiar power.

The title of his triple bill, *Making Noise Quietly* (1988), might stand as the epigraph for all his work so far. *Making Noise* is a suite of short plays about war, the remoteness of war, and the speed with which the license of war sanctions violence in our own lives. In Dealing Friends, the first piece, an innocent homoerotic encounter between a clever, privileged young writer and a conscientious objector from the north on a hot day in the last summer of the last war, results in a decision by the pacifist to join up and fight. In the second play, Lost, a naval lieutenant brings news to a working-class mother of her son's death in the Falklands War. The bitter twist here is that she has known nothing of the boy's whereabouts for the previous five years and will never forgive him.

The third piece, *Making Noise Quietly*, is a trio for a violent but lovelorn soldier, the mute stepson dumped on him when his marriage broke up and an elegant German-Jewish designer from Cologne. English grit (again back from the Falklands) and a European sensibility, with the mark of Auschwitz tattooed on its wrist, clash as the two adults battle one another and strive, each in his own manner, to restore the beaten boy's speech.

These are wonderfully powerful and moving plays. So, at its best, is Holman's *Jerrold Oka* (RSC, 1989) in which the spoiled selfishness of English middle-class life is contrasted with the correctness, good manners and spontaneous warmth of a Soviet family, which has struggled for every privilege it has.

With *Our Country's Good* (1988), the reassuringly named Timberlake Wertenbaker, described in one recent reference-book here as "Anglo-French-American," has written the good play long expected of her. Wertenbaker's new work recently won the Olivier Award for best play of 1988. This writer's range, ambition, intelligence and curiosity have never been in doubt — she is the best translator of the subtle Marivaux into modern English, for a start — but her plays have often been so over-programmed with ideas that they were unable to take on an independent theatrical life of their own. It was as though the playwright could not let go.

I felt this even about *The Grace of Mary Traverse* (1985) and, to a lesser extent, about *The Love of the Nightingale* (RSC, 1988) in which the ancient Greek myth of Philomel is reworked as an oblique warning about the need to be vigilant for our vanishing freedoms and to speak out against tyranny when our
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rights are abused. There is a density about both plays that sometimes makes it hard, in performance at least, to distinguish the wood for the trees.

Our Country's Good, however, is definitely a small wood, well planted and full of light. Wennetbaker has simplified his craftsmanship, loosened his textures and produced a translucent metaphor for the power of theatre, every now and then, to change lives. Her brief from the Royal Court was precise, to write a play based on Thomas Keneally's novel The Playmaker, wherein the first convicts arriving in Australia 200 years ago stage a performance of George Farquhar's comedy of military and provincial lives, The Recruiting Officer (1705). Such a performance did, historically, take place.

Wennetbaker's play was researched and workshoped at the Court for three weeks as the company was preparing its own production of The Recruiting Officer in Sydney Square. Both plays, directed by Max Stafford-Clark, were then performed in repertory at the Court and taken to the Warsaw International Theatre Meeting in November. Farquhar's language puzzled the Roles, but the cautious optimism of Wennetbaker's play rang loud and clear in a city whose theatre community has not yet recovered from the imposition of martial law (long since lifted) eight years ago. Our Country's Good is a touching play of great charm in which an act of theatre is precuriously created despite ever-present threats of floggings, hangings, starvation and disease. Hope flourishes a little in a bleak new world and so does love.

Bill, Cartwright, Dear, Lucie, Holman and Wennetbaker are six British names to look out for in the coming decade. (There are still others, of whom I have previously written in Performing Arts and shall probably do again, such as Christina Reid, Anthony Minghella, Ian McKellen and Nick Ward.) Our most recent wave of dramatists are not of one mind, nor do they form any single school of playwrighting. But they share a passion for our culture and perceive its morality to be under serious threat. They also believe in the vitality of live theatre with live audiences as a place in which to define problems and fight fights. ☐

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Men Just Want to Have Fun

The New Rules for Men's Fashion Are Be Comfortable and Feel Good About Yourself

It used to be that there were very distinct fashion rules: Never wear brown shoes with a navy suit. Never pair a paisley tie with a patterned shirt. Never wear jeans with a sport coat. Never, ever wear anything pink (unless it’s a button-down Oxford shirt from Brooks Brothers).

Never, that is, until now. A lot of lip service has been given lately to the idea that men are coming out of the closet (or digging deeper into it) to express themselves through their clothing. And it’s true. Today’s man, feeling less restrained and far more confident, is breaking many of the old hard and fast rules of dressing.

Comfort is what today’s well-dressed man is after. It is the sort of comfort that comes with a finely tailored pair of slacks made of the best fabric. The garment may carry a high price tag, but its cost is repaid in the wearer’s increased sense of self-worth. Dressing well is a form of self-expression that not only says “I’ve made it,” but that “I want to feel good about how I look.”

Such declarations of independence could never have been made in previous times when obvious uniforms of dress were called for at the office, when dining out, or while traveling. But since an entire generation of men brought up dressing casually in jeans and sportshirts are now wearing suits for the first time, the standard uniform has been redefined. “Women have been doing it for centuries — dressing themselves in an individualistic manner,” states Sidney Goodwill, president of San Francisco’s Ballock & Jones clothing store. “The rules have changed: Now there are no rules. You can wear a striped tie with a patterned shirt and be both conservative and sophisticated at one time.”

“The idea that we try to convey is that when a man gets off of a plane in New York, Paris or Tokyo, he shouldn’t be able to be pin-pointed as an American so much as someone with an international flair,” adds Goodwill. “Our customers want most to convey an air of sophistication.”

In essence, men are saying, “Why should women have all the fun?” “Let’s face it,” Goodwill observes. “Women will buy a thousand dollar gown and wear it once. But a man buys a suit and wears it dozens of times. He should have a good time with what he wears.”

“What’s exciting today is that men are being bolder in their concept of dressing,” says John Carroll of Carroll & Co. in Beverly Hills. “To our customer that may mean choosing a conservative plaid sport coat with colors such as purple, green or...”

by Richard Leivenberg
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Richard Leivenberg is a free-lance writer whose work appears in Los Angeles, In Fashion, Sport and numerous other magazines.

The color purple (top) is the simple addition of Bill Blum's steel ribbons suspenders gives a traditional business look new pizzazz. (above) In sportswear, the only rule is... have fun. 8 as with these colors and wagon crossroads by Mortendad.

by Richard Leivenberg

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pink thrown in for fun and fashion. Or it might mean taking a traditionally formal look like French cuffs worn with solid gold cuff links and applying it to everyday dress for the office.

What fine clothing merchants such as Carroll and Goodwill have in store for men this year is shirts with brighter, wider stripes, fanciful neckwear with watercolor and freehand designs, sport coats in markedly untraditional colors, and an expanded selection of garments in such rich fabrics as silk, linen, cashmere and lambswool.

Guy Greenberg of Mr. Guy in Beverly Hills feels the change in men's attitudes regarding clothing reflects the movement in recent years towards more casual dress outside the confines of the office. "A sport coat is now truly sportswear. It can dress up a pair of jeans or dress down a pair of trousers," says Greenberg. "Things like patterned ties are now acceptable to the well-dressed man. He can put a striped shirt with a patterned tie without fear of being mismatched as long as he picks up some color from each."

In keeping with the new spirit of adventurousness, Greenberg foresees a return to the 1960s California look known as the shirt-jac, a shirt fitted at the waist with jacket construction. He even predicts the revival of the leisure suit, although not in its infamous double-knit form. Experts agree that men must exercise care and taste in asserting their independence in dressing — even in the current liberal fashion climate. "There's no question but that men today are more interested in color," notes Ray Stuard of Stuard's in San Diego, La Costa and South Coast Plaza. "But it is in our job to guide a customer to a style that will make him comfortable. We don't rush a man into a new look. The man who comes into our store is looking for something that will elevate him and denote his position in life yet not be extreme. That's a fine line. A banker must dress differently than a person in the theatrical profession; each has his own audience."

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FASHION FORCE: Gina Ferragamo's gray silk suit and white fedora wing collar shirt offer a man freedom in his choice of formal wear.
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ON TRAVEL

Vanuatu Can Wait

A First Traveler Confesses to a Taste for Kinder, Gentler Touring

Our dinner companions have been tormented by fire ants along the banks of the Sepik and mauled by mambas in Kenya. They've survived touches of dengue, bouts of botulism and sieges of scrofula. Their luggage has been lost in Lusaka and their passports stolen in Taibent. They've crossed the Kalahari, rafted the Yellow River and negotiated at least the lower reaches of Mt. Chimborazo. They've trekked in Tibet and sailed the Surin. They can converse in Quechua, manage in Mandarin (which, after all, is spoken by more than 30 million Indians) and ask directions in Kiyuk. They've even learned to appreciate the sheep's eye in the shashlik and to ignore the fur in the monkey stew.

Worse still, they've done all these things while we were still picknicking on the granary banks of the Indus, munching buequettes stuffed with jamon persillé and waiting for the cool water to chill our Sauvignon. How can we ever catch up? As our heroic friends regale us with their exploits, we lapse into silence: upstaged, downed and overwhelmed.

The First World Traveler has had his costume designer for La Scala and who can always find house seats. Would anyone in this select company want to see La Sonnambula again anyway? Without even waiting to leave the dinner table, the guests are offering each other prescriptions for Doxycline, said to be infinitely superior to kaopectate or Lumol in controlling dysentery, a problem seldom confronted along the golden plains of Lombardy. In the places the FWT revisits, no one has to test new broad-spectrum antibiotics on himself or set his own bones. The Center for Disease Control in Atlanta isn't interested in Cathedral Neck, Acropolis Ankle, or d'Orsay Overload, conditions that may be effectively treated with a Campari and soda taken twice daily. Health care, of course, has nothing to do with our choice of destinations — it's just an added bonus, like fine roads, direct dial telephone service, concerts in the park and truffles in the pasta. One doesn't go abroad with such conveniences in mind, but it's always a pleasant surprise to find them when one gets there.

Having perfected his French to the point where he only has to repeat an address twice before a Parisian taxi driver understands him, the FWT is understandably reluctant to find himself back at square one, unable to leave his hotel (or more likely, his camp) without a phonetic phrase book. His basic problem with developing countries, however, is not language but liberty. He doesn't love adventure less than others do, but he loves freedom more.

The thinking of being herded around
ON TRAVEL

Vanuatu Can Wait

A First Traveler Confesses to a Taste for Tender, Gendar Touring

Our dinner companions have been tormented by fire ants along the banks of the Sepik and maundered by mambo in Kenya. They’ve survived toil of dengue, bouts of botulism and siege of malarial. Their luggage has been lost in Luans and their passports stolen in Teluhert. They’ve crossed the Kalahari, railed the Yellow River and navigated at least the lower reaches of Mt. Chimborazo. They’ve trekked in Tibet and sailed the Sargasso. They can converse in Quechua, manag in Manhini (which, after all, is spoken by more than 30 million Indians) and ask directions in Kiyuk. They’ve even learned to appreciate the sheep’s eye in the shashlik and to ignore the fur in the monkey stew.

Worse still, they’ve done all these things while we were still penning the grumpy letters of the Indus, munching beggies stuffed with jamon serrille and waiting for the cool water to chill our Sangarre. How can we ever catch up? As our fellow countrymen mingle with their exporters, we lapse into silence: upstaged, downgraded and overmatched.

The First World Traveler has had his two hundred dollars are selling very, very well because when you put on a finely tailored garment made of the finest fabric you can appreciate the comfort instantly. Once, putting on a suit might have made you feel stuffy or overdressed. But a properly made suit will not restrict your movement so much as enhance your confidence and actually make you feel more comfortable. And, when it comes right down to it, that is what you want from your clothing: comfort and confidence.

WELL DRESSED: Jeff Snyre’s wool shaker top an ensemble for the unconventional man.

We are about to introduce a costume designer for La Scala and who can always find house seats. Would anyone in this select company want to see La Sonnambula again anyway? Without even waiting to leave the dinner table, the guests are offering each other prescriptions for Doxycycline, said to be infinitely superior to Koopectate or Lomotil in controlling dysentery, a problem seldom confronted along the golden plains of Lombardy.

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The thinking of being hordled around

by Elaine Kendall

Drawing by Leo A. Panter

March 1989

Contemporary Mexican Cuisine

Appetizers - Margaritas

Lunch and Dinner Daily

80 Cyril Magnin

392-0500

MARCH 1989
He doesn’t love adventure less . . . he loves freedom more."

in the charge of a keeper appalls the FWT. The schedules of so many frontier excursions seem designed by the warden of a minimum security correctional facility: up at 5:30 a.m., bags packed and outside room; lunch on plane; transfer to hotel; 15-minute rest; dinner at 6 p.m. What does one do at night in Burbank, Paso? Theatre? Ballet? Movie? A stroll around the plaza for a cappuccino? Not bloody likely.

And if one feels slightly let down by the company, the weather, or the general ambiance, one can just toss the bags into the Fiat and move along to the mountains or seaside, secure in the knowledge that even a place without a lounge, a bar, or any crossed cutlery to its name will be entirely agreeable! Even less likely.

The FWT pictures himself sweating in a dusty clearing, camera slung around his neck like an albatross. A veritable New Yorker cartoon of the 1920s, he watches a group of tribesmen do their weekly ritual dance in praise of the tourist boom. Mosquitoes bloom, it hazmuts, a shower still three hours away (by bus), contact lens solution and Outdry Sock both running low — can the experience compare to Crescent Garden, even on an off night?

Lost in a reveire as the dinner party moves on to the patio, the FWT remembers an all-porcinic dinner under a full autumn moon in the Plaza de Campo. The proprietor, discovered lingering over his espresso, let himself be persuaded to sing a few obscure torii arias. An ordinary evening in Siena, perhaps, but not one that can be easily replicated in Dijon.

The typical FWT tends to feel acutely uncomfortable in places where the majority of people live in wretchedness. Ten years ago, he saw the tiny arms of infant beggar thrust through the cyclone fence around the swimming pool of the Mahajan’s palace-turned-into-a-luxury-hotel, and the sight still haunts him. Once, he regrettably sold his jeans to pleading teenagers in Vladivostok and volunteered to struggle assozidal novels through the Iron Curtain. Now, sadder, wiser and only slightly older, he’s reluctant to test glumness by making illegal purchases in the hard-currency stores for strangers who imper- time on the street.

Gradually, the FWT has learned that some experiences are just as edifying secondhand. He’s willing to let television bring him the tragedies of the disappeared in Central America and the fascinating visions of famine in Africa. (Isn’t that what the medium does best?) To be a temporary and privileged spectator before a panorama of human suffering strikes the FWT as obscene and he wants no part of it, even if it means missing the view from a newly unearthed Mayan pyramid or forgetting the sight of a pride of lions breakfasting on an impala.

While the FWT has a bit of daredelicity in him yet, there are now some delights he can enjoy vicariously. When documentary filmmakers risk their lives in order that others might be free to bicycle through Burgundy or explore in the calm translucent water around Positano, who are we to refuse the gift?

What the FWT enjoys most on his travels is the sense that he’s participating in the life of his host country, an illusion that becomes increasingly hard to sustain east of the Urals or south of the Equator. Experience has taught him that such opportunities are most easily come by in cultures reliant on the Roman alphabet, though he’s always glad to find exceptions. Once the Greek letters are learned, for example, road signs can be deciphered and the Peloponnesian explored more easily than the Cotswolds. (Everyone knows a few words of Greek — "eureka" alone will cover a surprising number of difficult situations.)

Though the FWT knows that the origin of the word "travel" is traveis, and the new trend in holidays is to maximize the rigorous and minimize the fun, he’s entirely convinced that misery is essential accompaniment to adventure. Having found the middle ground between sybaritic luxury and acute discomfort, he’s content to book travel on the basis of this discovery, even if it means becoming an anachronism in his own time. Vasco can wait for the FWT until he’s seen the Bellini al fresco. It’s in Pesaro, an easy drive north from Urbino.

Preparing Antics

THE ART OF DINING

This Side of Paradise

Bix Is a New Supper Club That Recalls the Exuberance of the Jazz Age

I spent an inordinate amount of time in my callow youth watching movies like The Thin Man, My Man Godfrey and any Fred Astaire-Ginger Rogers film you care to name on the "Late Late Show." As a direct result, I believed that when I grew up, I'd pass all my evenings dressed in slinky, bias-cut satin gowns, in the company of some swell gent in black tie and tails at very smart bodegas and dinner clubs. There we’d sit, laughing as we sipped Rob Roys and nibbled on lobster thermidor to the sound of tinkling glasses and soft jazz.

As things turned out, when I finally did grow up, that world no longer existed (it wasn’t exactly flourishing at the time I was watching those films on TV, for that matter). So you can imagine my delight when I first heard about Doug Biederbeck’s new San Francisco eatery, Bix (56 Golden Street, 415-483-6800). Named after Bix Beiderbecke, the legendary Jazz Age cornetist and a very distant relation of Biederbeck (so distant that the spelling of their surnames is different), it embodies all that was right and good at legendarily night spots like the Stork Club, El Morocco and Ciro’s. Bix is a place to go when you’re all dressed up and feel world-weary and sophisticated — or you can just pop in for a plain old good time.

Deborah Sroloff writes on food and restaurants for The Reader and other publications.

NIGHT SPOT: Bix is a place to return to time and again to sample the entire innovative menu. First time out, try (above) the signature chicken hash.

by Deborah Sroloff

with patrons. Completing the supper club ambiance is the jazz sound of the background; Merrill Howard at the piano accompanying Mary Stallings in all those great tunes from the era of the Great Depression to World War II. Don’t get the idea that Bix is all style and no substance. The menu here is the creation of that Northern California restaurant wizard, Cindy Pawley — the culinary genius behind the Fog City Dinner in San Francisco, Mustards Grill in Napa, the Rio Grill in Carmel and Trs Vigne in St. Helena. Pawley’s brilliance lies in her ability to assimilate seemingly disparate trends and to mold them to her own vision of food, which is unique and innovative yet familiar and comfort- ing at the same time.

Overseeing the kitchen from day to day, and contributing some of his own recipes as well, is Executive Chef Gordon Drysdale. Impossibly young and exuberant, Drysdale looks more like a Southern California beach boy than the chef of a hyperclic eatery. He is, nonetheless, a veteran of a num- ber of highly praised restaurants in Los Angeles, notably Ravel and the Angel City Grill. He runs his new kitchen with a steady, assured hand that belies his age.

The Food at Bix never disappoints, and (perhaps even more astonishing) it’s never overshadowed by its dazzling surround- ings. The menu shares a trait with all the others Pawley has had a hand in — you
in the charge of a keeper appalls the FWT. The schedules of so many frontier excursions seem designed by the warden of a minimum security correctional facility: up at 5:30 a.m., bags packed and outside room; lunch on plane; transfer to hotel; 15-minute rest; dinner at 6 p.m. What does one do at night in Burkina Faso? Theatres? Ballet? Movies? A stroll around the plaza for a capuccino? Not bloody likely.

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Varanasi can wait for the FWT until he's seen the Bellini altarpiece. It's in Pesaro, an easy drive north from Urbino.

He doesn't love adventure less... he loves freedom more.'
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want to order absolutely everything on it, from the velvety mussel bisque to the sirloin-as-silk crème brûlée. But there is a place to return to time and again, if for no other reason than to sample something different. This is comfort food with a postmodern twist: luscious, sweet and custard-like. Fragrant wild mushroom stew in a meltingly flaky puff pastry; an amusingly retro Waldorf salad; and a positively up-to-the-minute fennel, mushroom and Parmesan salad.

What could be more luxe than listening to Rhapsody in Blue while dining on American sturgeon caviar spooned onto a blini, sipping a flute of 1982 Veuve Clicquot and gazing into your beloved’s eyes? Can you name anything more soul-satisfying than a succulent pork chop served with mashed potatoes and fresh garden peas, or a tender pan-fried chicken cutlet with piccata capers, accompanied by a side order of heavenly creamed spinach? There’s also a side dish of wonderfully crispy potatoes O’Brien (a must for any serious spudophile), flecked with golden onions and bright red peppers. Bix’s signature dish is its chicken hash, which gives the much-vaunted version served at New York’s “21” Club quite a run for its money. The hash here is held together with hominy grits and fresh-cut corn kernels and is served with a surprisingly fitting fresh tomato coulis. In a world gone mad, this dish is a small island of sanity.

While the caviar at Bix is definitely pitched to the carnivorous, there are also some excellent seafood dishes to be had. The beautiful, tender salmon bathed in mushrooms with a whisper of truffle oil is a delight; the jumbo French-fried prawns with a zesty, homemade tartar sauce (from a James Beard recipe) is a letter-perfect rendition of a much-abused dish. There’s always a catch of the day, and you could also make a satisfying meal out of appetizers, by combining, say, the fried oysters on Herbsaint-flavored spinach, the toothsome scallops Saint Jack, and that old favorite, warm spinach salad with smoky bacon and (here’s the twist) creamed oysters.

And the desserts. It would be a sin not to end a meal at Bix with a sweet — and what sweets they are! The crème brûlée is nirvana, and the mocha pot-de-crème is so voluptuous, with hints of coffee woven through the rich, rich chocolate that you may not even mind that extra pound or two the next morning. There’s also a terrifically moist German chocolate cake — one of my childhood favorites — and yummy bananas Foster. Cocktails are important, too, in Bix’s game plan — long-forgotten cocktails that seemed to have disappeared around the time Hollywood started to film its most get cold enough in a glass one,” he emphasized, and I believe he’s right.

There’s also an expertly crafted wine list here, heavy on very reasonably priced California vintages and including a small yet select list of sparkling wines and champagnes. Biederbeck, not missing a trick, will also provide a hangover remedy (it’s listed nonchalantly on the menu) comprised of an Irish lager beer, Coca-Cola, Perrier Branca (and naturally) two aspirin — all ceremoniously presented on a silver salver.

One thing at Bix that will never give you a hangover is the price; appetizers range from $4.50 to $12 (for the cavair); entrees are $11.50 to $19.75. A small price to pay, indeed, for an unforgettable evening of delectable food and smart drink, consumed to the strains of Gershwin’s “Summertime.” It makes you feel as though life is just one luminous, mint-condition, silver-corded print of a classic film — and you’re the star.

Bix’s Chicken Hash

For Grits:
1-1/2 tsp. minced garlic
1 tsp. minced red onion
1-1/2 tsp. butter
3 ears fresh corn, grated
1/4 c. hominy grits
1/4 c. heavy cream

For Hash:
2 ears fresh corn
3 carrots
3 ribs celery
1 bay leaf
1 tsp. black peppercorns
1 tsp. thyme
1 tsp. parsley
1/2 bunch chives
1 thb. chicken
1/4 c. red onion, diced
1/4 c. flour
1 egg

For Sauce:
1 tsp. butter
1 tsp. minced shallots
1/2 tsp. crushed garlic
1 tsp. high-quality tomato paste
4 whole tomatoes, peeled, seeded and diced
1 tsp. finely chopped fresh basil
1 tsp. chopped Italian parsley
1 stick cold butter, cut into 1/2" pieces
Salt and pepper

White wine

Cover chicken with cold water in stock pot. Cut carrots and celery in half and add with bay leaf, peppercorns, thyme and parsley. Bring to a boil and then turn off heat. Leave chicken submerged for 50 minutes. Remove from stock and let cool (you can strain and save stock for later use). When cool, remove skin from chicken and pull off the meat. Dice meat into 1/2" pieces.

To prepare the grits: Sauté garlic and onions in butter until transparent. Add three ears grated corn (with liquid), simmer one minute. Add hominy grits and cream and place in 400° oven for 10 to 15 minutes, stirring every five minutes, until grits dry out. When thick and fairly dry, remove from oven and let cool. In a large bowl, combine grits with the cut kernels from two ears of fresh corn. Add chives and chicken. Sauté 1/4 c. red onion and add along with flour and egg. Mix together and season with salt and pepper to taste. Prepare the sauce in a small saucenpan. Sauté garlic and shallots in 1 tsp. butter. When golden, add tomato paste and cook 30 seconds. Add tomatoes, basil, parsley, salt and pepper to taste and a splash of white wine. Cook for two minutes. Add stick of butter and blend. Let reduce over low heat for a couple of minutes.

To serve, heat a little clarified butter in a nonstick skillet. Shape hash into patties and dust with a little flour. Heat butter until almost smoking. Carefully place patty in skillet. Brown on one side. Turn and put in 400° oven for four to five minutes. Serve with sauce.

Serves Four:
Bix’s Martini

Use 8 parts Bombay gin to one part Beefeater dry vermouth. Shake in metal or cocktail shaker with cracked ice. Strain into a four-ounce martini glass. Garnish with two stuffed olives on a toothpick.
want to order absolutely everything on it, from the velvety mussel bisque to the simple-as-silk cream brulée. But if you have a place to return to and think about if there is for no other reason than to sample something different. This is comfort food with a postmodern twist: luscious, sweet and custard: Fragrant wild mushroom stew in a meltingly fluffy puff pastry; an amusingly retro Waldorf salad; and a positively up-to-the-minute fennel, mushroom and Parmesan salad. What could be more lure than listening to Rhapsody in Blue while dining on American sturgeon caviar spooned onto a blini, sipping a flute of 1982 Veuve Clicquot and gazing into your beloved’s eyes? Can you name anything more soul-satisfying than a succulent pork chop served with mashed potatoes and fresh garden peas, or a tender pan-fried chicken cutlet with piquant capers, accompanied by a side order of heavenly created spinach? There’s also a side dish of wonderfully crisp Tyler onions (an art for any serious spudophile), fried with golden onions and bright red peppers. Bix’s signature dish is its chicken hash, which includes the much-vaunted version served on New York’s “21” Club quite a run for its money. The hash here is held together with hammy grits and fresh-cut corn kernels and is served with a surprisingly fitting fresh tomato coulis. In a world gone mad, this dish is a small island of sanity.

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1 egg
For Sauce:
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Serves four.
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Hatso-Matsus. Still Life with Dishes and Fruit, 1907.
Heritage Museum, Leningrad.

CORINA BAR & GRILL, 38 Cyril Magnin at Ellis (415/452-5536), L 11:30-10 Mon-Sat, 9-10 Tues-Mon Sat, 9:30-10 Mon Sat. Built in 1879. The restaurant features regional Chinese cuisine. Fresh时报 messengers voted "Best in San Francisco," and other Biblical specialties. AC M/C V.

KELLY'S ITALIAN RESTAURANT, 221 Powell St. (415/967-7219). L 11-10 Mon-Sat, L 10-11 Mon, L 11-10 Mon. Delicious and casual cuisine. Fried rice, pasta, and salads. A special on Sunday is the "Family Fry." AC M/C V.

CITRISCA, San Francisco Hilton, One Hilton Sq. (415/781-0618). L 11-10 Sun-Thurs, 10-11 Fri-Sat. Citrusca's menu reflects the best of Big Bay Area fare to offer: Seasonal cuisines, sensational settings. Dining nightly. Free parking if available. AC M/C V.

MASON'S WINES & BART, 2147 Mason St (415/362-7058). L 1:30-5 Mon-Sat, L 11-10 Sun-Thur, 10-11 Fri. Top-flight wines. AC M/C V.


In search of a new experience in dining? Visit the Embassy at Broadway. San Francisco 415-553-9440.

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Cafe and Grill
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The new Los Angeles Endowment for the Arts is a program of which I am enormously proud for it is certain to bring extraordinary benefits to the people of the city while propelling Los Angeles into the forefront of our nation’s cultural capitals. It is my hope that this legislation might also provide a model for other cities in California and across America.

The Los Angeles Endowment both builds upon and complements current cultural efforts—such as the recently announced expansion of the downtown Music Center complex—which have already begun to excite our imagination as to what is ultimately possible in the wedding of the city and the arts. It reflects years of work by a distinguished citywide citizens’ committee chaired by Robert Maguire, to whom the people of Los Angeles owe an enormous debt of gratitude.

The Endowment creates a strong and effective partnership between municipal government and the private sector. It will generate an estimated $20 million a year for support of the arts through the following means:

One percent of the cost of all new municipal buildings, parks, public works projects and other capital improvements will be allocated to the arts in order to make the arts an integral part of the urban infrastructure.

One percent of the cost of most private

ment has been charged with the responsibility for assuring that the program is truly administered citywide, to benefit every neighborhood and every segment of the our diverse population. Further, the Endowment must demonstrate a commitment to all art forms and disciplines by providing funds for works of art, arts programming, arts facilities, arts promotion, arts education, historic preservation and individual grants to artists and arts organizations.

The Los Angeles Endowment for the Arts is unprecedented. It is a bold step toward building an environment in which the arts can flourish. But it is not a handout. And it is not charity. To the contrary, it is a recognition that our artists have something of great value to offer our city: their talent, for which they should be properly recognized and compensated.

Indeed, Los Angeles has always been home to art and artists. But only lately have we begun to appreciate them as resources essential to a livable city. Not only do the arts and art makers improve the quality of life in the city, but they act as a major stimulus to our economic vitality by attracting new industries, generating new jobs, increasing revenues, promoting tourism, stimulating property values and bringing together people of widely diverse ethnic and cultural backgrounds.

The arts and the city are inseparable. The cultural enrichment that is possible in our cities is perhaps the highest and most eloquent expression of urban life. The arts reflect who we are as a people and where we are headed as a society. They give us the heart and soul to infuse our cities with vitality. Successful implementation of the Los Angeles Endowment for the Arts and other programs like it should be one of the highest priorities to all who care about the future of our cities.

by Joel Wachs

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The Endowment creates a strong and effective partnership between municipal government and the private sector. It will generate an estimated $30 million a year for support of the arts through the following means:

One percent of the cost of all new municipal buildings, parks, public works projects and other capital improvements will be allocated to the arts in order to make the arts an integral part of the urban infrastructure.

One percent of the cost of most private commercial developments will be expended on publicly accessible works of art, cultural facilities and arts programming.

An amount equal to one percent city hotel tax will be allocated to a new citywide arts program.

Los Angeles Cultural Affairs Department has been charged with the responsibility for assuring that the program is truly administered citywide, to benefit every neighborhood and every segment of the our diverse population. Further, the Endowment must demonstrate a commitment to all art forms and disciplines by providing funds for works of art, arts programming, arts facilities, arts promotion, arts education, historic preservation and individual grants to artists and arts organizations.

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