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DANCE
San Francisco Ballet
Three April programs feature world premieres by company dancers Julia Adams, Christopher Wheeldon, and Yuri Posokhov. The first program includes a new Mark Morris solo for principal dancer Joanna Berman, who retires at the end of the season after 18 years with the company. April 2-3, War Memorial Opera House, San Francisco. (415) 865-2600, www.sfbalet.org.

Donald McKayle
The Orange County-based choreographer's Children of the Passage is performed by Dayton Contemporary Dance in a cross-generational collaboration. April 4-5, Irvine Barclay Theatre, (949) 854-6446, www.irenbac.org.

Dennis Nahat
Ballet San Jose Silicon Valley performs two works by Artistic Director Dennis Nahat, including his Blue Suede Shoes, danced to Elvis Presley tunes. April 11-14, San Jose Center for the Performing Arts, (408) 288-2800, www.balletsanjose.org.

Mark Morris Dance
As part of the Silk Road Project (see Music), the celebrated modern dance troupe presents a world premiere with music performed by cellist Yo-Yo Ma. The program also includes Morris’s World’s End, with a score by Louis Harrison. April 19-21, Zellerbach Hall, UC Berkeley, (510) 643-9988, www.calperform.berkeley.edu.

Perm State Ballet
Russia’s third major company (after the Bolshoi and Kirov) returns to California with Prokofiev’s two greatest ballets, Romeo and Juliet and Cinderella. April 6-7, Arlington Theatre, Santa Barbara, (805) 963-4408; April 12-14, Cerritos Center for the Performing Arts, (562) 916-8301, www.cerritoscenter.com.

THEATER
Homebody/Kabul
This astonishingly timely new play by Tony Kushner (Angels in America), which has received rave reviews in New York, concerns a British woman who holds a romanticized view of Afghanistan — until she disappears into the war-ravaged nation. April 19-June 9, Berkeley Repertory Theatre, (510) 647-2949, www.berkeleyrep.org.

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DANCE

San Francisco Ballet
Three April programs feature world premiere by company dancers Jyll Adams, Christopher Wheeldon, and Yuri Pos- sodnikov. The first program includes a new Mark Morris solo for principal dancer Joanna Berman, who retires at the end of the season after 18 years with the company. April 3-30, War Memorial Opera House, San Francisco. (415) 865-3000, www.sf ballet.org.

Donald McKayle
The Orange County–based choreogra- pher’s Children of the Passage is performed by Dayton Contemporary Dance in a cross-generational collaboration. April 4-5, Irvine Barclay Theatre, (949) 854-4646, www.ibarluc.org.

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Mark Morris Dance
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The Full Monty
Still 20 on Broadway, this musical about a group of unemployed steelworkers who become amateur strippers was created at San Diego’s Globe Theatres, April 18-June 8, Alhambra Theatre, Los Angeles, (312) 539-2772, www.alhambra.com.

Complete Female Stage Beauty
Edward Kynaston was the foremost female character actor in Restoration England. Then King Charles II declared that women could perform on the stage. Kynaston’s story, including his ultimate role of tutoring a new generation of actresses, is explored in Jeffrey Hatcher’s play. March 31—April 27, The Globe Theatre, San Diego, (619) 239-2255, www.globeplayhouse.com.

The Glass Menagerie

He Hunts

Culture Clash
The satirical performance trio introduces audiences to some of the wild personalities they have discovered during their trips around the world. April 10-28, Lyceum Theatre, San Diego, (619) 544-1000, www.sanderangepac.org.

East Far

da da kamera
The avant-garde Canadian theatre troupe presents the West Coast premiere of Daniel MacIvor’s In Or Out, a comic and bitter-sweet piece which explore the narratives we construct about our lives. April 10-13, Freud Playhouse, UCLA, (310) 825-2101, www.uclafire.com.

Douglas Sills
The charismatic, Tony-nominated star of The Scarlet Pimpernel takes center stage for a robust evening of songs. April 11-14, Orange County Performing Arts Center, Costa Mesa, (714) 556-3787, www.opac.org; April 19, Pepperdine University Center for the Arts, Malibu, (310) 506-4522, www.pepperdine.edu/cfa.

Visual Arts
Adi Nes

William Morris

Music
Silk Road Ensemble
Cellist Yo-Yo Ma created and leads this group of young musicians from many nations, who perform on both Eastern and Western instruments. The program includes new compositions and traditional music from the musicians’ respective lands: April 3-5, Zellerbach Hall, UC Berkeley, (510) 642-9998, www.calarts.berkeley.edu; April 29, Dinkelspiel Auditorium, Stanford University, Palo Alto, (650) 725-ARTS, http://livearts.stanford.edu.

L.A. Philharmonic
The orchestra begins its Mozart Festival with two mighty programs. First, Andreas Delfs conducts the 35th and 40th symphonies in a concert that also features soprano Andrea Rost. The following week, Christian Zacharias conducts two piano concertos from the keyboard: April 11-14 and 18-21, Dorothy Chandler Pavilion, Los Angeles. (213) 800-5000, www.laphil.org.

Alfred Brendel

San Diego Symphony
Angela Hewitt performs Ravel’s Piano Concerto in G minor on this program of popular French music, including Ravel’s Bolero and Debussy’s La Mer. April 11, California Center for the Arts, Escondido, (760) 839-4100, www.cctec.org; April 12-14, Copley Symphony Hall, San Diego, (619) 550-5000, www.sandiegosymphony.org.

Australian Chamber Orchestra

A Child of Our Time

Horacio Gutierrez

Opera
Dead Man Walking
Jake Heggie’s powerful opera is an adaptation of Sister Helen Prejean’s best-selling memoir about murder, forgiveness, and redemption. The Opera PACIFIC cast includes Frederica von Stade and Kristine japon, April 16-21, Orange County Performing Arts Center, Costa Mesa, (714) 556-3787, www.opac.org.

San Diego Opera

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Far East

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The avant-garde Canadian theater troupe presents the West Coast premiere of Daniel MacIvor’s In Or, a comic and bitter-sweet piece which explores the narratives we construct about our lives. April 10–13, Freud Playhouse, UCLA, (310) 825-2101, www.uclafilm.org.

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Australian Chamber Orchestra

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Opera
Dead Man Walking

San Diego Opera
Las Meninas, the painter, the court, and the new play at San Jose Repertory Theatre

By Dana Kraft Kitaj

For the title of her new play about a half-royal/half-African nun in 17th-century France, playwright Lynn Nottage has appropriated that of a famous Velázquez painting from the court of Spain's Philip IV. The connections between the works may not seem obvious. In fact, the playwright herself claims they extend only to the title, the time period, and a passing interest in court painters. But on closer examination, these works share similar characters and concerns. They both take a magnifying glass to the issue of power and who has the power to write and re-write history.

In the painting Las Meninas (c. 1656) by Velázquez, the man to the left standing at the canvas and gazing outward is Velázquez himself. To the right of him, in the center, hangs a mirror which reflects the image of King Philip IV and Queen Mariana (who, according to logic, must be standing in our place, gazing at the entire scene). In a doorway beside the mirror stands a courtier, Jose Nuño. To his right are the princesses given over and in the background stands the Infanta Margarita with her two "meninas" ("little in waiting"). Finally, in the right corner of the work, are a male and a female dwarf. All are posed facing toward the viewer, as if on stage. Similarly, Nottage's play is populated by a court painter, a king and a queen — here King Louis XIV and Queen Marie Thérèse of France — Louise Marie-Thérèse, daughter of the Queen and the Queen's servant, an African dwarf, and other courtiers.

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Las Meninas, the painter, the court, and the new play at San Jose Repertory Theatre

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Cal Performances

The Silk Road Project is presented by United Commercial Bank.

Silk Road Project:
Yo-Yo Ma & the Silk Road Ensemble
Tot & Wed, Apr 23 & 24, 8 pm
Zellerbach Hall, $24, $48, $68
In the centerpieces performance of the Silk Road Project residency at Cal Performances, beloved cellist Yo-Yo Ma and the Silk Road Ensemble— an international group of young musicians performing on both traditional Eastern and Western instruments— perform music generated by the Project, including new works, traditional music from the musicians’ respective lands, and masterpieces by Western composers influenced by the spirit of other cultures.

Sightlines: Preconcert talk, 7 pm

The Silk Road Project is sponsored by: Ford Motor Company
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Lyon Opera Ballet
Thu-Sat, Mar 2-4, 8 pm; and Sun, Mar 5, 3 pm
Zellerbach Hall, $24, $32, $46
After traveling Cal Performances audiences with its distinctive production of Romeo and Juliet in 1995 and Bill T. Jones, Blue and Green in 1997, this adventurous French troupe returns with an all-Nibel repertory program and Maguy Marin’s “brilliantly conceived” (The New York Times) recreation of Prokofiev’s Cinderella, a witty, freshly original, and deeply gripping version of the traditional fairy tale set in a fantastical contemporay by stage.

Program A (Mar 2 & 3): Cinderella
Program B (Mar 5 & 6): All-Nibel Program, Meryl Tankard/Robeke, set to Beethov, Tero Saarinen/Geoprad, set to Geoprad (de nuit), Kytten & Xerox

White Oak Dance Project
Baryshnikov Productions
Thu-Sat, Mar 30 - Jun 1, 8 pm
Zellerbach Hall, $36, $48, $62
(Tickets on sale March 5th)
Founded by Mark Morris and Mikhail Baryshnikov, the White Oak Dance Project embodies its creators’ spirit of adventurousness and unswerving commitment to excellence. Comprised of some of the finest dancers in the US, including Baryshnikov, the company is dedicated to performing both new and re-orchestrated works by the world’s most innovative choreographers. The program will include works by Lucinda Childs, Sarah Michelsen, and John Jasperse, plus a solo work danced by Mikhail Baryshnikov.

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Marin Country

Abjuring Prozac:
French choreographer
Maguy Marin

goes straight to the heart of darkness

By Donna Perlmutter

A s a genre, contemporary dance theater certainly doesn’t sound forbidding. Yet the Euro-

dotean variety—with its unadorned stage, bold political imagery, absurd humor, and li-

cenary references—seems to stir up equal controversy in this country.

One of the prime figures is French choreographer Maguy Marin. Along with Ger-

tany’s Pina Bausch and Belgium’s Anne Teresa De Keersmaecker, these three have

frightened the bejesus out of some highbrow critics—starting with the New York Ar-

ticle grove, who, in 1986, coined the term “Fauronish” to describe the avant-garde Bausch. But Marin, whose company visits California this month with the U.S. premiere of Pois de Fraise, can’t come up with any explanation for the usualরা

“I am baffled by the idea of rejecting a body of work because it’s either abstract or expressionistic or whatever,” she says on the phone from her home in Rillieux-la-Pape, a

downslo Marin suburb. “Something is good or not good, regardless of the genre. The ideas work or they don’t work. They hold together or not.”

But the word war rages on. New York magazine’s Toby Tobias, for instance, stood on her side of the great divide proclaiming that in Europe, dance is a subclass of drama, and possession is integral to reality... less so in the States, where we relish pure movement and address grooms with Don’ta,” he mores for the simplistic view.

Still, whatever puts Europeans more in sync with dance-makers like Marin—who claims proximity to tragic events over hundreds of years, for starters—likely would carry over into a major figure in the world. And as far as audiences anywhere go, there are no barriers. Her appeal is universal. Everyone can understand the vul-

nerability she depicts in an own dealing with the existential heart of darkness and its

beige counterpoint.

As she explains, her creative eye has evolved since 1976, when she began choreographing pieces—now totaling 37 both for Compagnie Maguy Marin and Lyons Opera Ballet. It all started in Toulouse, where she attended the dance conservatory as a child because it was the only thing that made sense. “And she says, coming from poor parents who left their native Spain after that country’s civil war, there was little else available to the immigrants besides the ballet school.

But the study produced a finished dancer and after several years as a soloist with the Spanish Opera Ballet, she came under the influence of the more theater-oriented Maurice Bejart and attended his modern school in Belgium. It didn’t take her more than a few seasons

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Cal Performances

**Silk Road Project:**

Yo-Yo Ma & the Silk Road Ensemble

**Location:** Zellerbach Hall, UC Berkeley

**Date:** Apr 23 & 24, 8 PM

The Silk Road Project showcases the traditional music and dance of the Silk Road region. The program features collaborations with artists from around the world, creating a unique and vibrant cultural exchange.

**White Oak Dance Project**

Baryshnikov Productions

**Location:** Zellerbach Hall, UC Berkeley

**Date:** Mar 30 - Jun 1, 2022

The White Oak Dance Project presents a new production choreographed by Mikhail Baryshnikov, featuring dancers from around the world.

**Lyon Opera Ballet**

**Location:** Zellerbach Hall, UC Berkeley

**Date:** May 5, 2022

The Lyon Opera Ballet presents a new production of Cinderella, a classic tale that combines classical ballet with contemporary movements.

**Marin Country**

A**bjouring Prozac: French choreographer Maguy Marin goes straight to the heart of darkness**

**BY DONNA PERLMUTTER**

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**Compassage Maguy Marin performs at San Francisco’s Yerba Buena Center for the Arts April 4-7, (415) 392-4400, www.slp.org.**

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James Joyce's The Dead  
by Richard Nelson  
Music by Shaun Davey
Lyrics adapted and conceived by Nelson and Davey  
Directed by Richard Nelson
October 25–November 25, 2001

A Christmas Carol  
Adapted by Dennis Pavers and Laird Williamson  
Directed by Margo Whitcomb
December 8–29, 2001

Spalding Gray's Swimming to Cambodia  
December 26–31, 2001

The Beard of Avon  
by Amy Freed  
Directed by Mark Rucker
January 10–February 10, 2002

Blithe Spirit  
by Noel Coward  
Directed by Charles Randolph-Wright
February 21–March 24, 2002

The Glass Menagerie  
by Tennessee Williams
Directed by Laird Williamson
March 29–April 20, 2002

For the Pleasure of Seeing Her Again  
by Michel Tremblay
Translated by Linda Gabouriau
Directed by Carey Perloff
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Buried Child  
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A.C.T.'s beautifully restored Geary Theatre, originally built in 1929, is one of the finest performance venues in the United States.

In 1965 by William Ball, A.C.T. opened its first San Francisco season at the Geary Theater in 1967. In the 1970s, A.C.T. solidified its national and international reputation, winning a Tony Award for outstanding theater performance and training in 1979. During the past three decades, more than 300 A.C.T. productions have been performed to a combined audience of seven million people; today, A.C.T.'s performances, education, and outreach programs annually reach more than 250,000 people in the San Francisco Bay Area. In 1996, A.C.T.'s efforts to develop creative talent for the theater were recognized with the prestigious Jujamcyn Theater Awards.

Today A.C.T. is recognized nationally for its groundbreaking productions of classical works and bold explorations of contemporary playwriting. Since the reopening of the Geary Theater in 1996, A.C.T. has enjoyed a remarkable period of audience expansion and renewed financial stability. The company continues to produce challenging theater in the rich context of symposia, audience discussions, and community interaction.

The conservatory, led by Melissa Smith, now serves 3,000 students every year. It was the first training program in the United States not affiliated with a college or university accredited to award a master of fine arts degree. Danny Glover, Annette Benning, Denzel Washington, Benjamin Bratt, and Winona Ryder are among the conservatory’s distinguished former students. With its commitment to excellence in actor training and the relationship between training, performance, and audience, the A.C.T. Master of Fine Arts Program has moved to the forefront of America’s actor training programs, while serving as the creative engine of the company at large.
For the Pleasure of Seeing Her Again

by Michel Tremblay
translated by Linda Gaboriau
directed by Carey Perloff

featuring Olympia Dukakis & Marco Barricelli

May 4–June 9
Geary Theater, SF

For the Pleasure of Seeing Her Again, by contemporary French-Canadian playwright Michel Tremblay, has been hailed by the Washington Post as an “unashamed love-letter from a man to his mother.” An exquisitely funny and poignant portrait of one remarkable mother—storyteller, homemaker, everywoman—and her playwright son, Tremblay’s comedy celebrates an opportunity to revisit all the extraordinary women who have shaped our lives. For the Pleasure of Seeing Her Again replaces the previously scheduled Maxine Gordon’s The Mother.

2001-02 / 35th anniversary

American Conservatory Theater
Carey Perloff, artistic director
Heather Kitchen, managing director

act-sf.org
415 749-2ACT

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A.C.T.
American Conservatory Theater
Carey Perloff, artistic director
Heather Kitchen, managing director

THE GLASS MENAGERIE
(1944)

by Tennessee Williams

Directed by Laird Williamson

Scenery by Ralph Funicello
Costumes by Deborah Dryden
Lighting by Peter Maradudin
Original Music by Larry Delinger
Sound by Garth Hampshire
Dramaturg by Elizabeth Coblentz
Wigs and Makeup by Rick Echebey
Casting by Meryl Lind Shaw
Assistant Director C. Dianne Manning

The Cast
(in order of appearance)

Tom Wingfield
Joey Collins
Amanda Wingfield, his mother
Robin Moseley
Laura Wingfield, her daughter
Heidi Armbuster*
Jim O’Connor, the “gentleman caller”
Neil Hopkins*

The Place: An alley in St. Louis

The Time: Memory

There will be one intermission.

Understudies

Tom Wingfield, Jim O’Connor—Michael Wiley
Amanda Wingfield—Sharon Lockwood; Laura Wingfield—Julie Fitzpatrick*

Stage Management Staff

Kimberly Mark Webb, Stage Manager
Shona Mitchell, Assistant Stage Manager
Kee Watson, Intern

Please silence all cellular phones and pagers.

The Glass Menagerie is presented by special arrangement with Samuel French, Inc., on behalf of the University of the South, Sewanee, Tennessee.

Portrait of Jed Orlemann as Mr. Wingfield

NEWSPAPER
A.C.T. PRESENTS

Carrie Perloff
Artistic Director
Heather Kitchen
Managing Director
Melissa Smith
Conservatory Director

This production is sponsored in part by

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The actors and stage managers employed in this production are members of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.

*Member of the A.C.T. Master of Fine Arts Program Class of 2003.
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2001-02 / 35th anniversary

A.C.T.
american conservatory theater
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415 749-2ACT

A.C.T. PRESENTS

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(1944)

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Original Music by Larry Delinger
Sound by Garth Hembill
Dramaturg Elizabeth Coble
Wigs and Makeup by Rick Echols
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Assistant Director C. Diane Manning

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Joey Collins
Amanda Wingfield, his mother
Robin Moseley
Laura Wingfield, her daughter
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Jim O'Connor, the "gentleman caller"
Neil Hopkins*

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Stage Management Staff

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Portrait of Jed Orlemann as Mr. Wingfield

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FUGITIVE MIND
by John Lahr

Tennessee Williams wrote in his Cahiers Noir, "I, I, II—a burden to be surrendered." But until his accidental death, at the age of 71, in 1983 (he choked on the cap of a pill bottle), Williams never stopped taking his moral temperature and weighing the increasing psychic cost of his drive to be great against his desire to be good. "The plays, with a little discernment, proved to be as naked as the best confessions," Elia Kazan, who first directed many of the best of them, wrote in a memoir. Williams, the most autobiographical of American playwrights, began by making a romance of himself and ended by recording the atrophy of his soul. His drama offers a unique view of American individualism, bearing witness to both the brilliance and the barbarity of the one big idea of the American experiment—what Whitman called "the destiny of man.

Williams pushed himself and his fugitive heart to the limit: he calculated his life to be "work and worry over work, 10%; struggle against lunacy... 10%... and friends, 15%." What he called his "nearly blinding preoccupation with an effort to outpatient time in the completion of what I hoped would be a major body of work" took its toll. Williams wrote eight hours a day for 40 years. He wrote in spite of his analyst's worries that he was burying himself in his work. "I was bored not writing. I began to cheat,", and, inevitably, cut off from friends and from the ordinary life around him, he felt adrift. He destroyed himself for meaning. "For love I make characters in plays," he said. He wrote more than seventy plays, fifteen movies, two novels, two volumes of poems, and countless short stories and essays. Trapped in what he called his "little cave of consciousness," he was compelled to explore and to try to unify his "irreconcilably divided" nature. "The process generally parallels a mood I am in," he said. "If I have a problem, I invent people in parallel circumstances, create parallel tensions. It is my way of working out problems."

SEEKING THE LIGHT
"Tennessee," Tallahash Bankhead said to Williams, "you and I are the only high Church Episcopalians I know." It was a good joke, and a telling one. Williams's legend of excess—part of the romantic rebellion that first his plays and later he himself acted out for the public—disguised the latent spiritual longing that informed his life and much of his work. Born on Palm Sunday, 1911, he was a religious man—a kind of righteous sinner, who, like Shannon, the defrocked priest in The Night of the Iguana (1961), saw himself as "a man of God, on vacation." Williams was born and reared in an Episcopal rectory, in Columbus and then in Clarksdale, Mississippi, where his beloved grandfather the Reverend Walter Dakin was minister. "My grandfather was very, very High Church." Williams said. "He was Higher than the Pope." The Reverend Mr. Dakin was the only positive male figure in Williams's growing up, and was an important influence. (Williams bequeathed the revenues from all his plays to the minister's alma mater, the University of the South at Sewanee, Tennessee.) In his Memoirs, Williams recounts a religious brainstorm he had when he was 16, in which "the grace of God touched me." He believed in prayer "Help me, dear God, to find what I need." He wrote in a 1943 diary; kept inside of the Virgin Mary by his bedside; and was converted briefly to Catholicism in 1969. "Faith is in our hearts, or else we are dead," he wrote in the collection of his plays which he presented to the priest who com...
WHY IT IS CALLED
THE GLASS MENAGERIE

by Tennessee Williams

When my family first moved to St. Louis from the South, we were forced to live in a congested apartment neighborhood. It was a shocking change, for my sister and myself were accustomed to spacious yards, porches, and big shade trees. The apartment we lived in was about as cheerful as an Arctic winter. There were outside windows only in the front room and kitchen. The rooms between had windows that opened upon a narrow area way that was virtually sunless and which we grudgingly named "Death Valley" for a reason which is amusing only in retrospect.

We were a great many alley cats in the neighborhood, which were constantly fighting the dogs. Every now and then some unruly young cat would allow itself to be pursued into this area way, which had only one opening. The end of the cul-de-sac was directly beneath my sister’s bedroom window and it was here that the cats would have to turn around to face their pursuers in mortal combat. My sister would be awakened in the night by the struggle and in the morning the hideously mangled victim would be lying under her window. Sight of the area way had become so odious to her, for this reason, that she kept the shade constantly drawn so that the interior of her bedroom had a perpetual twilight atmosphere. Something had to be done to relieve this gloom. So my sister and I painted all her furniture white; she put white curtains at the window and on the shelves around the room she collected a large assortment of little glass articles, of which she was particularly fond. Eventually, the room took on a light and delicate appearance, in spite of the lack of outside illumination, and it became the only room in the house that I found pleasant to enter.

When I left home a number of years later, it was this room that I recalled most vividly and poignant when looking back on our life at home in St. Louis. Particularly the little glass ornaments on the shelves. They were mostly little glass animals. By poetic association they came to represent, in my memory, all the softest emotions that belong to recollection of things past. They stood for all the small and tender things that relieve the austere pattern of life and make it endurable to the sensitive. The area way where the cats were torn to pieces was one thing—my sister’s white curtains and tiny menagerie of glass were another. Somewhere between them was the world that we lived in.

New York Herald Tribune (April 15, 1945)

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by John Lahr

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Williams pushed himself and his fugitive heart to the limit; he calculated his life to be "work and worry over work, 109%; struggle against lunacy..." and friends, 1%.

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Elegy for Rose

She is a metal forged by love too volatile, too fiery thin so that her substance will be lost as a sudden lightning or as wind.

And yet the ghost of her remains reflected with the metal gone, a shadow as of shifting leaves at moonrise or at early dawn.

A kind of rapture never quite possessed again, however long the heart lays siege upon a ghost recaptured in a web of song.


receptive audience, Williams put himself and his moral drama directly before the public. Asked to explain his conversion to Catholicism, he said, "I wanted to have my goodness back." But he never really regained it. "To the world I give suspicion and resentment mostly," he wrote in 1980, in the introduction to his collected short stories. "I am never deliberately cruel. But after my morning's work, I have little to give but indifference to people. I try to excuse myself with the pretense that my work justifies this lack of caring for almost everything else. Sometimes I crack through an emotional block. I touch. I hold tight to a necessary companion. But that breakthrough is not long lasting. Morning returns, and only work matters again." Williams's particular poignancy is that he saw the light but didn’t want it enough.

A TRUCE WITH THE PAST

"Have finished 'The Caller,'" Tennessee Williams wrote in a postscript to a friend in August 1944, referring to The Gentleman Caller—a play that he had also worked up as a movie treatment and unsuccessfully pitched while he was on the MGM payroll doing rewrites for, among others, Laura Turner. "No doubt it goes in my reservoir of noble efforts. It is the last play I try to write for the now existing theatre." Seven months later, in March 1945, The Gentleman Caller, retitled The Glass Menagerie, was produced. It became a watershed event and was the first of Williams's dramas to win a wide public. In its personal lyricism, The Glass Menagerie marks the theater’s evolution from the polemical thirties social realism (what Williams called "the exhausted theatre of realistic con-

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A MENAGERIE OF YOUNG TALENT

Among the cast of The Glass Menagerie are two gifted young members of A.C.T.'s acclaimed Master of Fine Arts (M.F.A.) Program. Heidi Armbruster (Laura Wingfield) and Neil Hopkins (Jim O'Connor, the "gentleman caller"), who will soon complete their third year in the M.F.A. Program, have now joined the ranks of the many A.C.T.-trained actors who have played significant roles in mainstage productions as the culmination of their actor training.

The third year of the M.F.A. Program, in particular, emphasizes public performance; students are given as many opportunities as possible to hone their skills as actors before live audiences in increasingly larger and professional settings. This season to date, 14 members of the class of 2002 performed in A Christmas Carol; classmate Jessica Turner appeared as Edith in Blithe Spirit and took over the principal role of Anne Hathaway in The Beard of Avon when core acting company member Rene Augesen injured her knee. In addition, the class of 2002 presented the critically acclaimed world premiere production of Marc Blitzstein's No for an Answer, followed by a new translation of Ionesco's The Chairs at Yerba Buena Gardens' Zuman Theater.

Armbruster and Hopkins have already made successful debuts at the Geary this season. Armbruster played Belle Cousin in A Christmas Carol, and Hopkins understudied several roles in The Beard of Avon.

"This production of The Glass Menagerie is a wonderful opportunity for our audiences to see exciting young artists at the very beginning of their professional careers," says A.C.T. Conservatory Director Melissa Smith. "If you're interested in the future of the art form, then it's thrilling to see where these performers started out. Sometime down the road, you'll be able to say, 'I saw them at A.C.T.'

John Lake, theater critic for the New Yorker, is working on the second volume of his biography of Tennessee Williams began by John Lahr, who passed away in 2000. This article, which originally appeared in the New Yorker, is excerpted from Light Fantastic Adventures in Theatre, by John Lake (The Dial Press, 1996).
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“Who Art Thou?”

ACT One. A.C.T.'s popular young professional league for Bay Area theater lovers, held its first annual masquerade ball February 9 at San Francisco's Regency Ballroom. More than 150 guests attended the party in their masquerade finery, representing several centuries and sentiments—from Molière's 17th-century divas to feathered flappers, outrageous disco dudes, sexy sailors, and Grease-lightning girls. Many of the lavishly costumed, on loan from A.C.T. Costume Rentals, reprised performances originally seen in past productions at the Geary Theater. The stained glass windows and Masonic architecture of the gorgeous Lodge Level, on the top floor of the Regency, lent a mysterious and elegant atmosphere, while the groovy sounds of the seventies and eighties upon by DJ Syl the Thrill had all the masqueraders dancing around the time warp.

ACT One has become an integral part of the A.C.T. community since its launch seven seasons ago. Proceeds from the masquerade ball, as well as all ACT One events, support the next generation of theatrical talent by contributing to the ACT One scholarship fund. The A.C.T. Master of Fine Arts Program.

Still to come in the ACT One social calendar is Comedy Night at the Geary, an annual comedy show held at the Geary Theater sponsored by ACT One and Cobb's Comedy Club, held this season on April 21. This hilarious event attracts a wide audience and showcases some of this country's funniest stand-up comics (Robin Williams has been a surprise guest). For information about ACT One membership and upcoming events, please call the ACT One hotline at (415) 439-2402. For information about and tickets to Comedy Night, call (415) 749-2ACT or click actsfplay.org.

A Very Starry Dinner

On February 23, twelve lucky diners enjoyed an intimate evening and exquisite meal prepared by Joyce Goldstein in the home of A.C.T. subscriber and donor Nancy Olsen. Olsen and friends Lynn Edminster and Brian Atwood were the highest bidders for the dinner at the live auction held during A.C.T.'s annual benefit gala, Starry Night, held this season on October 7, 2001, at The Westin St. Francis. Guest GoT Artist Director Carey Perloff and her husband, Anthony Giles, also enjoyed the meal, which featured smoked trout pâté on crackers, Moroccan shrimp bastilla, and Meyer lemon tart. Starry auctioneers Michael Tucker and Jill Elkemurry were scheduled to join the party, as well—they had thrown themselves into the highly competitive bidding and ended up becoming part of the dinner package. It turns out they were forced to cancel, but they had a fine excuse—they were filming an "L.A. Law" reunion episode in Vancouver that weekend.

Gallery at the Geary: About Available Light

Under the title of the show, "About Available Light," find yourself some extra time before a performance or during intermission. Want to expose yourself to more fine art, but don't make it to art galleries as often as you'd like? Now you need look no further than the Geary Theater itself. A.C.T. invites you to visit the second floor of the theater (just outside the auditorium doors, along the north bank of windows, and by the elevator) to view original artwork by a diverse range of artists in a series of rotating exhibits throughout the 2001-02 season.

Currently on view is a series of recent photographs by San Francisco-based photographer Diane Beato. Much of Beato's colorful work is inspired by her extensive travels. It was upon her return from a long European excursion in 1986 that Beato was selected for her first solo exhibit by the Joseph Ode Museum of Photography, which displayed 30 of her travel prints and self-portraits. "I am inspired every day to hunt for the treasures that surround and all too often elude us," says Beato, whose journey as a photographer has been intimately linked with her personal exploration of the tragedy of great loss and the mystery of impermanence. "By 1992, my two adult sons had passed away. So at a time when some people are wrapping things up, I had to start over, re-examining everything in my life. I experienced the exhilaration of having my first photo exhibit along with the pain in my heart knowing my son was dreadfully ill. The camera and I became close friends, searching together for the hidden delicacies that give one's life structure and meaning."

Each artwork purchase benefits A.C.T. For more information about Diane Beato, please contact Margaret Daniellak at (626) 683-9922 or visit the artist's Web site at www.danieliakart.com.

Stepping Out with A.C.T.

"Out with A.C.T." is a dynamic new gathering for gay and lesbian theater lovers. Special performances of three A.C.T. productions of plays by major gay playwrights—Noël Coward's Blithe Spirit (March 13), Tennessee Williams's The Glass Menagerie (April 24), and Michel Tremblay's For the Pleasure of Seeing Her Again (May 22)—will be followed by Out with A.C.T. postperformance parties featuring complimentary wine and port and an opportunity to meet the actors.

To order tickets please call the A.C.T. Box Office at (415) 749-2ACT and mention the "Out with A.C.T." events. For more information about upcoming festivities, send your e-mail address to out@actsfplay.org.

Out with A.C.T. is sponsored by the San Francisco Bay Guardian, Beaulieu Vineyard, and Graham's Six Grapes Port.
A VERY STARRY DINNER

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Out with A.C.T. is sponsored by the San Francisco Bay Guardian, Boudieu Vineyard, and Graham's Six Grapes Port.
HEIDI ARMBRUSTER (Laura Wingfield) is a third-year student in the A.C.T. Master of Fine Arts (M.F.A.) Program. She appeared most recently as Belle in A.C.T.'s A Christmas Carol on the Geary stage. Her A.C.T. M.F.A. Program credits include Francie in the world premiere of Marc Blitzstein's No for an Answer at the Zeum Theater, Margaret in Richard III at the Eureka Theater, and Electra in The House of Atreus. Other Bay Area credits include Gladys in The Skin of Our Teeth at the California Shakespearean Festival and Fancy in The Verge with Class Forces Theater.

JOEY COLLINS (Tom Wingfield) makes his A.C.T. debut in The Glass Menagerie. He has appeared on Broadway in The Lonesome West, off-Broadway credits include Gummer, Glimmer & Shine (Manhattan Theatre Club), Gross Indecency: The Three Trials of Oscar Wilde (also at Theatre on the Square in San Francisco), The Appointment, and Verona Presents. Regional theater credits include Kingdom of Earth at Yale Repertory Theatre, Sideman at the Repertory Theatre of St. Louis, The Glass Menagerie at Cleveland Playhouse (also as Tom), Portia Coughlin at the McCarter Theatre, and The Real Thing at Pittsburgh Public Theatre, Alabama Shakespeare Festival, and Hartford Theatreworx. He is the narrator of the touring Pope concert “A Celtic Celebration” and has performed with many symphony orchestras, including the National Symphony Orchestra at the Kennedy Center and the Indianapolis, Milwaukee, Detroit, and Ft. Worth orchestras. Television credits include “13 Bourbon Street” and “As the World Turns.” Collins received his B.A. from University of North Carolina at Wilmington and an M.F.A. from the Alabama Shakespeare Festival.

NEIL HOPKINS (Jim O'Connor) is a third-year student in the A.C.T. Master of Fine Arts (M.F.A.) Program. He was most recently seen at the Geary Theater as an understudy in A.C.T.'s The Beard of Avon. He has appeared in A.C.T.'s productions of as Jimmy in the world premiere of Marc Blitzstein's No for an Answer at the Zeum Theater, as well as in Richard III, Stop Looking Around in the Nutdel, The House of Atreus, and Hedda Gabler. Theater credits also include Henry V and Julius Caesar with the Colorado Shakespeare Festival (2000), and All's Well That Ends Well, The Three Sisters, and Guys and Dolls at Holy Cross College (class of 1999).

ROBIN MOSELEY (Annette) makes her A.C.T. debut in The Glass Menagerie. She has appeared on Broadway in The Sisters Rosensweig and A Small Family Business off-Broadway credits include Hoppgood at Lincoln Center Theater; Mod Forest, Aristocrats, and Memory of Water at Manhattan Theatre Club; Comic Potential and Juliet at Ensemble Studio Theatre; and King John at the New York Shakespeare Festival. She has performed at 15 regional theaters across the country; regional credits include Much Ado about Nothing and The Beauty Queen of Leenane with the Denver Center Theatre Company, The Matchmaker at Arena Stage, Little Foxes and Another Part of the Forest at the Cleveland Play House, The Merry Wives of Windsor and Remembrance with the Huntington Theatre Company, and many productions at the Alley Theatre, where she was a company member for seven years. Television and film credits include The Juror, Mabun, The Sky's the Limit, “Law & Order,” and “As the World Turns.”

JULIE FITZPATRICK (Understudy) is a third-year student in the A.C.T. Master of Fine Arts (M.F.A.) Program. She last appeared at the Zeum Theater in Peer Gynt and the Geary Theater in A Christmas Carol. She performed last fall in the A.C.T. M.F.A. Program world premiere of No for an Answer. Other credits include Lucio in Measure for Measure, Irias in The Three Sisters, Sicily Bowles in Cabaret, Doris in Traffik, and Gertrude in The Lady in Question, which was performed at the Edinburgh Fringe Festival. Her undergraduate degree is from the University of Pennsylvania, where she studied art history and theater.
HEIDI ARMBRUSTER (Laura Wingfield) is a third-year student in the A.C.T. Master of Fine Arts (M.F.A.) Program. She appeared most recently as Belle in A.C.T.'s A Christmas Carol on the Geary stage. Her A.C.T. M.F.A. Program credits include Annie in the world premiere of Marc Blitzstein’s No for an Answer at the Zeum Theater, Margaret in Richard III at the Eureka Theater, and Electra in The House of Atreus. Other Bay Area credits include Gladys in The Skin of Our Teeth at the San Francisco Shakespeare Festival and Fancy in Dirty Rotten Scoundrels at the Berkeley Repertory Theater.

JOEY COLLINS (Tom Wingfield) makes his A.C.T. debut in The Glass Menagerie. He has appeared on Broadway in The Lonesome West; off-Broadway credits include Gummere, Glimmer & Shine (Manhattan Theatre Club), Gross Indecency: The Three Trials of Oscar Wilde (also at Theatre on the Square in San Francisco), The Appointment, and Venus Envy. Regional theater credits include Kingdom of Earth at Yale Repertory Theater, Solomon at the Repertory Theatre of St. Louis, The Glass Menagerie at Cincinnati Playhouse in the Park (also as Tom), Portia Coughtin at the McCarter Theater, and The Real Thing at Pittsburgh Public Theatre, Alabama Shakespeare Festival, and Hartford Theatrefestivals. He is the narrator of the touring rap concert “A Celtic Celebration” and has performed with many symphony orchestras, including the National Symphony Orchestra at the Kennedy Center and the Indianapolis, Milwaukee, Detroit, and Ft. Worth orchestras. Television credits include "13 Bourbon Street" and "As the World Turns." Collins received his B.A. from University of North Carolina at Wilmington and an M.F.A. from the Alabama Shakespeare Festival.

NEIL HOPKINS (Jim O'Connor) is a third-year student in the A.C.T. Master of Fine Arts (M.F.A.) Program. He was most recently seen at the Geary Theater as an understudy in A.C.T.’s The Bead of Amon. He has appeared in A.C.T. M.F.A. productions as Jimmy in the world premiere of Marc Blitzstein’s No for an Answer at the Zeum Theater, as well as in Richard III, Stop Whistling around in the Nude!, The House of Atreus, and Hedda Gabler. Theater credits also include Henry V and Julius Caesar with the Colorado Shakespeare Festival (2000), and All’s Well That Ends Well, The Three Sisters, and Guys and Dolls at Holy Cross College (class of 1996).

ROBIN MOSELEY (Amanda) makes her A.C.T. debut in The Glass Menagerie. She has appeared on Broadway in The Sisters Rosensweig and A Small Family Business; off-Broadway credits include Hopgood at Lincoln Center Theater; Mud Forest, Aristocrats, and Memory of Water at Manhattan Theatre Club; Comic Potential and Juliet at Ensemble Studio Theatre; and King John at the New York Shakespeare Festival. She has performed at 15 regional theaters across the country; regional credits include Much Ado about Nothing and The Beauty Queen of Leenane with the Denver Center Theatre Company; The Matchmaker at Arena Stage; Little Foxes and Another Part of the Forest at the Cleveland Play House, The Merry Wives of Windsor and Measure for Measure with the Huntington Theatre Company, and many productions at the Alley Theatre, where she was a company member for seven years. Television and film credits include The Juror, Manhunter, The Sky’s No Limit, “Law & Order,” and “As the World Turns.”

JULIE FITZPATRICK (Understudy) is a third-year student in the A.C.T. Master of Fine Arts (M.F.A.) Program. She last appeared at the Zeum Theater in Peer Gynt and the Geary Theater in A Christmas Carol. She performed last fall in the A.C.T. M.F.A. Program world premiere of No for an Answer. Other credits include Lucio in Measure for Measure, Iris in The Three Sisters, Sally Bowles in Cabaret, Doris in Traffic, and Gertrude in The Lady in Question, which was performed at the Edinburgh Fringe Festival. Her undergraduate degree is from the University of Pennsylvania, where she studied art history and theater.

The conservatory at A.C.T. encompasses four nationally recognized programs that provide study in acting and related subjects to people from throughout the United States and around the world.

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American Conservatory Theater (A.C.T.) is a not-for-profit, professional theater located in San Francisco, California. A.C.T. is a leading regional theater known for its ambitious season of new and classic work, presented in two spaces: the Geary Theater and the New 40 Watt. A.C.T. is committed to developing and presenting the work of today’s most innovative artists in order to enhance and inspire our diverse communities.

MICHAEL WILES (Understudy) was last seen at A.C.T. as Spencer in Edward II. Other West Coast stage credits include work with American Musical Theatre of San Jose (Ben Rogers in Big River), Berkshire Repertory Theatre (Orestes), the San Francisco Shakespeare Festival (two seasons, Center Repertory Company (Born in The Glass Menagerie), and the Tacoma Actors Guild (Twelfth Night). Wiles is a graduate of the College of Marin and the Arts conservatory at Cornish College of the Arts in Seattle and the Idyllwild School of Music and the Arts in Los Angeles.

LAIRD WILLIAMSON (Director) has staged A.C.T.'s productions of “Master Harold…”, and the boys, Long Day’s Journey into Night, Mothra, The Matchmaker, Sunday in the Park with George, End of the World with Symposium to Follow, The Invention ofland, A Month in the Country, The Trip to Bountiful, and was the original director and co-producer of the company’s annual production of A Christmas Carol. He has worked extensively with the PCPA Theatrefest, where he has directed award-winning productions of The Physicists, Blood Wedding, and Indians, among others. He has directed Don Pasquale and The Portuguese Inn for Western Opera Theater, Electra in the Park with George for Staatlich Repertory Theatre, and has been a guest director at the Brooklyn Academy of Music. For the Denver Center Theatre Company, he has directed Julius Caesar, Galileo, Saint Joan, The Matchmaker, Coriolanus, Pericles, and Wings, among many others. Recent credits include Gross Indecency, Amadeus, Galileo, and his own adaptation of Calderón’s Life Is a Dream at the Denver Center’s Atelier Square; The Rose Tattoo at the Shakespeare Theatre in Washington, D.C.; Oh! Calcutta! at the Guerriere Theatre; and Troo Grovesmen of Verona, Twelfth Night, and The Legacy, by Mark Harelik, at the Old Globe Theatre. Most recently, he directed Pericles, Life Is a Dream, and Julius Caesar for the Oregon Shakespeare Festival.

RALPH FUNICELLO (Scenic Designer) has been associated with A.C.T. as a set designer since 1972, including serving as the head of design 1989-90; he most recently designed the set for “Master Harold…” and the boys, Ennio IV, Mary Stuart, and Machinal. He has designed the scenery for over 300 theater productions throughout the United States and Canada. An artistic associate at the Old Globe Theatre, he has also worked extensively with the Mark Taper Forum, South Coast Repertory, and Seattle Repertory Theatre. His work has been seen on and off Broadway, at the Lincoln Center Theatre Co., Manhattan Theatre Club, Milwaukee Repertory Theatre, American Festival Theatre, Berkeley Repertory Theatre, Denver Center Theatre Company, Guthrie Theatre, Arizona Theatre Company, Huntington Theatre Company, Seattle Repertory Festival in Ontario, and New York City Opera. His designs have been recognized by Bay Area and Los Angeles Drama Critics’ Circle awards and a Drama-Logue magazine. Funicello is the Powell Chair in Set Design at San Diego State University.

DEBORAH DRYDEN (Costume Designer) has designed the costumes for A.C.T. productions of Celebrations and The Room, Ennio IV, The Invention of Love, Long Day’s Journey into Night, Mary Stuart, The Rose Tattoo, and The Tempest. She has also designed for the La Jolla Playhouse, Old Globe Theatre, Seattle Repertory Theatre, Alliance Theatre Company, Alley Theatre, Berkeley Repertory Theatre, Denver Center Theatre Company, Intiman Theatre, Indiana Repertory Theatre, Guthrie Theatre, Huntington Theatre Company, Asolo Theatre Company, Portland Center Stage, Minnesota Opera Company, Mark Taper Forum, San Diego Opera, and Hong Kong Repertory Theatre. She has had a 20-year affiliation with the Oregon Shakespeare Festival, where she is resident costume designer. She has received the Michael Merrill Award for excellence in design and collaboration and the USITT Distinguished Achievement Award in costume. She is also the author of the book Fabric Painting and Dyeing for the Theatre. Dryden is professor emeritus of design at UC San Diego.

PETER MARABDIN (Lighting Designer), a member of A.C.T.'s artistic council, has designed the lighting for more than 30 A.C.T. productions, including Bilski’s Spirit, The Beard of Amon, Celebration and The Room, “Master Harold…” and the boys, Ennio IV, The House of Mirth, The Threepeny Opera, Surfside, Long Day’s Journey into Night, and Mary Stuart. He also designed the lighting for The Kentucky Cycle and Ma Rainey’s Black Bottom on Broadway and Harrah’s at Las, Belfast of Yokohama, and Bouncers on Broadway. Regional theater designs include more than 250 productions for companies across the United States; other recent Bay Area productions include The Orphanella and The First Hundred Years for Berkeley Repertory Theatre and By the Bog of Cats for San Jose Repertory Theatre. He is the founding principal designer of Light and Truth, a San Francisco- and Los Angeles-based lighting design consultancy for themed entertainment and architecture.

LARRY DELINGER (Composer) has composed music for productions at the Oregon Shakespeare Festival, the Old Globe Theatre, the Denver Center Theatre Company, the Mark Taper Forum, Seattle Repertory Theatre, the Intiman Theatre Company, Portland Center Stage, Center Stage (Baltimore), San Jose Repertory Theatre, Berkeley Repertory Theatre, PCPA Theatrefest, National Actors Theatre (New York), the Ohio Nye Theatre (Norwich), and the Cleveland Play House, where he is an artistic associate. Other credits include composing Nightshade for the California Brass Quintet, Studies in Light for the Coastal Musician Alliance, Meditations for the Veniard Foundation, Paradux for the Denver Brass (available on CD), music for “Sesame Street,” the rock album Ray Bradbury’s Dark Carnival, and the ballet Spheras for Dance Umbrellas of New York. Published compositions include Elige for John Lennon, Brass Bands, King Lear Sonatas, Paradux, and Nightshade. He has received nine Los Angeles Drama-Logue Awards.

GARTH HEMPHILL (Sound Designer) is in his fifth season as A.C.T.'s resident sound designer. He has designed more than 100 productions, including, for A.C.T., Bilski’s Spirit, The Beard of Amon, Celebration and The Room, “Master Harold…”, and the boys, Ennio IV, Catherine IV, Galloway Glen Ross, The Misbehaves, Frank Lorenzo’s Husb Christian Andersen, Edward II, The House of Mirth, The Invention of Love, The Threepeny Opera, Insurrection: Holding History, A Christmas Carol, Mary Stuart, Old Times, and a Streetcar Named Desire (Bay Area Theatre Critics’ Circle Award). He has earned Drama-Logue Awards for his work on For the Floor, A Christmas Carol (South Coast Repertory), The Things You Don’t Know, Bilski’s Spirit, New England, Lips Together, Teeth Apart, Forbinas, and the world premiere of Richard Greenberg’s Three Days of Rain. Hemphill is a principal designer of GLD Design Inc., a local design firm.

ON THE GLASS MANAGERIE ACT 2 PROLOGUE

A lively half-hour presentation introducing the production, sponsored by the Junior League of San Francisco

Featuring Director Laird Williamson • 5:30 p.m. (doors open at 5 p.m.) • Tuesday, April 2

AUDIENCE EXCHANGES

Informal half-hour postperformance discussion, facilitated by A.C.T. staff members and artists from the production

April 7 (after the 7 p.m. performance) • April 11 (after the 7 p.m. performance) • April 24 (after the 2 p.m. performance) • April 28 (after the 2 p.m. performance)

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Postperformance reception April 3 (evening)

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MICHAEL WILES (Undertaker) was last seen at A.C.T. as Spencer in Edward II. Other West Coast stage credits include work with American Musical Theatre of San Jose, (Ben Rogers in Big River), Berkeley Repertory Theatre, (Orestes), and in the 1997-98 California Shakespeare Festival (two seasons), Center Repertory Company (Don in The Glass Menagerie), and the Tacoma Actor’s Guild (Twelfth Night). Wiles is a graduate of the Actor’s Conservatory at Cornish College of the Arts in Seattle and the Edywidjaja School of Music and the Arts in Los Angeles.

LAIRD WILLIAMSON (Director) has staged A.C.T.’s productions of “Master Harold”... and the boys, Long Day’s Journey into Night, Moonlight, The Matchmaker, Sunday in the Park with George, End of the World with Symposium to Follow, The Invalid, A Month in the Country, The Tempest and Pentimento and was the original director and co-author of the company’s annual production of A Christmas Carol. He has worked extensively with the PCPA Theatrefest, where he has directed award-winning productions of The Physicist, Blood Wedding, and Indiana, among others. He has directed Don Pasquale and The Portuguese Inn for Western Opera Theater, Elektra in the Park with George for Seattle Repertory Theatre, and has been a guest director at the Brooklyn Academy of Music. For the Denver Center Theatre Company, he has directed Julius Caesar, Goldilocks, Saint Joan, The Matchmaker, Coriolanus, Pericles, and Wings, among many others. Recent credits include Gram Indecent, Amelia, Gallina, and his own adaptation of Caldera’s Life Is a Dream at the Denver Center, 60’s Pull That End Hall and Love’s Labour’s Lost at the Shakespeare Theatre in Washington, D.C., Odellis at the Guthrie Theater, and Two Gentlemen of Verona, Twelfth Night, and The Legacy, by Mark Harelik, at the Old Globe Theatre. Most recently, he directed Pericles, Life Is a Dream, and Julius Caesar for the Oregon Shakespeare Festival.

RALPH FUNICELLO (Scenic Designer) has been associated with A.C.T. as a set designer since 1972, including serving as the head of design 1989-99; most recently designed the set for “Master Harold”... and the boys, Enrico IV, Mary Stuart, and Machinal. He has designed the scenery for more than 200 theater productions throughout the United States and Canada. An artist associate at the Old Globe Theater, he has also worked extensively with the Mark Taper Forum, South Coast Repertory, and Seattle Repertory Theatre. His work has been seen on and off Broadway, at the Lincoln Center Theater Co., Manhattan Theatre Club, Milwaukee Repertory Theater, Arizona Festival Theater, Berkeley Repertory Theatre, Denver Center Company, Guthrie Theater, Arizona Theatre Company, Huntington Theatre Company, Stratford Festival in Ontario, and New York City Opera. His designs have been recognized by Bay Area and Los Angeles Drama Critics’ Circle awards and Drama-Logue magazine. Funicello is the Powell Chair in Set Design at San Diego State University.

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PETER MARABDIN (Lighting Designer), a member of A.C.T.’s artistic council, has designed the lighting for more than 30 A.C.T. productions, including Blithe Spirit, The Book of Abon, Celebration and The Room, “Master Harold”... and the boys, Enrico IV, The House of Mirth, The Three Penny Opera, Barzun, Long Day’s Journey into Night, and Mary Stuart. Her work also includes the lighting for 27 performances of Kaiser and Queen Betty at the Cherry Lane, Bushwick, and Bouncers off Broadway. Regional theater designs include more than 250 productions for companies across the United States; other recent Bay Area productions include The Orquesta and The First Hundred Years for Berkeley Repertory Theatre and By the Bog of Cats for San Jose Repertory Theatre. She is the founding regional director of Lighting and Texts, A San Francisco- and Los Angeles-based lighting design consultancy for theme entertainment and architecture.

LARRY DELINGER (Composer) has composed music for productions at the Oregon Shakespeare Festival, the Old Globe Theatre, the Denver Center Theatre Company, the Mark Taper Forum, San Diego Repertory Theatre, the Intiman Theatre Company, Portland Center Stage, Center Stage (Baltimore), San Jose Repertory Theatre, Berkeley Repertory Theatre, PCPA Theatrefest, National Actors Theatre (New York), the Oslo Nye Teater (Norway), and the Cleveland Play House, where he is an artistic associate. Other credits include composing Nightshade for the California Brass Quintet, Studies in Light for the Coast Jazz Orchestra, and the Musician’s Alliance, Meditations for the Virginia Foderation, Paradux for the Denver Brass (available on CD), music for “Sweet Street,” the rock album Ray Bradbury’s Dark Carnival, and the ballet Spheres for Dance Umbrella of New York. Published compositions include Erge for John Lennon, Brass Rings, King Lear Sonata, Paradux, and Nightshade. He has received nine Los Angeles Drama Logau Awards.

GARTH HEMPHILL (Sound Designer) is in his fifth season as A.C.T.’s resident sound designer. He has designed more than 100 productions, including, for A.C.T., Blithe Spirit, The Book of Abon, Celebration and The Room, “Master Harold”... and the boys, Enrico IV, Catalgory Glen Ross, The Misfits, Frank Loesser’s How Christien Andernson, Edward II. The House of Mirth, The Invention of Love, The Three Penny Opera, Insurrection: Holding History, A Christmas Carol, Mary Stuart, Old Times, and A Streetcar Named Desire (Bay Area Theatre Critics’ Circle Award). He has earned Drama-Logue Awards for his work on For the Floor, A Christmas Carol (South Coast Repertory), The Things You Don’t Know, Blithe Spirit, New England, Laps Together, Teeth Apart, Forbinbras, and the world premiere of Richard Greenberg’s Three Days of Rain. Hemphill is a principal partner of GLDE Design, Inc., a local design firm.

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A.C.T. PROLOGUE
A lively half-hour presentation introducing the production, sponsored by the Junior League of San Francisco Featuring Director Laird Williamson • 5:30 pm. (doors open at 5:00 pm.) • Tuesday, April 2

AUDIENCE EXCHANGES
Informal half-hour postperformance discussion, sponsored by A.C.T. staff members and artists from the production April 7 after the 7 p.m. performance April 14 after the 2 p.m. matinee) • April 24 after the 2 p.m. matinee)

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Pete McDonald, United’s senior vice president for airport operations, thanks the U.S. Transportation Security Administration for working with the airline to ensure that its most frequent fliers can continue to enjoy the benefits of these lanes. “These lanes really benefit all travelers, because they spread the number of people over a greater number of lanes,” McDonald says. “Our customers can continue to travel with the highest levels of safety and security this industry has known, while at the same time move more efficiently through the airport.”

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CAREY PERLOFF (Artistic Director) is thrilled to be experiencing her tenth season as artistic director of A.C.T. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has staged productions for the American premiere of Tom Stoppard’s The Invention of Love and Indian Ink; new A.C.T.-commissioned translations of Hecuba, The Minotaur, Enrico IV, Mary Stuart, and Uncle Vanya; the world premiere of Leslie Ayvazian’s Singer’s Boy; and acclaimed productions of The Threepenny Opera, Old Times, Arcadia, The Rose Tattoo, Antigone, Creditor, Home, and The Tempest. In the 2001-02 season she directed the first American production of Harold Pinter’s Celebration and The Room and Timetheplay’s The Pleasure of Seeing Her Again, as well as the world premiere of David Lang and Mark Volman’s The Difficulty of Crossing a Field (featuring the Kronos Quartet) and the A.C.T. Master of Fine Arts program’s world premiere of Max Blizin’s No. 40 On Answer. Last summer, her play The Colossus of Rhodes received its world premiere at Lucille Lortel’s White Barn Theater and was a finalist for the Susan Smith Blackburn Award.

Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premiere of Ezra Pound's Elahina, the American premiere of Pierre's Mountain Language and The Birthday Party, and many classic works. Under Perloff’s leadership, Classic Stage won numerous OBIE Awards for acting, direction, and design, as well as the 1988 OBIE for artistic excellence. In 1993, she directed the world premiere of Steve Reich and Beryl Koros’s opera The Cave at the Vienna Festival and the Brooklyn Academy of Music.

Perloff received a B.A. in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford. She was on the faculty of the Fach School of the Arts at New York University for seven years and teaches and directs in the A.C.T. Master of Fine Arts Program. She is the proud mother of Lexie and Nicholas.

HEATHER M. KITCHEN (Managing Director), now in her sixth season at A.C.T., emigrated to the United States from Canada in 1996 to begin her partnership with Artistic Director Carey Perloff. Since that time, A.C.T.’s annual budget has grown by 50 percent and staff size has increased dramatically. As managing director, Kitchen has overseen the company’s recent expansion and been instrumental in fortifying the company’s infrastructure to better support A.C.T.’s artists and employees. Kitchen began her career as a stage manager in 1975, and after 15 years in theatrical production became general manager of Citadel Theatre in Edmonton, Canada’s largest regional theater. She currently serves on the board of the Commonwealth Club of California and is a past member of the San Francisco Leadership Board of the American Red Cross, Big Brothers/Big Sisters, San Francisco Opera and the Piedmont, and the executive committee of the League of Resident Theatres (LORT). She has also participated on peer review panels for Theatre Communications Group, the Canada Council of the Arts, and Forbes magazine’s Business and the Arts Awards. Kitchen is a graduate of the University of Waterloo and the renowned Richard Ivy School of Business at the University of Western Ontario.

MELISSA SMITH (Conservatory Director) oversees the administration of the A.C.T. Conservatory’s Master of Fine Arts Program, Young Conservatory, Summer Training Congress, and Studio A.C.T., in addition to serving as the master acting teacher of the M.F.A. Program. Before joining A.C.T., Smith served as director of the program in theater and dance at Princeton University, where she taught acting, voice study, and improvisation for six years. Also a professional actor, she has performed in regional and national productions and in numerous off-off Broadway plays, including work by Mac Wellman and David Greenspan. Smith holds a B.A. in English and theater from Yale College and an M.F.A. in acting from the Yale School of Drama.

JAMES Haire (Producing Director) began his career on Broadway with Eva Le Gallienne’s National Repertory Theater. He also stage-managed the Broadway productions of And Miss Reardon Drinks a Little and Geogey (a musical by Carole Dator Sage), as well as the national tour of Woody Allen’s Don’t Drink the Water. Off Broadway he produced Brian’s Little Eyolf (directed by Michael Ensign) and Shaw’s Arms and the Man. Haire joined A.C.T. in 1971. He and his department were awarded Theater Crafts International’s award for excellence in the theater in 1982, and in 1992 Haire was awarded a lifetime achievement award by the Bay Area Theatres Critics’ Circle.
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UNITED AIRLINES
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United was the first airline to introduce these popular lanes for United's first-class customers, Pass Plus customers, and Mileage Plus 1K, Premier Executive, and STAR Alliance Gold members at Los Angeles, San Francisco, Chicago, New York (JFK), Newark, and Boston. In Seattle, United offers priority lanes to United's Mileage Plus 1K and Premier Executive members.

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CAREY PERLOFF (Artistic Director) is thrilled to be experiencing her tenth season as artistic director of A.C.T. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has staged such American premieres of Tom Stoppard’s The Invention of Love and Indian Ink; new A.C.T.-commissioned translations of Hecuba, The Minotaur, Enrico IV, Mary Stuart, and Uncle Vanya; the world premiere of Leslie Ayvazian’s Sugar’s Bury and acclaimed productions of The Threepenny Opera, Old Times, Arcadia, The Rose Tattoo, Antigone, Creditors, Home, and The Tempest. In the 2001-02 season she directed the first American production of Harold Pinter’s Celebration and The Room and Melchishay’s For the Pleasure of Seeing Her Again, as well as the world premieres of David Lange and Mac Wellman’s The Difficulty of Crossing a Field (featuring the Kronos Quartet) and the A.C.T. Master of Fine Arts program’s world premiere of Marc Blitzstein’s No for an Answer. Last summer, her play The Colossus of Rhodes received its world premiere at Lucille Lortel’s White Barn Theater and was a finalist for the Susan Smith Blackburn Award.

Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premieres of Ezra Pound’s Elia in Jerusalem, the American premiere of Peter’s Mountain Language and The Birthday Party, and many classic works. Under Perloff’s leadership, Classic Stage won numerous OBIE Awards for acting, direction, and design, as well as the 1988 OBIE for artistic excellence. In 1993, she directed the world premiere of Steve Reich and Bryce Koorso’s opera The Cave at the Vienna Festival and the Brooklyn Academy of Music.

Perloff received a B.A. in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford. She was on the faculty of the Yeshivah University for seven years and teaches and directs in the A.C.T. Master of Fine Arts Program. She is the proud mother of Lexie and Nicholas.

HEATHER M. KITCHEN (Managing Director), now in her sixth season at A.C.T., emigrated to the United States from Canada in 1996 to begin her partnership with Artistic Director Carey Perloff. Since that time, A.C.T.’s annual budget has grown by 50 percent and staff size has increased dramatically. As managing director, Kitchen has overseen the company’s recent expansion and been instrumental in fortifying the company’s infrastructure to better support A.C.T. artists and employees. Kitchen began her career as a stage manager in 1975, and after 15 years in theatrical production became general manager of Citadel Theatre in Edmonton, Canada’s largest regional theater. She currently serves on the board of the Commonwealth Club of California and is a past member of the San Francisco Leadership Board of the American Red Cross, Big Brothers/Big Sisters, San Francisco Ballet and the Peninsula, and the executive committee of the League of Resident Theatres (LORT). She has also participated on peer review panels for Theatre Communications Group, the Canada Council of the Arts, and Forbes magazine’s Business and the Arts Awards. Kitchen is a graduate of the University of Waterloo and the renowned Richard Ivey School of Business at the University of Western Ontario.

MELISSA SMITH (Conservatory Director) oversees the administration of the A.C.T. Conservatory’s Master of Fine Arts Program, Young Conservatory, Summer Training Congress, and Studio A.C.T., in addition to serving as the master acting teacher of the M.F.A. Program. Before joining A.C.T., Smith served as director of the program in theater and dance at Princeton University, where she taught acting, voice, and speech for six years. Also a professional actor, she has performed in regional theaters and in numerous off-Broadway plays, including work with Mac Wellman and David Greenspan. Smith holds a B.A. in English and theater from Yale College and an M.F.A. in acting from the Yale School of Drama.

JAMES Haire (Producing Director) began his career on Broadway with Eva Le Gallienne’s National Repertory Theater. He also stage-managed the Broadway productions of And Miss Reardon Drinks a Little and Geogry (a musical by Carole Bayer Sager), as well as the national tour of Woody Allen’s Don’t Drink the Water. Off Broadway he produced Bowen’s Little Eyolf (directed by Daniel W. Haass) and Shaw’s Arms and the Man. Haire joined A.C.T. in 1971. He and his department were awarded Theater Crafts International’s award for excellence in the theater in 1989, and in 1992 Haire was awarded a lifetime achievement award by the Bay Area Theatre Critics’ Circle.
AN INVITATION TO JOIN THE PROSPERO SOCIETY

Named after the wise and benevolent magician in William Shakespeare’s The Tempest, A.C.T.'s Prospero Society has been established to welcome those who wish to honor A.C.T. by including the organization in their estate plans.

For more information, contact Michele Casar at (415) 439-2451, or send an e-mail to measui@act-sf.org. All inquiries will be held in strictest confidence.

AGRICULTURAL OFFICES
A.C.T.'s administrative and conservatory offices are located on midtown's Ocean Avenue, San Francisco, CA 94108, (415) 834-3200. On the Web: act-sf.org

BOX OFFICE AND TICKET INFORMATION

Geary Theatre Box Office
Visit the Geary Theatre Box Office on My Street at Mason, next to the Geary Theatre, one block west of Union Square. Box office hours are 12-8 p.m. Tuesday-Saturday and 12-6 p.m. Sunday and Monday. During nonproduction weeks, business hours are 12-6 p.m. daily.

Online
Tickets are also available 24 hours/day on our web site at act-sf.org. Seating quality is consistent with that available by phone or in person; “virtual reality” tours of the Geary Theatre are available online. A.C.T.'s popular Email Club (accessible through the Web site) offers members reminders of upcoming shows, special offers and last-minute ticket discounts, and the latest company news.

Charge by Phone or Fax
Call (415) 749-2497 and use your Visa, MasterCard, or American Express card. Or fax your ticket request with credit card information to (415) 749-2291.

Purchase Policy
All sales are final, and there are no refunds. Only current subscribers enjoy performance rebooking privileges (see the subscriber’s ticket insurance). If you are unable to attend at the last minute, you can donate your tickets to A.C.T. The value of donated tickets will be acknowledged on your tax return. Tickets for past performances cannot be donated.

Mailing List
Call (415) 749-2497 or visit our Web site to request subscription information and advance notice of A.C.T. events.

Price Tickets
Ticket prices range from $11 to $61.

Subscriptions
Full-time subscribers save up to 29% and receive special benefits including performance rebooking by phone, and more. Call the A.C.T. Subscription Hotline at (415) 749-2350 or visit A.C.T.'s online.

Discounts
Half-price tickets are sometimes available on the day of performance at ALEX on Union Square. Half-price student rush tickets are also available at the box office 90 minutes before curtain. Matinee senior rush tickets are available at noon on the day of the performance for $10. All rush tickets are subject to availability, one ticket per valid ID. Student and senior citizen subscriptions are also available. A.C.T. also offers Pay What You Wish performance during the run of each production.

Group Discounts
For groups of 15 or more, call Edward Buschard at (415) 439-2475.

Donors
A.C.T. gift certificates can be purchased in any amount online, by phone or in person at the box office.

SPECIAL PROGRAMS

Geary Theatre Tours
A.C.T. offers guided tours (68, $6 subscribers and $4 students) of the Geary Theatre on selected Saturdays and other days with advance information, call (415) 749-2497 or visit A.C.T. online.

Student Matinees
Matinees are offered at 1 p.m. to elementary, secondary, and college school groups for selected productions. Tickets are $10. For information call (415) 439-2383.

A.C.T. Extras
For information on A.C.T. Prologues, Audience Exchanges, and Visit & Play on Plays audience guides call (415) 749-2497 or visit A.C.T. online at act-sf.org/extras.

American Sign Language-interpreted performances are offered to selected productions through the season for Deaf audience members. For performance dates and times, visit act-sf.org/community or subscribe to A.C.T.'s Deaf community e-mail list by sending an e-mail to deafsubmissions@act-sf.org. Deaf patrons may purchase tickets by calling (415) 749-2497 or via TTY at (415) 749-2730.

Conservatory
A.C.T. offers a full-season instruction in a wide range of theater disciplines. The Master of Fine Arts Program offers a rigorous three-year course of actor training, culminating in a master of fine arts degree. The Summer Training Company is an intensive program for those with some performing arts background. Studio A.C.T. offers evening and weekend classes, including Corporate Education Services, to individuals at every level of experience. The Young Conservatory is a broad-based program for students 18-19. Call (415) 439-2350 for a free brochure.

Costume Rental
More than 10,000 costumes, from handmade period costumes to modern sportswear, are available for rental. Information: (415) 439-2379.

Parking
A.C.T. patrons can park for just $9 at the Hilton San Francisco/Union Square garage for up to five hours, subject to availability. Enter on Ellis Street between Mason and Taylor. Show your ticket stub for that day’s performance upon exit to receive the special parking price. The garage rate applies. The Downtown Garage Center, located at Mason and O’Farrell, offers an evening special: arrive after 5:30 p.m. and exit before 9:30 a.m. for just $12.50.

On-site valet parking is available for $20 at every A.C.T. performance, provided by Black Tie Parking.

AT THE THEATER

The Geary Theatre is located at 145 Geary Street. The auditorium opens 30 minutes before curtain.
The Hidden London of Dreams and Reveries

The canals of London. Near Primrose Hill, houseboats moor along Regent’s Canal as it crosses from Camden Lock to Regent’s Park Road.

TEXT BY MASSIMO GAVA

Every tourist in London has done the rounds of the Official Sights, from Oxford Street to Piccadilly Circus to the dome and gunning Houses of Parliament. But behind the well-worn streets of the pilgrims’ ways there are hidden joys, sights, sounds, and smells beyond the everyday. London is a city of delicious secrets, waiting for the informed traveler. As a theater lover you will have studied every inch of St. Martin’s Lane, London’s second-greatest artery of the (the other is Shaftesbury Avenue, right in the bright and shiny center of the West End). Next time, take a left down Godwin’s Court (just off St. Martin’s Lane near the front of the Albany Theatre), where you will find yourself in a unique remnant of old London, the London of Dickens and Doyle.

Here you can see the oldest surviving slumfronts in the city, which bow out into a cobbled street just as they did 150 years ago. With glass that survived the Blitz and the attentions of the developers, the shops glow invitingly, offering a confounding array of treasures mysterious and strange as well as a spot of high fashion. (Not strange to relate, the Court has been used as a movie set for generations, giving a glimpse of the Nation of Shopkeepers as they were back in the days before Marks and Spencer.)

Close your eyes and imagine yourself in a London which all looks like this alley; tiny shops with worn, candlelit interiors, stocked with the riches of an empire which once ruled the world, and you can easily imagine Doyle’s detective and his medical companion striding by. Or Oliver Twist vanishing down an alleyway with a handful of stolen watches.

If you need to recover after your brush with fantasy, wander down the Lane to St. Martin’s in the Fields Church at Trafalgar Square. Designed by James Gibbs, this beautiful church dominates the northeast corner of the Square in full view of the passing hoarders. But beneath the church is its best-kept secret, the Crypt. This fascinating space is dominated by vaulted arches and limestone pillars. It also contains a charming little restaurant where you can have a lovely lunch and browse in the small shops which sell some original books about churches in England and other interesting stuff.

In the evenings it usually closes for private functions, and as it is very much in the heart of Chelsea, it’s a major venue for private theater premiere parties.

If you have overate in the Crypt, you are now ready for another little walk. I recommend a stroll over the river on Hungerford Bridge to the much-maligned South Bank Centre. This conglomeration of the arts is best ignored unless, of course, something is happening on (and there always is...).

Keep wandering eastwards along the river away from the London Eye. (This monstrosity Ferris wheel gives positively the best view of London but it is only just worth the long, long walk in a line that seems quite unending!) Much more fun is Gabriel’s Wharf, which brims with colorful murals and artists selling scene original and often very good work. You might even pause to watch one of that tribe sprinkling what looks like dust on the pavement in eerie spirals, which is either an amazing comment on the state of the world or a unique way of disposing of his rubbish. After all, this is the city of Damien Hirst but if you want
What's On in London This Spring

- 'Master Class', Willy Wonka is at the Alhambra, directed by Willy Wonka (a National Theatre production)
- A Midsummer Night's Dream by Shakespeare and directed by Sir Peter Hall, is at the National Theatre
- The Player's Church at St. Paul's Theatre in Covent Garden
- London's Comedy Theatre, the Met by the Old Vic with John Barrowman and Michael Kitchen
- Peter's As Ahitup Lord at the National Theatre
- The Old Vic and The Oval at the Oval Vic
- The Play That Goes Wrong, directed by Kenneth Branagh and performed at Wyndham's Theatre
- Shows at the Theatre, the Toronto Standard and the Toronto Observer for New York Comedy is at the Duke of York's Theatre
- Private Lives by Noel Coward, a major cast including John Lithgow, Lindsey Olsen, Emma Fielding and Adam Gillen at the Abbey Theatre
- The York Theatre is at the Theatre Upstairs at the Royal Court Theatre in London
- Private Lives is at the National Theatre

Edgware Road. Wander here between the tables with their ancient carvings made by Georgian carvers and the chairs upon which bewigged Londoners carouse. The London Grove is here as the market heads towards the traffic chaos of Edgware Road. It becomes street and city. But if you want to get to where the real dealers are, get yourself a wake-up call at 6 a.m. on a Sunday morning and go to Bermondsey Market and Petticoat Lane. Take a flashlight, especially in winter, and get in amongst the bickering dealers. Pretend to be a huge buyer from the USA. Don't be too shy to bargain. It's expected.

If you want something rather more raffish, noisy and crowded, go to Camden Lock on Sunday and battle your way through the throngs and the arts and crafts and bric-a-brac until you get entirely bored with buying. This is the time to take a canal boat down one of London's many canals. London is no Venice, but it is a wonderful place to fight against the crowds in the canals, some of them located under busy streets. If you don't believe me take a stroll down the canal path from Camden Lock to Regent's Park, via several cozy canalboat restaurants and coffee boats.

Better still, take a canal boat trip into a different world and experience the only genuinely peaceful way to move about this city.
Edgware Road. Wander here between the tables with their ancient carvings made by Georgian revellers and the chairs upon which bewigged Londoners coursed. The Lincoln Green end is best: as the market heads toward the traffic chaos of Edgware Road it becomes fruit and veg. But if you want to go to where the real dealers are, get yourself a wake-up call at 4 a.m. on a Sunday morning and go to Bermondsey Market and Petticoat Lane. Take a flashlight, especially in winter, and get in amongst the bickering dealers. Pretend to be a huge buyer from the USA. Don't be too shy to bargain. It's expected.

If you want something rather more raffish, natty yet crony, go to Camden Lock on Sunday and battle your way through the throng and the arts and crafts and bric-a-brac until you get entirely bored with buying. This is the time to take a canal boat down one of London's many canals. London is no Venice, but it is revisited by canals, some of them lacking by busy streets. If you don't believe me, take a stroll down the canal path from Camden Lock to Regent's Park, via several cozy canalboat restaurants and coffee boats.

Better still, take a canal boat trip into a different world and experience the only genuinely peaceful way to move about this city.

WHAT'S ON IN LONDON THIS SPRING

- Master Class: Wally Fong is at the Alhambra, directed by Michael Fenton (a National Theatre production).
- A Night of the Icicles, a new play by Charlotte Jones with Helen Mirren and Siân Bradley, is at the Playhouse.
- The Honeymoon is at the Fortune Theatre and Covent Garden.
- A Night of the Icicles, directed by Michael Fenton (a National Theatre production).
- The Honeymoon is at the Fortune Theatre and Covent Garden.
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MARIN COUNTRY

of performing with his company to detox from her classical career and unite at another
turning point:
"I saw the terrible anachronism of that
world," she admits. "And came to the
realization that dance is much greater than
what ballet can express. Except for a fantas-
tic ballerina here and there, dance is a
human expression that must also take other
forms. We cannot limit all movements to
a turnout [a rotated hip position that
accounts for the perfect balletic alignment],
but in classical ballet the eye is close
d to a very narrow range. The body's
possibilities are much more than turnout."

Exactly how far-reaching those possibili-
ties are can be seen in the naturalism Marin
employs in her works. To begin with, they
take place in the present and in such set-
tings as an office, a housing project, a war
zone, an asylum. And the dancers get to
talk, sing, dance, and play music. But even
more important, a piece like Dona de Hoite
or Nothing Front, takes a political attitude.
Here, as in her 1991 signature work May 9
(an homage to Samuel Beckett and a play
on his favorite word: "perhaps"), Marin
doffs her hat to Charles Péguy, the social
critic who wrote extensively about the Drey-
hus case.

His appeal to her, aside from his precise
thinking, is the stand he took "against intel-
lectual and against socialism, though he
was both," Marin likes him because "he
was not afraid to criticize his own or to
speak the truth." She uses his text, incited
by the dancers as they explore the concept of
the fugue.

But lest anyone anticipate that fugue as a
symmetrical setting of steps to notes or a
graphic illustration of counterpoint lines, à la
Bachachon, be warned that neither the
physical movement nor the fugue message
— "each must bear responsibility for others"
— is presented in concrete terms.

"What I hope audiences will experience is
very simple," Marin explains. "It's the sense
of space and time. We are in space. In
space. We move from one place to another every-
thing changes. Relationships between people
are defined by these senses. There is a con-
sequence every time you change your place,
because you're no longer occupying the place
you should be occupying. So how can we main-
tain our uniqueness while being responsible
within a collective dynamic? That is the ques-
tion. Quite simple."

Danna Perlmutter, a recipient of the
ASCAP/Donn Taylor Award, is a widely
published journalist and critic who writes reg-
ularly for Performing Arts.
MARIN COUNTRY
of performing with his company to detox from her classical career and arrive at another turning point:
"I saw the terrible anachronism of that world," she admits, "and came to the realization that dance is much greater than what ballet can express. Except for a fantastic ballet here and there, dance is a human expression that must also take other forms. We cannot limit all our movements to turn out (a rotated hip position that accounts for the perfect balletic alignment). But in modern ballet the eye is close except to a very narrow range. The body's possibilities are much more than that."

Exactly how far-reaching those possibilities are can be seen in the naturalism Marin employs in her work. To begin with, they take place in the present and in such settings as an office, a housing project, a war zone, an asylum. And the dancers get to talk, sing, dance, and play music. But more important, a piece like Dona de Feita (or Wimshurst, or taken a political attitude. Here, as in her 1981 signature work May 9 (an homage to Samuel Beckett) and a play on his favorite word "perhaps"), Marin offers her hat to Charles Péguy, the social critic who wrote extensively about the Dreyfus case. He appeal to her, aside from his precise thinking, is the stand he took against intellectuals and against socialism when he was both."

"Marin likes him because he was not afraid to criticize his own or to speak the truth," she uses his text, recited by the dancers as they explore the concept of the figure.

But let anyone anticipate that figure as a symmetrical setting of steps to music or a graphic illustration of compartmental lines, la Balanchine, be warned that neither the physical movement nor the Piper image — "each must bear responsibility for others" — is present in concrete terms.

"What I hope audiences will experience is very simple," Marin explains. "It's the sense of space and time. We are in space, we are in time when we move from one place to another. Everything changes. Relationships between people are defined by these terms. There is a consequence every time you change your place, because you are no longer occupying the place you should be occupying. So we can maintain our uniqueness while being responsible within a collective dynamic."

That is the question. Quite simple.

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PERFORMING ARTS / MARCH 2002

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outside in

In both the painting and the play, the central figure is the daughter, Infastra Maria Teresa, whose skin color is depicted in a different light. The painting uses the strongest light to highlight the young Spanish princess, her skin tone giving her a striking contrast to the rest of the painting. This was the principal use for court painting — to document historical facts. In the play, the Spanish princess, the light-skinned, black, French nun who starts the play, knows nothing of her history. But the painting, which includes the interweaving of gives voice and solidity to this shadowy figure of history. Nowadays the little Spanish Infanta Margarita who went on to become Empress of Austria is only remembered by the Velázquez painting that she inhabits. And it is from this face that Nottage attempts to rescue her character by giving voice to her story.

In the play, Louise Marie-Thérèse was spirited from her mother at birth and placed in a convent. Her existence is barely acknowledged by either her mother or the court of Louis XIV. In her extensive research, Nottage has found only a record of Louise’s birth and no other information. Even to Nottage she seems at times only of interest in her being the product of an imperious relationship. The play would indicate that the color of Louise’s skin excluded her from her childhood. I would argue that she was destined for exclusion because she was the product of the Queen’s indifference, and her dark skin only made the then-standard sympathy impossible. After all, the bastard children of Louis lived at court and would have regarded its complications. It was the right of the king to take a lover, but not of the queen.

This double standard is brought into relief when you compare another Velázquez painting, Infanta Maria Teresa, with the Queen of Nottage’s play. The two women are one and the same only about ten years separate them. This Velázquez painting shows Marie-Thérèse when she was still a young Spanish princess, not long before her marriage to Louis XIV that was orchestrated to end decades of war between France and Spain. The painting — also done for Philip IV — functions much like the one of her half-sister, making Marie-Thérèse look royal and pretty for historical record. Perhaps it was used to counter her bridge a sort of pictorial introduction for an arranged marriage. (Another good reason for court painting: propaganda.) This portrait lies in stark contrast to the flabby, silly Queen of Nottage’s work, whose decaying teeth seem to stand for all that is frigid and rotten in that 17th-century French hierarchical society.

In the play, Queen Marie-Thérèse seems so fretful and out of control that she even pretends not to know how she conceived a child out the King’s.

In both works, dwarves serve only as court jesters, there for the amusement of the court (a role that seems particularly prevalent in Spain). Like the dwarf Nabo of Nottage’s play, who was taken from his native Africa and sold to the Queen’s cousin, then gifted to the Queen, one of the dwarves in the Velázquez painting was taken from his native Germany and given to the young princess as a playmate. The dwarf, Marie Barbola, is painted with characteristic “noble nose” that was the sign of congenital syphilis. Even as court painter, Velázquez stinks in a comment about decay and immaturity within the court, which makes Goebbels’ insight even more telling. Velázquez painted two other famous dwarf pictures and in them tries to imbue the sitter with dignity, even announce, but most of all humanity. The same can be said of Nabo in Nottage’s play. He is in the only compassionate character, giving...
In exploring her “princess” character, Nottage is also trying to get at the truth. Louise Marie Thérèse, the light-skinned, black, French nun who starts the play, knows nothing of her history. But it is a story that is taken from history — and on Vélazquez’s fascination with painting from life — to document historical fact. An artist who Benjamín Goethals commemorates on this and on Vélazquez’s fascination with painting from life, when he wrote of La Menina, “What does it signify? We may never know, but I should like to fancy that Vélazquez has arrested a moment of time long before the invention of the camera.”

Lynn Nottage’s new play, Los Angeles runs March 16- April 14 at the San Jose Repertory Theater. For tickets and more information, call 415-367-7255 or visit www.sjr.org.
there was a time when trendsetters worldwide looked almost exclusively to New York and Los Angeles for hot new developments. Now the compass needle has swung 180 degrees to the east, and it’s the once-sleepy capital of the once-sleepy-(is that even possible?) British Empire that’s setting the pace.

A remnant of The Big Apple during its boom times a decade ago is the tremendous upsurge in London’s cocktail bar scene. Fueled by this phenomenon is a powerful thirst for premium and flavored vodkas and the myriad marinades made from them. London bar-tenders are stretching the definition of this drink to its absolute limits, challenging the imaginations of legions of sophisticated imbibers.

Fresh juices — ranging from the rutabaga orange to cacio cuscus lye — are now de rigueur in all the top bars and lounges, and you’ll encounter literally hundreds of fanciful cocktails mixed, shaken, and stirred with them. (In a recent issue of Tatler, for example, bar-tender Andy Lawrence of Zeta Bar revealed his recipe for a drink he devised called the Quiet Storm: it features vodka, fresh lye, guava, pineapple, and coconut mix.) Naturally, with such expansive creative license, the bar-tenders, like the chefs and sommeliers of this past, have become celebrities, too.

**Blithe Spirits**

**STIRRING DRINKS:**

London’s Lively Cocktail Bar Scene

by Dennis Overstreet

Left to right: Shootings, Belvedere Vodka

**INTRODUCTION**

The London Guildhall

LONDON, ENGLAND

June 20–22, 2002

**INTERACTIONS**

1. SHAKE THE VODKA TO MAKE IT LIGHTER
2. SPRAY THE LEMON ON THE GLASS
3. ADD THE MARINADE
4. SERVE IT WITH A TWIST

**RECIPES**

1. **The Quiet Storm**
   - 2 oz Belvedere Vodka
   - 1 oz fresh lye
   - 1 oz guava juice
   - 1 oz pineapple juice
   - 1 oz coconut mix

2. **The Rutabaga Orange**
   - 1 oz Belvedere Vodka
   - 1 oz rutabaga orange juice
   - 1 oz lemon juice

3. **The Cacio Cuscus Lye**
   - 1 oz Belvedere Vodka
   - 1 oz cacio cuscus
   - 1 oz lye

**CONCLUSIONS**

The London bar scene is setting the pace for the globe, and the Belvedere Vodka is setting the tone. Enjoy!
tenderness to the Queens, standing up for her rights, dreaming of his home.

But in the end it is the royals who tell what is commonly accepted as history. (Nottage, quoting his Yoruba proverb, has commented, “The white man who made the pencil also made the eraser.”) So it was crucial that Velázquez include King Philip IV and his wife in Las Meninas. Crucial because by including the monarchs and the painter in the same frame he has secured immortality for himself, while at the same time emphasizing the role of painting as a noble enterprise. It is that very access that Louise Marie Thérése is denied and that Nottage attempts to return to her.

In Velázquez’s painting, the central characters gaze outward toward the monarchs, so the whole scene appears to be staged just for their benefit. And we now know that indeed it was. But the exchanged gaze between the painter and the King and Queen emphasizes the painter’s power over the creative process. It can both be seen and felt. Also their relative size — the painter being so much larger — shows a commanding presence in the picture and therefore transcends the subject matter into a larger question of relative importance between those born to power and those born to greatness.

Although Velázquez was well thought of in the court of Philip IV, his reputation did not extend beyond those of his immediate circle. In this he is no dissimilar to the painter of Nottage’s play, who is not even identified by name. In the past, painters were only important as chroniclers of history, useful in their talent to immortalize those in power but faceless and powerless themselves. Though Velázquez was finally accepted into the nobility by a knighthood instigated by Philip IV, Pope Innocent X, and then Pope Alexander VII, he was seen as an enormus victory.

But in Las Meninas, the painter is placed in the midst of the monarchs at the back, and the artist skillfully walks a tightrope between reverence and self-promotion. And result is a painting that is recognized all over the globe as a masterpiece, while the reign of Philip IV of Spain is largely considered a failure. In the same way, while the reign of Louis XIV is referred to as a decadent time in France, the questions of power that are raised by both Las Meninas — painting and play — endure.

Dana Keefe King, former editor of this magazine, is Managing Partner of Stageplay Media, Inc., and holds a Master’s degree in art history.
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**THE OPERA HOUSE CAFE**
Located on the lower level of the Opera House, The Cafe serves a delicious Chef’s Table menu of sumptuous entrées, sides and salads, and a selection of wines and appetizers.
For reservations, call 415 861 8150.

**INTERMISSION BARS**
Located throughout the performance house, serving soft drinks, coffee, water, beer and full bars and a wonderful choice of delicious desserts. Let Patina Catering provide fine cuisine for your special events in an elegant and historic atmosphere.

**SAN FRANCISCO WAR MEMORIAL OPERA HOUSE**
Offering main-event spaces and a maximum capacity of up to 4,000. The grand lobby and promenade are perfect for seated dinners up to 500 or receptions of up to 2,000.

**LOUISE M. DAVIS SYMPHONY HALL**
Comprising five levels, the Symphony Hall is perfect for large scale events as well as private dining with a capacity of 500 guests per level.

**VETERAN’S BUILDING**
The lobby and promenade can be utilized for a seated dinner of 350 to 450 and receptions up to 1,000.

**THE GREEN ROOM**
Can seat 210 guests for dinner, 300 for a theater-style event or 500 for a standing reception.

For more information call 415 332 1913

**Also in the Patina Group Family of restaurants**
The Music Center of Los Angeles County and San Francisco Opera located across the Orange County Performing Art Center.

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Bar & Grill, near the Civic Center.

Hotel bars are often the product of the past, and The Rivoli Bar at The Ritz is an eternal classic. Among more traditional venues, try La Belle Epoque, South Kensington, part of a large restaurant complex (crowded but great people-watching); The Library Bar, Leland Stanford Hotel (Hotel Palace Courtyard area); Windows Bar, on top of the Hilton Park Lane Hotel, for the best view of the city. The American Bar at the Savoy Hotel (jackets required for men), a Prohibition-era holdover; and the St. Martin’s Lane Bar.

One final newsworthy: Celebrity chef and hugely successful restaurateur Mario Batali is opening with nightlife entrepreneur Piers Adam to revive The Stage Club, famous in both New York and London during Hollywood's golden age in the '50s. Sounds like another very exciting development...

This Month’s Recommendations
For those who care that all vodka taste alike, here is a most impressive group:

| Stolichnaya — The Barry White of vodka, the true heavyweight of love. |
| Belvedere — Diana Kalli and Julie London together, sensuous. It takes your breath away. |
| Grey Goose — Black tie and swank. You know you’re at The Carlyle. Waterfall Crystal tumbler in your hand, Bobby Short at the piano. |

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**TERRA BRAZILIS**
A Taste of Latin America

**Theater Dining**

602 Hayes @ Laguna Reservations (415) 241-1900 Valet Parking

"Terra Brazilis’s" cuisine is comparative to the best in San Francisco. Terra Brazilis offers a fun atmosphere and great service.

Gene Burns, KGO 810 AM

**Featuring on Bay Cafe**
Shellfish Stew (Moqueca de Frutos do Mar)
Shellfish Stew with Red Curry Sauce, Tomatoes, Cabbage, Sweet Peppers and White Rice
For recipe visit the website, www.baytv.com/baycafe

Banquets, Private Parties & Special Events Available in Our Samba Room

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**PERFORMING ARTS / MARCH 2000**

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**Dennis Osier is the author of A Guide to Wine: Food Pairing (Callier Press Publishers); Plant Notes House). He has been in the wine business for nearly 30 years as owner of The Wine Merchant, Beverly Hills.**

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PERFORMING ARTS / MARCH 2003

Experience Chef Joachim Splichal's signature style with Patina Catering at the San Francisco War Memorial & Performing Arts Center.

Before the performance or during intermission visit:

THE OPERA HOUSE CAFE
Located on the lower level of the Opera House. The Cafe serves delicious Chef's Table "full of sumptuous entrées, salads and sides, and a delicious la carte menu.
For reservations call 415 864 8150.

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LOUIS M. DAVIS SYMPHONY HALL
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THE GREEN ROOM
Can seat 210 guests for dinner, 300 for a theatre style seating or 500 for a standing reception.

For more information call 415 321 1933
Also in the Patina Group family of restaurants:
The Music Center of Los Angeles County, and Hotel Zaza located at the Orange County Performing Arts Center.

Bar & Grill, near Nob Hill Circus.
Hotel bars are often the product of the past, and The Rivoli Bar at The Ritz is an eternal classic. Among more traditional venues, try La Belle Epoque, South Kensington, part of a large restaurant complex (crowded but great people-watching); The Library Bar, Leland Stanford Hotel (Hyde Park Conservatory area); Windows Bar, on top of the Hilton Park Lane Hotel, for the best views of the city. The American Bar at the Savoy Hotel (jackets required for men), and a Prohibition-era holdover; and the St. Martin's Lane Bar.

One final nod to stellar: Celebrity chef and hugely successful restaurateur Mario Petrucci's White is steaming up with nightlife entrepreneur Pierre Adam to revive The Star Club, famous in both New York and London during Hollywood's golden age in the '50s. Sounds like another very exciting, developing...

This Month's Recommendations
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Stolichnaya — The Barry White of vodkas, the true heavyweight of love.
Belvedere — Diana Krall and Julie London together, sensuous. It takes your breath away.
Grey Goose — Black tie and sophistication. You know who's at The Carlyle. Waterfall Crystal tumblers in your hand. Bobby Short at the piano. (2)

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At the Blue Bar in the Berkeley Hotel, Knighthouse, head bartender Niall Cowan, considered a first among equals, presides over a menu of around 45 cocktails. One of his signature drinks is the Gin- ger Cosmopolitan, based on vodka, which is infused for three days with baby long-stemmed ginger. The bar itself is cozy, elegant, and conversation-friendly; its crowd sophisticated and lively. The current craze is for personalized cocktails, and many of his customers supply their own quirky recipes. Some of them are pretty good, he admits, and in fact, he's added a few to the menu, including the strawberries and cream martini, made with vanilla-flavored vodka.
Cowan was keen enough to share his recipe for a Caipirrosa (the vodka version of the famous Brazilian Caipirinha): Quarter one fresh orange and one fresh lime; mash them together in a small bowl or large glass along with two or three small cubes of unrefined sugar (according to taste); fill an Old Fashioned glass with crushed ice; drain enough of the orange juice into the glass to fill it about one-quarter full; top off with mandarin-flavored vodka, stir well and serve. "It's a good way to start the evening," he says, "but as with a martini, I don't know how successful you'd be drinking it all night." (Typical bartender's understatement...)

Here is a quick rundown of London's hottest cocktail bars:
Atlantis (underwater, wet oak, a huge lobby, and a huge vodka selection): Bank, which set the trend for converting banks into restaurants and bars. On St. James's Street (the cocktail lounge) which is also on the ground floor attracts a well-heeled crowd. Detroit, near Coquer Garden: E&O Restaurant and Bar (look for the "smart" Nomting Hill hit, including the likes of Kyle Minogue and Stella McCartney's Eclipse (an 18th-century house), and the Greenhouse (a new, cool colonial atmosphere); Kemba Bar at Momo, the chic Moroccan restaurant and bar everything): The Long Bar at the Sandeman Hotel, an unassuming venue where the PE and advertising crowds gather. The Mandarin at The Mandarin Oriental Hyde Park Hotel (slight and sleek); Boring Hill Arts Club in the exemplary Boring Hill Hotel, close to Brookfield Zoo; Saint in the Leicester Square district; Zizo in

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Dennis Pearson is the author of "American's Wine Guide (Clark, Pearson/Publishers, Parnell House), He has been in the wine wine business for nearly 30 years as owner of The Wine Merchant, Beverly Hills.
California Cuisine

by Harri Chandler Fox

SAN FRANCISCO

TEATRO ZINZANINI — For those who enjoy dining out and seeing live theater, there is always the downside of looking for a restaurant near the theater, rushing through dinner, and arriving at the theater covered with perspiration. The solution to these difficult logistics would be to have dinner in the theater, but many so-called dinner theaters offer up varied productions with tasteless food. Of course, that was before the Teatro Zinzanini came to town.

Now entering its third year in San Francisco, this extravaganza appeals to all your senses. Surprisingly, considering the nonstop entertainment, the food turns out to be excellent; my biggest problem is being able to concentrate on the cuisine with so many distractions going on simultaneously.

The servers, many of whom perform in the show, are delightful. The venue is a Belgian tent that only looks like a tent from the outside. Inside, I feel like I’m entering a circular Belle Epoque cabaret replete with beveled mirror panels, colored glass, and tiers of tables beneath the spotlight. And there is indeed something for everyone in the performance, including opera and blues singers, trapeze performers and contortionists, jugglers and comedians.

The show runs over three hours, and as the orchestra begins playing, we start dining on the appetizer and generously portioned antipasto plate. It contains raw vegetables with a luscious herb-dipping sauce, a delicate Caponcino and an all-natural onion spread, and croutons.

Before the soup course, the chef appears as a gospel-singing religious revivalist who is fervent about the spiritual cleansing of his paupar-carrot pastilote, which is garnished with a slightly sweet pear cream. Amidst other notify and talented performers, the chef appears next as a maestro to exalt his Caesar salad, which has the necessary addition of Asiago cheese and lightly toasted crostini made of bread. Before the main course arrives, “Le Chef” comes out in the most outragous disguise of all. The choice of entrees includes tender lamb loin or a flavorful vegetarian feast. And the audience-pleasing dessert on the night I attended was a rich chocolate mousse cake with chocolate ganache. There is an excellent wine list and an array of special cocktails available.

The report is very much a part of this show — titled Love, Chaos & Dinner — and while you don’t go to the Teatro Zinzanini just for the meal alone, it certainly enhances the entire evening’s experience.

TEATRO ZINZANINI, Pier 29, The Embarcadero (at Battery), San Francisco. (415) 438-2668. Runs Wednesday–Saturday. Two can dine (without alcohol) and see the show for $218 including tip (price slightly higher on Saturday).

ZUNI CAFE — For over two decades, this handsome spot has been popular before and after concerts, theater, ballet and opera. The unusually shaped dining area, full of moons and irregular shaped brick walls, brings a feeling of coziness to the interior despite the big cheerful windows. Servers in biso aprons are knowledgable and efficient, and the wine list is quite impressive in its breadth and being relatively reasonable.

Chef Judy Rogers uses incomparably fresh ingredients (with most of the produce organically grown), producing Mediterranean dishes that sing out with flavor. While the menu changes nightly, you might start with the house-cured anchovies and Parmesan cheese, a crunchy frico miner of Calamari and broccoli rabe, or zesty rabbit sausages. There’s also the restaurant’s signature Caesar salad, which is sublime, or excellent pastas ranging from fettucini gnocchi toned with sausage and squash to penne mixed with tuna, white beans, and lemon zest. I also like the rich bowl of polenta laced with mascarpone cheese. There’s a special list of fresh oysters which are served on an icy plate atop a metal stand along with a outstanding mignonette sauce — all of which brings back happy memories of La Coupole in Paris.

For entrees, you might choose grilled rare mera with an orange, fennel, and chicory slaw or perhaps succulent roasted quail with spiced prunes and celery root. On a dark, chilly evening, I like the hearty beef stew and short ribs braised in Burgundy with parsnips and rutabaga garnished with a piquant horseradish cream. Chef Rogers makes an outstanding grilled loin of rabbit with smoked bacon, and there’s a true European flair in his oven-roasted cod with leeks and potatoes and a fiercely garlicky vote. There are some local customers who always order a dish that has been on the menu since opening day: the astonishingly crisp yet juicy brick-oven roasted chicken for two served with a warm bread salad studded with currants and pineapples. It’s timeless comfort food.

Desserts here can be as simple as a espresso granita (a very adult “snow cone”) or as complex as a bittersweet flourless chocolate torte. I like the elegant caramel pot au creme, buttery apple tart with house-made ice cream, rich crème brûlée, or chewy biscotti, which I sip in a sweet dessert wine. After I finish my meal, I begin to think that the Zuni Cafe is going to be around for many years to come.

ZUNI CAFE, 4650 Market St. (between Franklin and Gough), San Francisco. (415) 552-2532. Open for lunch Tuesday–Saturday, dinner Tuesday–Sunday, and brunch on Sunday. Without wine, two can dine for $90 including tip and tax. □

Norm Chandler Fox is Food & Travel Editor for Performing Arts Magazine.

THE ART OF THE DINNER PARTY

theatre goer

LONDON

The best of the West End: shows, celebrities and theatre news

On the Ball

SINCE HIS 1985 WEST END DEBUT AS MARLUS

In Lee Hallahark, Michael Ball has earned a reputation as one of the stage’s finest international musical talents. With appearances in The Phantom of the Opera, Phantom, and aspects of Love on both sides of the Atlantic, coupled with a successful recording career he has merely been out of the public eye. We talk to Michael about his latest role as the eccentric inventor Caractacus Potts in the eagerly anticipated new stage musical Chitty Chitty Bang Bang. Chitty Chitty Bang Bang is at the Palladium from 19 March. Tel: +44 (0) 870 880 1108

Bollywood will shortly hit the London stage in the form of Andrew Lloyd Webber’s new production, Bombay Dreams. With music by the supernova composer Alfie Marcus, it promises all the spectacle and panache of productions inspired by the great Mumbai. Bombay Dreams is at the Apollo Victoria from 31 May. Tel: +44 (0) 870 400 0800

For more information, go to www.bombaydreamsontheukmusical.com

Hooray for Bollywood

Trading places

What would you be if I told you that you’ve started a different career path? Matthew Modine would be an artist, Janeane Garofalo would work for the UN and Michael Fagan would be destruc...
0-hp Acura MDX. These days, getting out of cell range is quite a feat. But an advanced electronic 4-wheel-drive system can easier. And with room for 7 and available Acura/Bose® Music System with 6-disc CD changer, you could end up almost anywhere. Call 1-800-TO-Acura or visit us at acura.com. Taking the SUV to a place it's never been before.