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Performing Arts Network, Inc.

Headquarters

1208 Overlook Avenue, Suite 305, Los Angeles, CA 90064
(213) 689-5600

Western Office

13 West 23rd Street, New York, NY 10010
(212) 949-1579

The Woodcock Building

200 Market Street, Suite 1400, San Francisco, CA 94104
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GREAT EXPECTATIONS

The Saint Comes Marching In—Dancers and Musicians Follow

People and Performances Certain to Make News Next Month

Saint Joan, George Bernard Shaw’s tragicomedy account of the life, death and redemption of Joan of Arc, was not written for the jaded theatre reviewer hoping for a short night of work and so to bed. Undeniably the play is more than three hours long, and as Shaw makes clear in his (equally lengthy) preface to the text, he expects critics — and audiences — to stay to the end and to pay attention.

American Conservatory Theatre’s March rendering of the introspectively produced Shaw play promises to reward in entertainment and edification all it demands in time and effort. In a series of vividly drawn vignettes Shaw traces Joan’s career, from young, divinely inspired soldier to convicted heretic who dies at the stake to martyred saint. The playwright offers a wholly engrossing revisionist history of an extraordinary woman and her times.

In his sumptuously opinionated preface (in which, while considering many far-reaching matters, he attacks the “superstitions” practice of vaccination), Shaw defends his picture of Joan as a blustery, no-nonsense strategist and blasts Mark Twain’s sentimentally sentimental portrait of the Maid in Personal Recollections of Joan of Arc.

The Moscow Circus is to a parking lot dog-and-pony show.

I felt a shock of delight. The memory of dancers so daringly precise, so generously abandoned in their work, still flashes like neon in my mind. The Moscow troupe is to ordinary “folk dancing” what The Shaw’s Virgin Warrior character in being something of a bully, but a bully of singular charm and real persuasive power Joan, the only female character in Saint Joan, is also the only assertive, confident and decisive figure. The men around her are mostly weaklings; even the agent of the Inquisition who condemns her to death, while convinced of his moral grounding, quarrels a bit before Joan’s radiant authority.

Andrea Marcovicci makes her Bay Area legitimate stage debut in the title role of A.C.T.’s Saint Joan (she was a great success last year at the Playhouse Room with her cabaret act), and Michael Smuin directs. It was not known at press time whether this revival would include Shaw’s epilogue in which the ghost of Joan, now a canonized saint, confronts, one by one, her erstwhile enemies and supporters.

With or without cuts, Saint Joan is a thoroughly engaging drama, both instructive and provoking. Shaw’s genius for employing comedy to deliver his most savage attacks on society is much in evidence, yet he is uncharacteristically tender in drawing Joan, whose sense of honor makes her mortally vulnerable.

February 22 through April 7, Geary Theatre, 450 Geary Street, (415) 771-3880.

by Kate Regan

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The Saint Comes Marching: In-Dancers and Musicians Follow

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GOD’S GRACE: Joan of Arc (above), subject of the George Bernard Shaw play opening at A.C.T., witnessed Charles VII’s coronation at Rheims.

by Kate Regan
IN THE DARK ABOUT
WHO'S LOWEST IN TAR
AND NICOTINE?

3 mg tar
0.3 mg nic

2 mg tar
0.2 mg nic

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MORE

6 mg tar
0.7 mg nic

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0.4 mg nic

2 mg tar
0.2 mg nic

NOW is Lowest
Soft Pack

100s

MORE

6 mg tar
0.7 mg nic

4 mg tar
0.4 mg nic

2 mg tar
0.2 mg nic

侍奉礼赞：贝斯的优雅，和舞蹈的神秘魅力。乐曲以典型的节制，使旧金山交响乐团将在同一首作曲家的其它作品后，继续带来圣约翰的光辉。这是一个关于圣约翰的故事，其中的音乐与歌词由古代的诗歌和历史故事交织而成。在那里的舞台上，乔瓦尼·乔治（The San Francisco Symphony Chorus）将由西蒙·普罗森（Simon Preston）指挥，指挥家和合唱团的总监，将在Westminster Abbey演出，并与音乐制作人，以维多利亚时代的风格，将圣约翰的作品放入交响曲中。演出将包括一些由Bach原创的合唱和一些由作曲家Hanslick编写的、由的学生和合唱团歌手献上的歌曲。此外，20个香烟品牌也将展示出其最低的烟碱含量。
WITH characteristic restraint. The San Francisco Symphony will offer two all-Bach programs in honor of the occasion.

Simon Preston, organist and master of the choruses at Westminster Abbey, will conduct the St. John Passion, with Vanessa George directing the San Francisco Symphony Chorus. Finished in 1724, this is one of five Passions composed by Bach: of them, only the St. Matthew and St. John survive. The Passions follow the tradition of the medieval Passion, a musical setting for the daily recitations and chants of the Divine Office of Antiphon, later the form was used by composers to set the Crucifixion story as recorded in the Gospels.

Bach assigned his biblical text, the book of St. John, to four soloists and surrounded their intense, linear arias with chorales and madrigals set to verses by two German poets, R.H. Böckes and C.H. Pahel. Much revised by Bach through its years of performance in his lifetime, the Passion According to St. John now seems the perfect and unalterable reflection on the wonder of John the Evangelist’s story of Jesus Christ. March 22, 23 and 25, Davies Symphony Hall, (415) 864-6000.

ON THE MAP

David Gordon’s irreverent and inventive dances — he prefers the term “constructions” — have steadily developed to form a body of work that is both lighthearted and profound. Now the David Gordon Pick Up Company brings us United States, an evening-length look at aspects of the land of the free and home of the brave. As one has come to expect of Gordon, the three sections of the work-in-progress to be performed next month at Theatre Artaud offer idiosyncratic and highly personal views of life and art in these United States.

There is the haunting poetry of the Minnesota section, with its score comprising spoken reminiscences of writers native to the state. The dancing in this section is restrained and deliberate, implying a mood of quiet yearning. Gordon is one of the few postmodern dance-makers able to employ the spoken word effectively, and in Minnesota the taped narratives serve to enhance and amplify his choreography.
From a Veteran Performer.

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[Image of a person in formal attire]
The San Francisco segment, seen here last year as Song and Swing, offers an abrupt change of pace. It is set to such sentimental local anthems as Carmen McRae’s rendition of “I’m Always Drunk in San Francisco,” Jeannette MacDonald and Judy Garland singing versions of “San Francisco” and Tony Bennett’s crooning the inescapable “I Left My Heart . . .” (you know where). The third movement of Mozart’s Piano Concerto No. 17 is also employed, in a synthesizer version that provides an unexpected musical backdrop to the clomping of Gordon’s dancers.

New York, to be seen in its West Coast debut, is reportedly based on narratives by writers from the Big Apple. Highlights of the score include a poem about a woman’s experience as an ambulance attendant and various verses of Richard Rodgers’s “Slaughter on 10th Avenue” ballet music.

Gordon has said that there is no such thing as dance steps that are by nature either “happy” or “sad.” “Dance doesn’t mean one thing or the other, by itself,” he has observed, but rather is provided meaning by the context in which it is placed. David Gordon is a master of creating theatrical circumstances in which dance comes alive and fairy brieles with implications. February 29 through March 5, a presentation of Cal Performances and San Francisco Performances. Theater Artaud, 450 Florida Street, (415) 621-7797.

UN HOMME MODERNE
Cornelle, Racine, Molière and Boileau were the great formers (and reformers) of the 17th-century French drama. This quartet Molière remains by far the most accessible to our impatient 20th-century sensibilities. The Berkeley Repertory Theatre now brings us a new production of Molière’s The Misanthrope, a very modern-seeming play about a man who despairs of finding acceptable fellowship in the hypocrysical society in which he lives.

Less biting than such farces as The Miser or Tartuffe, The Misanthrope is nonetheless a peculiarly thorny comedy. Alceste, the eponymous disgruntled philosopher, is both irritated with the shallow people he knows and irritating in his refusal to compromise his high standarts. His arguments with Celimene, one of Molière’s most enchanting and intelligent coquettes, are at the heart of this debate on what’s wrong with le monde. Through it all, Aisèt’s vitality and stubborn belief in the absolute value of honesty make him a character of fascinating complexity. February 22 through April 1. Berkeley Repertory Theatre, 2025 Addison Street, Berkeley, (415) 843-4700.

ALSO RECOMMENDED

MEET TRACY-KAI MAIER
Tracy-Kai Maier has long been a favorite with San Francisco Ballet audiences. Maier was promoted last year to principal dancer following a season in which she delighted audiences and critics alike with her quirky wit and sparkling style in such neoclassical ballets as William Forsythe’s New Sleep, Balanchine’s Babu and Peter Martins’s Galadriel Light Night.

At 27, Maier feels at the height of her powers. “I know exactly how I want to be,” she says. “I’m coming into my own.” When she joined SFP eight years ago,
fresh from her native Sacramento, she recalls that, "I was the youngest in the company. And now I'm not the youngest any more! It's a funny feeling to have new dancers coming to me for advice on how to do a role."

Maier has great confidence in STB Artistic Director Holgi Tommasson's casting instincts and hopes he will provide her the opportunity to further broaden her repertoire. "I'm easily typecast in the leggy, neoclassical roles," she admits. "Well, you always want a challenge. I'd like to do more romantic, classical roles!"

One problem for Maier is finding a danseur tall and commanding enough to partner her. "I'm not that tall, only five-foot-six," she explains, "but I have very long legs. I'm over six feet tall on pointe. And I have a very expansive style of movement. I love to dance big. But most of the technically gifted men are short. It always seems to be that way."

Classical ambitions aside (and one imagines that she will soon find a way to fulfill them) Maier's career with San Francisco Ballet has been fulfilling. Although by no means ignored during her early years with the company, Maier has lately been noticed by audiences to be dancing with a new sense of confidence and added verve. Of the recent recognition she says, "I would rather see a dancer dancing, not demonstrating technique. I'm still very picky about technique, I don't doubt it, but that's what you work on in class every day. On stage, you have to let go, come alive, light up."

This season, Maier will have a major role in the company premiere of Paturyn's Le carrousel, somewhat elevated, which she describes as "not as brash as New Sleep, sexy almost. There are no props, just a napkin."

She and Christopher Boatwright will have a pas de deux in the world premiere of James Kudelka's new, as yet untitled, Beethoven piece, and, at the end of the season, Maier will reprise her role in the much-admired New Sleep. When not rehearsing, taking class or working with her boyfriend, a molecular biologist and fellow lover of hiking and mountain hiking, "It's quite valuable to be with someone who has no connection with the arts," Maier believes. "The best dancers have an idea of what's going on around them — on-stage and off."

WHAT'S UP WITH A TRAVELING JEWISH THEATRE?
A Traveling Jewish Theatre, was founded ten years ago to provide a dramatic forum for study of the mystical, mythic and sacred elements of Jewish art and history. The company is currently presenting a new production of The Dybbuk, adapted by Bruce Myers.

FULFILLED: San Francisco Ballet principal dancer Tanya Viola Maier in her company's holiday classic, The Nutcracker

POSSIBLY: Cory Fischer and Sarah Ladlo on a Traveling Jewish Theatre's new version of The Dybbuk, adapted by Bruce Myers.

The Dybbuk is set in a late 19th-century shtetl, where a young girl falls in love with an impoverished student. After the boy is rejected by his beloved's father as a suitor, he dies of heartbreak and inhabits the girl's body. Not even the great and powerful rabbi can cast his spirit out.

Bruce Myers' adaptation of the five-act, 28-character play into a one act version in which two actors (Cory Fischer and Sarah Ladlo) play all the roles eliminates much of Aron's detailed account of village life. But it sacrifices none of the flavor of those tiny, insular Eastern European communities. And Myers' climactic scene in which the dyb- buk fights for Leah's soul is truly har- rowing. This is a magnificent work of dark, radiant magic.

A Traveling Jewish Theatre is now based in San Francisco, but still tours widely. The company consists of co-founders Cory Fischer and Naomi New- rum, Albert Greenberg and Helen Shalit. All of the members have taken time away over the years to pursue personal projects, but they have nonetheless continued to grow together and remain committed to exploring Jewish concerns in the largest possible context. Their productions are spare and highly imaginative in the use of such varied sources as legend, myth, folk tales, Yiddish poetry, vaudeville routines and contemporary fiction.

In a statement written by all of them, the group explains that it "does not seek an exclusively Jewish audience. When we enter the grief contained in material from the Holocaust, we are addressing anyone who has experienced loss. We offer our work as a bridge between the specific and the planetary."

Earlier works by AJT have included the 1976 Coming from a Great Distance, a theatrical midrash, or commentary, that employed storytelling, music, masks and puppets to celebrate "one who travels the paths of the heart," The Last Yiddish Poet, an appreciation of the world of Yid-dish poets and, by extension, all those who work in rich and threatened languages; A Dance of Eros, which took up the myth of eros as revealed in the kabbalah; and Berlin, Jerusalem and the Moon, an overtly political piece.

Now, in its tenth anniversary season, A Traveling Jewish Theatre looks to the stage its most mysterious work yet: the story of Leah and her dybbuk life-in-death lover. □
fresh from her native Sacramento, she recalls that, “I was the youngest in the company. And now I’m not the youngest any more! It’s a funny feeling to have new dancers coming to me for advice on how to do it.”

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Possessed: Corey Fischer and Sarah Ludlow in A Traveling Jewish Theatre’s new version of The Dybbuk, adapted by Bruce Myers.
In the old days, to hear the New York dance critics talk, you’d have thought God created the world at a tilt so that all the best dancing would roll over to Manhattan.

And it might just as well have been true. With the New York City Ballet, founded as a vehicle for George Balanchine by his friend and benefactor Lincoln Kirstein on the one hand, and Lucia Chase’s Ballet Theatre (now American Ballet Theatre) on the other, the Big Apple has been America’s bastion of classical dancing almost without challenge for nearly 50 years.

To read those same critics now, though you’d think this ordering of the ballet universe had all been just a big game of pinball and that some ruffian had lately jounced the machinery, causing the “Tilt” alarm to start screaming. Suddenly there’s talk of another, non-New York company reaching “international” stature, of dancers in this company making debuts that border “on the spectacular”; and of an improved classical technique in the lower ranks so remarkable that it “is raising the level of the company as a whole.”

The San Francisco Ballet, which at age 55, prides itself on a much older pedigree than either of its famed New York companies, is putting up a surprising artistic challenge. While the New York City Ballet, five years after Balanchine’s death,

is searching fitfully for an identity that can carry it into the future (their American Music Festival, a recent effort to build new repertory for the company, was poorly received), and American Ballet Theatre is staking its future on a new artistic alliance with crossover modern dance choreographer Twyla Tharp, the San Francisco Ballet is coming on strong with the classiest of classical dancing.

Never before in its long and often glowing history has SFB been so close to redlining the contributions of a regional—some would still call it “provincial”—company. Which raises a whole host of intriguing questions: Now that Balanchine is gone, could a West Coast ballet company actually upset the established order? Could it come close to, or even match, the quality of the two New York City-based companies? Could it—gasp—even surpass them?

The humble, serious man who has brought the San Francisco Ballet to this point of blooming glory is Artistic Director Helgi Tomasson. A 15-year veteran of the New York City Ballet, he had never—until three years ago—directed a company and had only choreographed five ballets in his life. Chosen for the SFB post just days after retiring from his position as a principal dancer with NCB, he came in with the San Francisco company’s walls metaphorically burning down around him. Long-time artistic director Lew Christensen had died suddenly of a heart attack, and the tenure of Christensen’s flashy artistic associate, Michael Smuin, had come to an abrupt end. Yet Tomasson managed to build the walls up again, stronger than before, in less time than...
The New Era in Dance

Helgi Tomasson and San Francisco Ballet are Coming on Strong, Challenging the Old Order

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most new directors would have taken just to put out the flames.

At the beginning, for the same reason that the comedian at the party always gets more attention than the thoughtful, quiet guest, nobody seemed to twig to Tomassen’s understated aesthetic. “Yes, we knew he was a wonderful dancer with the City Ballet,” you’d overhear in lobby conversation, “but what about his choreography?”

For the majority of San Francisco dancegoers, the secret of the company’s rise to prominence didn’t become news until Anna Kisselgoff, dance critic of the New York Times, came to town on a brief junket. She returned home writing passionate praise for the company’s performances of two newly commissioned works: Frankfurt Ballet Artistic Director William Forsythe’s New Sleep and Les Grands Ballets Canadiens Resident Choreographer James Kudelka’s Dreams of Harmony. (It took a New York critic to make us believers.) As a result, the company’s sense of pride suddenly surged and the dancing continued to get better.

Tomassen, who is a rather self-effacing fellow by nature, did not go around touting his own horn. Rather than indulging in self-congratulation, he continued the day-to-day work that would make the company’s further success possible. His secret? It’s in the dancing.

“I have to forget my modesty and tell you that the company really danced beautifully,” says an unusually ebullient Tomassen, just days after a hugely successful tour to San Diego, Minneapolis, and Washington, D.C.’s Kennedy Center. “I was thrilled about the level of dancing I saw. Even at the last performance — by that time the dancers were tired and facing difficult programming — they were dancing as well as at the first performance. There was no difference. I couldn’t have asked for anything more than that.”

Under previous regimes, the company was capable of surpassing itself, but you never knew when or how it would happen. Consistency is the ballet’s new byword. “There’s more discipline in the dancers,” Tomassen says. “The pointe work is far superior, because I make them work in pointe shoes in class.

“I very much believe that the shoe should just be an extension of the foot,” he explains, using the profile of his hand to indicate the natural line he prefers. “Not something apart that you put on the floor and it goes klunk.”

There’s no slacking anymore at the San Francisco Ballet, partly because of the new teachers Tomassen has brought in — former NYCB ballerina Bonita Berne and Irina Jakoven of the Kirov — and partly as a result of a total remake of the dancers’ daily training and rehearsal program. So a system of rotating repertoire presents daily, letting alone weekly, challenges. And a new ranking system, encouraged, according to Tomassen, by the dancers themselves, lets each dancer know where he or she stands on the ballet’s totem pole.

“I guess I demand a lot,” says the artistic director with characteristic understatement, “but I’m not really satisfied. And I think, yes, you dance for yourself. But you also dance for whoever’s the director, based on what the director wants and demands. Directing a ballet company can’t be democratic. It’s a kind of dictatorship.”

Continued...
most new directors would have taken just to put out the flames.

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There's no galloping anymore at the San Francisco Ballet, partly because of the new teachers Tomasson has brought in — former NYCB ballerinas Bonita Borne and Irina Vatolina of the Knob — and partly as a result of a total remake of the dancers' daily training and rehearsal program over the last three years. A system of rotating repertoire presents daily, let alone weekly, challenges. And a new ranking system, encouraged, according to Tomasson, by the dancers themselves, lets each dancer know where he or she stands on the Ballet's totem pole.

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Consistency in the lyricism on Tomasson's watch and nowhere in San Francisco Ballet's improved classical technique were apparent than in the corps, seen here dancing Swan Lake.
Last one think, however, that Tomasson seeks less elegant regimentation, consider his interest in bringing out the special qualities in each of his dancers. "I like to see individuality," he says. "I would hate to see everybody in the company — or even most of the company — to have the same look to them. Monotonous!"

A focus on variety can be seen in the field of dancers Tomasson has added to the company during his tenure. In his first season, he hired, along Ludmila Lopukhova, a former dancer with the Kirov Ballet who possesses a steely technique and a big, Russian-style presence. The next year, from the Stuttgart Ballet, he brought in Christopher Bournong, an athletic dancer who infuses every step with dramatic power.

Last season, outstanding newcomers included Karin Averty, a young, sparkling, lissome ballerina from the Paris Opera Ballet; Anthony Randazzo, formerly of the National Ballet of Canada, who displays an American-style flourish in his dancing and the acrobatically inclined Finnish hurricanes, Mikhail Nisimov. Tomasson is fashioning San Francisco Ballet into the most multicultural, multifaceted company in the world.

Even more telling, perhaps, is that Tomasson's success in bringing out the individual talents of company members he did not choose, but rather inherited. The young ballerinas, in particular, are flourishing under his tutelage. The charming Joanna Berman, for instance, has gained a regal poise. Blond, winsome Wendy Van Dyck has been endowed with greater strength and substance. Tuyet-Kai Maier, the perfect long-legged, loose-limbed ballerina, has been given her ultimate vehicle: the lead role in Forsythe's edgy New Sleep. And there have been discoveries in the ranks too, such as Elizabeth Losavio, a 20-year-old soloist who was trained in the San Francisco Ballet School. She made her debut as a soloist in dances ranging from Tomasson's own Contredanse to Balanchine's dizzyingly difficult Rialto Balada. Losavio's repertoire of roles increased by one during the recent Washington, D.C., engagement, when Lopukhova sustained an injury and Tomasson spoke those magic words: "You're on tonight."

After learning the technically Le Corsaire pas de deux in an hour-and-a-half, Losavio made her impromptu debut in the famed war-horse role. Alan Kriegeman of the Washington Post wrote that her performance "bordered on the spectacular."

"It has to do with her masculinity, the way she phrases music," says Tomasson. "She brings a tremendous joy as she dances. Plus she has a terrific technique.

He might have been describing himself. As a (relatively) diminutive, five-foot-seven-inch member of the New York City Ballet, Tomasson nonetheless towered over other dancers with the purity and clarity of his every movement. He possessed a combination of technical facility and musicality that prompted the dance writer John Gruen to remark on the dancer's "superb discipline and steely lyricism."

Tomasson regards his musicality as an innate gift ("you either have it or you don't"), which was first made manifest upon seeing a performance of the touring Royal Danish Ballet in his native Iceland. "My mother tells me, from that moment on, I would continually listen to music on the radio and improve dances," he recalled in an interview with Gruen. As for his tenacity, it may be an Icelandic trait. After ballet lessons were begun on the recommendation of an observant aunt and uncle, Tomasson was mercilessly teased. "But the more I was teased, the more determined I was not to give up my ballet lessons. It was a matter of pride."

Tomasson's talent, determination, and pride were galvanized during summers in Denmark. He trained at the Tivoli Panorama Theatre in Copenhagen, where he mimed roles from the commedia dell'arte tradition and was hired to dance in the corps at age 15. When he saw Jerome Robbins' Ballet: USA company in Iceland a couple of years later; however, he knew what he wanted to be: America. And in 1960, under the sponsorship of Robbins himself, Tomasson secured a scholarship at the School of American Ballet, feeder school to the New York City Ballet.

A year later, having returned to Denmark for lack of money (and without a job offer from NYCB), he was hired by the Joffrey Ballet and began an American dancing career that spanned all manner of genres, from the classics to modern dance and jazz-influenced choreography. ("danced in Alvin Alley's ballet," Tomasson says with a grin. "I was in the original cast of some of them.") He moved on to the Harrisburg Ballet in 1964, took a silver medal (to Baryshnikov's gold) at the Moscow International Ballet Competition in 1969 and was invited to join the New York City Ballet, where he danced until his 1985 retirement.

"When I was a dancer I tried to bring out whatever the choreographer wanted," says Tomasson. "If it was a contemporary or a classical ballet — Anna Sokolow, Rudi van Dantzig, electronic music or whatever — my body was a tool. I tried to bend it and shape it in the best way I could."

In so doing over the years, I discovered my strength. I was more suited to a classical technique vocabulary of dancing."

Which may explain why, when it comes to commissions, Tomasson is adamant about developing the talents of ballet-trained, rather than modern dance-trained, choreographers.

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Last season, outstanding newcomers included Karin Averty, a young, sparkling, lissome ballerina from the Paris Opera Ballet; Anthony Randazzo, formerly of the National Ballet of Canada, who displays a winning, American-style flourish in his dancing; and the acrobatically inclined Finnish hurricanes, Mildo Ninimaa. Tomasson is fattening up the San Francisco Ballet into the most multicultural, multifaceted company in the world.

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Loscavio's repertoire of roles increased by one during the recent Washington, D.C. engagement, when Lopukhova sustained an injury and Tomasson spoke those magic words: "You're on tonight!" After learning the challenging Le Corsaire pas de deux in an hour-and-a-half, Loscavio made an impromptu debut in the famed war-horse role. Alan Kriegman of the Washington Post wrote that her performance was "bordered on the spectacular.

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knowledge and background in classical
technique," Tomasson admits. "Maybe it's
because I believe that there is so much more
to classical dancing than it's given
credit for. I almost have the feeling that
unless you bring in a modern dancer chro-
ographer, observers think there couldn't
possibly be anything new happening in a
ballet company.

"I disagree with that," I think. "I have
proved that by bringing in ballets by
William Forsythe, Shellba, David Binstead.
It might also be because some of the mod-
ern dance choreographers have been so
much in demand by other ballet com-
panies, that I think, 'Let me find someone
who hasn't worked here before, or who
will do something for us that will give us
a special, unique look.'

The 1989 season exemplifies the pro-
file Tomasson has in mind. To be sure,
programming is grounded in 20th-century
classics — from Balanchine's Symphony
Concertante to Jerome Robbins' Interplay.
Former SFB director Lew Christensen's Sinfonia
and Il Distratto serve to maintain con-
tinuity with the company's historical
roots. And the company premieres of
Agossi Million's classic Rodin illuminates
a western perspective befitting a
California-based ballet troupe.

But contemporary work from no fewer
than seven young, classically-trained
choreographers will bring the season its
major distinction. Look for ballets by
Netherlands Dance Theatre's Jiri Kylian,
James Kudelka (from whom Tomasson has
commissioned a new work), Forsythe,
Binstead, SFB dancer Val Carpanelli, NYCB's
Peter Martins, and Tomasson himself.

Two of the new works will be choreo-
graphed by Tomasson himself. He does
increasingly seem to be finding a choreo-
graphic style of his own, one that is
more fluent and gracious and romantic
than other contemporary choreographers.

The premiere of his intimate Voice in
1987 marked the turning point. At the
curtain's rise, dramatic dancer Jean
Charles Gill stands looking out a pair
of immense French doors. The mood is one
of reverse, of remembrance, as vignettes
of childhood are danced in the fore-
ground and echo behind a scrim. In the
music, which is by the Danish composer
Nils Gade, there is a dreamy quality of
reminiscence. Tomasson captures its
essence beautifully.

"I remember as a kid spending sum-
mers in Denmark," Tomasson says, con-
vinced one of the many scenes recreated
in the ballet, "people going out into the
woods and cutting branches off trees with
the new saw on a sunny, that very light
green. They would bring the branches
home; it was a renewal."

His fresh choreography for nearly
three-quarters of SFB's new, Sante Fe (cut
but the famous lake-side swan corps in act
two and the 'Black Swan' pas de deux in act
three) emphasizes lightness and freedom
and shows Tomasson to be a skilled
technician as well as a sensitive inter-
pretive artist. On the one hand, he
responds to the self-imposed challenge of
choreographing a ballet for an asym-
metrical grouping of five couples in act
one: "I said to myself, 'Give yourself a
problem to solve.'" And, on the other,
his creates movement, from deeply
felt personal images, as in a newly inter-
polated romantic pas de deux in act four.

Whether or not Tomasson's lightness
and freedom are what American classical
dancing is going to be about in the next
decades, there is no question that the bal-
et world is in transition. With the recent
death not only of Balanchine, but also of
Robert Joffrey, Antony Tudor and Sir
Frederick Ashton, a golden age has come
to an end.

"I was thinking not too long ago," says
Tomasson, "about how my generation of
dancers — Peter Martins, Anthony Dowell,
Ruby Nurney (Ruby's older but he was
still dancing), John Niblack, and Edward
Vililla — we're all heading com-
petition, the field of modern dance.
And it's a new era in that sense. We have to
make it our own."

"How? I don't think there are any writ-
ten formulas for that. It's just, you know,
do your thing — whatever it is as long as
you believe in it — and see what happens.
Each one of us, in our own way, is just
trying to make the best dance possible.
And I think that's what it's about — about
making dance."
We Get a Kick Out of Cole

How contemporary is Cole Porter? In 1934, half a century before hang-gliding, Dynasty, and the Betty Ford Center, he wrote the pop classic, "I Get a Kick Out of You," whose narrative insists, "Mme. Alchol wasn't me at all" and confesses, "I get no kick from cocaine." Written for the 1931 show Star Dust, but introduced by Ethel Merman three years later in Anything Goes, "I Get a Kick Out of You" conjures a vision of post-rehab sensation-seekers making eyes over chocolate truffles in a four-star restaurant. In its arch way, it suggests that after all is said and done, the number-one hit on the list of life's transitory thrills is the romantic spark that ages between sexy, well-heeled sophisticates.

Of course there's much more to Cole Porter than the stereotype of the bon vivant with pleasing personality whose songs like "I Get a Kick" and "You're the Top," the latter sort of consumer guide to the best of the best in the mid-1930s. But unfortunately, like so many artists with complex sensibilities, he is remembered for being only one thing. Among American songwriters, Porter still stands for high society. Irving Berlin may be America and George Gershwin the Manhattan melting pot, but Cole Porter is the upper crust.

Over and over the same words are used to describe his songs: worldly, witty, elegant. Sophisticated, saucy, cynical, and indeed the face that stares out at us from vintage photographs supports that perception. In the photograph that adorns the back cover of the book of his complete lyrics, for instance, he is seen as the late composer and music historian Alec Wilder, whose 1972 book, American Popular Song: The Great Innovators, remains perhaps the most probing study of pre-rock American pop. There is no question but that his lyrics were high fashion, witty to a markedly sophisticated degree, turned out, oftentimes, it seemed, for the special amusement of his social set. Wilder reflects in his chapter on Porter before going on to denounced the lyrics for a lack of feeling. "Indeed, these lyrics never did 'touch too much,'" he insists. "Or else they resorted to melodramatic clichés."

It seems to me that Wilder and other critics of Porter's high style were too intimidated by his songs' surface gloss to discern the vulnerable sensibility beneath. Written in elevated light verse, Porter's lyrics didn't reach for the distorted vernacular simplicity (personified by the best of Berlin, Lorenz Hart and Johnny Mercer) that Wilder and others have celebrated as American populist poetry. Like W. S. Gilbert before him and Stephen Sondheim today, Porter valued it most just. He loved fancy wordplay and the invention of densely ingenious rhymes: "Do that voodoo that you do so well."

Porter contemplated life from an aristocratic perspective, acutely aware that although wealth and social station may afford exclusivity, they don't confer emotional well-being. He understood even the continued on page 30.
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This view of Porter as a flighty aristocrat was mistakenly held by even one as astute as the late composer and music historian Alec Wilder, whose 1972 book, American Popular Song: The Great Innovators, remains perhaps the most probing study of pre-rock American pop.

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Opposite page: Cole Porter: "Wearing the Kaye half-mix of a bored socialite digesting a particularly choice morsel of gossip." "Above: Claire Luce and Fred Astaire in Gay Denvers, the 1932 show that introduced Porter's popular "Night and Day."
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by George F. Walker
March 22 through May 6

A FUNNY THING HAPPENED
ON THE WAY TO THE FORUM
Book by Larry Gelbart & Burt Shevelove
Music & Lyrics by Stephen Sondheim
April 29 through May 27

Tickets and Information: (415) 673-6440
American Conservatory Theatre

Edward Hastings
Artistic Director

John Sullivan
Managing Director

1988-89 Repertory Season

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

WOMAN IN MIND
by Alan Ayckbourn
November 2 through December 10

A CHRISTMAS CAROL
by Charles Dickens
December 11 through December 26

SIDE BY SIDE BY SONDHEIM
Music & Lyrics by Stephen Sondheim
and Music by Leonard Bernstein, Mary Rodgers, Richard Rodgers, Julie Styne; Continuity by Ned Sherrin
December 27 through January 1

JOE TURNER'S COME AND GONE
by August Wilson
January 4 through February 11

WHEN WE ARE MARRIED
by J. B. Priestley
January 26 through March 7

SAINT JOAN
by George Bernard Shaw
February 22 through April 5

NOTHING SACRED
by George S. Kaufman
March 22 through May 6

A FUNNY THING HAPPENED ON THE WAY TO THE FORUM
Book by Larry Gelbart & Burt Shevelove
Music & Lyrics by Stephen Sondheim
April 19 through May 27

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- Sherry Locke
- Michael A. Jones
- Irene M. Goldstein

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- Thane G. Wier, Director of Development

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- John H. Motz, Director of Development
- Howard Melrod, Associate Director
- Doreen L. Greene, Business Manager
- Sherry Locke, Artistic Director
- Michael A. Jones, Resident Playwright
A Yorkshirian's Traits

By J.B. Priestley (In the Yorkshire Observer, 1949)

The Yorkshirian tends to extremes. He has a very open face, and it is often the emblem of all the louts. Sometimes he is too apt to be too blunt mannerly by sharp practice, which adds naught to his popularity. Nothing could be cheaper as his hosiery nowadays, and it is a toad which would double add value could swell. He will be standing cods in the street dragging the leaves and fording the little brooks in his pocket, an attitude not to my taste. I'm a Yorkshirian, he will say, as if the mere fact of being born at the foot of the Pennine Hills exposed a man from the courtesy and amensities of civilized life. Alas! perhaps it does now, since his own family has more than often been its blemish.

He has been told so often that he is a "hard-boned man" with "no nonsense about him" that he is apt to make a point of this, acting up to the part of the best of the lot. So that you tell him that he has a feeling for beauty, a passion for music, or a liking for the bold beginnings of history and the early days of the world, he will take it as an insult. He would be thought a bad man of good affairs and what affairs some of them are! He is a lover of beauty, a worshiper of truth, one blessed of the gods and men. So he cannot grumble if he is often taken at his own rates, and inures the shrugging contempt of those people who have not half his appreciation of the good things of life.

Any person who knows the Yorkshirian intimately will soon discover that he possesses a keener understanding of a heart, and an immortal soul, although he is so apparently ashamed of those priceless possessions. In his attitude to strangers we see the Yorkshirian at his worst. Civilization came late into these parts, and he cannot understand why a man should dress and speak differently from himself. There is more rudeness in his streets than one could meet in any street in the South of England. Yet there is no real harm in his attitude; no ill will to others; it is merely a Yorkshirian to "Tory lumping" in his composition. In his conversation he is too much given to ungrammatical and disjunctive; he will never admit being polite, and is always ready to "pull a lad" in fortune, so as to possess an understanding, a heart, and an immortal soul.

A Yorkshire Glossary

Angry-bargy (see frazzling) — a Yorkshirian's usual mode of argument.

Blackpool, Bridlington, Middlesbrough, Scarborough, Torquay — seaside towns all visited by mill workers who remove unforgettable memories at every mile.

Frazzling (see angry-bargy) — a Yorkshirian's usual mode of argument.

Grit — a Yorkshirian's usual mode of argument.

Miseria, Crossbreed — sheep.

Muttering — cussing.

Naff — nothing.
A Yorkshireman’s Traits

By J.B. Priestley

(The Yorkshire Observer, 1949)

The Yorkshireman tends to extremes. He is either a clown or a master; he is either the exponent of all the louts. Sometimes he is too apt to be one for his blunt manners by sharp practice, which adds naught to his popularity. Nothing could be cheaper than his hospitality; yet, often, a grain of courtesy added would do double value to his good nature. Is it for stressing of his strong legs; standing with his back to the world? Is it for the ferocious-looking face and formidable colleges in his pocket, an attitude not to my taste. I’m a Yorkshireman, he will say, as if the mere fact of being born at the foot of the Pennine Hills excused a man from the courteous and amenities of civilized life. Alas! perhaps it does now, since he has ridden rough-shod over other people’s feelings, and has ridden them for many times after decimating his birth.

He has been told so often that he is a “hard-bitten man” with no “ностью about him,” that he is apt to make a point of acting up to the part of the best of his affability. So that you tell him that he has a feeling for beauty, a passion for music, or a liking for the bold landscapes of his native land, he will take it as an insult and he would be thought of as a good man of culture and affairs who affords some of them. He believes that a lover of beauty, a worshipper of truth, one beloved of the gods and men.

But he cannot grumble if he is often taken at his own rate, and mires the shrugging contempt of those persons who have not half appreciated the good things of the world.

‘Whoever comes to know the Yorkshireman intimately will soon discover that he is a sensitive man with a sensitive understanding, a heart and an immortal soul, although he is too apparently ashamed of those priceless possessions.

In his attitude to strangers we see the Yorkshireman at his worst. Civilization came late into these parts, and he cannot understand why a man should dress and speak differently from himself. There is more rudeness in his streets than one could meet in any street in the North or West of England.

Yet there is no real harm in his ill will; it is merely true to itself. ‘He is Yorksman’ in his composition.

In his conversation he is too much given to shapeless grumbling and disaffection; he will never admit prosperity and will always be ready to rail at Lady Fortune; and of course he is at the opposite extreme, to be thought of as one who has done much to improve the state of his own rank.

A Yorkshire Glossy

argy-bargy (see frazzling) — arguing

Blackpool, Bridlington, Mumbles, Scarborough, Torbay — seaside towns

black — stupid

frazzling (see argy-bargy — arguing)

great

grim — stupid, witless

Marmalade, Crossroads — sheep

muttering — chatting, taking much little word — nothing

pissed — punished by withholding of food

turn at Empire — an act in the music hall

Two cents worth — nothing

J.B. Priestley with his son Tim in 1958, the year he wrote We Are Married.
American Conservatory Theatre

When We Are Married

(1939)

By J.B. Priestley

Directed by Edward Hastings
Stewewy by Joel Fontaine
Costumes by Robert Fletcher
Lighting by Derek Quarte
Sound by Stephen LeGrand
Wigs and Hair by Rick Echols
Associate Director Michael Palizzano
Dialect Coaches Deborah Hecht

The Cast

Ruby Mollie Stickney
Gerald Forbes Michael Scott Ryan
Mrs. Northrup Anne Lawder
Nancy Holmes Nancy Carlin
Fred Dyson Luis Oropesa
Henry Ormonerd Sydney Walker
Alderman Joseph Holliswell Michael Winters
Maria Holliswell Freda Oster
Councillor Albert Parker Barry Knoll
Annie Parker Joy Carlin
Herbert Suppitt Randall Duk Kim
Clara Suppitt Ruth Kobart
Lottie Orndy Frances Lee Mc Cain
Rev. Clement Mercer Frank Ottwell

ACT I: The sitting room of Alderman Holliswell’s house in Crockley, a town in Yorkshire, the evening of September 5, 1908.

ACT II: The same, about half an hour later.

ACT III: The same, about a quarter of an hour later.

There will be two ten-minute intermissions.

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

Understudies

Nancy Holmes, Lottie - Cynthia Basham; Mr. Mercer - Drew Eshelman; Gerald Forbes - John Furey; Fred Dyson - Rick Hamilton; Joseph Holliswell - Sevan Anthony Jones; Albert Parker - David Maier; Herbert Suppitt - Frank Ottwell; Maria Holliswell - Anna Devine Smith; Annie Parker, Ruby - Kenley Stanley; Henry Ormonerd - Howard Swase; Clara Suppitt, Mrs. Northrup - Cathy Thomas-Gain.

Stage Management: Bruce Elspenger. Eugene Barone

Opposite page: (clockwise, from upper left) Michael Winters, Barry Knoll, Randall Duk Kim, Ruth Kobart, Joy Carlin and Freda Oster. Photo by Barry Wade.
WHEN WE ARE MARRIED

(1839)

by J.B. Priestley

Directed by Edward Hastings
Set by Joel Fontaine
Costumes by Robert Fletcher
Lighting by Derek Duarte
Sound by Stephen LeGrand
Wigs and Hair by Rick Echols
Associate Director Michael Palizzano
Dialogue Coaches Deborah Hecht

Andrew Jack

The Cast

Ruby Mollie Stickney*
Gerald Forbes Michael Scott Ryan
Mrs. Northrup Anne Lawder
Nancy Holmes Nancy Carlin
Fred Dyson Luis Oronzio
Henry Ormonseged Sydney Walker
Alderman Joseph Holliswell Michael Winters
Mrs. Holliswell Freda Okter
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Nancy Holmes, Lottie – Cynthia Basheer, Mr. Mirror – Drew Shubert, Gerald Forbes – John Ferne; Fred Dyson – Rick Hamilton;
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Smith, Annie Parker, Ruby – Kenley Staley; Henry Ormonseged – Howard Swain; Clara Suppitt, Mrs. Northrup – Cathy Thomas-Grant.

Stage Management: Staff, Bruce liferger; Eugene Barone
Opposite page: (clockwise, from upper left) Michael Winans, Barry Knoll, Randall Duk Kim, Barb Kobart, Joy Carlin and Freda Okter.
Photo by Barry Wade.
Time and the Yorkers by Jonathan Marks

At the age of 26, with a pregnant wife and a mere £50 in the bank, he moved to London and launched himself as a freelance writer and never turned back. He filled the next 14 years with over 80 titles: novels, criticism, biography, stories, film and television scripts, articles, and almost twenty plays, including Jerusalem Grove, Eden Blade, Music at Night, I Have Been Here Before, An Inspector Calls, The London Tier, and (with Iris Murdoch), A Severed Head. Priestley said he considered himself "more a writer than a human being," and more a playwright than a newspaper or essayist.

His first great success came in 1928 with the picaresque novel The Good Companions, which two years later would serve as his introduction to the theatre when he and Edward Knoblock adapted it for the stage. In 1932 he wrote his first original play, Dangerously Corner — the first time he made time itself take a penurious bond on stage.

It begins with a cozy group of publishers sitting in a charming country home discussing a forthcoming novel, Sleeping Dogs. Suddenly there is a shot. The head of the firm, Robert Chatfield, enters and apologizes to everyone for startling them; he had just been showing off, shattering a garden pot from a window in the next room. It had, indeed startled everyone, and was all the more disquieting in that it reminded them of the suicide a year before of Robert's brother and partner, Martin. Cigarettes are passed around and lit, and bit by bit everyone begins, at Robert's prodding, to discuss the mysterious circumstances of Martin's death. During this post-mortem — for two acts — the cozy calm is shattered; every character's facade is stripped away, leaving a world story of deceit, infidelity, thievery, and treachery. Robert's illusions are destroyed; indeed, his life is ruined. He goes into the next room, and there is a shot.

And then Robert enters and apologizes to everyone for scaring them; he had just been showing off, shattering a garden pot from a window in the next room. The play continues exactly as it had in the first red word for word — thrown backwards into time, picking it up from the point where it had made a detour — until the cigarettes are lit; then it goes on, cruelly, comically, reversing the past, leaving all droops conveniently lying asleep, until the curtain falls.

The first act of Time and the Conways (1937) takes place on Kay Conway's 21st birthday, a gay celebration in a basically happy household looking forward optimistically to enjoying the benefits of the postwar world. The second-act curtain goes up to reveal Kay in exactly the same position at the window in the family sitting room where we had left her before intermission, but it is now in "the present," on her fortieth birthday, and her family is split up, embittered, and resentful of each other. The third act returns us to Kay at the window in 1918, and continues to the end of the party, revealing — just beneath the surface gap — the seeds of the future's dimensions and disappointments.

The style of each act is characteristically realistic, but there are odd moments when some of the characters, as if in a dream or a nightmare, seem to be in touch with another dimension, trying to poke holes in time and communicate directly with their former — or future — selves.

When We Are Married, which opened the next year, in 1938, was none of these formal innovations. On the surface, at least, time moves in a fairly straightforward fashion; but Priestley's time is still up to its old tricks, discombobulating those who count on it to behave as it has always done in the past.

He sets the play thirty years earlier, in 1899, in a peace world that had come to rely on stability, in a society founded on the belief that nothing fundamental would — or should — ever change. It is not the future that unseals them, however; it is the past; in fact, it is one day in the past, precisely 35 years to the day before, that refuses to behave as the past should.

The events of that full-day suddenly take on new life and new forms, reawakening all the interesting years, undermining the comfortable underpinnings of the characters, sending them on a forlorn roller coaster ride as they try to discover who they are if they aren't who they always thought they were. They had long since become set in their ways, satisfied by — or at least resigned to — their circumstances, but now they are reformers in middle age; and now that they've been yanked off their pins they don't have a clue how to behave.

Their desperate improvisations — rewriting their present as their past has been rewritten — form the basis of the comedy of When We Are Married.

The play was quite a success on the London stage, but was put in jeopardy early in its run when the actor playing the photographer Henry Morover took sick. The director, making a virtue of necessity, replaced him with the author.

For ten performances — the only time Priestley ever appeared onstage. "I cannot say if I was a good or bad actor," he later wrote, "but I certainly knew my own lines, never flubbed or fumbled, and duly got my laugh."

Priestley's set for this play is the West Riding district of his native county, Yorkshire — the largest county in England, stretching across most of the north. It's deep country; notably more than three-quarters of all of Great Britain's wool workers live in the West Riding, now as then, feeding the flock and numpying the wool, combing wool, dying it, spinning worsted.

Yorkshiremen have a reputation for being hard-headed, devout, and withdrawn. "The West Riding, where I grew up," said Priestley, "had a genius for discouragement as story as its mills! Looking back at its decisions, we could delineate their failures with pinpoint accuracy. In Night Day (1946), however, he paused for a moment to take a longer view.

But to describe three people in this brief and cold-blooded fashion, as if they were caged in a zoo, is all wrong. They existed in their own atmosphere, and it was an atmosphere of friendliness, affection, easy hospitality, and comfortable old jokes. No doubt they had touched unknown to me then as a youth. Their world didn't seem so secure, rich, and warm to them as it has since appeared to me. Nevertheless, when all allowance has been made for my youth and ignorance, I am certain these people lived a world, in an atmosphere, that I have never discovered or once lived since 1914, when the guns began to rear and the corpses piled up.

Priestley left the North Country to go at the age of 26. He never lived there again except in his mind, when he traveled back in time to a world that was no more.

Four years ago J.R. Priestley, an Edwardian-time-traveler in the Age of Thackeray, was buried — amidst the cries of lambs and ewes — by a little village church in Holkerholme in Yorkshire.
Time and the Yorkshires
by Jonathan Marks

At the age of 26, with a pregnant wife and a mere £50 in the bank, he moved to London and launched himself as a freelance writer and never turned back. He filled the next 14 years with over 80 titles: novels, criticism, biography, stories, film and television scripts, articles, and almost twenty plays, including Labyrinth, Owen, Eden Blvd, Music at Night, I Have Been New Before, An Inspector Calls, The Londonlea, and, with Iris Murdoch, A Severed Head. Priestley said he considered himself "more a writer than a human being," and more a playwright than a novel- or essayist.

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The events of that fateful day suddenly take on new life and new forms, reversing all the intervening years, undermining the comfortable underpinnings of the characters, sending them on a veritable roller coaster ride as they try to discover who they are and if they are who they always thought they were. They had long since become set in their ways, satisfied by or at least reconciled to — their circumstances, but now they are reforming in the middle age, and now that they've been yanked off their pins they don't have a clue how to behave.

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Yorkshiremen have a reputation for being hard-headed, dour, and withdrawn. "The West Riding, where I grew up," said Priestley, "had a genius for discouragement as story as its mills." Looking back at its decision, he could delineate their fashions with pinpoint accuracy. In Bright Day (1946), however, he paused for a moment to take a longer view.

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Priestley left the North Country to go at the age of 28. He never lived there again except in his mind, when he traveled back in time to a world that was no more.

Four years after Priestley, an Edwardian time-traveler in the Age of Thatcher, was buried — amidst the cries of lambs and caws — by a little village church in Hoberhorne, in Yorkshire.
DOROTHY BISHOP, a third-year student at the Conservatory of Music at Indiana University, has performed in several concerts and recitals. She also studied at the University of Chicago and the University of Michigan, where she earned her Bachelor of Music degree in 1987. Her performances include roles in operas such as La Boheme, Tosca, and Rigoletto. She also performed in chamber music and solo recitals. Bishop has taught at various universities and is currently on the faculty of the Indiana University Jacobs School of Music.
Dawn Bailey graduated from A.C.T.'s Advanced Training Program in 1987. She recently appeared with the Second Stage Theatre Company in Molly Newman’s Shooting Stars, and last summer played gauss in Antony and Cleopatra at the Santa Cruz Shakespeare Festival. In studio productions at the Conservatory she has played Thaisa in A Midsummer Night’s Dream, Claudiata in The Cherry Orchard, Lady Ffjeld in The Country Wife, and roles in The Prospect, Nicholas Nickleby, and Morning’s at Seven. Ms. Bailey has appeared on the Geary stage in Pauhau in Hail and A Christmas Carol.

Cynthia Bassham, a third-year student in the Advanced Training Program, has appeared at the Geary in Peppers, Marco Millions, and as Belle Coutts in A Christmas Carol. Her studio roles at the Conservatory have included Juliet in Romeo and Juliet, Alice in Dear Brutus, Sandy in The ADD Show, and Liz Mader in Ladybird’s Blue. She recently appeared as Lydia Loby in the San Jose Repertory Company’s production of Arthur Miller’s All My Sons. Among her many productions at the University of Washington in Seattle, where she earned her B.A., were Waiting for the Parade, The Mound Builders, and The Informal Machine.

Richard Butterfield has appeared at A.C.T. as Tony in Woman in Mind, Edgar in King Lear, Captain Cunningham in Indian Lil, the Soldier in Sonnleithner’s Shal day in the Park with George, Billy in The Bird Thing, Young Serone in A Christmas Carol, in Pauhau in Hail and Pauhau, and most recently in Side by Side by Sondheim.

Who’s Who at A.C.T.

Dorrie in Befall, and acted at the Bay Area Playwrights Festival. Among her television credits she includes movies — The King of Love, Eye on the Sparrow, and Johnnie Mac Gibson: FBI. — on all three networks. Ms. Barnes is a graduate of U.C. Santa Cruz, where she appeared in Armitage’s And They Put Handcuffs on Flowers under the playwright’s direction.

She also studied at Stanford College and at A.C.T.’s Black Actors Workshop, where she acted in Be Young, Gifted and Black. She has taught in several programs at the Conservatory, including the Advanced Training Program.

Bobbie Lee Brownwee has acted on and off Broadway, in regional theaters throughout the country, in festivals from Bermuda to Berlin, on television and in films. He has won theatre awards for creating the role of Biba in Robert Lowell’s Biba’s Cosmos and for Derek Walcott’s Dream on Monkey Mountain, an Emmy for “The Cowboy Show”, a gold record for the Strike Werse recording, and he was inducted in the Cowboy Hall of Fame in Oklahoma City for his performance in the film The Outrage. Mr. Brownwee began his career in the inaugural season of the New York Shakespeare Festival, where he created A Hand Is on the Gate, which earned two Tony nominations when it moved to Broadway.

Among his many roles ischhellia in the American premieres of Genet’s The Blacks; Sheridan Whiteside in The Man Who Came to Dinner (Long Wharf); and the Street-singer in The Threepenny Opera (Arena). He has guest-starred on many network TV series, notably as Frederick Dougglass in Steve Allen’s Meeting of Minds. His film credits include The Liberation of Lord Byron Jones, The Comedians, Syringe, Legally blonde. He is the voice of Francis in the new Disney animation Oliver & Company. Mr. Brownwee has toured the States with Anthony and the Brothers Behind the Broken Window.

Richard Butterfield has appeared at A.C.T. as Tony in Woman in Mind, Edgar in King Lear, Captain Cunningham in Indian Lil, the Soldier in Sonnleithner’s Shal day in the Park with George, Billy in The Bird Thing, Young Serone in A Christmas Carol, in Pauhau in Hail and Pauhau, and most recently in Side by Side by Sondheim.

Joy Carl, who has been a member of the acting company for many years, is an Associate Artist/Developer of A.C.T. and directed this season’s opening produc tion, Marco Millions. Among the roles she has played are Meg in A Life of the Mind, Ethel in The Floating Light Boat, Miss Finn in The Importance of Being Earnest, Kitty Devall in The Time of Your Life, Bazaar in The House of Blue Leaves, Anna in Peer Gynt, Julie Saill in All the Way Home, Birdie in The Little Missus, and Odile in Opera Comique. She has been Resident Director of the Berkeley Repertory Theatre, and served as its Acting Artistic Director. Among her other directing credits are The House of Bernarda Alba, The Lady’s Not For Burning, The Doctor’s Dilemma, and last season’s Golden Boy at A.C.T., and productions at the Oregon Shakespeare Festival, the San Jose Repertory Company, and the Contemporary Theatre of Seattle, and the Shanghai Youth Drama Troupe of China, where she directed You Can’t Take It with You.

Drew Eshelman made his debut with A.C.T. in The Bolling Class in 1975, and his work with the company since then has included Marco Millions, King Lear, Drama in the Park with George, Drusilla in BBI, In Never Can Say Goodbye, the Berkeley Shakespeare Festival, the Pacific Conservatory of the Performing Arts, and the Shakespeare Santa Cruz, where he played Beatrice in Much Ado About Nothing and April in Com-
WHAT THE STARS WISH UPON.

Gina Ferrall, a graduate of A.C.T.'s Advanced Training Program, has appeared at the Geary in Side by Side by Sondheim, Macbeth, Golden Boy, Diamond Lil, Out Among the Pavement, A Christmas Carol, I Remember Mama, The Adorable Orchid, and Sunday in the Park with George. She also performed in Miss Julie, a cabaret of songs by Andrew Lloyd-Webber, and played Lizzie in the Broadway production of Lizzie Borden in the Late Afternoon. Miss Ferrall has appeared with the Santa Rosa Summer Repertory Theatre at Montana's Shakespeare in the Parks, Berkeley Rep's production of The Art of Dining, and as Emily in All Nighters at the New Arts Theatre in New York. She is co-owner of the Josef Back Co. of San Francisco.

John Purse graduated from the University of California at Berkeley, and is now a third-year student in A.C.T.'s Advanced Training Program. He has appeared at the Geary in Macbeth, A Christmas Carol, End of the World With Symposium to Follow; and Feathers, and in studio productions of Miller's A View from the Bridge (as Eddie Carbone) and Chekhov's The Seagull (as Torgov). He has also appeared as Lamarr in John C. Pletcher's production of A Midsummer Night's Dream at the Pacific Conservatory of the Performing Arts and at the Westwood Playhouse in Los Angeles.

Since his return to A.C.T. in 1988 RICK HAMILTON has appeared as Bill in Woman in Mind, Oswald in King Lear, Paul Cowan and Jim in End of the World... Max in The Real Thing, and Elliot in Private Lives. He was a member of the company from 1975 through 1976, during which time he appeared in degree Under the Elms (which toured the Soviet Union).

General Gonzalvo, The Three-cornered Opera, and as Tito in The Tempest at the Arizona Shakespeare Festival; he played such roles as Benedick in Much Ado About Nothing, Tom in The Glass Menagerie, Hotspur in Henry IV, Part I, Marcus Antonius in Julius Caesar, and Petruchio in The Taming of the Shrew, which was televised for the PBS series "Theater in America." During his ten seasons with the Oregon Shakespeare Festival he played such roles as Benedick in Much Ado About Nothing, Tom in The Glass Menagerie, Hotspur in Henry IV, Part I, Marcus Antonius in Julius Caesar, and Petruchio in The Taming of the Shrew. He has also spent seasons with the Alley Theatre, Milwaukee Repertory Theatre, Dallas Shakespeare Festival, and the Los Angeles Theatre Center. Mr. Hamilton was a member of the original cast of A Woman of No Importance, and played Jack Barley in the film The Princess.

Scott Freeman has appeared with the company in Joe Turner's Come and Gone, Golden Boy, A Christmas Carol, Maratb, and The Sleeping Prince, as well as in the Plays-in-Progress production of Seven Obelisks and a studio production of Strindberg's Miss Julie. Last summer he performed in Mamet's The Water Engine with Encore Presentations, and as Orlando in As You Like It with the San Francisco Shakespeare Festival. He has also been seen in Tartuffe and Hamlet at the Grove Shakespeare Festival, in Villainous Company at the O'Neill Theatre, and as Bruto in Romeo and Juliet with the South Coast Repertory. Mr. Freeman trained — and now teaches acting — in A.C.T.'s Advanced Training Program.
American Conservatory Theatre

What the Stars Wish Upon.

Gina Ferrall, a graduate of A.C.T.'s Advanced Training Program, and has appeared at the Geary in Side by Side by Sondheim, Macbeth, Golden Boy, Good Canary, A Christmas Carol, 1776, and on the San Francisco Opera Company's 1978 tour of Aida. She has also performed in A Midsummer Night's Dream at the Berkeley Repertory Theatre and in the Metropolitan Opera's production of The Barber of Seville. Ms. Ferrall has appeared with the San Francisco Opera Company and the San Francisco Opera Orchestra, and has sung in concerts with the San Francisco Symphony and the San Francisco Chamber Orchestra. She is currently a member of the San Francisco Opera Chorus.

John Purse graduated from the University of California at Berkeley, and is now a third-year student in A.C.T.'s Advanced Training Program. He has appeared at the Geary in Macbeth, A Christmas Carol, and The Importance of Being Earnest, and in a production of the San Francisco Shakespeare Festival's production of A Midsummer Night's Dream. He has also performed with the San Francisco Symphony and the San Francisco Opera Orchestra, and has sung in concerts with the San Francisco Symphony and the San Francisco Chamber Orchestra. He is currently a member of the San Francisco Opera Chorus.

Scott Freeman has appeared with the company in the New York production of The Three Penny Opera and the San Francisco production of A Midsummer Night's Dream. He has also performed with the San Francisco Symphony and the San Francisco Opera Orchestra, and has sung in concerts with the San Francisco Symphony and the San Francisco Chamber Orchestra. He is currently a member of the San Francisco Opera Chorus.

Lawrence Bracht, now in his 17th season with A.C.T., has performed in over 200 productions, including The National Health, The Visit, Buried Child, Night and Day, Three Sisters, Happy Landing, The Odd Couple, and A Midsummer Night's Dream at the Pacific Conservatory. He has also appeared in the San Francisco Symphony and the San Francisco Opera Orchestra, and has sung in concerts with the San Francisco Symphony and the San Francisco Chamber Orchestra. He is currently a member of the San Francisco Opera Chorus.
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ED HODGSON, who studied in A.C.T.'s Advanced Training Program, has starred nationally as Mozart in Amadeus and appeared on the Geary stage as Rick in Women in Mind, Joe Bonaparte in Gold's Boy, Mike in A Life of the Mind, Bob Crane in A Christmas Carol, and Brodie in The Real Thing. At the Ebuka Theatre he has performed in A Narrow Bed (written by his wife, Ellen McLaughlin), Pen, and Luminance of the Body, and last summer he worked with Enrico Presentations in Seances and The Water Engine.

Randal Duk Kim has returned to A.C.T. after an absence of twelve years, having previously appeared here in The Morning of the Steeple, The Unhappy Opera, Street Scene, and King Richard III. Born in Hawaii to Korean and Chinese ancestry, Mr. Kim has appeared in over 80 productions since 1961. Among the contemporary works in which he has appeared are Steven Teisch's Nourish the Beast, Frank Chin's The Chicken And The Chinaman and The Year of the Dragon (American Place Theatre in New York), and Kenneth Loach's The Legend of Oldroyd (Williamstown Theatre Festival). Most of Mr. Kim's experience, however, has been in the classical repertory, including the title roles of Titus Andronicus (Chamin Shakespeare Festival), Pericles (New York Shakespeare Festival), and Hamlet ( Guthrie Theatre, Trinculo (Lincoln Center), Pick (Helen Hayes Theatre), and Prospero (Artsana Theatre Company), and roles in The Pretenders and Grego's Marriage (Guthrie). In 1977 he co-founded the American Players Theatre in Wisconsin, and served as its Artistic Director until last year, playing such roles as King John, Ferruccio, Falstaff, Benvolio, Shylock, Malvolio, Hamlet, Lear, Tamburlaine, and Cheltenham's brow.

STEVEN ANTHONY JONES, now in his second season at A.C.T., has appeared in King Lear, Golden Boy, feathers, A Christmas Carol, Macbeth, MLeod, and Joe Turner's Come and Gone. He has been performing for 35 years, five of those with the Negro Ensemble Company of New York, where he created the role of Petr. James Wilke in the original production of A Soldier's Play. He has appeared locally as Launcel in the San Francisco Shakespeare Festival's As You Like It, in the Ebuka Theatre productions of The Cherry Orchard, Every Moment, and The Island; the San Jose Repertory Theatre's Master Harold... and the Boys; and in Divinity Street at Oakland Ensemble Theatre.

BARRY KRAFT, a charter member of the company, has appeared in recent seasons in The Doctor's Dilemma, A Christmas Carol, King Lear (substituting in the title role), Exit of the World... and Golden Boy. He is a veteran of A.C.T.'s 1985 production of King Lear in Pittsburgh, as well as of the 1980 season in San Francisco. Mr. Kraft has spent the last 23 summers acting in Shakespeare festivals around the country, and has appeared in 34 of Shakespeare's 38 plays. Among the roles he has played at the Oregon Shakespeare Festival are Rosencrantz in Hamlet, Dampier in The Winter's Tale, and Bottom in A Midsummer Night's Dream. His work has been seen at the Empty Space in Seattle, the Berkeley Shakespeare Festival, Shakespeare Santa Cruz, the Old Globe, and in San Jose Repertory Company's productions of Cymbeline de Becketo (as Cyramis), Edward Hastings' 007: Crofts, and in Phantom.

RUTH KOBART joined A.C.T. in 1967 for its initial season in San Francisco, and since then has appeared with the company in numerous productions including Three's a Crowd, The House of Bernarda Alba, Midsummer Night's Dream, and the first national tour of Annie, and earlier this season Madame Giry in Ken Hill's Phantom of the Opera.
THE PRIVILEGED CLIENT.

ED HOGGARD, who studied in A.C.T.’s Advanced Training Program, has toured nationally as Mozart in Amadeus and appeared on the Geary stage as Rick in Woman In Mind, Joe Bonaduce in Golden Boy, Mike in A Life of the Mind, Bob Cratchit in a Christmas Carol, and Brodie in The Real Thing. At the Eureka Theatre he has performed in A Mournful Bid (written by his wife, Ellen McLanathan), Pen, and Landscape of the Body; and last summer he worked with Encore Presentations in Jeremiah and The Water Engine.

RANDALL DUK KIM has returned to A.C.T. after an absence of twelve years, having previously appeared here in The Taming of the Shrew, The Threepenny Opera, Street Scene, and King Richard III. Born in Hawaii of Korean and Chinese ancestry, Mr. Kim has appeared in over 80 productions since 1961. Among the contemporary works in which he has appeared are Steven Teas‘ Nourish the Beast, Franklin Chin’s The Chickenfoot (Chaminan and The Year of the Dragon (American Place Theatre in New York), and Kenneth Cavader’s The Legend of Osipat (Williamstown Theatre Festival). Most of Mr. Kim’s experiences, however, have been in the classical repertory, including the title roles of Titus Andronicus (Champlain Shakespeare Festival), Pericles (New York Shakespeare Festival), and Hamlet ( Guthrie Theatre), Trinulo (Lincoln Center), Pack (Old Repertory Theatre), and Prospero (Artsana Theatre Company); and roles in The Pretenders and Gregor’s Marriage ( Guthrie). In 1977 he co-founded the American Players Theatre in Wisconsin, and served as its Artistic Director until last year, playing such roles as King John, Ferruccio, Falstaff, Brutus, Shylock, Malvolio, Hamlet, Macbeth’s Tamburlaine, and Cherkov’s Ivanov.

BARRY KRAFT, a charter member of the company, has been seen in recent seasons in The Doctor’s Dilemna, A Christmas Carol, King Lear (alternating in the title role), Exit of the World, … , and Golden Boy. He is a veteran of A.C.T.’s 1985 production of King Lear in Pittsburgh, as well as of the 1986 season in San Francisco. Mr. Kraft has spent 22 of the last 23 summers acting in Shakespeare festivals around the country, and has appeared in 34 of Shakespeare’s 38 plays. Among the roles he has played at the Oregon Shakespeare Festival are Borrower in Love’s Labour’s Lost, Hotspur in Henry IV, Part I, Mark Antony in Julius Caesar, Lear in The Winter’s Tale, and Bottom in A Midsummer Night’s Dream. His work has been seen at the Empty Space in Seattle, the Berkeley Shakespeare Festival, Shakespeare Santa Cruz, the Old Globe, and the San Jose Repertory Company’s productions of Cymbeline, Troilus and Cressida, and in Phantom.

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Kimberly Lamague, a graduate of the advanced training program, appeared as a member of the A.C.T. acting company in the role of Doris Mae in Ma Rainey’s Black Bottom, which traveled to the Los Angeles Theatre Center after its run at the Georgian. Miss Lamague is one of the few actors whose roles have included appearances in both the television series “Baywatch” and the film “The Grifters.” Her film credits include “A Christmas Wish” (CBS Movie of the Week) and “The Godfather.”

In the summer of 1989, she performed in “Richard III,” directed by her sister, John C. Fisher. She is a charter member of the A.C.T. production of “Richard III.” Her most recent appearance was in “The Grifters.”

Michael McShane, now in his third season with A.C.T., has appeared as Malvolio in “Much Ado About Nothing,” The National Health, and Hotel Paradiso. He was the first recipient of the Jules Irving Award, the first recipient of the Jules Irving Award, and the first recipient of the Jules Irving Award.

In her first season, she appeared in “The Grifters,” directed by her sister, John C. Fisher. She is a charter member of the A.C.T. production of “Richard III.” Her most recent appearance was in “The Grifters.”

Anne Lawder returns to A.C.T. for her thirteenth season. She was graduated from Stanford University and served as a member of the A.C.T. acting company, which produced the first production of “The Grifters.” She has appeared in “The Grifters,” directed by her sister, John C. Fisher. She is a charter member of the A.C.T. production of “Richard III.” Her most recent appearance was in “The Grifters.”

David Mayer is now in his third season on the stage. A graduate of the advanced training program, he has appeared in numerous productions at A.C.T., including “King Lear,” “A Christmas Carol,” and “Women in Mind.” He was the first recipient of the Jules Irving Award.


Frank O’Toole is the head of the Alexander Technique at A.C.T., and he has appeared in numerous productions at A.C.T., including “The Raging Gays,” “The Merry Wives of Windsor,” “The House of Bernarda Alba,” “Much Ado About Nothing,” and “The Country Wife.”

William Paterson is now in his twenty-second season with A.C.T., having joined the company in 1987. He played James Tyrone in Long Day’s Journey into Night. A graduate of Brown University, Mr. Paterson served as the director for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for twenty summers at the Central Park Playhouse, taking time off for live television, films, and four national tours with Houseman’s one-man show. His roles for A.C.T. include “You Can’t Take It with You,” “The Grifters,” “The Merry Wives of Windsor,” “The House of Bernarda Alba,” “Much Ado About Nothing,” and “The Country Wife.”

Daniel Reichert opened this season as Malvolio in “Much Ado About Nothing.” Last year at A.C.T. he played Edmund in King Lear and performed in “A Christmas Carol,” “Doubt,” and “The Grifters.” In addition to his roles at A.C.T., he has appeared as Malvolio in “The Merry Wives of Windsor” and as a member of the A.C.T. production of “A Christmas Carol.”

Nightingale, Portia in The Merchant of Venice, Billie Jean in Born Yesterday, and the title role in Minnie and Annie’s/Antony’s Antigone. She has been a member of the company of the Milwaukee Repertory Theatre, Long Wharf Theatre, Hartford Theatre, and Alley Theatre. Her television credits include guest appearances on “Cagney and Lacey,” “Leona Grant,” and “A Year in the Life.”

Luis Oropeza began his career doing Chicago street theatre in the barrio of East Los Angeles, and spent five years working with the Valencia Players. He is now a member of the A.C.T. Board of Trustees.

Frank O’Toole is the head of the Alexander Technique at A.C.T., and he has appeared in numerous productions at A.C.T., including “The Raging Gays,” “The Merry Wives of Windsor,” “The House of Bernarda Alba,” “Much Ado About Nothing,” and “The Country Wife.”

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Luis Oropeza began his career doing Chicago street theatre in the barrio of East Los Angeles, and spent five years working with the Valencia Players. He is now a member of the A.C.T. Board of Trustees.
Kimberly Lamague, a graduate of the Advanced Training Program, appeared as a member of the A.C.T. acting company in the role of Dodie Mae in Mrs. Romney’s Black Button, which traveled to the Los Angeles Theatre Center after it ran at the University of California, Berkeley. Lamague’s other A.C.T. productions include Fools in Hell (as Madeline), Hearts: An Unpatterned Pattern, and Rebus at the University of California, Berkeley. Her films include A Christmas Without Snow (CBS Movie of the Week), Eye on the Sparrow: New Movie of the Week), and Rabbit, Rabbit.

In the summer of 1969 she performed in Eurydice, B. Directed by her son, John C. Fletcher. She is a charter member of the Pacific Ensemble, the first ensemble to perform in Los Angeles, and of which daughter, Julie Fletcher, is artistic director. She has three beautiful grandchildren.

Delores Mitchell, who was a company member from 1976 to 1983, performing in The Little Foxes, The Icicle, The Winter’s Tale, Much Ado About Nothing, The National Health, and Hotel Paradiso at the Guiry, and in several Plays in Progress productions. She has also performed with the Oregon Shakespeare Festival in The Member of the Wedding and The Little Foxes.

In 1988 she worked at the East Coast with the New York Shakespeare Festival Players (under and ) and, in the 1990s, the Baltimore Center Stage, and the Theatre of New Jersey, New York, and the Potem Pole Playhouse in Pennsylvania. Miss Mitchell has also been seen in The Man with the Brass Leg, and some of her recent productions include Berkeley Repertory Theatre, Berkeley Shakespeare Festival, and Berkeley Repertory Theatre, where she was in Hamlet and The Good Person of Szechwan. She has also worked at San Diego Repertory Theatre, New Mexico Repertory Theatre, and the Denver Center Theatre. At A.C.T., she has performed in Golden Boy, Electric Light, Fedders, Marlowe Morris, A Christmas Carol, and as the Poet in King Lear. Last summer she appeared in Howard Barker’s No End of Blame for Encore Presentations.

Luis Oropeza began his career doing Chicago-street theatre in the heart of East Los Angeles, and spent five years working with Vladimir Valdo and El Teatro Campesino. His various Bay Area theatre credits—which have earned him four Critics’ Circle awards and a Drama League award—include five-year-old girl in Good Morning and her many character appearances in How I Got That Story (both for the Berkeley Theatre), and appearances with San Jose Repertory Theatre, Berkeley Shakespeare Festival, and Berkeley Repertory Theatre, where he was in Hamlet. The Good Person of Szechwan and Space. Mr. Oropeza has also worked at San Diego Repertory Theatre, New Mexico Repertory Theatre, and the Denver Center Theatre Company. At A.C.T., he has performed in Golden Boy, Electric Light, Fedders, Marlowe Morris, A Christmas Carol, and as the Poet in King Lear. Last summer he appeared in Howard Barker’s No End of Blame for Encore Presentations.

Frank O’Toole has taught the Alexander Technique at A.C.T. since the company’s beginning in Pittsburgh in 1966. He studied at the Canadian Art Theatre in his hometown of Montreal before moving to New York, where he studied at the Vera Lachmann School of Acting and the American Center for the Alexander Technique. He has appeared in fourteen productions of A.C.T., including The Three Sisters (which played on Broadway in 1969), The Matchmaker and Desire Under the Elms (which toured the Soviet Union), and Macbeth. He has also been in televised versions of A.C.T. productions of George Balanchine’s The Nutcracker and Goya de Bargas. Mr. O’Toole is a member of A.C.T.’s Board of Trustees.
MARTIN ROBINSON earned a B.A. in English from Stanford University and is a member of the American Conservatory Theatre's Actors' Equity Association. He has appeared in such productions as *The Cherry Orchard* and *A Christmas Carol*. Robinson has also performed in regional theatre, New York, and Chicago, and is currently performing in the world premiere of *The Doctor* at the American Conservatory Theatre in San Francisco.

GARLAND J. SIMPSON has appeared in the plays *A Christmas Carol*, *A Lost Child*, and *The Man in the Moon*. Simpson has also performed in such productions as *The Cherry Orchard* and *A Christmas Carol*. He has appeared in regional theatre, New York, and Chicago, and is currently performing in the world premiere of *The Doctor* at the American Conservatory Theatre in San Francisco.

KEELEY STANLEY, who played Lucy in *A Christmas Carol*, has appeared in such productions as *A Christmas Carol* and *A Christmas Carol and Other Stories*. Stanley has also performed in regional theatre, New York, and Chicago, and is currently performing in the world premiere of *The Doctor* at the American Conservatory Theatre in San Francisco.

ANNA DEVERE SMITH, who played Henrietta in *A Christmas Carol*, has appeared in such productions as *A Christmas Carol* and *A Christmas Carol and Other Stories*. Smith has also performed in regional theatre, New York, and Chicago, and is currently performing in the world premiere of *The Doctor* at the American Conservatory Theatre in San Francisco.

MICHAEL SCOTT YAN is a member of the American Conservatory Theatre's Actors' Equity Association. He has appeared in such productions as *The Cherry Orchard* and *A Christmas Carol*. Yan has also performed in regional theatre, New York, and Chicago, and is currently performing in the world premiere of *The Doctor* at the American Conservatory Theatre in San Francisco.

CATHERINE THOMAS, who played Miss Havisham in *A Christmas Carol*, has appeared in such productions as *A Christmas Carol* and *A Christmas Carol and Other Stories*. Thomas has also performed in regional theatre, New York, and Chicago, and is currently performing in the world premiere of *The Doctor* at the American Conservatory Theatre in San Francisco.

STEPHEN WEINBERGER, who played Charles Dickens in *A Christmas Carol*, has appeared in such productions as *A Christmas Carol* and *A Christmas Carol and Other Stories*. Weinberger has also performed in regional theatre, New York, and Chicago, and is currently performing in the world premiere of *The Doctor* at the American Conservatory Theatre in San Francisco.

KEVIN IAN YEE, who played Mr. Dickens in *A Christmas Carol*, has appeared in such productions as *A Christmas Carol* and *A Christmas Carol and Other Stories*. Yee has also performed in regional theatre, New York, and Chicago, and is currently performing in the world premiere of *The Doctor* at the American Conservatory Theatre in San Francisco.

Cherry Orchard, York in Henry IV, Part II, Herro in The Country Wife, Sir Mulberry Hack in Nicholas Nickleby, Lovers in Hamlet, and Prin in General. He has also appeared in the Phædra in Sophocles, The New York Stage and Film Company, and as Benedick in the San Francisco Shakespeare Festival production of Much Ado About Nothing, directed by Albert L. Band. A native of Massachusetts, Mr. Souther holds an A.B. in English from Vassar College.

MARTIN ROBINSON earned a B.A. in English from Stanford, studied at U.C.L.A., and the Théâtre des Amis in Paris, and is in his third year at the Advanced Training Program at A.C.T., where he is in the recipient of the Pennington Children’s Theatre Association’s Theatre Arts Fellowship. He has appeared in the Geary in King Lear, End of the World, Yeners, Much Ado About Nothing, and A Christmas Carol. Last summer he joined the Utah Shakespearean Festival to play Orlando in As You Like It and Perdix in Cymbeline. Mr. Robinson has performed with the San Francisco Shakespeare Festival in Much Ado About Nothing, and with Encore Presentations in Snow. His recent studio productions at the Conservatory have included Puck in The Merry Wives of Windsor, Joe Keller in All My Sons, and the title role in Romeo.

MICHAEL SCOTT RYAN is now in his second year at A.C.T., where he appeared in Dimond Lal, Prayers, Much Ado, and in Market Ghost in A Christmas Carol. A recent graduate of the Advanced Training Program, he appeared last summer with Encore Presentations in David Mamet’s The Water Engine and Howard Barker’s No End of Blame. At the P.S.A. Theater he has played Adolph Richmann in Good and Oyen in John C. Fletcher’s production of A Midsummer Night’s Dream, which also played at the Westwood Playhouse in Los Angeles. This fall Mr. Ryan was on PBS in a Duck’s Brief in the Mystery Theater Special, Dead Men Alley.

OAKLAND J. SIMPSON has appeared on the Geary stage in the A.C.T.’s productions of Another Part of the Forest, Mourning Becomes Electra, Night and Day, A Christmas Carol, I Remember Mama, Cat Among the Pigeons, Much Ado About Nothing, Pseudolus, The Girl of the Golden West, and last season’s King Lear, in which he played the Duke of Cornwall. He was also featured in the Oakland Ensemble Theatre production of Lorca’s Human Bird/Le Bateau. Mr. Simpson has a B.A. from Indiana Valley State College in Michigan, and is a graduate of A.C.T.’s Advanced Training Program.

KEELY STANLEY, who played Lucy in Women in Mind, is a third-year student in the Advanced Training Program who holds a bachelor’s degree in political science from Brown University, where she played Charlotte Corday in As You Like It and the Nurse in Romeo and Juliet. She has also performed in the Conservatory’s production of Carnaval, directed by Alvin Nikolais.

ANNA DRIVERESKIM, who played the Prostitute in Much More, has performed in regional theatre, off-Broadway, and in film and television, including appearances at the New York Shakespeare Festival, at Women’s International Theatre, on ABC’s “One Life to Live,” and in the film Song for One. She is also a director and playwright; her play Age Age Age I’m Integrating was produced by the Women’s Project at the American Place Theatre in New York; her Piano was produced last year at A.C.T.’s Playhouse program; and this season in PFP she directed Joseph L. Mandich’s Hostages. Ms. Smith has developed an original project called On the Road. A Search for American Character in which she interviews people and invites them to see themselves portrayed on stage by her and other actors. She has taught acting at most of the nation’s major training schools, including the University of Southern California, Yale, N.Y.U., Carnegie-Mellon, and A.C.T.


CATHY THOMAS GRANT, a graduate of California State University at Northridge, is a third-year student in A.C.T.’s Advanced Training Program, where she has appeared in studio productions of Arthur Miller’s A View from the Bridge, Cary’s Churchill’s The Girl, Shakespeare’s Love’s Labour’s Lost, and Edward Bond’s Marat/Sade. Directed by Leonard Wilson in his Fifth Year of the Certificate Program of the Conservatory’s Academy, Ms. Grant has also acted with Encore Presentations in Edward Bond’s Saved, and on the Geary stage in A Christmas Carol, Golden Boy, and Myra Milligan.

SYDNEY WALKER, a forty-four-year veteran of stage, film, and television, has performed in some 252 productions. A native of Philadelphia, he trained with Jasper Door at the Hedgewood Theatre in Meylan, Pennsylvania, and from 1963 to 1969 was a leading actor with the APA Repertory Company in New York under the direction of Ellis Raff. He also appeared for three seasons with the Lincoln Center Repertory Company under Jules Irving. In 1974 Mr. Walker joined A.C.T., and has since performed in forty-nine productions including The Matchmaker (U.S.S.R. tour), Peer Gynt, The Circle, Damsel, A Christmas Carol, Lost, Angola Rail, The School for Wives, and Translations. He has appeared on television in such serials 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 cast in the ABC-TV series “New York Master Chef” and teaches auditioning at A.C.T. Conservatory. He recently made his debut with Berkeley Rep in Craig Lucas’s Prelude to a Kiss.

STEPHEN WENGERER, a third-year student in the A.C.T. has appeared with the company in A Christmas Carol and Damsel. His studio productions at A.C.T. have included The Seagull (Tepley), The Winter’s Tale (Lenzi), All My Sons, Dear Brutus, and a Tribute to Jon Arledge, and last summer he performed with the Berkeley Shakespeare Festival as Octavius in Julius Caesar and Donmios in Troilus and Cressida. As a college student Mr. Wengerer played the King of Siem in The King and I and Joe Bonaparte in Golden Boy.

MICHAEL WINTER was a member of the A.C.T. company from 1979 to 1982; he directed The Admirable Crichton and acted in numerous productions, including Penelope, The Three Sisters, Romeo and Juliet, The Winter’s Tale, Hotel Horizon, and The National Health, and he toured from the Geary to Hawaii with Little Float and to Japan with All’s Wilderness. Since then he has spent four seasons with the Denver Center Theatre Company, appearing in such productions as Long Day’s Journey into Night, Oedipus, A Life of the Mind, The Cherry Orchard, and Don Juan, and most recently he worked in Seattle at a Contemporary Theatre and the Intiman. Mr. Winter has also been a company member of the P.C.P.A. Festival and the Oregon Shakespeare Festival, and is a director at P.C.P.A., Western Stage Company in Salinas, and the Vita Shakespeare Festival in Simi.
years he has been a member of the Asian American Theatre Company, appearing in Paper Angels, Golden Lanters, Jackie-Os, Outlaw and Street Smart. In 1990, Mr. Sulli
was the director of the Berkeley Repertory Theatre's production of Four. Mr. Sulli
has also been the senior member of the Los Angeles Theatre Center. He has also been in the production of the 8th Street Playwright's Festival, O.C.T., Orpheus at the San Jose Rep, and
Webster Street Blues.

**DIRECTORS, DESIGNERS, AND STAFF**

**EDWARD HASTINGS** (Artistic Director), who directed When We Are Married, appeared in over 150 plays in the 1980s. A founding member of the company, he directed Chamberlain's And Our Town during its first two San Francisco seasons. Since then he has staged many A.C.T. productions, including The Time of Your Life, The Shape of Things, and The Indian in the Cupboard. In 1978 he founded the company's Plays in Progress program, which is devoted to the development and presentation of new theatre writing. Mr. Hastings is also known for his work with the Bay Area's Great Gulf of the Universe, a creative center for emerging artists.

**JOHN SULLIVAN** (Managing Director) joined A.C.T. as its chief administrative officer in 1988. A former deputy director of the American Theatre Art Council, he is a director of the Theatre Bay Area and a member of the Board of Trustees of the National Society of Arts and Administrations at Golden Gate University. A native San Franciscan, Mr. Sullivan has been active in the theatre since the mid-1970s, where he directed Harvey's and Quaker Quo.

**SUSAN STAVER ( Conservatory Co-Director)** is a leading designer in New York City. She is the principal designer for the Graduate School of Fine Arts at San Francisco State University. She has also been the director of the Theatre Bay Area and a member of the Bay Area Theatrical Directors' Guild. In 1984, she founded the Conservatory of Performing Arts at San Francisco State University. She is a playwright with over 40 productions, including A Night to Remember and An Evening with the Stars. She is also a producer with the Circle Repertory Theatre, and has directed several production for the Artists Repertory Theatre, and for the Arts. At the Conservatory she has directed and created and Who Are We? (in collaboration with Steven Freeman).

**ROBERT FLETCHER (Costumes)** has been in the theatre arts for over 40 years—actor, director, designer, and producer of sets and costumes in every form from operas to night clubs—beginning as a founder of the Beatrix Theatre Company in Cambridge, Massachusetts. His two dozen Broadway design credits (sets, costumes, or both) include Little, Miss Wallaby, Miss Millionaire, and On the Avenue. His work in television includes the Ford Star of the Month and the Ford Star in Space. He also directed the television series The Morning Show and The Seagull. He has also directed for the New York City Opera, New York City Ballet, and the Metropolitan Opera. Fletcher's film work includes all four of the Star Trek movies and The Last Starfighter. He was commissioned for the Enemy for his television work. Last summer he designed sets and costumes for Annie Get Your Gun at the Opera.}

**DENNIS POWERS (Associate Artistic Director)** joined A.C.T. in 1987 as Press Representative. He has served as a guest instructor at Triune University, the University of California at Davis, and the University of California at San Diego. He has directed numerous productions for A.C.T. in addition to his work with the Conservatory, including The Cherry Orchard, The Bourgeois Gentleman, and The Dream. In 1990, he was appointed A.C.T.'s first full-time resident designer. Last season he designed production of Women in Mind at the Geffen, where he was previously stage manager. He directed the national premiere of David Mamet's Sexual Perversity in Chicago and was the recipient of the 1990 Drama Desk Award. He has directed over 50 productions for A.C.T., including productions of A Christmas Carol and The Taming of the Shrew, and the season's most popular new production.

**JOEL PASTeln (Set)** is a native San Franciscan who received his M.F.A. in

**BERKELEY SHAKESPEARE FESTIVAL**

RUSSELL LEGRAND (Sound) is now in his third season as sound designer and engineer for A.C.T. His work with the company has included musical compositions for The Seagull and Rosmersholm in Bel, and he has received the Tony Award for The Age of Insignificance. In 1991, he won an Emmy Award for his work on The 7th Annual Public Theater Festival, and he was nominated for a Grammy Award for his work on the soundtrack for The Winds of中学 University in Washington, D.C. In 1991 he was awarded a Theatre Communications Group grant to compose a new work for the A.C.T. and the San Francisco Opera. The project was held at M.I.A. in theatre technology from U.C.L.A., and is supported by the Ford Foundation.

**ALICE ELLIOTT SMITH (Stage Manager)** began her career at A.C.T. in 1972 as a stage manager. She later served as the company's managing director, director of special events, and director of the Theatre Bay Area. In 1978, she was appointed A.C.T.'s first full-time resident designer. Last season she directed the Shakespeare production of Rosmersholm in Bel, and he has received the Tony Award for The Age of Insignificance. In 1991, he won an Emmy Award for his work on The 7th Annual Public Theater Festival, and he was nominated for a Grammy Award for his work on the soundtrack for The Winds of中学 University in Washington, D.C. In 1991 he was awarded a Theatre Communications Group grant to compose a new work for the A.C.T. and the San Francisco Opera. The project was held at M.I.A. in theatre technology from U.C.L.A., and is supported by the Ford Foundation.

**BRUCE ELSPERGER (Stage Manager)**, who now in his second season with A.C.T., has been the company's managing director for the previous three years as Production Stage Manager at the intimate Litigation and Production Manager for the 1992-93 season. He directed the national premiere of A Christmas Carol and the San Francisco premiere of Rosmersholm, and has directed and produced various shows independently. Before moving to Seattle he served as Production Stage Manager for the Boston Shakespeare Company, and at Boston University and Boston College. He has also worked with children's theatre in the Western United States, and is a member of the American Society of Theatre Designers.

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years he has been a member of the Asian American Theatre Company, appearing in Paper Angels, Golden Lanterns, Jukebox Organizer, and Blood, Sweat and Beers. For his performance in Beers, Mr. Voss originated the role of Bradley. He is a 1991 graduate of the American Conservatory Theatre and a member of the Circle in the Square, New York City. Mr. Voss has performed in regional theatre across the country in numerous productions. He has won many awards for his work, including the Joseph Jefferson Award for Best Supporting Actor in a Musical for his role as Ben Casey in the 2002 production of Ben Casey at the American Conservatory Theatre in San Francisco. 

JOHN SULLIVAN (Managing Director) joined A.C.T. as its chief administrative officer in 1986. A former deputy director of the California Arts Council, he is a director and member of the Board of Directors of the Berkeley Repertory Theatre, which he joined in 1990 and has been active in the theater since that time. He was a founding member of Dance 3000, which he directed from 1982 until 1987. He has been a board member of the San Francisco Performing Arts Center and a member of the California Arts Council. He is a graduate of the University of California, Berkeley, and received his B.A. in English and Music. He is a member of the American Conservatory Theatre. 

SUSAN STAUBER (Conservatory Co-Director) is a native San Franciscan and a graduate of the Graduate School of Arts and Administration at San Francisco State University. She has been active in the theater since the mid-1970s, when she was the director of the Berkeley Repertory Theatre, which she joined in 1982. She has been active in the theater since that time. She has been a board member of the San Francisco Performing Arts Center and a member of the California Arts Council. She is a graduate of the University of California, Berkeley, and received her B.A. in English and Music. She is a member of the American Conservatory Theatre. 

CHRISTIANA CAROL (Costume and Wardrobe Designer) is a graduate of the University of California, Berkeley, and received her B.A. in English and Music. She is a member of the American Conservatory Theatre. 

JUNE PARKER (Costume and Wardrobe Designer) is a graduate of the University of California, Berkeley, and received her B.A. in English and Music. She is a member of the American Conservatory Theatre. 

SHARON LEE HARRISON (Costume and Wardrobe Designer) is a graduate of the University of California, Berkeley, and received her B.A. in English and Music. She is a member of the American Conservatory Theatre. 

JANET ROSS (Costume and Wardrobe Designer) is a graduate of the University of California, Berkeley, and received her B.A. in English and Music. She is a member of the American Conservatory Theatre. 

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BRUCE ELSIEFORD (Stage Manager) is a graduate of the University of California, Berkeley, and received his B.A. in English and Music. He is a member of the American Conservatory Theatre. 

KAREN VAN ZANDT (Production Stage Manager) is a graduate of the University of California, Berkeley, and received her B.A. in English and Music. She is a member of the American Conservatory Theatre.
BASSETT AND MUNI, THE PLOW STREET STATION ARE just four blocks from the theater. Follow Powell Street to O'Farrell. Turn left and walk one block to Macon: Major Muni bus lines stop within one block. For schedules call (415) 966-4000.

SPECIAL PROGRAMS

Monday Night Discussions: Events during which the productions are held on each Monday. Producers, sponsored by the Junior League of San Francisco, are held on the day of the first Monday of each month at 9:00. After-dinner conversations with actors and directors are offered on other Monday evenings. Check with the Box Office for more information.

Educators: Call 771-3830 for information on FT Student Matinee Program tickets; teachers’ handbooks; backstage tours. Call 771-3830 for information about A.C.T.’s Speakers Bureau.

GETTING TO A.C.T.

The Geary Theatre is near the intersection of Geary and Mason Streets, one block west of Union Square in the heart of San Francisco’s Theater Row. Many of the City’s finest restaurants are within easy walking distance; ask our Box Office for suggestions. A convenient parking permit securing space for hundreds of cars is available within one block. City garages offer low hourly rates and are located under Union Square, across from Mary’s on O’Farrell, and on Stockton at Sutter.

FOR YOUR INFORMATION

BOX OFFICE INFORMATION

A.C.T. Box Office: Geary Theatre, Geary and Mason Streets at 448 Geary Street, San Francisco, California 94102. Tickets may be purchased at the Box Office and at Ticketmaster Outlets. Call Ticketmaster at (415) 705-2200. Group Tickets: Call the A.C.T. Box Office at least 2 weeks in advance. Discounts and offers are subject to change. To confirm ticket availability, call (415) 705-2200 or visit the A.C.T. Box Office. The value of donated tickets is tax-deductible and will be acknowledged by mail. Tickets for performances already sold cannot be considered as a donation.

In THE GEARY

Latecomers will not be seated until an intermission.

Fred’s Columbia Room is located in the downstairs lounge. Patrons will find a fully stocked bar and refreshment counter.

Special Access: A.C.T. is accessible to persons needing wheelchair seating or a restroom.

Smells and Listening System is designed to provide clear audible sound to people with hearing impairments anywhere in the auditorium. Headsets are available free-of-charge in the lobby before performances. A small security deposit is required.

Smoking is permitted only in the Lobby and in Fred’s Columbia Room, the downstairs lounge.在 mild weather please step outside, for the comfort of our non-smoking patrons.

Restrooms are located in the Lower Lobby and on the Mezzanine and Gallery levels. A restroom for the handicapped is located on the Orchestra level.

Photographs and Recordings of A.C.T. performances are strictly for personal use only. Flash cameras can dangerously distract actors’ concentration.

Beeps: If you carry a beeper, watch, or calculator with alarm, please make sure that it is set to the “OFF” position while in the theatre to avoid disturbing the concentration of performers and audience.

ACT 19
Cosmetic Plastic Surgery has advanced to the degree that Americans chose to have 599,550 such procedures performed last year. For those choosing these options, we have a private clinic fully licensed by the American Association for Accreditation of Ambulatory Plastic Surgery. Facilities to serve patients from their first visit through their surgery, immediate recovery and first postoperative night.

**WE HAVE FIFTEEN YEARS OF SPECIALIZATION IN:**
- Facial Cosmetic Surgery
- Nasal Cosmetic and Reconstruction Surgery
- Breast Cosmetic Surgery
- Abdominoplasties

**Bruno Ristow, M.D.**
Fellow of The American College of Surgeons

- Chief of the Division of Plastic and Reconstructive Surgery at Pacific Presbyterian Medical Center
- Certified by The American Board of Plastic Surgery
- Member of The American Society of Plastic and Reconstructive Surgeons, Inc.
- Member of The American Society for Aesthetic Plastic Surgery, Inc.

In a comfortable, private setting within the Pacific Presbyterian Medical Campus, we care for the patient with sensitivity and professionalism. All surgical and recovery room nurses are highly skilled and certified in cardiac life-support. The anesthesiologists are experienced, board-certified and specialists in plastic surgery anesthesia.

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**TORCH SONG TRILOGY**

Is an important movie, an entertaining movie, a movie that should be seen with an open mind and an open heart—work of the human spirit. 

Gene Shul, THE TODAY SHOW

**FIERSTEIN’S PERFORMANCE IS A MARVEL**

David Ansen, NEWSWEEK

Anne Bancroft, Matthew Broderick, Harvey Fierstein, Brian Kerwin

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Perfectlymattnes

Best Lair adoring Betty Grable’s first and, by extension, famous pass in D-Day Was A Lady, 1950.
"TORCH SONG TRILOGY" is an important movie, an entertaining movie, a movie that should be seen with an open mind and an open heart. —Gene Siskel, THE TODAY SHOW

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San Francisco, CA 94115
(415) 823-3003

Burt Lahr adorning Betty Grable's first and, by extension, famous gams in Dibbsy Was a Lady, 1939
cydical, I have to add sexy and passionate. In song after song, Porter celebrates the irresistible tug of eroticism. Sixty years after it was introduced, the famous "Let's Do It," from the 1928 revue, Paris, still stands as one of the most inflammatory inducements to amorous exploration ever set to music. Included in Porter's long and amusing catalogue of creatures wriggling and squirming in the throes of reproductive urgency are "cold Cape Cod clam," "tarry jellyfish," "electric eels," "young whores and whoopies," "moonshiners," and even "the most refined ladybugs."

Reputedly Porter's all-time favorite among his own songs was "Love for Sale." Featured in the 1930 show, The New Yorkers, the number still raises eyebrows with its prostitute's first-person observations on the professional erotic life: "Let the poets pipe of love / In their childish way / I know ev'ry type of love / Better far than they."

The flip side of Porter's cynicism—the side that Alec Wilder judged melodramatic—was his capacity for passion. In his most uninhibited love songs, he analyzied, railed against, winked at, sympathized with, and submitted to the kind of romantic affection—often unrequited—that (with the exception of Lorenz Hart) other songwriters of his generation only alluded to in general terms. "I am depressed / I am subdued / I am resigned / I am flying the crest / why this elation mixed with depression? what explanation? I am in love" goes the lyric for "I Am in Love," one of his great later songs, from the 1933 show, Carefree. The lyric's almost clinical description of passion's symptoms could only have come from one personally very familiar with them.

In Porter's most famous love song, "Night and Day," the same sentiments are expressed even more directly: "Night and
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In Porter's most famous love song, "Night and Day," the same sentiments are expressed even more directly: "Night and Day." Openings Soon.
Bay Area Grows Dearer and Dearer

C

omnental wisdom holds that the
bloom on Bay Area housing prices
will have to fade sometime, but the
jury is out on whether 1988 will be the
year. After all, the real estate
market has made dire predications for
dearly departed '88, yet property values increased all
ever California.
The California Building Indus-
try Association recently
reported "outstanding to rec-
ord sales" for new homes in '88,
and the resale market, which
was also supposed to decline,
strengthend. "We've
reached the point at which the
market is no longer reacting to
rising interest-rates, soaring
home prices and other economic
factors that normally slow resae
activity," observes Joe
Singer, chief economist for the
California Association of
Realtors. "Instead, anticipation
of inflation and further interest-
rate and price increases has
created a level of added demand
which defies conventional
explanation."

Put another way: Surf's up
and it's likely to stay that way
(with a little help from interest rates and our
spendthrift uncle in Washington). It's a
capital swing, for sure, and even the
witty songwriters of Bay Area
enjoy the trend. "You just can't go wrong with luxury housing
in San Francisco," confirms Charles
Moore, president of McGuire Real Estate.

Properties in Development

Bay Area Grows Dearer and Dearer

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day under the hide of me / There's an oh, such a hungry yearning burning inside of me. / And its torment won't be through / 'Till you let me spend my life making love to you" goes the refrain. Hungry yearning, Torment. Porter understood the obsessions churning under the glossy social formality.

The considerable notice that has been taken of Porter's lyrics has tended to deflect attention from the remarkable quality of his music. Of all the great songwriting craftsmen of the pre-rock era, Porter had the most thorough musical training, having studied at the Schola Cantorum in Paris and mastered the techniques of classical composition. The post-Wagnerian chromaticism of songs like “All Through the Night,” and “What is this Thing Called Love?” is as developed as it has ever become in American pop. The sharp angularity of the melodies and the songs' restless modulations perfectly complement the urgent longing of the lyrics.

Porter's role as a rhythmic innovator is also often overlooked. A number of his most famous songs brought the boogie, a streamlined variation of the boogie-woogie, into the international pop mainstream of the 1930s. This subtle, sexy pulse (similar in flavor to the Brazilian bossa nova but a bit more emphatic) remains one of the most striking rhythmic signatures of any American composer. It gave Porter's long-lined melodies a seamless rhythmic flow and underwrote the staccato Anglophone diction of his more elaborate lyrics. The pulse propels one of Porter's mosticonoclastic compositions, the 1930 merengue “Begin the Beguine,” in which no eight bars are ever repeated. Popularized by Artie Shaw, it is one Porter classic not tresured for its lyric.

While Porter is acknowledged as a supreme songwriter, his reputation as a theatrical innovator is nowhere near as solid. One reason is that he remained comparatively detached from the production of most of his shows. Unlike many of his peers, he never had to win his professional status by toiling in vaudeville or on Tin Pan Alley. Though only 26 when his first Broadway show, *See America First*, opened in 1916, he spent most of the next 12 years traveling in Europe, leaving it to others, most notably Jerome Kern and the Gershwins, to provide the material that would pioneer the Broadway musical form.

It was the success of his *Paris*, in 1928, that brought Porter back to the musical theatre. In succession he wrote the hit shows *Fifty Million Frenchmen* (1929), *The New Yorkers* (1930), *Gay Divorce* (1932), *Anything Goes* (1934), *Juliette* (1935), and *Red Hot and Blue*! (1935). *Anything Goes*, which numbers its score as more pop standards as any Broadway show in history, made Ethel Merman a star. She became Porter's favorite actress and the onstage mouthpiece for his insouciant challenges to decorum. A

Marcos Hayride (1944), glitzy escapist entertainments whose songs, though amusing, generally fell short in quality of his best '30s work.

Porter rebounded spectacularly in 1948 with *Kiss Me, Kate*, which played over 1,000 performances on Broadway. Based on Shakespeare's *The Taming of the Shrew*, with a plot inspired by the backstage hijinks of Alfred Lunt and Lynn Fontanne, the show brought the worlds of Shakespeare and the Broadway musical into perfect comic conflation.


Nowadays, any pop songwriter who is thought of as sophisticated is compared to Cole Porter. There is, of course, Stephen Sondheim, whose lyrical refinement is the equal of Porter's, though he is more intellectual and not as funny. Unlike Porter, who wrote songs for performers, Sondheim is a complete man of the musical theatre whose songs spring from character. Peter Allen brings to his love songs a whimsical intensity similar to Porter's, and to playful numbers like "I Go to Rio" something of Porter's camp humor. Allen's music, however, altogether lacks Porter's classical refinement. His pop lyrics don't even try for the scintillating formal precision of Porter's verses.

If Cole Porter will forever symbolize cafe society in the popular imagination, let us remember that gazing down from on high, the view is usually broader than when seen from below decks. From his elevated perch, the message Porter reiterated again and again in his achingly witty songs was that love, and the ability to laugh at love, are the things in life to be most prized.

Bay Area Grows Deamer and Deamer

Conventional wisdom holds that the boom on Bay Area housing prices will have to fade sometime, but the jury is out on whether 1988 will be the year. After all, the real estate maven's made dire predictions for dearly departed '87, yet property values increased all over California. The California Building Industry Association recently reported "outstanding to record sales" for new homes in '88, and the resale market, which was also supposed to decline, strengthened. "We've reached the point at which the market is no longer reacting to rising interest-rates, soaring home prices and other economic factors that normally slow resale activity," observes Joel Singer, chief economist for the California Association of Realtors. "Instead, anticipation of inflation and further interest-rate and price increases has created a level of added demand which defies conventional explanation."

Put another way: Surf's up and it's likely to stay that way (with a little help from interest rates and our spendthrift uncle in Washington). It's a simple case of supply and demand. "You just can't go wrong with luxury housing in San Francisco," confirms Charles Moore, president of McGuire Real Estate.

And in today's market, "luxury housing" pretty well covers the waterfront. As Barry Jones of TBI Realtors observes, "you can't buy much for less than $250,000 — anywhere."

Bay Area home prices appreciated 25 to 30 percent in '88, condominiums by about half as much. The region remains the nation's third most expensive housing market, after Orange County and Honolulu, where Japanese investment has really showed down.

"Overall, San Francisco is a healthy market," Moore maintains. "Interest rates should remain stable through 1989. Lenders are flush and competing for business. We have well-heeled buyers who are stepping up from homes or condominiums in the City to larger, more expensive homes. "The housing market may be healthy," he adds, "but one has to ask where we're headed. Many people wish to live here, but there's a very limited supply of housing. So we're becoming a town of the very wealthy and the very poor: The middle class is being driven out. We have a moral duty to provide for the whole market."

While more action must be taken to create additional affordable entry-level housing, move-up opportunities within the grasp of many buyers can still be found in areas as far-flung as San Francisco, Marin County and the East Bay. Beginning at the top — up on Nob Hill, in fact — imagine a high-collared corn...
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LUXURY HOME: A 7,500 Square Foot Villa.

dominium in the City with great views, private elevator vestibule, a whirlpool bath and (luxury of luxuries) two indoor parking spaces. That's what's advertised by Taldan Investment Company for 1150 Sacramento, the eight-story, 28-unit, white granite-clad condominium building that's risen on the site of the old Sprague Mansion, across from Huntington Park. The spacious units range from 2,000 to 3,300 square feet and from $4,000,000 up.

Early purchasers of "basic" units and (not so basic) two-story penthouses are being encouraged to come in and create their own floor plans. To suggest the possibilities, Taldan has recruited Bay Area designers Michael Anthony, Scott Lamb, Diane Chapman and Nan Rosenblatt and give each a model condo to lay out and furnish.

"Location is everything in this area," says Marilyn Herst, Taldan's director of marketing. "A penthouse condominium right across the park from us just sold for $1,000 a square foot."

Southwest Diversified, a Marin County developer, has learned that a desirable location can create extraordinary demand even by today's standards. In a Redwood City lottery last spring, Southwest sold 96 town houses at an average price of $400,000 — in just two and a half hours.

And the developer is expecting more of the same buying frenzy with its new project, Marin Lagoon in San Rafael. "I'd be surprised if we didn't have one thousand names on our waiting list by the time our models are ready in May," says Christopher Hannon, Southwest's vice president of sales and marketing.

As its name denotes, the mixed residential development will be set around a man-made lagoon. It will include 224 homes — 83 single-family detached houses and 90 attached town houses. The two- and three-bedroom town houses are expected to start in the high $200,000s;
the three-to-five bedroom single-family houses will range from the high $300,000s into the $400,000s. "The numbers are really kind of low," says Har-son, ever the bullish builder. "We are of the opinion that although interest rates will probably rise, the increase won't be high enough to have a significant effect on our market."

Plessey of Northern California reports having over 2,500 names on an interest list for its new Oakhurst Country Club on the slopes of Mt. Diablo in Clayton, which opens for sales this month. "We're a bit overwhelmed by the whole thing," admits Plessey Marketing Vice President Nancy Hardesty.

Windmill Canyon, one of two phases in this month's release, offers three- and four-bedroom single-family houses with up to 2,400 square feet of living area. Prices are tentatively pegged to start in the very reasonable mid-$200,000s. Attached Black Diamond houses, also on sale this month, are designed, says the builder, to provide all the privacy and spaciousness of more expensive single-family detached homes. Two- or three-bedroom layouts offer nearly 2,000 square feet of living space. Prices are expected to start in the high $100,000s.

Approximately 35 percent of Oakhurst's projected 1,500 homes will flank the fairways of a 160-acre golf course — links that are a link to the hilly countryside. "There's a new sensitivity to designing communities that fit in with their surroundings," explains Pete Hellmann, president of Plessey of Northern California. "New homes neighborhoods shouldn't be eyesores. At Oakhurst we have taken great care to design a project that impacts positively on the surrounding environment. We wanted to avoid significant ridges, geological hazard areas and view corridors. The result is a new development that blends into the natural beauty of the surrounding hills."

In nearby Dublin, Ahmanson Develop-ments expects to open pre-sales this April on The Images, an offering of 69 four-bedroom luxury homes with up to 3,200 square feet of living space. They will be priced from the mid-$300,000s. "The Images homes represent an uncommon value in today's housing market," asserts Ahmanson Marketing Director Robbin Riley. "Situated on lots averaging an astounding ten thousand square feet, the homes offer views of the Diablo Valley, Mt. Diablo or the Dublin foothills."

In Vallejo, across the Carquinez Straits, Bear Forest Properties reports strong buyer interest in its fledgling development, The Estates, which opened with a bang in January. "We're already 50 per-cent sold out," says Bob Thompson, Bear Forest director of sales and marketing. Nineteen custom homes, part of the

master-planned community of Glen Cove, remain to be built, and will be priced from the $300,000s up to $500,000.

"I think people are looking for the value they can get in Solano County versus what they could find in the East Bay," Thompson says. "And the views of Mt. Diablo and the Straits are breathtaking. Then there are the lot sizes: a third of an acre, plus or minus. Another thing buyers are looking at is convenience. Our houses are close to the East Bay and Sacramento."

As interest in projects like The Estates, The Images, Marin Lagoon and Oakhurst Country Club suggest, demand for luxury residential properties seems likely to remain strong in 1989. But local realtors suggest there may be some overall softening up in the market. "In '88, the top of the market was its hottest part," says TRE's Barry Jones. "In December, we saw a slowing down, even in high-end homes. Some of that was seasonal, but prices have moved up so fast that buyers have become hesitant to jump in, feeling that prices can hardly go any higher and may even come down."

There's no shortage of opinions on where the economy is headed and how it will effect real estate prices. Elliott Jenkins, general manager of Evans Pacific Realtors, takes a carefully balanced position: "Two studies have come out for 1989, one by PG&E and the other by Bank of America. Both say there is going to be a slowdown in 1989, which, as far as our national product is concerned, will definitely have an effect on interest rates."

"But last week I was at an economic seminar with the chief economist for First Interstate Bank. He tends to feel that the economy in '89 will be similar to that of '88. So does the Harvard Business Review. I'm going to set my budget projections somewhere between the two opposing views. That is, I'm expecting a little less activity in the real estate market, down perhaps two percent."
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IN FASHION

Pants Are Walking Away with Spring ’89 Style

No matter what you may read to the contrary, women are still dictating to what comes to fashion. But today, unlike in seasons past, designers offer many variations on a given theme, that there is literally something for everyone. A woman can now be fashionable while retaining her own individual look.

One of the most important themes for spring ’89 is “all pants, all the time.” From skinny-legged to full, short to long, casual to dressy, there have never been so many pant styles from which to choose. Knowing that it takes special detailing to make pants workable in all of our environments — home, office, indoors and out — designers have come up with a multitude of figure-flattering shapes in, primarily, wool, the most adaptable and comfortable fabric of all.

Soft on the skin, wool is the fabric of choice for America’s top designers. It drapes with fluidity and grace, and takes color beautifully, whether a tender tint or a bright brush tone. And because wool, a natural fabric, “breathes,” keeping heat in and cold out (and vice versa, depending on the body’s needs), it’s a most appropriate choice for the kind of clothes that will take a woman from late winter right into spring.

Jennifer George is one of the newest stars of the fashion world. Young, full of life and involved in a myriad of activities, George designs for women like herself who want to get dressed with a minimum of fuss. For spring, she’s teamed a long, fitted black-and-white checked jacket with black walking shorts, both of wool gabardine. The shorts are cut skirt-like and in a knee-topping length for ease of movement; the jacket is all business. Spare and simple, it’s a perfect outfit for fashion-minded working women.

Jump suits grabbed the newspapers’ “Style” section headlines (and fashion editors’ hearts) at all the designer-collected showings this year. Not seen in several seasons, “jumps” are eminently wearable: They are attractive on almost all women because of the way they appear to elongate and slim the body and they can work with great panache. This spring they will be available for almost every occasion, from the sportiest to the most elegant.

One of the best after-five looks is by the husband and wife team of Tom and Linda Platt. Their jump suit features a taxi-yellow bodice and straight-legged black pants. Of wool crepe, it’s not only comfortable, but holds its structured shape beautifully, wearing after wearing. While the ubiquitous “little black dress” is still a good choice for important evenings, the trouser suit is gaining in popularity. From Charlotte Neuville’s atelier comes a frankly feminine version, detailed with a pristine white collar and a single row of buttons down the front. In fire-engine red pure wool crepe, this garment is glamorous, eye-catching and appealingly light-weight.

Is there only one way to look this spring? Yes...and no. Thanks to creative designers and the wondrous ways of wool, there are lots of stylish themes and variations to fulfill every woman’s needs while putting her right in step with fashion.

by Michele Keith
Pants Are Walking Away with Spring ’89 Style

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Inside Canada

Historic Hotels Provide Skiers Excellent Reasons to Retreat from the Slopes

When the Canadian Pacific transcontinental railway was conceived in 1872 to link Quebec with British Columbia, the plan was described by Liberal party leader Alexander Mackenzie "as an act of insane recklessness."

Four years later the last spike on the line was driven at Craigellachie, high in the Rockies. The first passenger train, the Pacific Express, arrived in nearby Lake Louise at dawn so that continuing passengers could see the scenery by day. First-class passengers were ensconced in luxurious sleeping cars, which were outfitted with tooled leather furniture and a full-sized bath tub. They took their meals in an equally opulent dining car and frosted on such delicacies as antelope steak, Lake Superior trout and Fraser River salmon.

Nowadays, most travelers arrive by air, but their lodgings can be just as grand. The Chateau Lake Louise, known as "The Diamond in the Wilderness," was constructed expressly for the purpose of attracting well-heeled tourists to Western Canada. This hotel, which will celebrate its 100th anniversary in 1990, was built in grand baronial style and is currently undergoing complete restoration. Its wood-frame Victorian lobby opens on a grand staircase and elaborate public rooms and is furnished with period writing desks and comfortable settees. The hotel has such modern amenities as a sauna and swimming pool, as well as luxurious ski accommodations with sweeping views of the lake and surrounding mountains.

Lake Louise, named for the daughter of Queen Victoria who married John Douglas, Sixth Lord Selkirk, ninth Duke of Argyll and Governor-General of Canada from 1878 to 1883, is only a mile and a half long and two-thirds of a mile wide. It provides the exquisite setting for one of North America's most extraordinary visual experiences: the panorama that includes Victoria Glacier (commemorating Victoria Regina).

This area is so picturequely Siberian in quality that Doctor Zhivago was filmed here in the early 1960s, an event recalled annually at Chateau Lake Louise with a New Year's Day theme party.

Movie stars and other chic folk have long enjoyed the lake promenade and the hiking trails which lead to such landmarks as the Swiss Guide's cabin built high in the hills in 1926. An extensive network of trails makes this hotel an ideal destination for cross-country skiing buffs.

The Canadian Pacific Railway opened the way to Banff Springs Hotel in 1888, inspiring William Cornelius Van Horne, the hotel's general manager to declare: "If we can't export the scenery, we'll import the tourists." Last year countless tourists caught a glimpse of the...
ON TRAVEL

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area’s timeless beauty when Calgary hosted the XV Winter Olympic Games and drew world attention to the province of Alberta as one of the great alpine ski areas of the world.

The grandeur of the Canadian Rockies is awesome. Hardly less impressive are such great ski lodges as the Banff Springs Hotel with its easy access to the skiing areas at Mount Norquay, Sunshine Village and Nakiska, site of the Olympic downhill alpine events.

The hotel, now celebrating its centenary, has recently undergone a multimillion-dollar restoration. Among the new additions is a three-floor, eight-bedroom, eight-bath presidential suite complete with king-sized, purple-brocaded bed, loft library, wood burning fireplace, Steinway grand piano, sauna, lap pool, private

the hotel, which was then open only in the summer. Visitors paid $3.50 a day, meals included. Prices, needless to say, have changed somewhat over the decades. Keeping to its Highlands theme, years ago the hotel added a supper club outfitted with mahogany panelling and Scottish clan crests, and staffed by killed waitresses. More recently it has kept pace with the times by installing a wine bar, a café and a deli.

Today, in addition to its appeal to skiers, Banff Springs offers any number of other winter activities including sleigh rides, cross-country skiing and ice skating, all of which are accompanied by the lovely sound — and sight — of the Bow River Falls, just outside the hotel.

You’ll find another winter sports wonderland at Jasper, a pleasant drive north from Lake Louise. The scenic drive, aptly named the Icefields Parkway, passes a chain of glacial formations along the Continental Divide which are the source of many rivers that drain into the Pacific, Arctic and Atlantic oceans via Hudson’s Bay.

Jasper Park Lodge, the local grand dame of resorts, was recently acquired by Canadian Pacific from the Canadian National Railway. Actually a collection of 112 buildings, the lodge opened as a year-round operation for the first time in its history in December following extensive renovations. Jasper Park Lodge began humbly in 1915 as just a few tents on the shore of Lake Beauvert. When the railway took over the tent ground, the site was developed into a full-fledged lodge. An elaborate central building, which was opened in 1922, burned to the ground in 1952, and was replaced by the present spacious structure with its great stone fireplace, huge shaded chandeliers and trompe-l’oeil decorations. The lodge has always attracted the rich and famous. Sir Arthur Conan Doyle and Lady Doyle visited in 1914 and were followed over the years by the likes of King George VI and Queen Elizabeth, Alexander Bajtuk (former keeper of the Cat of Russia’s fishing preserves), baseball great Joe DiMaggio and members of the Calgarian and Rockefeller families.

Accommodations here are contemporary rustic Canadian: pine-paneled log cabins furnished with attractive spruce furniture, and outfitted with comfy down-pillowed quilted covers. A new club house was recently built to serve as the center for wintertime recreational activities.

The Palliser Hotel in central Calgary was designated the official hotel of the 1988 Olympics. It is an urban version of a sun parlor made it the tallest building in town and provided spectacular views of the Football and Rocky mountains to the southwest.

Long before it became a ski resort hotel, the Palliser was known for its famous Old Time Rangeman’s Dinner, held during Stampede Week in July. The Crystal Ballroom, guarded by four alabaster lions through the lobby during the Stampede has been discontinued.

The Palliser Hotel is the only hotel in central Calgary that is in walking distance to all the main attractions. It is centrally located in the heart of the city and is easily accessible to all major highways. The hotel offers a wide range of amenities, including a full-service spa and fitness center, a rooftop terrace, and a restaurant that serves international cuisine.

Accommodations at the Palliser Hotel include spacious guest rooms and suites, many with balconies and views of the city. The hotel also offers a variety of meeting and event spaces, including a ballroom and several smaller function rooms. Whether you’re in town for business or pleasure, the Palliser Hotel is the perfect choice for your stay in Calgary. So book your room today and experience all that the city has to offer from the comfort of your hotel room.
area’s timeless beauty when Calgary hosted the XV Winter Olympic Games and drew world attention to the province of Alberta as one of the great alpine ski areas of the world.

The grandeur of the Canadian Rockies is awesome. Hardly less impressive are such great ski lodges as the Banff Springs Hotel with its easy access to the skiing areas at Mount Norquay, Sunshine Village and Nakiska, site of the Olympic downhill alpine events.

The hotel, now celebating its centenary, has recently undergone a multi-million dollar restoration. Among the new additions is a three-floor, eight-bedroom, eight-bath presidential suite complete with king-sized, purple-brocaded bed, loft library, wood burning fireplaces, Steinway grand piano, sauna, lap pool, private

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In British Columbia, the Vancouver Fairmont Hotel was given a royal christening by King George and Queen Elizabeth when it opened in May of 1912, just a few months before the start of World War I.

Among other notables who have been stay at the Vancouver are Marlon Brando, King Hussein, Ingrid Bergman, and Humphrey Bogart.

The Vancouver landmark took ten years to complete and its green copper roof quickly established it as a city landmark. Designed in Renaissance style, the building was constructed of British Columbia stone from Haddington Island. Intricately carved stone work on the exterior façade includes a horse of Hermes above the main entrance on Georgia Street. Hermes, god of wind, speed, oratory, and above all, travellers, has protected guests for half a century.

Restoration projects are currently the name of the game in Western Canada, and this hotel has had a notable one of its own. The $30-million overhaul of the Vancouver produced such modern-day necessities as a fitness and health center with indoor swimming pool, rooms with multiple line phones for teleconferencing, and old-fashioned and nightly disappearing) amenity — room windows that actually open. This is the hotel to which Bing Crosby was refused entrance to in the early 1960s. The entertainer had arrived from a fishing trip in northern British Columbia, unshaven and dressed in outdoor gear. A bellman, observing that Crosby did not meet the hotel’s dress code, refused him a room. The general manager was quickly summoned and Crosby was registered without further ado. As you might guess, the dress code has been considerably relaxed since those days.

Cabin furniture was paneled with cypress and oak, and the wooden ceilings were topped with pendants of semiprecious metals and stones. The wood floors were milled from Douglas fir, and the ornamental woodwork on the doors and walls was hand-carved by the famous T. S. Mason.

Accommodations at Canadian Pacific’s resort hotels and lodges in Western Canada can be arranged by phoning (800) 828-7447. Transportation to Calgary can be booked on Air Canada, (800) 443-6292.

The Palliser is a Canadian Pacific hotel located in the heart of downtown Calgary. It is one of the oldest and most historic hotels in Canada, having opened in 1914. The hotel has undergone several renovations and expansions over the years, but has maintained its classic Canadian Pacific style. The hotel is located adjacent to the Calgary railway station and is a popular destination for business and leisure travelers.

The hotel’s main feature is its large central atrium, which is covered with a glass roof and features a collection of antique chandeliers. The atrium is also home to a restaurant and a bar, as well as a spa and fitness center.

The Palliser has 211 guest rooms and suites, all of which are elegantly decorated in a classic Canadian Pacific style. The rooms are equipped with modern amenities such as high-speed internet access, flat-screen television, and a fully stocked minibar.

The hotel’s most famous feature is its outdoor hot tub, which is located on the rooftop and offers stunning views of the surrounding city. The hot tub is open year-round and is a popular spot for guests to relax and unwind.

The hotel’s restaurant, the Great Room, is one of the most popular dining destinations in Calgary. The restaurant serves classic Canadian cuisine and is known for its extensive wine list.

The Palliser is a popular destination for business travelers, as it is conveniently located near many of the city’s major business and financial districts. The hotel also offers a range of meeting and conference facilities, as well as a dedicated concierge team to assist with travel arrangements and other needs.

Overall, the Palliser is a quintessential example of classic Canadian hospitality and is a must-visit for anyone traveling to Calgary.
The Greening of Greens

I think it was in July of 1979 that some friends invited me to the opening of a new vegetarian restaurant. This was long before the nation's current obsession with health and fitness, and I remember protesting that a meatless meal was really no meal at all.

Entering the restaurant at Fort Mason Center, I recall finding myself in a large, airy room situated on a deck jutting out into the San Francisco Bay. The glow of the setting sun shone through floor-to-ceiling windows that extended the full length of the dining room, bathing us in golden light. At that moment, I thought, "No matter what I eat, I feel better just being here." The view was — and is — extraordinary, extending from the adjacent Marina Green to the Golden Gate Bridge and beyond to the hills of Marin County.

That first dinner at Greens (Building A, Fort Mason, 415-771-6222) was a revelation, an expansion of my culinary consciousness that forced me to reevaluate many long-held beliefs about food and cooking. In those days, Deborah Madison, an ordained Buddhist priest, was overseer of the kitchen. Madison had gained a good deal of experience cooking at Tehaigan, the Zen commune where she resided, but she accounts as formative a year spent working with Alice Waters at Chez Panisse in Berkeley. "Alice taught me what it's all about," Madison asserts. "The use of extraordinarily fresh ingredients is the key. Let the flavors speak out and explode on the tongues of the eaters."

When leaders of the San Francisco Zen Center decided to open a restaurant, they turned to their own Green Gulch Farm in Marin County to produce, where members were learning to grow all sorts of exotic herbs and unusual vegetables. They named the restaurant for its location near the Marin Green and after their farm. A raw review in the San Francisco Chronicle in late August of '79 put the place on the map, and reservations have been tough to get ever since.

Annie Sommerville came to Greens seven years ago and was made executive chef in 1985. "The philosophy of the restaurant," she explains, "is to use only ingredients that are in season and to prepare them with great care and attention to detail."

"The food we serve here is constantly evolving," Sommerville continues, "but it basically remains in the wonderful tradition of Mediterranean cooking — the cuisines of southern France and Italy — mixed with dishes from Mexico and those of our own American Southwest. Lately, I've been adding more Asian touches, using different herbs and spices."

"We're very fortunate to have access to the wonderful produce of Green Gulch Farm: tomatoes ripened in the sun; vegetables picked only when fully ripened and ready to fall from the vine; herbs at the height of flavor. The cool, foggy climate at the farm is ideally suited to growing many varieties of lettuce, potatoes, squash and flowers. I use Green Gulch as a sort of retreat. I go there to remind myself of what's important: growing herbs and vegetables in a lovely, quiet place; nourishing people, and, I hope, exposing them to a different experience in dining. Of course we've also cultivated many other local sources to secure the very best of everything. I think it shows in our food."

Yes, yes; yes: the food. The simplicity

by Jay Weston
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of a Green Gulch lettuce salad with citrus and avocado. The lovely frittata — an Italian omelet made with spinach, red onions, and parmesan reggiano cheese — and served at room temperature with mesquite-grilled red onions and a salad of radicchio, escarole and pine nuts in a Gorgonzola vinaigrette.

How can such satisfying food be so basic, yet so complex? At a recent lunch, I began with a plate of egg linguini with mustard butter, mushrooms, cherry tomatoes, Green Gulch herbs and Parmesan cheese and then went on to a pizza with toasted red peppers and garlic, Asagio and mozzarella cheese and herbs. The Tuscan bakery still supplies the breads at Greens; their potato bread is inspired.

The crepes, the spinach salads, the soups...don't overlook the wonderful soups. Or the soft polenta served with anchovy chili butter. And don't fail to leave room for dessert: chestnut ice cream with chocolate sauce, a chocolate apple sauce cake with homemade vanilla ice cream, or Bisc pear puff pastry tart with fraise glaze cream.

Not to be overlooked is the wine selection, one of the finest in California. Rick Jones, general manager of Greens for the past two years, is also the wine buyer. The restaurant’s list is both deep and satisfying with prices more than reasonable at about two-and-a-half times wholesale. There are always exciting wines available by the glass; you might try the Girard Chardonnay ’86, or conclude your meal with a glass of California Fiddler port.

“Because of our association with the Zen Center,” observes Annie Somerville, “Greens has a very unusual history and a strong sense of community.” Happily, the good-spirited people who run this special restaurant always welcome guests and never fail to feed them well.

Greens’ Green Gulch Farm Lettuces with Citrus and Avocado

1 tbsp. champagne vinegar
1 tsp. satsuma tangerine zest
1/3 cup light olive oil
1 small shallot minced
Salt and freshly ground black pepper to taste

Prepare lettuces and frisée, discarding tough outer frisée leaves. Wash lettuces and frisée and spin dry.

With a sharp paring knife, carefully cut away skin and membrane of grapefruit and three satsumas, saving the other satsuma for vinaigrette zest and juice. Be sure all outer membrane is removed from citrus.

Slice satsumas into thin rounds. Fillet grapefruit, taking care to cut each section away from inner membrane. Thinly slice kumquats and remove seeds.

Prepare vinaigrette, seasoning with additional champagne vinegar if it needs more sharpness. Marinate sliced kumquats with a little vinaigrette.

Just before serving salad, peel, seed and slice avocado.

Toss salad greens with sliced citrus, avocado and vinaigrette. Arrange salad on chilled plates and sprinkle with freshly ground black pepper.

Serves four. □

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Fran Gianaris at (415) 543-1800 can put you in touch with this audience.
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Serves four. ☐
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Restaurant Guide

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Restaurant Guide

CALIFORNIA CAFE BAR & GRILL, The Embarcadero at Broadway (415/565-4400). L: 11:30-2:30 Mon-Sat, D: 5-10:30 Mon-Sat. The fresh California/American cuisine. Hardwood-grilled steaks & salads, prime rib & salmon. Full bar out-

door dining. AE/DC/MC/V.

CHINA TEMPLE, 716 University Ave, Berkeley (415/848-7888). L: 1:00-10:15 Daily, Cocktails 2-2. Extensive 

Chinese/Cantonese and French menu. Great for stay-

ners, located in the historic 60. Pacific Railroad depot. Full bar. Free parking. AE/DC/MC/V.


onal views. Dancing nightly. Free parking for patrons. AE/BC/DC/JC/V.

CORONA BAR & GRILL, 429 Bryant Street at Ellis (415/222-5888). L: 11:00-10:30 Mon-Sat, D: 11:30-11 Mon-


EMBARCADERO INDIAN, One Embarcadero Center (415/897-

7775). Chinatown Square (415/771-5322), Starland Shopping Center, Pub Alb (415/862-4760). L: 11:00-

14:30, D: 5-10:30 Daily. Quiet simply, the ultimate in Indian food. AE/DC/V.


KEY

B Breakfast

L Lunch

D Dinner

H Branch

CREDIT CARDS

AE American Express

MC MasterCard

DC Discover

CB Carte Blanche

V Visa

KLEINER'S ITALIAN RESTAURANT, 211 Powell St. (415/362-5726). L: 11:00-10:30 AM, L: 11:30-11:45 PM. Wonderful antipasti, pastas, grilled fish, salad & pasta. Considered San Francisco's best Northern It-

alian restaurant. AE/DC/DC/V.


THE LION BAR AND LOUNGE, 2009 Sacramento St. at Duboce (415/643-4131). Sun: 11:30-10 AM, 7 days/ 

nights. In Pacific Heights, a lofty & eclectic atmos-

phere. Sushi, Seafood, Tapas, tapas, tapas! Kiosks of fresh fruit, deli sandwiches, full bar & wine bar.

MAGIC PINS RESTAURANT, 241 Butter St. (415/868-

7857). L: 11-10 Mon-Sat, Glenwood St. (415/ 

474-6732), B: L: 9-10 Tue-Thur, 9-10:30 Fri, 9-10:30 

Sun & 9-9:30 Sat; Casual yet elegant dining, new con-

tinental wine menu plus your favorite cropes. Romantic facilities. AE/DC/MC/V.

MASON STREET BAR, 142 Geary at Mason (415/991-

3494 or 415/991-9623). Hours: 2PM-2AM Mon-Sat. Eclectic environment. Featuring over 90 wines and champagnes available by the glass, bottle or case. Entertainment nightly. AE/DC/V.


MISTRAKI ABANDONED, Opera Plaza Hotel, Van Ness (415/984-0000). L: 11:30 Mon-Fri, 11:30AM, Mon-Sat. Traditional Italian dinner menu with special lunch & dinner menus. Restaurant facilities. Reservations accepted. AE/APP/V/DC/EX/V.

NEW DELI RESTAURANT, 300 Polk, (415/597-8473). L: 9-10:30 Mon-Thurs, 11:30-10:30 Fri, 11:30-

8:00 AM-6:00 AM. Morocco cuisine menu of 80 & 50 entrées, favorite recipes of Morocco. Lunch- 

table chicken, carved to order. AE/DC/V.

THE OLMA INN, corner U.S. Hwy 1 & Sir Francis Drake Highway. Olema (415/663-9550). D: 11-7 Mon-Sat. 11-10 Sun. Renowned home cooking, view of the Strait of the Farallones National Seashore. Call for in-

formation. AE/DC/V.

PIERRE AT THE MERCHANT, 14 Throckmorton St. (415/740-

6468). D: 5-10:30 Bar. Impeccably prepared & eleg-

antly served gourmet cuisine. Often fixed price menus highlighting various regions of France. Reservations recommended. Complimentary valet parking. AE/DC/JC/V.

RESTAURANTE DONATELLO, 401 Post St. at Mason (415/443-7150). D: 6-9 Mon-Sat. Regional Italian cuisine featuring authentic tomatoes, pastas & light desserts. Full bar & fine Italian wines. Parking in The Donatello Hotel. Reservations recommended. AE/DC/ 

V/V.

TUTTI'S HENG, 3000 Van Ness at Pacific (415/881-5830). D: 5-11 Sun-Thur, 9:30 Fri-Sat. Contemporary Italian Immigrant includes plants of assorted foods to share. Valet parking. AE/DC/V.

WHITE ELEPHANT, HOLIDAY INN UNION SQUARE, 440 Butter St. (415/362-8888). L: 6:30-9:30, D: 5-10:30 Mon-

Sat, D: 9-10:30 nightly. Steaks, seafood & fresh produce. Special menu for early dining. Full bar & wine bar. Sherlock Holmes Cocktail Lounge. 4:30-1:30 Fri with live entertainment. Sun: AE/DC/V.

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Art for Dance's Sake

By W. McNeil Lowry

In 1979, more than twenty years after our association had begun, George Balanchine agreed to let me tape-record occasional conversations about ballet and about a wide range of influences upon his work. On one occasion, he recalled for me the first time he realized how beautiful painting was.

"When Diaghilev took me to Florence (in the twenties), I couldn't understand why it was good at first, but he told me, 'Now you stare for hours. We're going to have lunch, and, when we come back, you'll still be here,' in some chapel where Perugino was. And so I stared, and they came back, and I said, 'No, I don't know what's good about it.'""

"Later on I went myself a hundred times. Then I realized how beautiful it is: the sky so pale blue and the floors . . . And from then on I somehow started to see Raphael and how beautiful it is, and I then found Mantegna, and then Caravaggio, and finally I realized how beautiful is Piero della Francesca."

And then in France I met for the first time Picasso and Braque, you know. And Derain worked on lots of ballets. Then there was Rouault, Utrillo and persons like that . . . So they were all there. We worked together. I didn't know even that Utrillo was important. They just were there."

I asked Balanchine if he knew of Bakst and Benois when they worked with Diaghilev.

"No. Bakst already was dead. Alex Benois, I knew, of course. In Russia, I knew his son, Vsevolod."

As I walked through the galleries at the de Young, step-by-step I began to realize that any enlargement of Balanchine's knowledge in Western art obviously had awaited Mr. B's transplantation to the streets of New York and his collaboration with Lincoln Kirstein.

Unlike Balanchine, who really had no interest in how things looked, Kirstein had educated himself in the visual arts from the time he had prepared for Harvard. In 1933, the same year he had invited Balanchine to America, Kirstein (through Pavel Tchelitchew) had begun to get closer to people who had been around the Diaghilev company. Diaghilev's impact on ballet design and costume extends far beyond the period of the Ballets Russes since it was his influence that because the basis of the only really conscious indoctrination George Balanchine had in the plastic arts.

Picasso, Braque, Derain, Rouault, Utrillo, Bakst, Benois, Tchelitchew, Cocteau, Neher — with one or two changes the names would comprise the catalogue of the wonderful exhibition at the de Young. How ingrained these names still were on George Balanchine's mind over a half century after he left Diaghilev. One is staggered by Balanchine's submission to authority in so primary a medium of art.

But why should Balanchine's deference to Diaghilev and Kirstein in the matter of his art educative seem so astonishing? Only because one knows that by the time he sailed for New York in 1933 Balanchine had already begun wrapping about himself a mantle of genius in his own medium to which no one in the history of dance could lay claim.
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"No, Bakst already was dead. Alex Benois, I knew, of course, in Russia. I knew his son, W. McNeill Lowry is president of the San Francisco Ballet Association."

And Weill and Brecht were there, and they also were new to me. And Neher, the painter. That was the first time I met these Germans . . . . Of course, you live where you are!"

Anyone who has seen the current exhibition, "The Art of Enchantment: Diaghilev's Ballets Russes 1909-1929," at the M. H. de Young Museum can determine for himself how strong, how exclusive even, was Sergei Diaghilev's control of what Balanchine originally understood about painting and costume design.

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You can always tell a Colombian Coffee party by the way the crowd is dressed.

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