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PERFORMING ARTS

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GREAT EXPECTATIONS

Far Away Lands & Fairy Tales

People and Performances certain to make news in March

NEW BEAUTY

Sleeping Beauty is the grandest of Tchaikovsky's three ballets for the Imperial Ballet of Russia. And it is largely the splendor of Tchaikovsky's score that transformed this leisurely, somewhat anticlimactic story-ballad into a masterpiece of the high classic period. Sleeping Beauty may lack the tragic resonance of Tchaikovsky's Swan Lake or the charm of The Nutcracker, but it remains the ultimate challenge to a ballet company intent upon proving the strength of its classical line.

It was first performed in St. Petersburg's Maryinsky Theatre on January 15, 1880. The San Francisco Ballet will celebrate that first Beauty's 100th birthday with a new production staged by artistic director Helgi Tomasson after the original choreography of Marius Petipa. The difficulty of reviving Sleeping Beauty is clear to anyone who has seen a mediocre modern performance. It requires a sense of drama but cannot be carried by drama alone. If the dancing is impaired or indistinct, there is very little left to see. We are presented with the most passive of heroines and heroes: a lovely adolescent who falls asleep at her Sweet Sixteen party and a prince whose only task is to awaken her with a kiss. It is in the time preceding and following this drowsy romance that the thrill occurs.

At the core of the work is dancing for its own sake: the solos for the six fairies at Princess Aurora's christening, Aurora's own radiant Rose Adagio, and the divertissements offered by the guest at her wedding scene. The cast is huge, and the production demands sumptuous generosity, for it is the portrait of a great court at the height of its sybaritic indulgence.

Sweep, and implicit paupers are not entirely matched by the long string of separate solos and duets choreographed by Petipa, although each one has its brilliance and characteristic mood.

Tomasson's collaborator in the new production will be Jens-Jacob Worsaae, who also created the sets and costumes for Terrasson's Swan Lake of 1988. While the ballet is based on a French fairy tale by Charles Perrault and is generally set in a mythical kingdom, Tomasson and Worsaae have taken as their inspiration the culture of Imperial Russia. The time frame will span the seventeenth to the eighteenth centuries, the periods of Peter the Great and Catherine the Great.

Sleeping Beauty opened Thursday. Aurora and her court sleep for one hundred years before Prince Florimund's gentle awakening kiss. If the audience, too, is not to close through the preceding, the dancing must cast a spell of physical enchantment. Sleeping Beauty completes Tomasson's presentations of the Tchaikovsky ballets, and it is his most ambitious undertaking yet: Opening March 13 and running in repertory throughout the season at the San Francisco Opera House. (415) 675-5800.

CHILD'S PLAY

Child prodigies in the visual arts are not entirely unknown, but they are rare. Wang Yani, a Chinese girl born nearly fifteen years ago in Guanyi Province, China, is remarkable for working only in the demanding medium of Chinese brush.

Tchaikovsky's score seems to promise even more. He visualized the story as a victory of life over death, of goodness over evil. And his music, according to the Russian ballet historian Natalia Rodanikova in her book Aria of the Russian Ballet, was "a work that amounted to a reform in ballet." Its rich formal beauty, structural

by Kate Regan

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by Kate Regan

A great review of the San Francisco Ballet's Sleeping Beauty production by Kate Regan.

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Arriving at the Butterflies' House painted by Wang Yani at age 5. At the Asian Art Museum, March 7 through July 15.

An Eastern Wind Dances in

Far in time and space from the gauzy struggles of a fairy court, the ghostly world of Harupin-Ha Butoh Dance Theatre offers a startling view of 13th-century confrontations. This Berkeley-based company, led by the butoh master Koichi Taman, presented evocative local concerts long before the big Japanese butoh companies attracted international fascination. Until recently the company has remained unknown but to a small group of admirers, due to a performance schedule so erratic that it might be years between appearances. (Taman began his working life in Japan as a waiter and cook in something called the Asbestos-Kan, and between engagements here in the Bay Area, he has worked quite seriously as a sushi chef.)

In the past two years, Taman has slowly moved from his former obscurity, although one major series of performances planned for last year was interrupted by the October, 1988 earthquake. In March, he will participate in the 1990 Bay Area Dance Series in Oakland.

The term butoh has been translated - roughly, as all translation from Japanese must be - as "dark soul dance." It grew primarily from the atsary of Tatsumi Hijikata, who in the 1960s evolved a style that employed many movement techniques of ancient Noh theater and classical Japanese dance, but turned them upside down. The distortions of the old use of extreme slow motion, mask-like facial expressions (or actual masks), and frozen body postures create a nightmarish perversion of the elegant tragedy of classic Japanese theatrical art. Grotesque juxtapositions of music and mime, weird grimmaces, and bodies stripped down to bare muscle-only thinly veiled by white powder - these were the unsettling hallmarks of a dance that intended to mock and mimic the horror of modern life after the atomic apocalypse. Taman's use of butoh, however, is dis-
paintings, where spontaneity and sophistication are equally demanded. Yani: The Brush of Innocence is a retrospective of paintings by this artist from the ages of four to fourteen. Even to one who notes with skepticism the heavy-handed marketing of a very young adolescent, her paintings are undeniably delightful. Somehow between the age of three and four, Yani Wani developed a mature sense of composition, line, motion, and color without losing the innocence and vitality that make children's art so appealing. Her playful monkeys, birds, dragons, and lions move with a comic, muscular particularity. (She does not have the same perceptive wit in making human figures.) Her landscapes are bold, confident, and convincing variations on a traditional Chinese theme. It is an astounding display of talent by one so young.

Seeing the exhibition at the National Museum in Washington, D.C., where it opened, one did have doubts. Wang Yani has been so pedantically analyzed (the show is called a retrospective, and is categorized to the nth degree) and soolumbia that one must wonder about her. Will she grow into adult originality, as did Picasso and Klee, or calcify into a maker of pretty formulae, like Landseer? The exhibition contains nothing painted after the age of eleven, possibly due to the long advance time for organizing such shows, so there is little to indicate her more recent development. These paintings aside, the Brush of Innocence offers much to amuse and please us. The formalities of traditional Chinese art have new vitality in these bold paintings.
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Meet Leroy Villanueva

Baritone Leroy Villanueva.

It's been said more than once of Leroy Villanueva that "he's a star somebody, and anyone who's heard his baritone voice and watched his subtle ease on stage, may feel that the prediction rings true. But Villanueva manages to combine his operatic gifts with an intelligent modesty. "I have a long way to go," he says now, "and I'll feel that way for a long time." It's not a pose of self-deprecation; it's the determination not to stuff himself through easy satisfaction. "I'm young and open demands everything. It's singing, acting, movement, but it's more than a combination of these elements -- it's OPERA, something bigger than its parts. The more you acquire, in life experience, in training, in artistic sensibility, the more you bring to the role."

A winner of the San Francisco Opera's Schwabacher Memorial First Prize in the 1985 Grand Finals of the Merola Opera Program, Villanueva spent 1988 as a "Merryman" in the splendid 1899 production of Philip Glass's Satyagraha, followed by the role of the Journalist in Berg's Lulu, SFO's riveting opening opera for the 1989 season. He has since sung in Otel, Madama Butterfly, and Die Frau ohne Schatten, and next month makes his Schwabacher debut recital on a program offering works of Beethoven, Schumann, Bizet, Weill, and some Poet Romantique songs to reflect his family heritage. "Satyagraha was such a moving experience for me. The presentation was very subtle, all the repetitions marked by almost subliminal changes." His twenty-minute part was "by far the most difficult piece I've done, requiring very high concentration. Also, singing in Sanskrit added to the work." (He sings in and "can get by" speaking in Italian, German, and French, but Sanskrit is not in his repertoire of languages.)

It was even harder than Lulu, because Lulu's text is more easily interpreted and more related to natural speech. Oh, the acting part of Lulu is more demanding, but I want the acting roles."

Villanueva grew up in East Los Angeles, an environment he describes as "not such a great neighborhood," and began singing at age nine with the California Boy's Chorus. "They trained me for seven years. I traveled around the country, learned music theory, composition, acting, direction -- everything. God knows where I'd be by now without that early discipline." He remains close to his family: this interview took place just before his Christmas visit home. But he says frankly that "I just got pulled out of East LA in time. I was lucky!"

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certently different from that of his fellow emigrants and far more famous colleagues. Eiko and Koma, for instance. There is a gleam of humor in his odd complications — as in the mad parody of Nijinsky’s Afternoon of a Faun.

His art is more complex, possibly less despairing than other practitioners of ballet, and his sense of theater more compelling. And because his dancers are less claustrophobically focused than those of Eiko and Koma, because they seem to open up a larger vision of dance — possession, they are all the spookier and more enveloping.

Tamaro’s eccentric majesty dominates Harujin-Ha, but the company also includes his vastly gifted wife, Hiko Tamaro, and several apprentices whose powers have grown with each season. Butoh requires a nearly inhuman muscular and emotional control and expressiveness, and Tamaro’s current ensemble honors the art. March 2, 3, and 4 at Laney College Theatre, 900 Fallon Street, Oakland. (415) 739-3550

MEET LEROY VILLANUEVA

Baritone LeRoy Villanueva.

It’s been said more than once of LeRoy Villanueva that “he’ll be a star someday,” and anyone who’s heard his baritone voice and watched his subtle ease on stage, may feel that the prediction rings true. But Villanueva manages to combine his operatic gifts with an intelligent modesty. “I have a long way to go,” he says now, “and I’ll feel that way for a long time.” It’s not a pose of self-deprecation; it’s the determination not to stall himself through easy satisfaction. “I’m young and open — demands everything. It’s singing, acting, movement, but it’s more than a combination of these elements — it’s OPERA, something bigger than its parts. The more you acquire, the more you experience, the more you understand, the more you bring to the role.”

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The Merola program was "a full-time job. It's really a chance to figure out what you've got, and every day is important... And you're being watched all the time!" Following that intensive training, and after completing his Adler Fellowship, he intends for now to "stick to the lyric roles, like Papageno in The Magic Flute. In ten years, I will be ready for the heavier stuff, but not Wagner. I don't think I'll ever be doing Wagner."

IN BRIEF: Theatre: American Conservatory Theatre's peripatetic post-earthquake season continues with Molière's The Imaginary Invalid, a sardonic seventeenth-century look at an age-old malady: hypochondria; March 19 through April 14 at the Palace of Fine Arts; . Berkeley Repertory Theatre brings its Parallel Season of new plays to the main stage at Addison Street with Quincy Long's The Virgin Molly, set in the brutal atmosphere of a Marine Corps "quartermaster," where men are expected to shape up or be booted out; February 28 through March 17, 2020 Addison Street, Berkeley... Magic Theatre's Springfest is a festival of new plays, some still being written at press time; March 21 through April 15 at the Southside Theatre, Building D, Fort Mason... Theatre Rhinoceros presents the off-Broadway success Gertrude Stein and A Companion by Win Wells; March 10 through April 16; Dance: Pilobolus Dance Theatre returns to the Bay Area with two programs of vintage and new works; March 9 through 10 at Stanford's Memorial Auditorium... Tony Beal, the supple Santa Cruz dancer/choreographer, brings his company to San Francisco with live jazz accompaniment by Art Lande and Paul McCandless; March 29 and 30, Herbst Theatre... ODC San Francisco's spring program includes Brenda Way's new The Secret House, with music by Paul Dresher and book by Birdie Eder; March 2 in Zellerbach Hall, UC Berkeley... The above-mentioned Bay Dance Series also offers Onye Onwenu in dances from the Igbo people of Nigeria (March 23 to 25), and the impulsively charismatic Child's Play in collaboration with the Children's Crusade (March 24); Laney College Theatre, Oakland... Music: Today's Artists presents pianist Jean-Louis Steuerman in Bach's complete Goldberg Variations; March 11, Herbst Theatre... San Francisco Early Music Society's The Passionate Recorder program offers Marin Verbruggen on recorders and harpsichordist Robert Hill in Baroque works; March 17 in the First Congregational Church, Berkeley... The San Francisco Symphony presents Iona Brown, sterling conductor and violinist, in all-Bach program, March 25 in Davies Hall... The Nexus Percussion Ensemble will be at The Old First Church on March 9 as part of the San Francisco Symphony's New and Unusual Music Series... Gal Performances presents Steve Reich and Musicians at Zellerbach Hall on March 3... March 13 Ear Plug presents pianist Janet Kates and saxophonist Jim Dukay playing world and West Coast premières at the Cowell Theater (415) 549-8888. Art: From Palace and Province: Ancient Egyptian Art, selected from the Lowie Museum of Anthropology's Hearst Collection, March 23 through May 6 at the University Art Museum, UC Berkeley... The Yiddische Gauchos, an intriguing exhibition and video documentary on Eastern European-Jewish settlers on the nineteenth century Argentine pampas; February 25 through June 3, Magnes Museum, Berkeley... Treasures of the Abby Aldrich Rockefeller Folk Art Center, some 260 sculptures, paintings, furniture, and textiles from America's most eminent native folk art collection; March 10 through June 17 at the M.D. de Young Memorial Museum.
The Meryl program was a "full-time job. It's really a chance to figure out what you've got, and every day is important. And you're being watched all the time!" Following that intensive training, and after completing his Adler Fellowship, he intends for now to "stick to the lyric roles, like Papageno in The Magic Flute. In ten years, I will be ready for the heavier stuff, but not Wagner. I don't think I'll ever be doing Wagner."

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American Conservatory Theater

1989/90 REPERTORY SEASON

Edward Hastings
Artistic Director

John Sullivan
Managing Director

IGHT MIND
by George Cukor's Performance Works
October 1 through October 17
Geary Theater

A TALE OF TWO CITIES
by Charles Dickens
adapted for the stage by Nagle Jackson
November 11 through December 2
Orpheum Theatre

A CHRISTMAS CAROL
by Charles Dickens
December 7 through December 24
Orpheum Theatre

ALMOST LIKE BEING IN LOVE
The Magic of Alan Jay Lerner
December 27 through January 7
Herbst Theatre

JUDEVINE
by David Mamet
January 10 through February 18
Pole Beale Street Theater

TWELFTH NIGHT
by William Shakespeare
January 7 through February 10
Palace of Fine Arts Theatre

HAPGOOD
by Tom Stoppard
February 17 through April 8

THE IMAGINARY INVALID
by Molière
March 10 through April 14
Palace of Fine Arts Theatre

BURN THIS
by Lanford Wilson
February 25 through April 6

Tickets and Information: (415) 771-2422

Performing Arts

ACT 3
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American Conservatory Theater

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March 7 through April 16

THE IMAGINARY INVALID
by Molière
March 10 through April 14
Palace of Fine Arts Theatre

BURN THIS
by Lanford Wilson
May 7 through June 16

Tickets and Information: (415) 749-24CT

PERFORMING ARTS

HONORARY THEATER

In recognition of her vision and unfailing support.

Mrs. Edith Markson

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

ACT 1
The American Conservatory Theater is deeply grateful for the generous support and encouragement of many individuals, corporations, foundations, and government agencies. These donors make great theater possible.

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**CONTRIBUTORS**

We are grateful to the following contributors who have generously supported the American Conservatory Theater during the current season. Their generosity and commitment are critical to the success of our organization. Thank you for your support!

We are particularly grateful to the following contributors who have generously supported the American Conservatory Theater during the current season. Their generosity and commitment are critical to the success of our organization. Thank you for your support!
News of the American Conservatory Theater

Northern California Grantmakers Pitch In after the Earthquake

Ray Area foundations, government agencies, and corporations have come together to provide $740,000 to create the Arts Recovery Fund to aid artists and arts organizations in the nine Bay Area counties affected by the October 17 earthquake.

This public/private partnership — sponsored by Northern California Grantmakers — has been awarded a $355,000 National Endowment for the Arts Challenge Grant. When the 50-50 match is made and all fundraising is completed, $2.2 million will be available for arts relief in the San Francisco Bay Area. The Arts Recovery Fund is designed to aid artists and arts organizations throughout the Bay Area that suffered financial and property losses.

“We are delighted with the response of California foundations, corporations, and government agencies to the National Endowment Challenge Grant,” said John Kreidler, representing the Northern California Grantmakers Arts Recovery Fund. “Speed is of the essence in helping individuals and groups that are in jeopardy. There is virtually no time in the operational systems of arts organizations and many of the Bay Area’s individual artists and groups are in grave financial danger as a result of the quake,” said Kreidler, who is Program Executive for Arts and Humanities Programs for the San Francisco Foundation.

Because of the severe damage to the Geary Theater, and the resultant $31 million in additional operating expenses and major ticket revenue losses, the American Conservatory Theater has been designated as one of the three major recipients of the Arts Recovery Fund. The other recipients are Santa Cruz County and individual artists and organizations in other Bay Area counties, particularly in the South of Market area in San Francisco.

The Geary Theater after the October 17 earthquake.

The Arts Recovery Fund was established through leadership grants from the Dayton Hudson Foundation on behalf of Mercy-Clinic and Target Stores ($550,000), Paul G. Allen Foundation ($75,000), Grants for the Arts of the City of San Francisco through its Voluntary Arts Contribution Fund ($100,000), the William and Flora Hewlett Foundation ($300,000), the James Irvine Foundation ($150,000), the San Francisco Foundation ($250,000), and the Zellerbach Family Fund ($15,000).

American Conservatory Theater presents

TWELFTH NIGHT

Or WHAT YOU WILL

by William Shakespeare
(c. 1600)

Directed by John C. Fletcher
Music composed by Peter Eriske
Scenery by Rick Goodman
Costumes by Beata Baurer
Lighting by Derek Duarte
Sound by Stephen LeBrand
Hair and makeup by Rick Eshoo

The Cast

Orsino, Duke of Abruzzo
Harold furry
Viola, later disguised as Cesario
Nancy Caffin
Sebastian, brother to Viola
Daniel Recht
Sir Toby Belch, uncle to Olivia
Michael McShane
Sir Andrew Aguecheek
Scott Ryan
Maria, Olivia’s waiting gentlewoman
Wilton Berti
Feste, jester to Olivia
Riho Ohtake
Olivet, a commoner
Peter Donat
Malvolio, Olivia’s chamberlain
Lesley Mann
Antonio, friend to Sebastian
Peter Donat
Curti, attendant to the Duke
Michael McFall
Valentine, attendant to the Duke
Richard Johnston
Sir Toby’s servant
Sam Farmer
Sea Captain, friend to Viola
Khoon Han Yee
Handmaiden to Olivia
Leslie Isbell
Nellie Morsen
Priest
Luis Oropesa

Islanders


Music performed by: Peter Enskie, Synthetizers, drums
Pablo Cisneros, Percussion
Yvonne Mendivilas, Trumpet
Don Grendel, Additional keyboards
Will Lee, Electric bass

Understudies

Orsino — Khoon Han Yee; Viola — Peter Donat, Sebastian — Michael McFall, Sir Toby Belch — Michael Nikolau, Sir Andrew Aguecheek — Richard Hunter, Antonio — Matthew Mann, Feste — Patrick Stroma, Olivia — Helene Aymar, Valentine — Shari Simmons, Malvolio — Barry Kraft, Curti — Daniel Recht, Sir Toby’s servant — Eric First, Sea Captain — Andrew Balan.

Stage Manager: Karen Van Zandt

This production is made possible in part through the generosity of BankAmerica Foundation and The Andrew W. Mellon Foundation.
American Conservatory Theater

News of the American Conservatory Theater

Northern California Grantmakers Pitch In after the Earthquake

Ray Aria foundations, government agencies, and corporations have come together to provide $740,000 to create the Arts Recovery Fund to aid artists and arts organizations in the nine Bay Area counties affected by the October 17 earthquake.

This public/private partnership — sponsored by Northern California Grantmakers — has raised a $255,000 National Endowment for the Arts Challenge Grant. When the 1-to-1 match is made and all fundraising is completed, $82.2 million will be available for arts relief in the San Francisco Bay Area. The Arts Recovery Fund is designed to aid artists and arts organizations throughout the Bay Area that suffered financial and property losses.

“We are delighted with the response of California foundations, corporations, and government agencies to the National Endowment Challenge Grant,” said John Krehl, representing the Northern California Grantmakers Arts Recovery Fund. “It’s just in the essence in helping individuals and groups that are in need. This is virtually no limit to the programs and issues that are in need of financial assistance as a result of the quake,” said Krehl, who is Program Executive for Arts and Humanities Programs for the San Francisco Foundation.

Because of the severe damage to the Geary Theater, and the resulting $31 million in additional operating expenses and major ticket revenue losses, the American Conservatory Theater has been designated as one of the three major recipients of the Arts Recovery Fund. The other recipients of funds are Santa Cruz County and individual artists and organizations in other Bay Area counties, particularly in artistic firework-erosion such as the South of Market area in San Francisco.

The Geary Theater after the October 17 earthquake

The Arts Recovery Fund was established through leadership grants from Dayton Hudson Foundation on behalf of Mervyn's and Target Stores ($550,000), the William and Flora Hewlett Foundation ($300,000), the James Irvine Foundation ($500,000), the San Francisco Foundation ($450,000), and the Zellerbach Family Fund ($45,000).
The Improbable Fiction of Comedy
by Jonathan Marks

O mistress mine, where are you roaming?
O, stay and hear, your true-love's coming.
That can sing both high and low.
Trip no further, pretty sweeting;
Journeys end in lovers meeting.
Every wise man's son doth know.

What is love? 'Tis not hereafter.
Present mirth hath present laughter.
What 'tis come to is now unsure.
In delay there lies no plenty.
Then come kiss me, sweet and twenty.
Youth's a stuff will not endure.

But it will endure in a world of magic
and enchantment, in a land where
song is everywhere and play is forever.
In such a kingdom youth will bat
in a realm of cakes and ale, where wisdom and
hilarity abound as playmates;
where identity is
slippery, where work is never mentioned,
where death is banished.

Time will not pass in such a land;
it will be allowed to stick in just long
enough to bring lovers together, and then
it will be arrested, seized. It cannot be
allowed to work its mischief; to steal love
and youth, and bring us forward toward
the grave.

Not here. Not in Byzantium. Not in this lan-
guage, tropical paradise of music and idleness,
of plentiful food and drink and laughter and love.
Not in the realm where people are not what they are; not on the
stage; not in Shakespeare's Twelfth Night.

Twelfth Night exists in the real world, but
TwelfthNight exists in a holiday world.
It bears a holiday title: the last of the
Christmas holidays. (Evidence suggests
that Shakespeare was commissioned to write it for a Twelfth Night celebration
for the law students at Middle Temple.) Its subtitle is the antithesis of obligation:
What You Will. Anything goes in a land
where you get whatever you want — what
you will: the long lost at sea are restored
to life, the unattainable prince offers his
hand, gender is reversible at will, and the
playful, drunken, gnomous, lying, cheating, roving, scheming old lecher gets
the lady's maid to have and to hold. The
"proper instruction required in the
drama" is, indeed, not to be found in the
world of What You Will. Every child gets
all the cookies.

And yet that other world — the world
of time and work and money and order of
cold and rain and death — will always
threaten to intrude. There are storms at
tsea, and brothers to be mourned; there
are swords and naval battles and arrest
warrants for peasants.

And there is Malvolio. Malvolio has
a job, and he takes it seriously: he is Olivia's
steward, and he proudly wears his chain
of office about his neck. His job is not
erly to wrangle about bearing keen
memories; his job is to keep order. The first
words out of his mouth are of death,
decay, and immortality. When there is music
he will squash it: "There is no respect of
place, persons, nor time in you!" He
is above the fun-loving readers surround-
ing him: "You are idle shallow things; I am
not of your element."

What to do with such a man? How
to deal with his cold sobriety, his moralism,
his sense of place and order? Simple: play
with him; make sport of him; cast him
in a play. But don't Puritans like Malvolio
detest playing? Of course — on the out-
side; but inside there must be a child de-
manding to get out: a foolish child — like
the rest of us fools — susceptible to the
encantations of dress-up, of material pleasures, of getting out of your every-
day role, of smiling, and playing a part in
the great game of love.

It works. A little come plot, some
changes of costume and voice; some play-
acting, and Malvolio goes right along with
the game, playing his fool's part to per-
fection. "If this were played upon a stage
now," says one of his inventors, "I would
condemn it as an improbable fiction."
The kids induce him to play their game,
and so they have their cruel revenge on
Malvolio for his snobbish adulteries.
"And thus," says the Fool, "the whirligig
of time brings in his revenge." The fig-
ure of sobriety, order, and responsibility
is banished.

And then he is sent for again. Just as
Malvolio sorely needed the world of play,
this world secretly needs Malvolio. The
whirligig of time keeps turning, even if
it's magically suspended for play-time.
It has really been there all along, but now
we must come to terms with it: now all
the lovers have been mated, and it is time
to end the play. Youth's a stuff will not
endure.

In Feste's final song, time returns with
a vengeance. In the period of five little
quatrains the little boy once more comes
face to face with his mortality, and the
carefree tropical paradise disappears.

A great while ago the world began.
Hey, ho, the wind and the rain;
But that's all one, our play is done.
And we'll strive to please you every day.
The Improbable Fiction of Comedy
by Jonathan Marks

0 mistress mine, where are you roaming?
O, stay and hear, your true-love's coming,
That can sing both high and low.
Trip no further, pretty sweet;
Journeys end in lovers meeting,
Every wise man's son doth know.

What is love? Tis not hereafter;
Present mirth hath present laughter:
What's to come is now unsure.
In delay there lies no plenty;
Then come kiss me, sweet and twenty,
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deed enchantment, in a land where
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In such a kingdom youth will bat:
in a realm of cakes and ale, where wisdom and
killy frolic as playmates; where identity is
slippery, where work is never mentioned,
where death is banished.

Time will not pass in such a land;
it will be allowed to sink in just long
enough to bring lovers together, and then
it will be arrested, seized. It cannot be
allowed to work its mischief: to steal love
and youth, and bring us forward toward the
gap.

Not here, not in Blain, not in this lar-
gard, tropical paradise of music and idle-
ness, of plentiful food and drink and laughter
and love. Not in the realm where
people are not what they are; not on the
stage; not in Shakespeare's Twelfth Night.

Every wise man can tell you that
such a place exists, but every wise man's
son knows that it does — and so does the
child, the fun-loving soul that secretly
dwells within the soul of the wise man.

These places exist in the self-delusional
fantasies that make life worth living in the
face of the reality of death.

In the eighteenth century a very wise
man, Dr. Johnson, wrote that the "breviti-
ment of Twelfth Night" wants credibility,
and fails to produce the proper instruc-
tion required in the drama, as it exhibits
no just picture of life. "True enough —
for a wise man, but lacking in the essen-
tial truth of the fool or the child, who is
exemplified from the waking world's need for
credibility, who rejects the call for photo-
realism in art, and shuns the intrusion of
sober moral preaching in comedy.

Growing up — moving responsibly
through time, assuming the garb of each
successive age of man — is work. Comedy
is play. And Twelfth Night is one of the
crowning glories of the world's comic
stage. "Play" is essential to it: play as in
games, play as in music, play as in plays.

The world appears in the very first line,
and the last.

Work exists in the real world, but
Twelfth Night exists in a holiday world.
It bears a holiday title: the last of the
Christmas holidays. (Evidence suggests
that Shakespeare was commissioned to
write it for a Twelfth Night celebration
for the law students at Middle Temple.)
Its subtitle is the antithesis of obligation:
What You Will. Anything goes in a land
where you get whatever you want — what
you will: the long-lost at sea are restored
to life, the unattractive prince offers his
hand, gender is reversible as will, and the
playful, drunken, bumptious, lying,
cheating, roguish, scheming old bachelor
gets the lady's maid to have and to hold.
The "proper instruction required in the
drama" is, indeed, not to be found in the
world of What You Will. Every child gets
all the cookies.

And yet that other world — the world
of time and work and money and order:
of cold and rain and death — will always
threaten to intrude. There are storms at
sea, and brothers to be mourned: there
are swords and naval battles and arrest
warrants for spies.

And there is Malvolio. Malvolio has
a job, and he takes it seriously: he is Olivia's
steward, and he proudly wears his chain
of office about his neck. His job is not
merely to scramble about bearing coxes-
sons; his job is to keep order. The first
words out of his mouth are of death,
decay, and infirmity. When there is music
he will squawk it: "Is there no respect
of place, persons, nor time in you?" He
is above the fun-loving readers surround-
ing him: "You are idle shallow things; I am
not of your element."

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pleasures, of getting out of your every-
day role, of smiling, and playing a part
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It works. A little come plotting, some
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the game, playing his fool's part to per-
fection. "If this were played upon a stage
now," says one of his inventors, "I would
condemn it as an improbable fiction."

The kids induce him to play their game,
and so they have their cruel revenge on
Malvolio for his insatiable abstinence.

"And thus," says the Fool, "the whirligig
of time brings in his perogies."
The figure of sobriety, order, and responsi-

bility is banished.

And then he is sent for again. Just as
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this world secretly needs Malvolio. The
whirligig of time keeps turning, even if
it's magically suspended for play-time.
It has really been there all along, but now
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the lovers have been made, and it is time
to end the play. Youth's a stuff will not
endure.

In Feste's final song, time returns with
a vengeance. In the period of five little
quatrains the little boy he once was comes
face to face with his mortality, and the
carefree tropical paradise disappears.

A great while ago the world began.
Hey, ho, the wind and the rain;
But that's all one, our play is done.

And we'll strike it please you every day.
Who's Who

WILMA ROSEN made her debut with A.C.T. in this season's A Christmas Carol. She has performed extensively with the San Francisco Opera, the San Francisco Symphony, and the Los Angeles Philharmonic. She was a Bay Area Critics Circle Award for her performance in Ulysses in Silk and for a Drama League Award for her role as Laurena in Four Women. Her other Minnie Prime credits include Parts of the Dream, Ophelia, in the one-act play The Yellow Wallpaper at the San Francisco Playhouse, and in the international film I Dreamt of You. She is also a graduate of Stanford University (with honors in international relations) and A.C.T.'s Advanced Training Program. She now teaches and directs in the A.T.P., presents, and serves on the Board of Trustees as one of two artist members.

JOY CARLIN, who has been a member of the company for many years, is an Associate Artistic Director of A.C.T. Among the roles she has played in the San Francisco Mime Troupe's production of A Tale of Two Cities, she is known for her portrayal of a nun in a prison, as well as her performance in the film The Yellow Wallpaper. She is also a member of the company since 1979, and has performed in numerous productions in the San Francisco Bay Area. She is currently a member of the board of trustees for the San Francisco Mime Troupe and is a graduate of A.C.T.'s Advanced Training Program.

RICHARD BUTTERFIELD, who is now in his fourth season with the company, has appeared as Charley Darrow in A Tale of Two Cities, Edgar in King Lear, the Soldier in Sunday in the Park with George, Tony in Women in Mind, Captain Cummins in The Bluebell in the Night Thing, Young Scrooge in A Christmas Carol, Miles Gloriosus in A Tale of Two Cities, and As You Like It. He has also appeared in numerous Shakespeare productions and is a frequent collaborator with A.C.T.'s director Jo榛 Carlin. His other Minnie Prime credits include Parts of the Dream, Ophelia, in the one-act play The Yellow Wallpaper at the San Francisco Playhouse, and in the international film I Dreamt of You. He is also a graduate of Stanford University (with honors in international relations) and A.C.T.'s Advanced Training Program. He now teaches and directs in the A.T.P., presents, and serves on the Board of Trustees as one of two artist members.
American Conservatory Theater

Who's Who

WILMA ROSENTHAL made her debut with A.C.T. in this season's A Christmas Carol. She has performed extensively with the Sany in Woman's Mind, and the Los Bay Area Critics Circle Award for her role as Laurencia in Fantome Opera. Her other Minne Tongue credits include Fantome the Opera, Shop, one United of the State and the Moral Majority and 1985. She has also appeared at the Old Globe Theatre, the Magic Theatre, the Arena Theatre, El Piso Casa, the L.A. Theatre Center, and with the Bahamian Institute for the Arts in Los Angeles. Miss Bonet is an artist-in-residence with the East Bay Center for the Performing Arts in Richmond, where she also teaches acting.

Bluebird in Saint Joan, and in Side by Side by Sondheim, Fantasia, and Raisin in Hell. He has also worked with the San Jose Repertory Company, Berkeley Shakespeare Festival, and Berkeley Jewish Theatre. Last summer he acted in two productions in Connecticut: A.C.T.'s Saint Joan at the American Festival Theatre in Stratford and Women in Mind at the Westport Country Playhouse. Mr. Butterfield is a graduate of Stanford University (with honors in international relations) and A.C.T.'s Advanced Training Program. He now teaches and directs in the A.T.P., teaches in the Young Conservatory, and serves on the Board of Trustees as one of two artist members.

RICHARD BUTTERFIELD, who is now in his fourth season with the company, has appeared as Charley Darragh in A Tale of Two Cities, Edgar in King Lear, the Soldier in Waiting in the Park with George, Tony in Woman in Mind, Captain Cumings in Diamond Lil, Billy in The Best Thing, Young Scrooge in A Christmas Carol, Mike Glorioso in A Funny Thing Happened on the Way to the Forum, and Lance Manuel in A Tale of Two Cities, Beth in A Life of the Mind, Iris in Follies, Jennifer Dibak in The Doctor's Dilemma, Masha in The Seagull, and Polly in A Funny Thing Happened on the Way to the Forum. He has worked at numerous theaters on the West Coast, including the Oregon Shakespeare Festival, the Eureka Theatre, the Berkeley Shakespeare Festival, the Pacific Conservatory of the Performing Arts, and Shakespeare/Santa Cruz, where she played Beatrice in Much Ado About Nothing and Meg in Com- pany. Last season she appeared as Mrs. Elrod in Hidden Goblet at Berkeley Rep and as Shelley in Street Magnus in the inaugural season of the Oregon Shakespeare Festival Portland Center Stage. Mr. Butterfield received a B.A. in comparative literature from Boston University and is a gradu- ate of A.C.T.'s Advanced Training Program.

JOY CARLIN, who has been a member of the company for many years, is an Associate Artistic Director of A.C.T. Among the roles she has played are Max in A Tale of Two Cities, Amma Parker in Where We Are Married, Meg in A Life of the Mind, and Light and Light, Miss Prim in The Importance of Being Earnest, Kitty Dural in The Time of Your Life, Barba in The House by the Cliff, Evergreen, Aunt Sally in All the Way Home, Birdie in The Little Prince, and Vida in Opium Corners. She has been Assistant Director of the Berkeley Repertory Theatre, and served as its Acting Artistic Director. Among her directing credits are The House of Audi, The Lady's Not for Burning, The Doctor's Dilemma, Malvolio, and Golden Boy at A.C.T., and productions at the Oregon Shakespeare Festival, the San Jose Repertory Company, A Contemporary Theatre of Seattle, and the Shanghai Youth Drama Troupe of China, where she directed You Can't Take It With You.

A graduate of Bowdoin College, ANDREW DONLAN is in his third year with the company. His studio credits include Darkness and Richard in Richard III, Ben in The Little Prince, A Christmas Carol, and the productions at the Oregon Shakespeare Festival, the San Jose Repertory Company, A Contemporary Theatre of Seattle, and the Shanghai Youth Drama Troupe of China, where she directed You Can't Take It With You.

Among the roles NANCY CARLIN has played in the last four seasons at A.C.T. are la caccia/Mr. Winters in A Tale of Two Cities, Beth in A Life of the Mind, Iris in Follies, Jennifer Dibak in The Doctor's Dilemma, Masha in The Seagull, and Polly in A Funny Thing Happened on the Way to the Forum. She has worked at numerous theaters on the West Coast, including the Oregon Shakespeare Festival, the Eureka Theatre, the Berkeley Shakespeare Festival, the Pacific Conservatory of the Performing Arts, and Shakespeare/Santa Cruz, where she played Beatrice in Much Ado About Nothing and Meg in Company. Last season she appeared as Mrs. Elrod in Hidden Goblet at Berkeley Rep and as Shelley in Street Magnus in the inaugural season of the Oregon Shakespeare Festival Portland Center Stage. Mr. Butterfield received a B.A. in comparative literature from Boston University and is a gradu- ate of A.C.T.'s Advanced Training Program.

A third-year student in the Advanced Train- ing Program, SAM FANTANA last summer performed the Usher in Eleazer and North in Puddlet on the Beach at P.F.A. in Santa Maria. Last season he appeared at the Geary in Mero Millo and in several A.C.T. Student Cabaret productions in Fred's Columbus Room. His studio roles at A.C.T. include Tugger in The Seagull, Bob in Company, Simon Benja in Bay Area, Dormitom in The Man of Mode, and the title role in Pericles, and he played Nikolas in the Fugio in Progress production Pick Up Air. He was seen in A.C.T.'s recent production of A Christmas Carol, and has per- formed at South Coast Repertory Theatre in Costa Mesa and in numerous productions in Los Angeles. Mr. Fantana toured as Vase in Fortune in Osiris, and was featured in the film Quartet, written by Ray Bradbury.

SCOTT FREEMAN has appeared with the company in Nothing Sacred, Joe Turner's Come and Gone, Golden Boy, A Christmas Carol, Macbeth, The Sheep's Prayer, and a Tale of Two Cities, as well as in the Plays-in-Progress production of Seven Golliwogs and a studio production of Rind- bo's Creditor. He performed in Ted Talley's Coming Attractions and Daniel Marvey's The Water Engine with Encore Presentations, and in Orlando in As You Like It with the San Francisco Shakespeare Festival. He has also been seen in Thrill and Hamlet at the Greco Shakespeare Festival, in Til- lium Company at the One Act Theatre, and as Benedick in Women and Juliet with the South Coast Repertory. Mr. Freeman trained — and now teaches acting — in A.C.T.'s Advanced Training Program.

Since his return to A.C.T. in 1986 RICK HAMPTON has appeared as Benvolio in A Tale of Two Cities, the Ruffian in Nothing Sacred, Bill in Women in Mind (which he also played last summer at the West- port Playhouse with Sally Kirkland), Oswald in King Lear, Paul Costner and Jim in End of the World... Max in The Real Thing, and Etton in Private Lives. He was a member of the company from 1978 through 1976, during which time he appeared in Destiny Under the Moon (which toured the Soviet Union), General Gor- don, The Three Theorem Opera, and as Trajus in The Taming of the Shrew, which was televised in ABC's Theater in America. During his two sea- sons with the Oregon Shakespeare Festival he played such roles as Benedick in Much Ado About Nothing, Tom in The Glass Menagerie, Hugo in Henry IV, Part I, Marc Antony in Julius Caesar, and Petruccio in The Taming of the Shrew. He also performed seasons with the Alley Theatre, Milwaukee Repertory Theatre, Dallas Shakespeare Festival, and the Los Angeles Theatre Company. Mr. Hampton was a member of the special ofow group at A.C.T. and aboard Autocar, and played Jack Harley in the film The Principal.

ED RODDEN has appeared with A.C.T. in A Tale of Two Cities, Nothing Sacred, Women in Mind, Golden Boy, A Life of the Mind, A Christmas Carol, And The Real Thing. As the Enrico Bambato in Manchester, New Hampshire, he has performed in A Narrow Road, Few, and Landmark of the Body, and he has worked with Encore Presentations in Eumenides, The Biker Engine, and Coming Attractions. He is a member of Impromptu Theatre. toured nationally in Amadeus, and studied in A.C.T.'s Advanced Training Program.

LESLIE SEHL, originally from Seattle, holds a B.A. in music education and a B.F.A. in music performance (baritone) from the University of Washington, she
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In a third-year student in the Advanced Training Program and the 1990/91 recipient of the Friends of A.C.T. fellowship, her studio roles include Jehovah in A Noise Behind the Wall, Sibyl in The Memory of Ionesco. She recently performed Viki in The Caucasian Chalk Circle at the University of Pennsylvania.

RICHARD JOHNSTON, who earned a B.A. from North Carolina State University, is a third-year student in the Advanced Training Program, where he has played Oscar in The Foreigner, The Trojan Women in The Trojan Women, and Colman in Much Ado About Nothing. Last season he was in the ensemble of Shakespeare's A Midsummer Night's Dream in the A.C.T.'s Summer Shakespeare Festival. He recently performed Richard III in the A.C.T.'s production of A Midsummer Night's Dream.

STEVEN ANTHONY JONES, recently played Detective Lieutenant Dan in the A.C.T.'s Production of Murder on the Orient Express. He is currently a member of the A.C.T. ensemble and has appeared in numerous productions with the company, including The Caucasian Chalk Circle and Much Ado About Nothing.

LEONAH LANEH, a third-year student in the Conservatory's Advanced Training Program, where she has played Asdrubali in The Trojan Women, and Lucretia in The Phlebotomus. Last season she was in the ensemble of Shakespeare's A Midsummer Night's Dream in the A.C.T.'s Summer Shakespeare Festival.

BABY KRAF, a charter member of the company, has been seen in recent seasons in The Doctor's Dilemma, A Christmas Carol, King Lear (alternating in the title role), End of the World, Golden Boy, and As You Like It, all in the A.C.T. performances of Shakespeare's plays. She was seen in the A.C.T. production of A Midsummer Night's Dream and has appeared in numerous productions with the company, including The Caucasian Chalk Circle and Much Ado About Nothing.

FRANCES LEE McCAIN was a member of A.C.T. from 1970 to 1972, appearing in such productions as The Trojan Women, The Three-Penny Opera, and The Threepenny Opera. She was last seen in The Caucasian Chalk Circle and Much Ado About Nothing. She is currently a member of the A.C.T. ensemble and has appeared in numerous productions with the company, including The Caucasian Chalk Circle and Much Ado About Nothing.

MICHAEL McSHANE, now in his fourth season with A.C.T., has appeared as Muffet Polk in Maury Wills, King Eopp in Finishing the Game, and Charles Dickens in A Christmas Carol. He is currently a member of the A.C.T. ensemble and has appeared in numerous productions with the company, including The Caucasian Chalk Circle and Much Ado About Nothing.

WESLEY MANN makes his debut with A.C.T. this season. He has acted extensively at SFCPA, appearing in A Christmas Carol, The Threepenny Opera, and The Threepenny Opera. He is currently a member of the A.C.T. ensemble and has appeared in numerous productions with the company, including The Caucasian Chalk Circle and Much Ado About Nothing.
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In a third-year student in the Advanced Training Program, and the 1989-90 recipient of the Friends of A.C.T. Fellowship, her studio roles include Newton Andrus in Uncle Vanya, Bernie in Lend Me a Tenor, and Miss Keller in The Miracle. Most recently she was seen as Delia in A Christmas Carol at the Oregon Shakespeare Festival. She has also appeared in The Caucasian Chalk Circle, The Trojan Women, and The Importance of Being Earnest, all at A.C.T. She is currently studying in New York City, and has been accepted into the Juilliard School of Music for the fall.

RICHARD JOHNSTON, a native of North Carolina State University, is a third-year student in the Advanced Training Program, where he has played Oscar in Another Part of the Forest, Hamlet in Hamlet, and Macbeth in Macbeth. Last season he acted with Shakespeare/Nina Cruz and in Macbeth/Macbeth at the Geary. He was recently seen as Fred in A.C.T.'s A Christmas Carol.

STEVEN ANTHONY JONES recently played Detective Lieutenant Tim in the A.C.T./Learne Hanberry co-production. In the past two seasons he appeared at the Geary in Ave Turner's Come and Gone, St. Joan, King Lear, Golden Boy, Prometheus, and A Christmas Carol. He has performed with the Negro Ensemble Company in New York, where he created the role of Pete James Wilkie in the original production of A Soldier's Play, and has appeared locally in the San Francisco Shakespeare Festival's Macbeth and in the San Francisco Opera's production of Otello di Verdi. He is currently studying in New York City, and has been accepted into the Juilliard School of Music for the fall.

BARRY KRAUS, a charter member of the company, has been seen in recent seasons in The Duchess of Malfi, A Christmas Carol, King Lear (alternating in the title role), End of the World . . . , Golden Boy, as the Inquisitor in Saint Joan, and as Kreutzer in A Tale of Two Cities. He is a veteran of A.C.T.'s 1990 production of King Lear in Pittsburgh, as well as of the 1991 season in San Francisco. He is currently studying in New York City, and has been accepted into the Juilliard School of Music for the fall.

LAUREN LANE is a third-year student in the Conservatory's Advanced Training Program, where she has played Astarte in The Seagull, Audrey and Charles (the wrestler) in As You Like It, and Lapina in Another Part of the Forest. Last season she appeared in Macbeth/Macbeth at the Geary. Her regional theater credits include the Dallas Theater Center and the Stage West in Fort Worth, Texas. She has spent two seasons with Eugene O'Neill's The Iceman Cometh at the Alley Theatre, and has appeared in productions of The Wild Party, Dancin' and The Frogs, all at A.C.T. She is currently studying in New York City, and has been accepted into the Juilliard School of Music for the fall.

ANNE LAUFFER returns to A.C.T. for her eighth season. A graduate of Stanford University, she was an original member of the San Francisco Actor's Workshop. Her appearances at the San Francisco Repertory Theatre, the Oregon Shakespeare Festival, C.P.A.C.A., and the Denver Center Theatre, among others, include the following roles: Isabella in Much Ado About Nothing, Gertrude in Hamlet, and Cleopatra in Antony and Cleopatra. She is currently studying in New York City, and has been accepted into the Juilliard School of Music for the fall.

FRANCES LEE MCCAIN was a member of A.C.T. from 1970 to 1972, appearing in The Lasso of Hercules, The Butterfly and the Beast, and as Cleopatra in Antony and Cleopatra. Last season she made her debut in A.C.T.'s production of The Chairs, playing the title role. She is currently studying in New York City, and has been accepted into the Juilliard School of Music for the fall.

GILDA MONTOYA, a native of San Francisco, is a third-year student in the Conservatory's Advanced Training Program, where she has played Viola in Twelfth Night, a Messenger in Julius Caesar, and Cleopatra in A Christmas Carol. She is currently studying in New York City, and has been accepted into the Juilliard School of Music for the fall.

DAVID MAIER, a graduate of the Advanced Training Program, has acted in numerous roles throughout the Bay Area. He is a founding member and producer of Eugene O'Neill's The Iceman Cometh at the Alley Theatre, and has appeared in productions of The Threepenny Opera, A Streetcar Named Desire, and The Cherry Orchard, all at A.C.T. He is currently studying in New York City, and has been accepted into the Juilliard School of Music for the fall.

WESLEY MANNING makes his debut with A.C.T. this season. He has acted extensively at C.C.P.A., appearing in The Importance of Being Earnest, Our Town, Othello, and The Hound of the Baskervilles. He is currently studying in New York City, and has been accepted into the Juilliard School of Music for the fall.
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Aunt, and Robin Hood, and in the feature film Who's Harry Crane?, My Septe-

NADINE MOOR Cacted with the Berkeley Shakespeare Festival last summer, playing in Measure for Measure, The Tempest of the Shores, Romeo and Juliet, and Twelfth Night. She has appeared in Adams About Nothing (Here). She is a third-year student in the Advanced Training Program, where she has had extensive productions of All You Like It (Cella) and The Cherry Orchard (Courtesian). She was seen last season in Moro's A Midsummer Night's Dream and has appeared in this season's A Christmas Carol, in Dublin with Tony Hey at TheatreWorks. The River Ager, and Roogie-Woggie Landscapes at the Lorraine Hansberry Theatre, and in the solo piece When the Men on the Buses Were Killed, which she wrote for the Bravo Women's Series in San Francisco. Ms. Moor, who is the 1970 recipient of the Peninsula Children's Theatre Association Fellowship Award, is a native of Washington, D.C., and earned a B.A. in English from the University of Hartford in Connecticut.

FRED OLSTER was a member of the A.C.T. company from 1975 to 1979, appearing in The Blazing Class, The Merry Widow of Windsor, The House of Bernard深化s, Abba, Equus, and as Kate in The Thieving of the Shrew, which was also broadcast on "Theatre in America" (PBS). Since her return in 1988 she has performed in The Best Thing, Private Lives, The Lady's Not for Burning, King Lear, A Christmas Carol, Woman in Mind, and When We Are Married. At the Oregon Shakespeare Festival, where she spent five seasons, her roles included Beatrice in Much Ado About Nothing, Portia in The Merchant of Venice, Billie Dare in Born Yesterday, and the title role in Miss Julie and A Christmas Carol. She has been a member of the companies of the Milwaukee Repertory Theatre, Long Wharf Theatre, Hartman Theatre, and Alley Theatre. Her television credits include guest appearances on "Capney and Lacey," "Lou Grant," and "A Year in the Life.

LUIS ORPOZEA made his début at A.C.T. in 1987 as the Fool in King Lear. Since then he has played Tokio in The Golden Boy, the Steward and DeCourcelles in Saint Joan, and roles in Feathers, When We Are Married, Marco Millions, A Christmas Carol, and this season's opener, Night. He began his career performing Chicago street theater in the barrios of East Los Angeles, and spent five years working with Luis Valdez and El Teatro Campesino. His various Bay Area theater credits include - with whom he earned his four Critics Circle Awards and a Drama-Logue Award - include a five-year-old girl in Cloud Nine and 21 different characters in How I Got That Story (both at the Eureka Theatre), and appearances with San Jose Repertory Theatre, Berkeley Shakespeare Festival, and Berkeley Repertory Theatre, where he was in Filumena and The Good Person of Szech- uan. Mr. Orpoza has also worked at San Diego Repertory Theatre, New Mexico Repertory Theatre, the Denver Center Theatre Company. He has appeared in Howard Barker's No End of Blame for Encore Presentations, and has been featured on "Falcon Crest" and "Midnight Caller." He is the Christmas Elf in the Hershey's Kiss commercial.

FRANK OTTILLER has taught the Alexander Technique at A.C.T. since the company's beginning in Pittsburgh in 1980. He studied at the Canadian Art Institute in his hometown of Montreal before moving to New York, where he studied at the Vera Sobolov Studio of Acting and the American Center for the Alexander Technique. He has appeared in fifteen productions at A.C.T., including The Three Suitors (which played on Broadway in 1989). The Matchmaker and Desire Under the Elbow (which toured the Soviet Union), and Macbeth. He has also been seen in televised versions of A.C.T. productions of Glor by Hal Prince, A Christmas Carol, and Opera of the River. Mr. Ottiller is a past president of A.C.T.'s Board of Trustees.

WILLIAM PATERSDON is now in his 23rd season with A.C.T., having joined the company in 1967 to play James Tyrone in Long Day's Journey into Night. A graduate of Brown University, Mr. Paterson served in the army for four years before starting his professional acting career in a summer stock company. He appeared for at least a part of every season for twenty years at the Cleveland Play House, tak-

ing time out for live television, films, and four national tours with his own one-man show. None of A.C.T.'s productions in which he has appeared in major roles includes You Can't Take It With You, Jum-

pers, The Matchmaker (U.S.B.O. tour), All the Way Home (Japanese tour), Buried Child, The Gin Game, Dial "M" for Murder, Painting Churches, The Doctor's Dilemma, End of the World, King Lear, Saint Joan, and this season's A Tale of Two Cities. Mr. Paterson played Scrooge in the original A.C.T. production of A Christmas Carol, and this season he was Scrooge again in its fourteenth produced year. He served for nine years on the San Francisco Arts Commission.

DANIEL RECHERHT was last seen as Sydney Carton in A Tale of Two Cities. Previ-
ously at A.C.T. he played Marco Polo in Marco Millions, Dunsie in Saint Joan, and Edmund in King Lear, and he per-
formed in A Christmas Carol, Diamond Lil, and Feathers. In studio productions in the Conservatory he has played Lorenzo in The Merchant of Venice VI, Part II, Homer in The Country Wife, Mr. Muller in Nicholas Nickleby, Lazarus in Bybliss, and Pianist in Gemini. He has also appeared as Labe in Orpheus Descending with the New York Stage and Film Company, and as Benjamin in the San Francisco Shakespeare Festival production of Much Ado About Nothing. Last summer he appeared in the American Players Theatre in Spring Green, Wisconsin, Light Bulbs, The Invengorator (for both of which he received Bay Area Critics Cir-

cle Awards), and this season's Right Mind and A Christmas Carol. He was selected by Sir Tyrone Guthrie as an original member of the Guthrie Theatre of Min-
neapolis, and in over thirty produc-
tions for Guthrie. He has also served as Associate Director of the Guthrie for two years under Michael Larg-
ham, directing A Streeter Named Desire, Doctor Faustus, and La Ronde (which he also adapted and translated). Recently he appeared in the American premier of Breaking the Silence at the Pasadena Playhouse, at San Diego's Old Globe in Love's Labour's Lost, Cymbeline, and As You Like It, and with the Seattle Repertory Theatre in The Tem-
pest and Nothing Sacred. Among the other resident theaters in which he has both acted and directed are the Mark Taper Forum in Los Angeles, the Huntington in Boston, and the Arizona Theatre Company, where he was Associate Artistic Di-
rector from 1984 to 1986. In New York he has worked with the Phoenix and Circle-in-the-Square companies, and in the Broadway productions The Alphategic, The Man, The Three Sisters, Riao, Separate Tables, and Bohemian. Mr. Rute has also appeared on radio, recordings, television, and film, and has performed and directed with the Lyric Opera of Chicago, the Dallas Opera, the Sacramen-
to Opera, the Minnesota Opera, and the Minnesota Orchestra.

KEN RUTA joined A.C.T. when it first arrived in San Francisco in 1967, and re-
mained with the company as actor/instructor for the next six seasons. He returned in 1982 to direct Luck, and was last seen with the company in The Float-

ing Light Bulbs, The Invengorator (for both of which he received Bay Area Critics Cir-

cle Awards), and this season's Right Mind and A Christmas Carol. He was selected by Sir Tyrone Guthrie as an original member of the Guthrie Theatre of Min-
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pest and Nothing Sacred. Among the other resident theaters in which he has both acted and directed are the Mark Taper Forum in Los Angeles, the Huntington in Boston, and the Arizona Theatre Company, where he was Associate Artistic Di-
rector from 1984 to 1986. In New York he has worked with the Phoenix and Circle-in-the-Square companies, and in the Broadway productions The Alphategic, The Man, The Three Sisters, Riao, Separate Tables, and Bohemian. Mr. Rute has also appeared on radio, recordings, television, and film, and has performed and directed with the Lyric Opera of Chicago, the Dallas Opera, the Sacramen-
to Opera, the Minnesota Opera, and the Minnesota Orchestra.

SHARI SIMPSON, a native of Chicago, played Vida in Northlight Night at the Chicago Shakespeare Company and Shells in The Collection at the Lifetime Theater. A third-year student in the Advanced Training Program, she acted Edward and Beaty in Cloud Nine and Nina in The Seagull. Last summer she appeared at Western Stage in Salinas as Ahlgetic in The
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Aunt, and Robin Hood, and in the feature film Who’s Harry Crane?, My Septem-
ber! is an allen, Chisholmbooth, and Vick to the Future II, and the television

NADINE MOORE acted with the Berkeley Shakespeare Festival last summer, playing in
Minotaur for Measure. The Raining of the Shire, Romeo and Juliet, and "What's Up, Adams About Nothing" (Here). She is a third-
year student in the Advanced Training Program, where she has seen thirteen productions of "You Like It" (Celia) and
The Merry Wives of Windsor ( Mistress Quickly). Her television credits include
guest appearances on "Cagney and Lacey," "Law & Order," and "A Year in the Life.

LUIS OROPEZA made his debut at A.C.T. in 1987 as the Fool in King Lear.
Since then he has played Tio Coko in Golden
Boy, the Steward and DeCourciville in
Saint Joan, and roles in Feathers. When
We Are Married, Mario Millones, A Christmas Carol, and this season's
opener, Red Bird. He began his career performing Chicano street theater in
the barrios of East Los Angeles, and spent five
years working with Luis Valdez and El Teatro Campesino. His various Bay Area
cinema credits include "Summer of '42" and "The Winning Team." He is known for his
energy and commitment to the craft of acting.

FRANK OTTILLWEZ has taught the Alex-
ander Technique at A.C.T. since the com-
pany's beginning in 1950. He has directed and taught workshops in
philosophy, meditation, and the Alexander Technique. He has also directed and taught workshops in
theater, dance, and acting. He is currently working on his third book, "The Art of Acting: A Method for the Actor."
PATRICK STRETCH joins the company as a third-year student in 1988. He appeared at the Geary in Saint Joan, A Christmas Carol (both this season’s and the original production), and Julius Caesar, and has acted in studio productions of The Seagull (Konstantin), As You Like It (Nicholas Chadwick), and The Little Flowers (Lucas). Prior to attending A.C.T., Mr. Stretch received a B.A. from U.C.L.A., where he was re- cipient of both the Hugh O’Brien and the Natalie Wood acting awards. Last summer he played Boyet in Love’s Labour’s Lost at Shakespeare/Santa Cruz.

HAROLD SURBANT, who was seen as Bob Cratchit in this season’s A Christmas Carol, first appeared with the company from 1982 to 1984, playing in A Christmas Carol, A Midsummer Night’s Dream, and The Sleeping Prince. Since that time he has played on Broadway in Serious Money and off-Broadway with the New York Shakespeare Festival in As You Like It and Romeo and Juliet, directed by Estelle Parsons. His regional theater credits include South Coast Rep (Gloria Garry Ross), Mark Taper Forum’s Taper Too (The Game of Love and Chance), Denver Center Theatre Company’s (Hamlet, The Time of Your Life, Pericles, and Accidental Death of Anamkar), Old Globe Theatre (The Merry Wives of Windsor), P.C.P.A. (Death of a Salesman and The School for Scandal), and the Berkeley Shakespeare Festival (The Merchant of Venice and the title role in Othello). He recently acted in Lulu and Serious Money for Berkeley Repertory Theatre, and has appeared in such television shows as “Simon and Simon,” “Newhart,” “The Bold and the Beautiful,” and “Hunt for the didn’t find anything in A.C.T.’s Advanced Training Program.

STEWART, a graduate of A.C.T.’s Advanced Training Program, which has appeared in A Fanny Higginson in the World to the Way for the Forum, Saint Joan, Marro Milliones, A Christmas Carol, Golden Boy, and A Tale of Two Cities. She has also acted with Encomia Presentations in Edward Bond’s Saved, and in Current’s and J.N.C.E.’s A.C.T.’s Play in Progress series. This past summer Ms. Thomas-Grant directed the Bay Area premieres of David Rohe’s Sorcerers for Bowler Productions at the Intersection for the Arts.

SYDNEY WALKER, a forty-five-year-old veteran of stage, film, and television, has performed in some 350 productions. A native of Philadelphia, he trained with Jasper Doctor at The Repertory Theatre in May- lans, Pennsylvania, and from 1967 to 1969 was a leading actor with the APA Repertory Company in New York under the direction of Ellis Rabb. He also appeared for three seasons with the Lincoln Centre Repertory Company under John Levy. In 1974 Mr. Walker joined A.C.T., and since then he has performed in 46 productions, including Pippin, The Three Sisters, Romeo and Juliet, The Winter’s Tale, Peer Gynt, The Doctor in the Daly, A Christmas Carol, Lost Angels Fall, The School for Scandal, When We Are Married, Nothing Sacred, the remounting of Saint Joan at the American Festival Theatre in Stradford, Connecticut, and in the Lorraine Hansberry/J.A.C.T. co production 2 Acts of Passion. He has appeared on television in such series as “The Guiding Light” and “The Secret Storm,” and acted in Love Story and the NBC-TV film Eye on the Sparrow. Mr. Walker was narrator for the KQED-TV series “New York Master Chef” and teaches auditioning in A.C.T.’s Conservatory. Last year he made his debut with Berkeley Rep in Craig Lucas’s Prelude to A Kiss.

For the past two summers PIPPA WINSLOW acted with P.C.P.A. in Santa Maria and Solvang, performing Lina in The Phantom Tollbooth and Jonathan in Seven Year Odd. A graduate of the University of California at Irvine and a third-year student in the Advanced Training Program at A.C.T., she has played Varia in The Cherry Orchard, Maya in The River, and Murray Pinchwill in The Cherry Orchard, and in studio productions, and Mary in the season’s A Christmas Carol at the Ophirbom. She has also played at La MaMa Civic Theatre, San Gabriel Civic Light Opera, and the Theatre Theatre at Long Beach. She won a Drama-Logue Award for her work in Quiller in the Geva Theatre Company in Garden of Eden. Miss Winslow is the first recipient of the Walthers Fellowship, which A.C.T.’s Board of Directors established this year in honor of longtime friend Mrs. Paul L. Walthers.

MICHAEL WINTERS was a member of the A.C.T. company from 1978 to 1982; he directed The Adirondack Obediah and acted in numerous productions, including Pippin, The Three Sisters, Romeo and Juliet, and The Winter’s Tale. He was Peer Gynt, The Doctor in the Daly, A Christmas Carol, Lost Angels Fall, The School for Scandal, When We Are Married, Nothing Sacred, the remounting of Saint Joan at the American Festival Theatre in Stradford, Connecticut, and in the Lorraine Hansberry/J.A.C.T. co production 2 Acts of Passion. He has appeared on television in such series as “The Guiding Light” and “The Secret Storm,” and acted in Love Story and the NBC-TV film Eye on the Sparrow. Mr. Walker was narrator for the KQED-TV series “New York Master Chef” and teaches auditioning in A.C.T.’s Conservatory. Last year he made his debut with Berkeley Rep in Craig Lucas’s Prelude to A Kiss.

KELVIN HAN YEE played Medvedenko in P.C.P.A.’s Taming, several roles in Marro Milliones and A Tale of Two Cities, and Beshman, Marina Lavkina in Saint Joan (as well as Polunkin in last season’s A.C.T. American Festival Theatre production). He originated the role of Bradley Yamashita in Robert Dinga’s You Do at the Berkeley Repertory Theatre and the Los Angeles Theatre Center, and was seen in L.A. as one of the premier of the Bay Area Playwright’s Festival, and in 4/7th Captive at San Jose Rep. A founding member of the National Theatre of the Dramen, an award-winning improvisational group, Mr. Yee has been a member of the Asian-American Theatre Company for ten years, appearing in Paper Angels, Golden Cannons, Inside-Outside Play II, Berkeley Street Blues, and David Henry Hwang’s F.O.R. His film credits include

Paul Pang in A Great Wall (the first Chinese movie to be released in the Republic of China), and an appearance in Gordon Oliver for the ABC Mystery Movie last season.

DIRECTORS, DESIGNERS, AND STAFF

EDWARD HASTINGS (Artistic Director), assisted the leadership of A.C.T. early in 1984. A founding member of the company, he directed Chekhov’s Drink and Love during his first two San Francisco seasons. Since then he has staged about 20 A.C.T. productions, including The Threepenny Opera, The House of Blue Leaves, Street Scene, Fifth of July, The Best Thing, King Lear, and last season’s Where We Are Married. In 1972 he founded the company’s Play-As-Progress program, which is devoted to the development and presentation of new theater writing. Mr. Hastings served as a resident director at the Eugene O’Neill Playwright Conference for three summers, and taught acting in 1984 at the Shanghai Drama Institute as part of the Theater Bridge Program between A.C.T. and the Shanghai theater. Last year the program took a major step forward with the residence at A.C.T. of three theater artists from Shanghai for the opening production of Marro Milliones. He directed a national company of the London and Broadway musical of Oliver!, staged the American premiere of Shakespeare’s People (starring Richard Rodgers), directed the Australian premiere of The Butler’s In Bordeaux, and reaped his A.C.T. production of Sam Shepard’s Buried Child in Soho-Croatia at the Togus Dramatic Theatre in Belgrade. His A.C.T. productions have also been presented on tour in the United States, including Hawaii and the Philippines, and Ken has been a guest director at major residential theaters throughout the country. A graduate of Yale and the Royal Academy of Dramatic Art, Mr. Hastings teaches in the A.C.T. Conservatory, and this season directed the West Coast premiere of Arthur Miller’s Clover at the Lorraine Hansberry Theatre and Judiicne, which is currently running at the GroBeale Street Theatre.
American Conservatory Theater

CRUCIBLE and as Miltius in The Country Wife. Most recently she was seen in A.C.T.'s A Tale of Two Cities. Ms. Simpson received a B.F.A. in acting from the University of Southern Maine at Champaign-Urbana.

PATRICK STRETCH joins the company as third-year student in the A.C.T. Conservatory. He appeared at the Geary in Saint Joan, A Christmas Carol (both this season's and the original productions), and Julius Caesar, and has acted in studio productions of The Seagull (Konstantin), As You Like It (Witwoud), Chair, Don Juan, and The Little Flowers (Oscar). Prior to attending A.C.T. Mr. Stretch received a B.A. from U.C.L.A., where he was recitalist of both the Hugh O'Brien and the Natalie Wood acting awards. Last summer he played Rescado in Love's Labor's Lost at Shakespeare/Santa Cruz.

HAROLD SUTTANT, who was seen as Bob Cratchit in this season's Christmas Carol, first appeared with the company from 1982 to 1984, playing in Zoot. A Christmas Carol, A Midsummer Night's Dream, and The Sleeping Prince. Since that time he has played on Broadway in Serious Money and off-Broadway with the New York Shakespeare Festival in As You Like It and Romeo and Juliet, directed by Estelle Parsons. His regional theater credits include South Coast Rep (Glow, Glass Rain), Mark Taper Forum's Yippee To (The Game of Love and Chance), Denver Center Theatre Company (Hamlet, The Time of Your Life, Pericles, and Accidental Death of An American), Old Globe Theatre (The Merry Wives of Windsor), P.C.P.A. (Othello of Shakespeare, McQueen's nobleman, and The School for Scandal), and the Berkeley Shakespeare Festival (The Merchant of Venice and the title role in Othello). He recently acted in Luisa and Serious Money for Berkeley Repertory Theatre, and has appeared in such television shows as "Simon and Simon," "Newhart," "The Bold and the Beautiful," and "Hunters," in the latter film The Dream Team. Mr. Suttant is a graduate of A.C.T.'s Advanced Training Program.

SYDNEY WALKER, a forty-five-year-old veteran of stage, film, and television, has performed in some 251 productions. A native of Philadelphia, he trained with Jasper Dodd at the Hishaw Theatre in May, Pennsylvania, and from 1985 to 1989 was a leading actor with the APA Repertory Company in New York under the direction of Ellis Sahal. He also appeared for three seasons with the Lincoln Center Repertory Company underרידes Joesan Irving. In 1974 Mr. Walker joined A.C.T., and since then has performed in numerous productions, including Piscator's, The Three Sisters, Romeo and Juliet, The Winter's Tale, Peer Gynt, The Circle, Dramatic Art, and Christmas Carol. He is a graduate of the University of Iowa's Graduate School in Fine Arts. For his portrayal of Hamlet in A.C.T.'s Hamlet, he was nominated for a Drama-Logue Award for his performance in the role of the Prince. He has appeared in such productions as "The Guiding Light" and "The Secret Storm," and acted in Love Story and the NBC-TV film Eye on the Sparrow. Mr. Walker was narrator for the KQED-TV series "New York Master Chef" and teaches acting in A.C.T.'s Conservatory. Last year he made his debut with Berkeley Rep in Craig Lucas's Prelude to a Kiss.

STANDING at the head of the program is the director Perdita Weeks, who has appeared in such productions as "The Farwell," "The Secret Storm," and "The Secretariat." In addition to her work with A.C.T., she has also been a member of A.C.T.'s Conservatory, and has directed at such venues as The Theatre of Franklin and The Cherry Orchard. She recently appeared in Biscornet and Guimard in San Francisco. In her position at A.C.T., Ms. Weeks has also been a member of the P.C.P.A. Theatrical and the Oregon Shakespeare Festival, and has directed at P.C.P.A., Western Stage Company, and the San Francisco Shakespeare Festival in Saratoga.

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DIRECTIONS, DESIGNERS, AND STAFF

EDWARD HASTINGS (Artistic Director), assisted the leadership of A.C.T. early in 1986. A founding member of the company, he directed Chekhov's Chebuk and One during their first two San Francisco seasons. Since then, he has staged eighteen A.C.T. productions, including The Time of Your Life, The House of Blue Leaves, Street Scene, Fifth of July, The Best Thing, King Lear, and last season's Who We Are Married. In 1972 he founded the company's Play-As-Progress program, which is devoted to the development and presentation of new theater writing. Mr. Hastings served as a resident director at the Eugene O'Neill Playwrights Conference for three years, and taught acting at A.C.T. in 1984, and in the Dramatic Institute as part of the Theater Bridge Program between A.C.T. and the Shakespearean theater. Last year the program took a major step forward with the residence at A.C.T. of three theater artists from Shanghai for the opening production of M. Hui. He directed a national company of the London and Broadway musicals Olivier, staged the American premiere of Shakespeare's People (starring Michael Bogdon), directed the Australian premiere of The Hoo Kellers, and reaped his A.C.T. production of Sam Shepard's Burned Child in Sarajevo-Bielngostok at the Yugoslav Dramatic Theatre in Belgrade. His A.C.T. productions have also been presented on tour in the United States, including Siberia, New Mexico, and the Bay Area. He has been a guest director at major theater productions throughout the country. A graduate of Yale College and the Royal Academy of Dramatic Art, Mr. Hastings teaches in the A.C.T. Conservatory, and this season directed the West Coast premiere of Arthur Miller's The Crucible at the Lorraine Warren Theatre, and Jude, which is currently playing at the Public Street Theatre.
American Conservatory Theater

FOR YOUR INFORMATION

BOX OFFICE INFORMATION

A.C.T. Box Office: In the lobby of the Warfield Theater Lobby and Main Street Mall, 450 Geary Street, San Francisco, California 94102.

Ticket Information: (415) 444-7824

Box Office Hours: Monday through Sunday 10am-6pm

Performance Times: Mon-Sat. 8pm, Wed. 1pm & 8pm, Sat. 2pm. Other performance times as announced.

Mailing List: Call 415-444-7824 to request advance notice of shows, events, and subscription information.

Gift Certificates: Give A.C.T. to a friend, relative, or colleague. Gift Certificates are perfect for every celebration.

Theater Parties: For groups of 15 or more, call Linda Graham at (415) 444-7805 for special group prices.

Discounts: Half-price tickets can be purchased at STIUS in Union Square in San Francisco. Student and Senior Rush Tickets at half price are available beginning at 5pm for evening performances. No Rush tickets for matinees only are listed.

Ticket Policy: All sales are final, and there are no refunds. Only current subscribers enjoy ticket exchange privileges or last minute ticket insurance. If the last minute you are unable to attend, A.C.T. makes a worthwhile contribution by donating your ticket to A.C.T. The value of donated tickets is tax-deductible and will be acknowledged by mail. Tickets for performances already past cannot be considered as a donation.

Photographs and Recordings of A.C.T. performances are strictly forbidden. Flash cameras can dangerously distract the actors.

Seating: If you carry a booster, watch, or refreshments with alarm, please make sure it is in the "OIF" position while you are in the theater to avoid disturbing the concentration of performers and audience.

Please note the nearest exit. In an emergency, WALK, do not run to the nearest exit.

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Way Out!

Choreographer Brenda Way of ODC/San Francisco Goes Krazy

It's nine o'clock on Tuesday morning at the New Performance Gallery, the yawning time when dancers arrive to limber up before the first class of the day. But today this whole block of San Francisco's Mission District is ominously quiet. A yellow ribbon conunds off a row of half a dozen Victorians on the adjacent Shotwell Street, beautiful homes that are leaning on each other like fallen dominoes. And the facade of the Gallery building itself—which houses not only the school, but a lively performance space and San Francisco's two largest and most distinguished modern dance companies—is riven with cracks, some of which appear superficial to the uninformed eye, while others, closer to the foundation, look positively foreboding. An official tag at the door confirms suspicions. "LIMITED ENTRY. Enter at Your Own Risk."

Choreographer Brenda Way, who established NPG in 1989 as the institutional home for her Oberlin Dance Collective, arrives via BART from her home in the East Bay and sprits up the stairs of the office portion of the building, bridling in hand, throwing wisecracks over her shoulder as she goes.

"Serious damage," she says in a brisk monotone when asked about the status of the building that she, along with and her dance company, sweated blood to create. "But you know, I've never been con-

fused about property. I kill myself, I work hard to get it, but it never achieves a kind of intrinsic value. It's purely functional. "Of course, I'll have to figure out how to raise $40,000 to fix it," she adds with mock lightheartedness, suddenly reminding a visitor of Molly Brown, in her minx, rowing away from the Titanic. "But we're alright. Keeps your values on track."

The Unsinkable Brenda Way is an image that suits this forthright postmodernist, whose latest work, Krazy Kai, premieres at the San Francisco Ballet this month on Program III.

As founder nineteen years ago of the Oberlin Dance Collective at a small liberal arts college in Ohio, Way—an ardent feminist—determined that her students should learn not only how to make dances, but how to hang lights and negotiate with college bureaucrats as well. "In this country, nobody owes you anything," she says, in tones that recall her early aspirations to a political career. (If she hadn't gotten the Oberlin teaching position, she would have run for the New York State Senate, she says.) "You have to provide your own opportunities. And great talent, if it isn't willing or able to do that, can just dry on the vine."

When the Collective moved to San Francisco in 1976, Way expanded her
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by David Gere

Above: Choreographer Brenda Way's Loose the Thread for ODC/San Francisco.
Inset: The Choreographer.
dance agenda to encompass the health, wealth, and livelihood of the Bay Area dance community as a whole. “When I chose to come out here, I knew that I wanted to help make this environment the most it could be,” she says of the period when she and her dancers transformed an old stable into the NPO performance space, published a quarterly dance journal, and founded the local American Dance Coalition. “The force, I think, of my passion was a function of believing in the bigger picture.”

Now, in 1990, Way’s tireless efforts to build an institution and a community worthy of it have paid off. The company has a new name — ODC/San Francisco — reflecting Way’s desire for ODC to become a major cultural force in the life of this city. It has a different look, almost balmy after years of rough-and-tumble dancing in sneakers. Artistic success for the company’s founder is flowing like honey. Following the heels of her 1988 Loose the Thread — a beautiful blending of her interest in narrative forms with the expansive and evolving ODC dance technique — the choreographer has racked up a long list of commissions, from such well-established presenters as Cal Performances (Secret House premieres March 2 at Zellerbach Hall), and from Stern Grove and the prestigious Walker Arts Center in Minneapolis (for 1991).

This month, upon her return from an unprecedented three-week tour of the Soviet Union with her company, Way achieves a new prominence as the SFB premieres her new Krazy Kats with designs by California painter Wayne Thiebaud and piano rags by William Bolcom, Charles L. Roberts, and Jelly Roll Morton. Way is the first modern dancer choreographer to be asked by SFB artistic director Helgi Tomasson to create a ballet for the company, which leads inevitably to the question of whether all this attention and prestige will affect the artist and community values Way has fought so hard to uphold. Far from it! “You gotta be true to what you see,” she says, passion coloring her whispery voice. “What do you want to say? Then say it.”

Is it any surprise then that even though the subject of her new ballet for the SFB is just a comic strip, Way has searched for and found opportunity in it to grapple with many of the social issues of our time? George Herriman’s Krazy Kat was popular in the 1910s, ’20s and ’30s, when comics were not so much for kids as for their politically-minded parents. A favorite of William Randolph Hearst, the strip chronicled the continually inventive and often nonsensical adventures of a whole cartoon world, led by the ever-trusting Krazy Kat, an irascible mouse named Ignatz — who was the unlikely object of Krazy’s affections — and the chivalrous canine Offissa Bull Pup. (According to art historian Robert Quinn, Felix the Cat is a palid rip-off of Krazy Kat, and Herriman himself was convinced that Walt Disney stole the character of Ignatz as the basis for Mickey Mouse.)

Two years ago, when Way was making her first ballet, This Point in Time, for the Oakland Ballet, collaborator Thiebaud brought to the table a dog-eared copy of the collected Krazy Kat cartoons for consideration. Though nothing specific to the strip made its way into that ballet, says Way, “the images of these characters began to stick.” When Helgi Tomasson contacted her about making a new piece for SFB, again with Thiebaud, she and the artist agreed to take Krazy as their subject. “I had to check with Helgi to

Brenda Way rehearsing Michele Nishino and Cynthia Dejean in her Krazy Kat for the San Francisco Ballet. (Reps. George Herriman’s Krazy Kat and Ignatz the Mouse in action.)

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As for music, the choice of piano rags was natural," says Way, because the early animated cartoons were accompanied by jazz music. The only thing that bothered her was that some of the Jelly Roll Morton rags had been used before, notably by Twyla Tharp in her classic ballet *Jelly Rolls*. Unsure about the inevitable comparisons — Way's work has been likened to Tharp's before — Way initially thought, "Oh God, this is a problem." But further listening convinced her that she had chosen the music that was really "right" for *Krazy*. Besides which, quips Way, "There's a reason [Tharp] chose it too."

Developing the preliminary material, Way began her work in the NPG studio with two longtime members of ODC's San Francisco, Arturo Fernández and co-artistic director K.T. Nelson. Working from the strips, the three developed what Way calls a "pool of gestures," duplication of body positions taken straight from Herriman's drawings. Shuffled in haphazard order, the gestures were then threaded together to create "tie-line" phrases rich with idiom and movement for the principals, and group movement that exploited a cartoon-like merging of foreground and background. Sometimes the result suggested sequential photographs connected in the blur of the eye, like a flip-book.

"There were places that were hard to get to physically that posed an interesting challenge," explains Way. "How can you get to a place where bodies don't actually go? How long can you stay there? And then what happens when you land?"

Way sat in on several regular classes at the Ballet to choose the dancers — three leads and a "cartoon chorus" of eleven. Soloist Christopher Stowell was cast as Ignatz because he was "wiry, quick, spry, and snappy," says Way. And principal dancer Timothy Fox, with his "great, innocent, all-American look," cut the perfect figure for Offissa Pappo.

For the role of Krazy, Way tapped Joan Maduell, a dancer in the corps de ballet, whose "unaffected, completely musical attitude" and "beautiful, optimistic face" suggested just the quality Way was looking for. It didn't hurt that Maduell had an unusually eclectic dance background either. Having studied everything from tumbling to tap (with the encouragement of her mother, a retired dancer from the nightclub circuit), Maduell was fearless and willing to try anything.

"So when Brenda said, 'I wonder if we could do this solo in tennis shoes,' says Maduell, "I went out and I lost my high tops and had to put on the soles and said, 'Sure.'"

Maduell's suitability for the part was further confirmed during the initial three-week rehearsal period, when Way was toying with the idea of having Krazy accompany her dancing by playing a set of spoons. Said Maduell, on the dime, "Shall I send home for my spoons, then?" Way was flabbergasted. "You just don't expect that your ballerina is going to send home for her own set of spoons," says the choreographer.

A vaudevillian's delight in gimmicks, however, was not Maduell's only strong suit. Way describes her as a consummate interpreter with unusual physical and emotional range.

Take the time when Maduell performed her final solo alongside Nelson, her coach, at a New Performance Gallery lecture-demonstration last July. Breaking out of an almost slavish concentration on Nelson's moves, the young ballet dancer suddenly took the role as her own, interpreting the phrase's timing and physical nuances in a completely distinctive way. "That was the first moment. I was almost in tears," recalls Way. "I was overwhelmed."

According to Maduell — who humbly credits Nelson with teaching her the essentials — what makes Way's technique different from ballet is that it "uses a lot of weight displacement. It's a lot more loose and it takes more inner strength. You don't have to have perfect placement. But you have to be grounded, which is something you don't often use in ballet."

Says ODC's Nelson, "The up and balance is a little longer. The stretch and the leap is a little fuller. Basically our style has a lot of motion and theirs has a lot of moments. So if you can integrate the two, it's more spectacular."

There's more to it than that. While most ballet dancing requires absolute

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Stanley & Iris” Music by John Williams Editor: Sidney Levin, A.C.E.
Production Designer: Joel Schiller Director of Photography: Donald McAlpine, ASC Executive Producer: Patrick Palmer
Based on the Novel Sunday by Pat Barker. Remake by Harriet Frank, Jr. in Irving Ravetch
Produced by Arlene Sellers and Alex Winitsky Directed by Martin Ritt

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Metro Goldwyn Mayer Presents a Lantana Production

Starring JANE FONDA ROBERT DE NIRO

"Stanley & Iris" Music by John Williams

Directed by Sidney Levin, A.C.E.
Production Designer Joel Schiff, Director of Photography Donald McAlpine, AS, Executive Producer Patrick Palmer

Based on the Nov/Book by Pat Barker, accompanied by Harriet Frank, Jr. in a Levin-Raveetch Production by Arlene Sellers and Alex Winitsky Directed by Martin Ritt

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PROPERTIES IN DEVELOPMENT

On Location
The emphasis in Real Estate today is on the Unique

It usually lasts from Thanksgiving to early February. And according to one vice president in the business, even the NFL playoffs have some affect.

That's right, buyers just aren't interested in purchasing property when there are stores sales to raid and football titles to be won.

One look at the Residences at Spanish Bay, though, could sway even the most die-hard of shoppers and sports fans.

Situated at Pebble Beach on the Monterey Peninsula, Spanish Bay consists of eighty townhomes on a private, twenty-acre oceanside enclave. Just adjacent to the Pebble Beach Company's new resort, the Inn and Links at Spanish Bay.

The two-story designs, priced from $1.3 million to $2.5 million, range in size from 3,500 to 4,200 square feet, with four floorplans available, with four units to a building. Phase two sales opened in April '90, with twenty-six residences, nine of which have been sold. Phase three is expected to break ground early this year.

Among the interior amenities in each home are French doors, mirrored wet bars, master suites with fireplaces, custom wood cabinetry and a skylighted staircase in certain models.

Then, there's the privilege. The golf privilege. Because of Spanish Bay's location.

"Golf is certainly a big draw," says Laura King of the Pacific Group. "It's also the lifestyle at Pebble Beach that is attracting people. For about twenty percent of those who have bought, this is their primary residence. For the other eighty percent, it serves as their secondary residence, where they can come for long weekends and play golf."

Special services offered at Spanish Bay on a fee basis include catering, housekeeping, and concierge assistance. Residents also receive an automatic membership in the Spanish Bay Club, which offers tennis, swimming, exercise programs, and massage therapy.

Farther north in Sonoma County, Venture America has developed its second group of homes, Winter Creek Estates. According to Kathryn McEord, vice president of marketing for Prudential California Realty, new subdivisions are springing up all over Sonoma County, but not all feature homes that are affordable for first-time buyers.

"The wild appreciation of 1989 redefined Sonoma County as a place limited to moderately priced homes and opened the doors to luxury home development," she says. Hidden in the hills of northeastern Santa Rosa, Winter Creek Estates' homes come with grounds ranging from 8.8 to

Barbara Miller is a Program Editor at Performing Arts magazine.

Above: Beautiful detailing is apparent in the two-story townhomes at The Residences at Spanish Bay in Pebble Beach on the Monterey Peninsula.

by Barbara Miller
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by Barbara Miller
more than 11.5 acres. Prudential sees it as ideal land for horses.

The Monterey-style residences will have three to four bedrooms, four fireplaces, master suites, guest suites, libraries, formal dining rooms and three-car garages.

Two of the sites — where the estate homes run from $650,000 and up — have already been sold.

But Prudential senior sales executive Martin Levy says that it’s not just Sonoma County residents who purchase this kind of estate home.

“A wealth of buyers is coming from out of the area, specifically Los Angeles and Marin (counties),” he says. “People make a great deal of money by owning real estate in (those areas). They cash in, then come here and make cash offers.”

Lucas Dallas Inc., a firm out of Oakland and Belmont, is also aware of the need for more estate-quality homes. It has recently focused on building custom homes in Half Moon Bay, Redwood City and San Carlos, though it still involves itself with mixed-use and low-income housing projects as well.

Above: A classic “San Francisco” house is offered by Mullen B. Edmonds at 9261 Frederick Street.

Below: A trellised entryway leads to each townhouse at The Residences at Spanish Bay.

The company runs the gamut from high-rise condominium/office buildings to single-family homes, and Lucas Dallas is proud of the fact that it invests its own money in the projects, which helps to reassure other investors, says former mortgage broker and co-owner Bill Dallas.

Among Lucas Dallas’s current developments is: Ocean Colony, located about forty minutes south of San Francisco. A gated community, Ocean Colony consists of 4,000 to 5,000 square-foot homes with four to five bedrooms. Prices start around $859,000.

“Many of the homes have ocean views and some are situated on the eleventh fairway of the Half Moon Bay Golf Links,” says Chuck Clements, director of marketing and sales for Lucas Dallas. “We’re attracting primarily second to third-time buyers.”

The final phase of Ocean Colony is expected to be complete early this year.

At the San Carlos subdivision, Lucas Dallas has designed 2,200 to 4,000 square-foot custom homes, all of which are different, Clements says.

Ranging in price from the $400,000s to the $700,000s, most of these three to four-bedroom homes will also have views

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of the surrounding hills. And for something just a little higher up the economic scale, Palomar Canyon offers homes on one- to two-acre lots for $1.3 million to 1.5 million.

Seven to nine homes will be available around May 1991. Clements says the lots would make great pieces of equestrian property.

Away from rolling hills and into the rolling streets of San Francisco lies Lombardia, a development on Russian Hill.

Recently awarded the Golden Nugget award as "Best in the West" for best residential project and the Merit award for best condo unit design, Lombardia sales have reached almost seventy percent since its first opened.

Ranging in size from 1,500 to 3,300 square feet, the units are priced from $495,000 to $1,550,000 with anywhere from two bedrooms and two baths to four bedrooms and three and a half baths.

Designers have adopted Morrocan and Mediterranean architectural styles, with rounded columns, dramatic archways and tiled roofs for the homes. Everything from villas, penthouses, giardinos and residences are offered.

Among some of the other interior amenities are skylights in top units, full size walk-in closets, private elevators in three-story townhouses, hardwood floors, laundry room in all units, breakfast nooks and a twenty-four-hour doorman in the main lobby.

Additional services offered to Lombardia buyers include an upgrade finishing program which allows buyers to select specific upgrades or take a credit off the price; an on-site design center which allows buyers a selection of various materials from Lombardia's upgrade package, plus consultation with a designer and the concierge, who can assist buyers with move-ins, deliveries and other services.

Ten, two and three-story villas are situated at the highest point of the site on Lombardia between Hyde and Larkin streets. Many, including the nine penthouse suites that overlook Chestnut Street, have expansive views of the Golden Gate Bridge, Alcatraz and Telegraph Hill.

Of the forty-two units available, thirty have been sold. 

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SAN FRANCISCO BALLET
HELGI TOMASSON, ARTISTIC DIRECTOR

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- Ballo della Regina
- The "Wanderer" Fantasy
- "Victor" Fantasy

- "Sleeping Beauty"
- "Nutcracker"
- "Ondine"

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## 1990 Season Calendar

### San Francisco Ballet

**Helgi Tomasson, Artistic Director**

**Reserve Your Seats Today! For a Season of Extraordinary Dance**

### February

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<td>I Semiode</td>
<td>Balanchine/Thalberg-Bates</td>
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<td>Feb 2</td>
<td>II Con Brio</td>
<td>Twain's Divertimento, Companion (twilight)</td>
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<td>Feb 3</td>
<td>III Valairs Porticoes</td>
<td>Twain's Oratorio, Alonzo C. Cook (twilight)</td>
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<tr>
<td>Feb 4</td>
<td>IV Harvest Moon</td>
<td>Alonzo C. Cook's Solaris (twilight)</td>
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<td>Feb 6</td>
<td>I World Premiere</td>
<td>Paul Taylor Program ONE</td>
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<td>Feb 7</td>
<td>II Paul Taylor</td>
<td>Program TWO</td>
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<td>Feb 8</td>
<td>III Opening Night of Program 100TH</td>
<td>Paul Taylor Program ONE</td>
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<td>Feb 9</td>
<td>IV Tongtong Performance</td>
<td>Prokofiev's Lieutenant Kijé (twilight)</td>
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<tr>
<td>Feb 10</td>
<td>V World Premiere</td>
<td>Paul Taylor Program TWO</td>
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<td>Feb 11</td>
<td>VI Paul Taylor</td>
<td>Memento (twilight)</td>
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<td>I Ballo della Regina</td>
<td>Balanchine's White Rabbit (twilight)</td>
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<td>II The Comfort Zone</td>
<td>Balanchine's White Rabbit (twilight)</td>
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<td>Mar 15</td>
<td>III Krazy Kat</td>
<td>Balanchine's White Rabbit (twilight)</td>
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### April

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PETER DONAT, born in Nova Scotia, attended the Yale School of Drama before beginning his professional career in the United States doing summer stock and several national tours. He was a member of Ellis Rabb's APA Company, spent seven seasons with the Stratford Shakespeare Festival in Canada, appeared extensively on and off-Broadway (winning the Theatre World Award for Best Featured Actor in 1957), and came to A.C.T. in 1968. Here he has played in more than fifty productions, including King Lear, Hadrian VII, Cyrano de Bergerac, Equus, Man and Superman, Uncle Vanya, The School for Wives, Faustus in Hell, Our Town, A Funny Thing Happened on the Way to the Forum, and A Tale of Two Cities. He has guest-starred on such TV programs as "Hawaii Five-O," "Simon and Simon," "Hill Street Blues," "Dallas," and "Murder She Wrote," and starred in the NBC series "Flamingo Road" for two years. His films include The Hindenburg, The China Syndrome, Highpoint, A Different Story, The Bay Boy (with Liv Ullman), Francis Ford Coppola's Godfather II, Tucker, and War of the Roses. Mr. Donat recently appeared in Love Letters with Barbara Rush at Theatre on the Square.
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