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By Moss Hart
March 17 - May 8

American Conservatory Theater
1993-94 Season
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Treatment can help reclaim a life being lost to alcohol and other drug dependencies. Here in the serenity of the California desert we can provide the tools you need to begin recovery.

Our investment advice is simple. The most valuable asset you have is your life.

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THE ARTS OF THE STATE

A GUIDE TO UPCOMING CULTURAL EVENTS

by David H. Bowman

MAY

MUSIC

LOS ANGELES PHILHARMONIC. Music director Esa-Pekka Salonen returns next month to share the month’s conducting duties with Roger Norrington. Salonen leads Elliot Carter’s Symphony No. 1 on a program with the Beethoven Fifth and twin piano Mozart and Bruckner, Norrington, who made his name with these works as performed by the London Classical Players, leads the Philharmonic in Berlin’s Symphonie Fantastique and Beethoven’s Second. He ends the season with performances of Haydn’s Masses (with the Los Angeles Master Chorale). Throughout May, Dorothy Chandler Pavilion, Los Angeles (213) 893-9966.

SAN FRANCISCO SYMPHONY. May is International month at the Symphony, with the music director in residence. Andreas Scholl is soloist in Baroldi’s Piano Concerto No. 1 on a program with Rachmaninoff’s luminous Symphonic Dances. Finnish pianist Olli Mustonen plays the Gounod Piano Concerto and Chopin’s First, and Christian Tetzlaff plays the Brahms Violin Concerto. The month ends with Mahler’s Ninth Symphony. In the midst of these riches is a concert by the acclaimed SFJ Chorus. Throughout May, Davies Symphonic Hall, San Francisco (415) 434-4300.

SAN DIEGO SYMPHONY. Yoav Talmi, San Diego’s music director, concludes the season with three beloved works: Mahler’s Songs of a Wayfarer (May 5, 7); Franck’s Piano for Choir and Orchestra (May 13, 14); and Holst’s The Planets (May 20, 21). Copley Symphony Hall, San Diego (619) 234-5000.

LINSCHUB. Violinist Cho-Liang Lin and pianist André-Michel Schub give a recital in Orange County next month. Lin has just finished a fourteen-city American tour with Philippe Entremont and the Dresden Philharmonics; Schub won the 1974 Naumburg Competition, the 1977 Avery Fisher Recital Award, and the 1991 Van Cliburn Competition. These two masters have been collaborating since 1991 with a tour of the far East. May 7, Irvine Barclay Theatre, Irvine (714) 553-8222.

KRONOS QUARTET. The famed Kronos Quartet performs with special guest, The Theatre of Voices. The latter, under the direction of Paul Hillier, is a group of singers with a wide-range repertoire, including early and contemporary music. This collaboration has earned accolades for its performances of the music of Arvo Pärt, May 6, Westwood United Methodist Church, Los Angeles (310) 825-2101.

PHILIP GLASS. One of our most important contemporary composers, Philip Glass, gives a rare solo piano recital including a transcription from his opera Satyagraha. May 7, Wadsworth Theatre, UCLA (310) 825-2101.

THEATER

THE WOMAN WARRIOR. "When we Chinese girls listened to the adults telling story, we learned that we failed if we grew up to be but wives or slaves. We could be heroines, swordswomen.... Night after night my mother would talk-story until we fell asleep. I couldn’t tell where the story left off and the dreams began, her voice the voice of the heroines in my sleep." Published in 1976, The Woman Warrior was Maxine Hong Kingston’s first book. Berkeley Rep presents the world premiere of Deborah Grisg’s dramatization of Woman Warrior on its follow-up, China Men, May 18 (premiere), May 23-June 3. Zellerbach Playhouse, UC Berkeley (510) 642-6700.

MADAME MAO. Kim Miyori presents her one-woman tour-de-force titled Madame Mao’s Memoir. Written by Henry Ong, the work examines the life of Jiang Qing, the 24-year-old Across from Shanghai who transformed herself into the most hated and feared women in modern history. May 14 (premiere), May 15-June 26. Old Cathy Theatre, San Diego (619) 325-6535.

TOMMY. Originally a song series written and performed by the rock group The Who in 1969, Tommy has been given dramatic form by La Jolla Playhouse artistic director Don McKain. After storing Broadway, the show is now on a national tour. Tommy reawakens the country’s baby boomers to the issues and icons of the late sixties, to rebellion against authority and to what rock operas were supposed to be. The fine place: April 25-May 1, McClean Theatre, Palm Desert (760) 349-2787; May 10-May 15, Orange County Performing Arts Center, Costa Mesa (714) 897-8100.

HARVEY. The lovable drunk has been a stock character ever since its creator salvaged the god Dionysius, thus inventing theater. In her 1944 Pulitzer Prize-winning play, Harvey, Mary C. Chase created Edward P. Dowd, one such lovable inebriate whose

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SAN FRANCISCO SYMPHONY. May is illuminated at the Symphony, with the music director in residence. Andreas Schiff is soloist in Bartok's Piano Concerto No. 1 on a program with Rachmaninoff's Oroanesque Symphonic Dance. Finnish pianist Eero Mustonen plays the Grieg Piano Concerto and Chopin's First, and Christian Tetzlaff plays the Brahms Violin Concerto. The month ends with Mahler's Ninth Symphony. In the midst of these riches is a concert by the acclaimed SF Symphony, with Tetzlaff as soloist. Throughout May, Davies Symphony Hall, San Francisco (415) 835-4300.

SAN DIEGO SYMPHONY. Yo-Yo Ma, San Diego's music director, concludes the season with three beloved works: Mahler's Songs of a Wayfarer (May 5, 7); Fiore's Dreamer for Chamber Orchestra (May 13, 14); and Mahler's The Flowers of the Field (May 20, 21). Copley Symphony Hall, San Diego (619) 234-9000.

LYNCHBURG, Violinist Cho-Liang Lin and pianist Andre-Michel Schub give a recital in Orange County next month. Lin has just finished a fourteen-city American tour with Philippe Entremont and the Dresden Philharmonic; Schub won the 1974 Naumburg Competition, the 1977 Avery Fisher Recital Award, and the 1991 Van Cliburn Competition. These two masters have been collaborating since 1991 with a tour of the Far East. May 7, Irvine Barclay Theatre, Irvine (714) 955-4422.

KRONOS QUARTET: The famed Kronos Quartet performs with special guests: The Theatre of Voices. The latter, under the direction of Paul Hillier, is a group of singers with a wide-ranging repertoire, including early and contemporary music. This collaboration has earned accolades for its performances of the music of Arvo Pärt, May 6, Wesleyan Unitarian Church, Los Angeles (310) 825-2101.

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MADAME MAO. Kim Miyuri presents her one-woman tour-de-force titled Madame Mao's Memoirs. Written by Hong Kong, the work examines the life of Jiang Qing, the 24-year-old across from Shanghai who transformed herself into the most hated and feared women in modern China. May 14 (premiere, 5:15-June 26, Old Globe Theatre, San Diego (619) 294-5555.

TOMMY. Originally a song series written and performed by the rock group The Who in 1969, Tommy has been given dramatic form by La Jolla Playhouse artistic director Don Mancluff. After storming Broadway, the show is now on a national tour. Tommy reworks the country's baby boomers to the issues and icons of the late sixties, to rebellion against authority and to what "rock opera" were supposed to be the fine piece. April 28-May 2, McCallum Theatre, Palm Desert (760) 340-2787; May 10-May 15, Orange County Performing Arts Center, Costa Mesa (714) 563-7275.

HARVEST. The lovable drunk has been a stock character ever since revelers saluted the god Dionysus, thus inventing theatre. In her 1944 Pulitzer Prize-winning play, Harvey, Mary C. Chase created Edward P. Dowd, one such lovable inebriate whose

Playwright David Mamet.
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SHOW BIZ. The "typical revue" is a veritable show biz tradition, one that has, sadly, been on the wane in recent years. In And What, Give Up Show Biz? this genre is brought back to life by producer Joseph Lillie. Using songs by such masters as Billy Barnes and Kander and Ebb, the show explores why it is that show folk couldn’t possibly do anything else. ShowBiz starts on a national tour next month. Beginning May 19, Marines Memorial Theatre, San Francisco (415) 771-5000.

SOUTH PACIFIC. In 1949, Rodgers and Hammerstein had the largest advance sale in the history of the Broadway stage when they opened their much-anticipated South Pacific. In its first production, South Pacific ran almost two thousand performances, as well as supporting a road company and a London run, too. The show has won more prizes, awards, and citations than almost any other musical.
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production in the history of New York theatre. It garnered the Pulitzer Prize as a drama, being the only second musical to do so. Long Beach Civic Light Opera presents Sandy Duncan and George Henra in this landmark American musical, May 5–May 22, Terrace Theatre, Long Beach (510) 432-8713.

FUNNY FORMULA. With a book by Burt Shevelove and Larry Gelbart and music and lyrics by the young Stephen Sondheim, A Funny Thing Happened on the Way to the Forum opened on Broadway in 1962. The show is a zany romp through a Cesar’s Palace Room complete with wise-cracking Jewish standup comedians and burlesque boys. The music is bouncy and catchy, and the show’s theme song, “Comedy Tonight,” provided a memorable tune, both pretty and palpitating, that sent you out of the theatre with a smile. May 14 (pre斯 5/5–July 10, Colony Square Theatre, Los Angeles (213) 665-3011.

URBAN REVISIONS. It’s no secret that our cities are in trouble. “Urban Revision: Current Projects for the Public Realm” is an exhibition of approximately fifteen innovative urban planning and design projects developed over the past five years for a wide range of predominantly American cities and contexts. It touches on such themes as transportation, recreation, and master plans. May 15–July 26, Museum of Contemporary Art, Los Angeles (213) 626-6208.

AIDS QUIET. The NAMES Project AIDS Memorial Quilt is one of the largest examples of modern folk art in America. Comprised of more than 25,000 individual fabric panels, each measuring three feet by six feet, the Quilt memorializes the hundreds of thousands of people who have died of AIDS in the United States and around the world. May 5–June 26, Yumi Buresh Gardens Center for the Arts, San Francisco (415) 978-ARTS.

MUSEUM OF TOLERANCE. The Simon Wiesenthal Center’s new Museum of Tolerance includes hands-on, interactive exhibits that focus on two contrasting themes: the history of racism and prejudice in the American experience and the story of the most monumental example of man’s inhumanity to man, the Nazi Holocaust. A Global Situation Room monitors contemporary human rights violations. Museum of Tolerance, Los Angeles (310) 553-9026.

ROYAL BALLET. On its second visit to Orange County in three years, Britain’s Royal Ballet brings works by some of its major choreographers: Sir Kenneth MacMillan is represented by three acts: “Marriage of Figaro” and his latest completed work, “The Judas Tree.” Works by Sir Frederick Ashton include the Royal Ballet’s signature piece, “Rambles,” based on A Midsummer Night’s Dream,” and “A Month in the Country,” based on the story by J. G. Alexeyez. May 3–8, Orange County Performing Arts Center, Costa Mesa (714) 662-0775.

CUNNINGHAM. For over fifty years, Merce Cunningham has been one of the most important makers of dance in America. The Merce Cunningham Dance Company presents two new works as well as some important repertory pieces. May 6–7, Zellerbach Hall, UC Berkeley (510) 642-9998.

MEHMET SANDER. Born in Istanbul, Mehmet Sandeş has been a Southern California resident since 1987. As a dancer and choreographer he has produced work that is daring, dangerous, and absolutely “in your face.” His dance company has performed at the Holland Dance Festival, and at a website, Sandeş has danced in Europe and throughout California. Next month he premieres new works titled Controlled Space and Infinite Space, May 7 & 8, Schubert Hall, UCLA (310) 825-2301.

LINES. Alonso King’s LINES Contemporary Ballet presents the world premiere of a new work in collaboration with jazz great Flurado Santos. May 5–May 15, Yumi Buresh Gardens Center for the Arts, San Francisco (415) 978-ARTS.


The new Museum of Tolerance.

FIDDLER ON THE ROOF. The 50th Anniversary production of this musicalization of the tales of Sholom Aleichem is the occasion for one more tour — Lahr March 4–8, Pasadena Civic Auditorium (818) 449-7560.

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**CITY OF ANGELS.** This show oughta be a picture. On one hand, in colors bright as a clown’s umbrella, struggling screenwriter bars moonlit mug for the — whackassfuck! — integrity of his story. On the other hand, in black and white rich as Fred Astaire on Fred Astaire’s private nights, a fly in the ointment, a lice in the egg-layer matchs wins with shapely doll. It’s a great show all about the grumpy and not-so-grand years of the City of Angeles. And it’s a hit show that gets you lots from a gay name of Tom. May 10–15, Cortese Center for the Performing Arts (310) 916-8500.

**THE DESTINY OF ME.** In 1985, Larry Kramer’s play *The Normal Heart* was among the first artistic expressions to latch onto at a compliant medical establishment that was willing to look away from AIDS. Eight years later, his *Destiny of Me* replaces bitterness with tenderness, as an AIDS patient looks back on his life and visits with his younger self. Woody Kramer in relation to the play, "My generation has had special, if not unique, problems along this way. We were the generation who had to face the psychological challenge of AIDS..."

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**AIDS QUIT.** The NAMES Project AIDS Memorial Quilt is one of the largest examples of modern folk art in America. Comprised of more than 23,000 individual fabric panels, each measuring three feet by six feet, the Quilt memorializes the hundreds of thousands of people who have died of AIDS in the United States and around the world. May 5–June 26, Yvonne Bauer Gardens Center for the Arts, San Francisco (415) 978-ARTS.

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**GOLD AND GRANDEUR.** Some 120 objects, including items classified as national treasures in Portugal, comprise "Gold and Grandeur: The Age of the Baroque in Portugal." Drawing on a large deposit of gold, diamonds, and emeralds in Brasil, the eighteenth century Portugese crown commissioned major art works from the finest European masters. Included in this exhibit is the celebrated coach of the Marques de Fuentes, created for an elaborate papal procession in Rome, May 22–September 6, San Diego Museum of Art (619) 232-7931.

**ROYAL BALLET.** On its second visit to Orange County in three years, Britain’s Royal Ballet brings works by some of its most famous choreographers: Sir Kenneth MacMillan is represented by his three-act ballet *Mayerling* and his last completed work, *The Judas Tree.* Works by Sir Frederick Ashton include the Royal Ballet’s signature piece *The Dream*, based on A MIDSUMMER NIGHT’S DREAM, and *A Month in the Country,* based on the story by JURGENS. May 3–4, Orange County Performing Arts Center, Costa Mesa (714) 662-0075.

**CUNNINGHAM.** For over fifty years, Merce Cunningham has been one of the most important makers of dance in America. The Merce Cunningham Dance Company presents two new works as well as some important repertory pieces. May 6–7, Zellerbach Hall, UC Berkeley (510) 642-9999.

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David H. Roussin is Arts and Entertainment Editor for Performing Arts magazine.
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While zero-to-sixty times and top speed statistics are impressive, the BMW 525i is engineered to quicken your pulse with yet another set of numbers: $34,900.*

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Cary Perloff
Artistic Director

1993/94 REPERTORY SEASON

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September 23, 1993 through November 13, 1993
Marines Memorial Theater

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by Steve Carter
October 14, 1993 through December 5, 1993
Stage Door Theater

A CHRISTMAS CAROL
by Charles Dickens
December 7, 1993 through December 26, 1993
Orpheum Theater

SOAP
by Moishe
December 15, 1993 through February 13, 1994
Stage Door Theater

UNCLE VANYA
by Anton Chekhov
January 12, 1994 through March 6, 1994
Marines Memorial Theater

FULL MOON
by Jayne Atkinson Price
February 24, 1994 through April 17, 1994
Stage Door Theater

LIGHT UP THE SKY
by Moss Hart
March 31, 1994 through May 8, 1994
Marines Memorial Theater

OLIARIA
by David Mamet
April 28, 1994 through June 19, 1994
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NEWS FROM THE AMERICAN CONSERVATORY THEATER

Sponsors Light up the Stage

ACT gratefully recognizes a trio of Bay Area benefactors who have teamed up to sponsor Light up the Sky, the Fireman’s Fund Foundation, BankAmerica Foundation, and Pan Pacific Hotel San Francisco. Light up the Sky marks the twentieth year of continuous ACT sponsorship for Fireman’s Fund Foundation. ACT patrons will recall their unwavering support of last year’s Director at Right.

"We’re delighted to play a sustained role in ACT’s mission to bring the highest-quality performing arts to Bay Area audiences," says Warren Fridley, Director of the Foundation. "We especially appreciate sponsoring productions that nurture and illuminate the human spirit, an objective that reflects our own efforts to help people achieve their potential."

Fireman’s Fund Insurance Company earned its name more than a century ago when it provided a portion of its profits to the workers and orphans of San Francisco firefighters. Although that arrangement was later dissolved, the name remained as Fireman’s Fund and eventually became one of the top twenty property casualty insurers in America. The company is based in Mateo County where many of its employees live and work.

The Foundation was established in 1935 as the company’s philanthropic arm and has donated more than $25 million to nonprofit organizations nationwide. While its primary priority is to address the needs within the Marin County area, the Foundation also seeks to assist Bay Area cultural and artistic groups as well.

The BankAmerica Foundation brings to ACT’s roster one of the nation’s largest financial institutions on the American corporate scene, the Bank of America. Through the Foundation’s philanthropic endeavors, the San Francisco-based bank builds on a long tradition of service to the community.

The Foundation’s support of ACT’s Light up the Sky underscores more than a quarter century of interest in a wide variety of categories. In addition to its strong commitment to the arts, which totaled more than $1.5 million in 1992 alone, the Foundation makes grants in the areas of economic development and affordable housing, education, conservation and environment, and health and human services.

"The Foundation views all of its contributions as investments in the local community," says Sandra Cohen, Regional Program Manager. "Our broad involvement not only enriches the lives of the people in the community, it also benefits our shareholders, customers, and employees, many of whom are theatergoers. Our philanthropic activities not only highlight the beauty that businesses provide to the extent that the populations they serve prosper. ACT is a major player in the cultural vitality of the Bay Area, and we believe that ACT must prosper, as any business crucial to the quality of life should."

Beginning its sixth consecutive year as a valued sponsor, the Pan Pacific Hotel San Francisco adds Light up the Sky to the list of productions it has supported, which include the 1991-92 season’s overwhelmingly popular Cat on a Hot Tin Roof. Last year’s holiday revellers may also recall the Pan Pacific’s exquisite black-tie dinner and dessert reception for the opening night gala benefit performance of Son of Apple, which featured Jean Stapleton.
NEWS FROM THE AMERICAN CONSERVATORY THEATER

Sponsors Light up the Stage

A C.T. gratefully recognizes a trio of Bay Area benefactors who have leased up to $15,000 to sponsor Light up the Sky: the Fireman’s Fund Foundation, BankAm America Foundation, and Pan Pacific Hotel San Francisco.

Light up the Sky marks the twentieth year of continuous A.C.T. sponsorship for Fireman’s Fund Foundation. A.C.T. patrons will recall their underwriting of last year’s Director of Light. “We’re delighted to play a sustained role in A.C.T.’s mission to bring the highest quality performing arts to the Bay Area audience,” says Farrah Fricke, Director of the Foundation. “We especially appreciate sponsoring productions that nurture and illuminate the human spirit, an objective that reflects our own efforts to help people achieve their potential.”

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The BankAmerica Foundation brings to A.C.T.’s Light up the Sky an additional $2 million to support the San Francisco-based bank’s ongoing tradition of service to the community.

The Foundation’s support of A.C.T.’s Light up the Sky underscores more than a quarter century of interest in a wide variety of categories. In addition to its strong commitment to the arts, which totaled more than $5.1 million in 1992 alone, the Foundation makes grants in the areas of economic development and affordable housing, education, conservation and environment, and health and human services.

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American Conservatory Theater

Famous for the complimentary Rolls Royce city transportation it provides for all guests, the Pan Pacific is a four-star luxury hotel located at the corner of Post and Mason Streets, a short stroll from the Stage Door and Marinus Memorial Theaters. A.C.T. patrons have for years enjoyed its amenities, as well as the comfort of its 311 rooms and 38 suites.

In January the Pan Pacific added host to its coveted designation as one of the Leading Hotels of the World by naming Walter Ulrich, C.H.A., General Manager Ulrich, educated at the famed Heidelberg School and at Cornell University, is well known for his years of distinguished service in the hospitality industry. "Our commitment to A.C.T. is also reflected in the individual attention we lavish on our patrons," he says. "Any pre- or post-theater experience they enjoy should equal the grandeur of a stay at the hotel."

Underwriting this commitment, the celebrated Pacific Grill is making some exciting changes. Patrons can still take advantage of the hotel's complimentary parking when they come in for a sumptuous three-course pre-theater dinner, from 5:00 to 9:00 p.m. nightly, all for only $32 per person. Chef de Cuisine Peter Harvey has created some inspired new dishes he describes as California Comfort Foods, using the finest local ingredients. "I want our food to stimulate great conversation," says Harvey, "and make people relaxed and ready to continue on for a night of great theater at A.C.T."

The King Stage: Theater in the Making

A.C.T.'s friends and family are invited to experience the unique adventure of theater in the making. At the Stage Door Theater on Friday, May 20 (at 1:00 p.m.) and on Saturday, May 21 (at 10:00 a.m.), A.C.T. presents free public workshop performances (thanks to the generosity of the Lila Wallace-Reader's Digest Fund) of a new adaptation of Carlo Gozzi's eighteenth-century fairy-tale-turned-classic, The King Stage, currently in development at A.C.T.

A magical faerie based on two tales from A Thousand and One Nights, this project offers a rich sensory experience for audiences of all ages. Performances will be staged readings, with costumes and music — representing the culmination of a two-week intensive workshop attended by A.C.T. company members, collaborators Andri Buldardi, Ashley Brees, and Brady Magee, and set designer Andrea Rizzi. The audience may perform with script in hand and develop comic faci (physical text) on the spot, and a representation of the set for an anticipated future mainstage production will also be on display.

You are invited to:
A.C.T. PERSPECTIVES

A series of public symposia funded by a grant from the National Endowment for the Humanities in collaboration with A.C.T. Programs. Admission is free, and everyone is welcome.

Reinterpreting the Greeks: New Approaches to Ancient Drama
Martin Brenner, Professor, Dept. of Government, Cornell University; Author (Greek Tragedy)
Heidi Pech Rösel, Ollin Professor of Drama, Bard College
Timberlake Wertenbaker, Playwright and Translator (Odipous Tyrannos, Oedipus at Colonus, Antigone, Irin)
Olympia Dukakis, Academy Award winning film (Moonstruck), Stage, and Television ("Theo of the City") Actors

April 30, 1994
Marin Memorial Theater, 7 – 9 p.m.

Is There a Common Mythic Base in Contemporary American Theatre and Theater? (Panel)
Andrew Colleson, Professor of Directing Writing, Louisiana State University; Poet, Reader, Author, and NRF Commentator, Writer and Star of the film God's Brother
Judith Malina, Director, Teacher, and Founder of The Living Theater Company; Actor (Day of the Dead, Afternoon, Monumental, The Addams Family)

Tony Kushner, Pulitzer Prize-winning Playwright (Angels in America, The Father) May 6, 1994
Marin Memorial Theater, 7 – 9 p.m.

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Angels in America: Millenium Approaches
Angels in America: Perestroika
A Gay Fantasia on National Themes by Tony Kushner
Rosencrantz and Guildenstern are Dead by Tom Stoppard
Hecuba by Euripides, adapted by Timberlake Wertenbaker

Othello by William Shakespeare

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The King Stag: Theater in the Making

A.C.T. is pleased to invite all guests to experience the unique adventure of theater in the making at the Stage Door Theater on Friday, May 20 (at 11 a.m. and at 3:00 p.m.) and on Saturday, May 21 (at 10:00 a.m. and at 6:00 p.m.).

The King Stag, a new adaptation of Carlo Goldoni's eighteenth-century fairy-tale turned-classic, is an A.C.T. first. A magical fable based on two tales from A Thousand and One Nights, this project offers a rich sensory experience for audiences of all ages. The performances will be staged readings, with costumes and music, representing the culmination of a two-week workshop attended by A.C.T. company members, collaborators André Belgjour, Shelby Bruce, and Randy Magee, and set designer Andrea Roth. The action will be performed with script in hand and develop comic foci (physical bits) on the spot, and a representation of the set for an anticipated future mainstage production will also be on display.

The King Stag blends traditional commedia dell'arte techniques and stock characters with comic spectacle and aspects of new vanguard and pop culture, all set to an original musical score. It brings to life on the contemporary stage the fabulous imagery of Goldoni's original; the hero's quest for true love, the journey out of the palace, into the forest, and back again; the trials and betrayals, greed and revenges of young lovers and ambitious courtiers; the transformation of a king into a stag and a portrait into a magician; and a statue whose laughter makes the king choose the right bride.

The King Stag is the fourth collaboration by Beljegur, Belgjour, Magee, and A.C.T., whose adaptation of Molieres Scapino was presented by A.C.T. at the Stage Door Theater last season. The Lilly Wallace Reader's Digest Fund has awarded A.C.T. a substantial grant to develop The King Stag under the auspices of its New Works for Young Audiences Program, which is designed to help theater companies develop new works that appeal to young people from a variety of backgrounds. The Fund is the largest private funder of arts and culture in the United States.

A.C.T. is dedicated to the production of theater that is accessible, relevant, and relevant to all people. The workshop performances are open to invited school groups. For information, call (415) 749-2220.

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Othello by William Shakespeare

One play to be announced

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A Comic Valentine to Show Biz

By Lance Barry Miller

Light up the Sky, which opened at the Royale Theater in November of 1948, was the comedy hit of the season. Critics George Jean Nathan opined on high that the play was "a comic valentine of show business." And so it was, because Moss Hart had a lifelong love affair with Broadway, and Light up the Sky was his idyllic and affectionate hommage to the theater. "Show biz" had not only made the impoverished Hart rich and famous; it probably saved his life.

In its first run, the play was much enjoyed as a theatrical in-joke, even by its "victims," including Boston Post critic Elliot Norton.

Mr. Hart's comedy was of special concern here, for it is not a play about a play in tryout in Boston, and did it action not transpire in the Kit Carson Hotel? Of course. Moreover, did it not seem to be concerned with people of the theater, among them a lady star, all disguised only thinly? Yes. Did his story not turn on the reading of reviews by Boston reviewers, who were not even thinly disguised, but named and quoted? Yes. And didn't all this make it something of a family party? Not at all.

Of course, once the critics "quoted" in Light up the Sky is none other than Elliot Norton.

While the "true-life" identities of Hart's characters may have reared into memory, his passion for the theater life is as fresh as ever. It was his element; his up- and downs and ins and outs were his own. He turned on the peculiar energy of the theater, and on the exchange of that energy with his own. Playwright George S. Kaufman, his long-time mentor, collaborator, and friend, had a name for this phenomenon.

Perked Lightning, I called him. Only I am not sure that he plays around with the lightning, deliberately. And that is one of the reasons, if you ask me, why he is a good playwright. The prodigality that marks the simplest moments of his life is matched by the prodigality of his mind. Idea poor forth, and the simplest things in life are highlighted and made interesting. His is an instinctive sense of drama....[His] life, like the plays, cuts itself into acts, with climaxes, second-act cutouts, and interesting minor characters.

"The Dark Brown Taste of Being Poor"

Hart was born in a Bronx tenement in 1904 and died, too soon, in 1961, of a heart and much-kindled playwright, director, and screenwriter. Late in his life he wrote Act One, perhaps the most entertaining theater-autobiography ever written.

"I grew up in an atmosphere of unrelieved poverty," he begins, "with what Ruth Gordon describes as 'the brown taste of being poor.'" But Hart never seemed to realize what a great deal of money he had made out of his life. He was not impressed by the family of characters. The principal players were a tyrannical grandpapa — the black sheep of a well-to-do family of English Jews who had come to New York and become a cashier, only to be put out of work by automation — and a clown, a man, who escaped the shabbiness of tenement life by reading books, putting on airs, and going to look theater.

"Young Moss was bookish and bright, but could not finish school because his father needed to supplement the family's meager income. He conceived a passion for the bright lights of Broadway, but even his first visit to the Great White Way was ironic. Sent downtown on an errand, he emerged from the subway into a "swinging" mix of happy, laughing people."

In that first breathless look, it seemed completely right, somehow, that the glistening Broadway of my fantasy should be as dazzling as this, even in broad daylight, but what I took to be an everyday occurrence was Broadway waiting to celebrate the creation of... Woodrow Wilson as the next president... It was the base of many disappointments inevitable to the stage-struck.

Hart's tenacity later brought him back to Broadway as a clerk in a theatrical booking office. There he anonymously wrote and submitted a play called Selected Brevities. The play was accepted. Hart revealed himself as its author, and he was taken to Radio City for its tryout ('I would sleep alone in a room that night for the first time in my life. I did not know until that moment how starved I had been for privacy'). But the play failed and cost him his job.

Continued on Page F5
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"Mad, sir? Ah, yes — mad indeed, but observe how they do light up the sky!"
— Old Sweeney in The Idle Jests

Directed by Albert Talazazakos
Scenery by Kent Dersey
Costumes by Sandra Woodall
Lighting by Peter Maradadu
Sound by Stephen LeGrande
Casting by Meryl Lind Shaw

The Cast

Miss Lowell — Jamie Jones
Carlton Fitzgerald — Ken Iata
Frenon Black — Charles Cabot
Owen Turner — Bruce Williams
Stella Livingston — Joy Carell
Peter Skaer — Hector Corea
Sidney Black — Will Marchetti
Shen, Cyp — Giuseppe Jones
Irene Livingston — Arnie Swift
Tyler Bughorn — Dick Batterfield
Sharky — David Bassar
William H. Gullonger — Brian Keith Russell

The Place
The living room of Irene Livingston’s Elkin-Carroll Hotel suite in Boston, Massachusetts.

The Time
December 1948

Act I: About 5:30 p.m.
Act II: About 11:15 that evening
Act III: 3:30 a.m.

There will be two intermissions

Understudy
Irene Livingston — Beth Richmond; Carlton Fitzgerald — Hector Corea; Frenon Black — Jamie Jones; Owen Turner — Dick Batterfield; Stella Livingston — Patricia Calhoun; Peter Skaer — Giuseppe Jones; Shen, Cyp — Brian Keith Russell; (Sharky — Tyler Bughorn; Tyler Bughorn — David Bassar

Stage Management Staff
Karen Van Zant and Thom Benedict

This production is made possible in part by the generous support of Mr. & Mrs. William Hambrecht, the L.J. Stagg and Mary C. Stagg Foundation, Packer’s Fund Foundation, BankAmerica Foundation, and Pan Pacific Hotel San Francisco.

Light up the Sky is presented by arrangement with Samuel French, Inc.

Continued on Page 58
Disasters into Juydases

As soon as the reviews were over, Oscar in a Lifetime, Hart took his family in a cab, got a five-dollar dividend from the box office, and moved into Manhattan, leaving behind their dingy apartment and everything in it. As the critic Brooks Atkinson observed, "No one ever moved into sudden wealth with more gusto." Hart himself described his prosperity as "a kind of mania." Everything about him was intensely affected. Atkinson described him as "foul and fast, affable and quick-witted, he could not hold himself back from anything or anybody. He had an unapproachable appetite for life." Indeed, he could eat like a fiend without putting on a single pound, but then again, he spent most of his nights at nightclubs or bars, enjoying whiskey and cigarettes. He was also known for his affair with the young actress Ellen Averette, who he married in 1916.

In the Vineyard

The dramaturgy of Hart's life and act was largely about overcoming adversity, and although his life was never easy, he was always passionate. He continued to write and direct, and his work was always well-received. He was one of the most successful playwrights of the 1920s and 30s, and his plays continue to be performed today.

There were many facets to Hart's career. In the thirties, he wrote the books for several musicals. In 1941, he wrote and staged Winterset Victory (which featured real Air Corps soldiers) to support the war effort. In 1940, he came up with the idea of a film version of Gentlemen's Agreement, Laura Z. Hobson's novel about American anti-Semitism. The film, directed by Elia Kazan and starring Greg Peck, won the 1947 Academy Award for best picture.

In the fifties, Hart became known as a play doctor and director. He had long since directed his own plays, including Light up the Sky, and his hard-won stage sensibilities were in demand. One anecdote has him going to see a show playing out in Baltimore. He sat down next to the producer, and the curtain opened on an arrangement of green flags. An actor dressed as a leprechaun sang on stage crying "to rope a man, miss, miss, and boxed over floats like nine-pins. Patterned stage hands pulled down the curtain. Hart turned to the producer and said, "It's short, but I like it."

Hart's greatest moment as a director came in 1956, when he won a Tony Award for his work on Lorenz and Loewer's My Fair Lady. Despite his insistence on referring to the song "On the Street Where You Live" as "On the Street on Which You Live," and despite his working the singing role with Andrews until she was ready to drop, the cast came to respect him very much. He was known as an artist-director, "Actors are not acting machines," he wrote, "Seabury ... bringing to the surface of each actor his own special innermost about himself and the job he faces, and it is in the director's task ... to make each actor sense in himself and his part." His sensitivity was sometimes expressed in humor as when he scolded the exhausted Miss Andrews by remarking that "he had the kind of awful British strength that made you wonder why they lost India."

Hart also directed Lorenz and Loewer's Camelot. He had originally hoped that his friend the actor Lawrence Harvey would play the king ("The terrible fake, Larry, You're not Lithuanian and you're not Jewish. You were born in a castle in Yorkshire"). But Harvey had a movie conflict. Harvey was one of the last people to talk with Miss Hart, the night before his sudden death, at 57 in 1961. As they parted company, Harvey said, "How are you feeling, Miss?"

Hart responded, "Everything is apple pie."
Disasters into Spectacles

As soon as the reviews were over in Once in a Lifetime, Hart ‘virtually’ rested his family in a hotel in the city. He made a five-dollar advance on the first box-office money, and moved to Manhattan, living behind the drugstore where his apartment and everything was in it. As the critic Brooks Atkinson observed, “no one ever moved into sudden wealth with more gusto.” Hart himself described his prosperity as a “kind of mania.” Everything about him was intense and magnificent. Atkinson described him as “foul and lean, affable and quick-witted,” but he could not hold himself back from anything or anybody. He had an unquenchable appetite for life.” Indeed, he could eat like a farmer without putting on a single pound, but then again, he spent most of his nights in the monkey room losing his most recent meal. Although he happily married Kitty Carlisle in fall, Hart spent his honeymoon romancing, when he encountered beautiful young actress Elise Atwater to a dinner party, the plants — and we — Oscar Levant reportedly remarked, “Ah, here comes Moss Hart and the future Mrs. Atwater.”

He also had tremendous personal charm. Writer Carl Van Doren said (somewhat awkwardly), “There is something about Moss Hart that makes everybody like him. He is a bevy of good qualities and they are all in him. He is a master of钓 bait, he is a master of art, he is a master of words and he is a master of life.” And Bennett Gersten once observed that “disasters turn into successes, just as Moss turns into a great man.”

He was a valuable and marvelous talent, very different from the usual reality-fueled Kaufman. When asked if Hart always told the truth, Kaufman replied, “He does, but I don’t think he could stand a wider...”

The theater was that of Moss Hart. He would retire himself from the business once he knew that it was working. He never had time for anything else. The critics loved his work and so did the audience. Hart turned to the producer and said, “What’s the difference? And in 1917, a play of Hart’s called The Secret Zinn was doing badly in Boston. He sent for Kaufman, who had just directed the famous production of Steinbeck’s Of Mice and Men. When Kaufman entered Hart’s box office, Moore looked up at him and said, “George, I am a good actress.”

And so, a man of Hart’s temperament, the rewards of theater were the risks:

Is there any profession other than朵芒, as deeply satisfying as it is in the theater? I cannot pretend to know, but I do feel...”

The ticket to success is not knowing how to get in. A horse owner’s dog has a brain and a mouth and a thought, and no one ever seems to give it up. In the most interesting and unusual sense of the word, and through the blood.

Lyricist Al Jolson praised Hart’s song “Out of the Cellar, and the Broadway show ‘Out of the Suck’ Club.” Advertiser collaborators, Hart and Kaufman “learned and had several beautiful children,” including you can’t take it with you and The Man Who Came to Dinner.
American Conservatory Theater

The Greatest Hits of 1948-49

Light up the Sky runs for 216 performances from November 11, 1948 to May 31, 1949. After the cataracts of World War II, the victorious United States entered a season of great prosperity and even greater expectations. Achievement-minded Americans were crazy about prices and awards. Below is a collage of items existing those halcyon days when Light up the Sky lit the stage.

Theater

Pulitzer Prize: A View from the Bridge (1948)
Death of a Salesman (1949)

Second Annual Tony Awards (1948)
Outstanding Play: Mister Roberts
Actor: Judith Anderson, Katherine Cornell, and Jessica Tandy

Outstanding Musical: South Pacific
Musical Performance: Paul and Grace Hartman

Outstanding Foreign Company: The Importance of Being Earnest

Third Annual Tony Awards (1949)
Outstanding Play: Death of a Salesman
Outstanding Musical: Kiss Me Kate

Film

Academy Awards: Best Actor in a Picture (1948):
Laurence Olivier in Hamlet
Best Picture (1949): All the King's Men

New York Film Critics Circle Awards for Best Picture:
1948: The Treasure of the Sierra Madre
1949: All the King's Men

Photography Magazine Gold Medal Awards (edited by the readers):
1948: Stanley Kubrick (Director), Bing Crosby (Actor), and Ingrid Bergman (Actress)
1949: James Stewart and Jane Wyman

Literature

Nobel Prize: 1948 T.S. Eliot
1949 William Faulkner

Pulitzer Prize (1948)
 Fiction: James Michener, Tales of the South Pacific
 Poetry: W.H. Auden, The Age of Anxiety
 Editorial Cartooning: Babe Goldberg

Pulitzer Prize (1949)
 Biography: Robert Sherwood, Rosewater and Hopkins
 National Institute of Arts and Letters Award
 (for promising writers)

1948 Bertolt Brecht
1949 Joseph Campbell

Sports

Olympics: U.S. team led by Bob Mathias in the decathlon, dominates the summer games.
In the winter games, skater Dick Button is the first American to win the men's competition.


Boxing: In 1948 Joe Louis retires as heavyweight champ.


Screenwriter's Guild Awards
1940: The Snake Pit (Drama), Easter Parade (Musical)
1940: The Million Dollar Mermaid (Western), On the Town (Musical)

Hollywood Women's Press Club Best Actress Awards
Most Uncooperative Star:
1940: Errol Flynn and Bette Davis
1940: Humphrey Bogart and Olivia de Havilland

Television

First Annual Emmy Awards (1946)
Most Outstanding Television Personality: Shirley Temple and Her Puppet, Judy Splinters

Second Annual Emmy Awards (1947)
Best Live Show: The Ed Wynn Show
Most Outstanding Kinescope Personality: Milton Berle

The Peabody Awards for Distinguished Broadcasting (1948)
Outstanding Entertainment: The Groucho Marx Show
Outstanding Children's Show: Moody's Moosy Hour
Outstanding Educational Program: Communism—U.S. Style

Popular Songs
1948: "I'll Be Seeing You," "I'm in the Mood for Love," "Blue Moon"
1949: "Hello, Hello," "Some Enchanted Evening," "I'm In Love with a Wonderful Guy"

Headlines

Harry Truman elected President.
Congress passes Marshall Plan for economic aid to Europe.
U.S.S.R. seals off Berlin; Allies begin Berlin airlift.
U.N. admits new nation of Israel.
French grant national sovereignty to Viet Nam.
Gandhi assassinated; India becomes Federal Republic under Nehru.

Sports, Guns, and Politics

President Truman proclaims "peace in our time".
American sports climbs to new heights.
President Roosevelt signs the I.W.W. into the fold.

Apatheia established an official policy of South Africa.
World population surmounts two billion.

Mass Media and Entertainment

Tennis: Pancho Gonzales is 1948 U.S. singles champ.
Basketball: All Star Game
1948: "I'll Be Seeing You," "I'm In Love with a Wonderful Guy"

Special Thanks to the San Fransisco Chronicle for their help in this production, and to J.J. the Photographer for the weary work of J.J. the Photographer.

Gertrude Lawrence and Noel Coward in Private Lives (1930). Miss Lawrence, a star in the grand old tradition, was a close friend of Miss Stahl (she called him "Nanawale") and a loyal protégé for Light up the Sky's Irene Lentz. In 1938 she appeared on Broadway in Coward's Tonight at 8:30....
The Greatest Hits of 1948-49

Light up the Sky was for 216 performances, from November 1, 1948 to May 21, 1949. After the carnage of World War II, the victorious United States entered a season of great prosperity and even greater expectations. Achievement-minded Americans were crazily about prizes and awards. Below is a collage of items existing those hundred days when Light up the Sky lit the stage.

Theater

- Pulitzer Prize: A Streetcar Named Desire (1948) 
- Death of a Salesman (1949)

The Second Annual Tony Awards (1949)

Outstanding Play: Mister Roberts
Actor: Ethel Waters
Outstanding Foreign Company: John Gielgud's production of The Importance of Being Earnest

The Third Annual Tony Awards (1950)

Outstanding Play: Death of a Salesman
Outstanding Musical: Kiss Me Kate
Leading Performance: Martin Hunt and Red Barron
Supporting Performance: Shirley Booth and Arthur Kennedy
Musical Performances: Nanie Faber and Ray Bolger

Film

- Academy Awards: Best Actor and Picture (1948): Laurence Olivier in Hamlet
Best Actress: Greer Garson
Best Picture: All the King's Men

New York Film Critics' Circle Awards for Best Picture
1948: The Treasure of the Sierra Madre
1949: All the King's Men

Photography Magazine Gold Medal Awards (edited by the readers)
1948: Shirley Temple (Picture), Bing Crosby (Actor), and Ingrid Bergman (Actress)
1949: James Stewart and Jane Wyman

Literature

Nobel Prize
1948: T.S. Eliot
1949: William Faulkner

Pulitzer Prize (1948)

Fiction: James M. Michener, Tales of the South Pacific
Poetry: W.H. Auden, The Age of Anxiety
Editorial Cartooning: Bob Goldberg

Pulitzer Prize (1949)

Biography: Robert E. Sherwood, Roosevelt and Hopkins
National Institute of Arts and Letters Award
(For promising writers)
1949: Bertolt Brecht
1949: Joseph Campbell

Screenwriters' Guild Awards
1949: The Snake Pit (Drama), Easter Parade (Musical)
1949: The Million Dollar Mermaid (Western), On the Town (Musical)

Hollywood Women's Press Club Bette Davis Award for Most Cooperative Star
1949: Bette Davis
1949: Bette Davis and Bette Davis

Television

First Annual Emmy Awards (1948)

Most Outstanding Television Personality: Shirley Temple
Most Outstanding Television Personality: Milton Berle

The Peabody Awards for Distinguished Broadcasting (1948)

Outstanding Entertainment: The Groucho Marx Show
Outstanding Children's Show: Mickey Mouse

Outstanding Educational Program: Community — U.S. Spy

Sports

Olympics: U.S. team, led by Bob Mathias in the decathlon, dominates the summer games. In the winter games, skater Dick Button is the first American to win the men's competition.

Baseball: 1949 World Series goes to the Cleveland Indians, 1949 series to the 'best of seven.'

Boxing: In 1949 Joe Louis retires as heavyweight champ.


Tennis: Pancho Gonzales is 1948 U.S. singles champ.

Beauties: Miss America 1948 is Bebe Shopp of Hopkins, Minnesota.

Mormon: 1949 National Mother is Mrs. E.A. Gillis of Texas, and the winner of the 1949 First Annual Filibury Bake-Off is Mrs. Ralph E. Madsen of Rockford, Illinois. For "Water Rising Twists, a Nut Sweet Roll."

Popular Songs

1949: "I Love You" (All I Want for Christmas Is My Two Front Teeth"
"Button and Bows"
"Ball Hall"
"Some Enchanted Evening"
"I'm in Love with a Wonderful Guy"
"Riders in the Sky"
"Diamonds Are a Girl's Best Friend"
"Ralph the Red-Nosed Reindeer"

Headlines

Harry Truman elected President,
Congress passes Marshall Plan for economic aid to Europe,
U.S. is leading the way.
France opens the new nation of Israel.
Föhr and the Caribbean area are annexed by France.
Gandhi assassinated; India becomes Federal Republic under Nehru.
Republic of Eire proclaimed in Dublin. Britain recognizes independence of southern Ireland.
Princess Elizabeth gives birth to eldest son, Charles.

McCarran proclamic of the United Nations, Chinese Nationalists in Formosa.
Birds of the Air are listed to N.A.O. military post.

Eleven U.S. army officers sentenced to four years in prison for conspiracy to overthrow government.

Apartheid established as official policy of South Africa.
World population surpasses three billion.

Special thanks to the Biltmore Hotel San Francisco for their help with this production, and to Jeffrey Landrum for the voice of J.J. the Parrot.

Gertrude Lawrence and Noel Coward in Private Lives (1951) Miss Lawrence, a star in the British tradition, was a close friend of Miss Kerr (she called him "Meager"), and a loyal supporter for Light up the Sky's Irving London. In 1950 she appeared on Broadway in Coward's Tonight at 8:30.
WHO'S WHO

CHABA CAROT (Peysson Black), a graduate of A.C.T.'s Advanced Training Program, has appeared on the A.C.T. mainstage in A Christmas Carol, The Duchess of Malfi, and Dinner at Eight. Most recent credits include Azona in Born This Way with Kodim Theatre. Plays in A Life/All of Us (with the Pacific Alliance Theatre Company), and a season with the Colorado Shakespeare Festival. A Bay Area native, she has also performed with the San Jose City Light Opera, TheatreWorks, and Woodminster Theater. She holds a BA in theater arts from the University of the Pacific and has studied in London with instructors from the Royal Academy of Dramatic Art and the London Academy of Music and Dramatic Art. Cabel is a musical theater instructor for A.C.T.'s Young Conservatory.

HECTOR COURSA (Pierce Sikes) last appeared on the A.C.T. mainstage in Ragtime in Cygnet's Dance of Denial. In A Christmas Carol he was Dinner at Eight, directed by Edward Hastings; Toby in A Christmas Carol (with Michael Learned); Charles; Mary in A Life of Two Oles, Pale in Born This Way, Rosencrantz in John C. Frothingham's Hamlet, and Mr. Tabby in last season's Dinner at Eight, directed by Albert Tkasas. Since returning to A.C.T., he has earned his M.F.A. and serves as an A.C.T. Conservatory and is proud to be an artist member of the A.C.T. Board of Trustees. Butthead comes from the A.C.T. Conservatory and is proud to be an artist member of the A.C.T. Board of Trustees. Born in California, he is the Decorative Arts Festival as Director of Educational Programs, television and film credits include "Midnight Dallas" and "99."
American Conservatory Theater

WHO'S WHO

CHALIA CABOT (Peyton Black), a graduate of A.C.T.'s Advanced Training Program, has appeared on the A.C.T. mainstage in A Christmas Carol, The Duchess of Malfi, and Dinner at Eight. Most recent credits include Anna in Burn This with Kristin Thomas, Agnes in I’ve Got a Date! I’ve Got a Date! with the Pacific Alliance Theater Company, and a season with the Colorado Shakespeare Festival. A Bay Area native, she has also performed with the San Jose Civic Light Opera, TheatreWorks, and Woodminster Theater. She holds a B.A. in theater arts from the University of the Pacific and has studied in London with instructors from the Royal Academy of Dramatic Art and the London Academy of Music and Dramatic Art. Cabot is a musical theater instructor for A.C.T.’s Young Conservatory.

HECTOR COUCLA (Pierro Stace) last appeared on the A.C.T. mainstage in Ragtime in Cyprien de Bessolle and Alida in Saturday, Sunday and Monday. Last year he played Max in Love Me a Penny with the Marin Theater Company and underlined Stirling in Affliction at the Square. His other Bay Area theater credits include Romio in Romeo and Juliet in The Invitation at Berkeley Repertory Theatre, Caliban in The Tempest, Bottom in A Midsummer Night’s Dream, and Oliver in As You Like It at the San Francisco Shakespeare Festival. Ortiz de Love Divine, Brix in Elizabethan Standard, and Ferrando in Once Removed at the Magic Theater, and Albert in Frou and Melina in A Kiss of the Spider Woman with the San Diego Playhouse Company. For BRAVA.

DICK BUTTERFIELD (Tyler Bayburn), having graduated from Stanford University with a B.A. in English, continues his international commitments, as he did in A.C.T. in 1982 to study in the Advanced Training Program. After two years of training with the likes of William Ball, James Edmondson, Jezzie Hutchins, Lawrence Hotch, Paul Ullrich, and Daron McGovern, he went to work with the Berkeley Shakespeare Festival for two seasons in roles including Naunton in Lovers Last, Plate II in A Midsummer Night’s Dream, and Catesby in Richard II. After two shows with the Berkeley Jewish Theatre, where he appeared as Freddie in Good and Mroles in The Firebirds, and work at San Jose Repertory Theatre, he returned to A.C.T. at the invitation of former director Edward Hastings. During eight seasons with A.C.T., his roles have included Billy in The Bend Thing, Captain Cunningham in Roundabout Girl (with Gretchen Wyler), Edgar in King Lear (directed by Edward Hastings), Troy in Hose as Mind (with Michael Learned), Charles Murray in A Rain of Two Colors, and Dole in Burn This. Rosencrantz in John C. Pickerill’s Hamlet, and Dr. T, tele in last season’s Dinner at Eight, directed by Albert Tashian. Since returning to A.C.T., he has earned his M.F.A. and served as an A.C.T. Conservatory and is proud to be an assistant member of the A.C.T. Board of Trustees.

JOH ARMUL (Moria Livingson) is the former Associate Artistic Director of A.C.T. and has been a member of the acting company for many years. She has played Min in Cat on a Red Bay Rifle, Meg in A Kiss of the Spider Woman with the San Francisco Playhouse, and in A Midsummer Night’s Dream, and Oliver in As You Like It at the San Francisco Shakespeare Festival. She is a Professional Theater Intern and has served as a director at the San Francisco Playhouse, and in A Kiss of the Spider Woman with the San Francisco Playhouse. She has also directed at the Berkeley Repertory Theatre, and Albert in Frou and Melina in A Kiss of the Spider Woman with the San Francisco Playhouse. For BRAVA.

WILL MARCHITTI (Sidney Blau) last appeared in Room Service at San Jose Repertory Theatre. At A.C.T., he was last seen in I’ll Be in a Lie of the Mind and A Peach in September, Sunday and Monday. He has also performed in principal roles at the Marin Theatre Company, Magic Theater, San Francisco Playhouse Project, Berkeley Repertory Theatre, and Eugene. He has many credits in feature films and television, and recently received a Drama League Award for his performance in Frost/num in the Magic Theater.

GUISEPPE JONES (Steve, Cip), recipient of the Latin Institute Foundation Professional Theater Intern Fellowship, is a graduate of A.C.T.’s Advanced Training Program. While in the A.T.P. his studio roles included Peter in A Lie of the Mind, Greatness in The Librarian Ruins, and the Three Sisters (directed by John G. A. Wells), Lavinia in As You Like It, and Biondello in As You Like It. He last appeared in Room Service at San Jose Repertory Theatre. At A.C.T., he was last seen in I’ll Be in a Lie of the Mind and A Peach in September, Sunday and Monday. He has also performed in principal roles at the Marin Theatre Company, Magic Theater, San Francisco Playhouse Project, Berkeley Repertory Theatre, and Eugene. He has many credits in feature films and television, and recently received a Drama League Award for his performance in Frost/num in the Magic Theater.

BRIAN KATH RUSSELL (William H. Gladstone) is a 1983 graduate of the Advanced Training Program and recipient of the Mr. & Mrs. William Hambrecht P.T.I. Scholarship. His studio work at A.C.T. included in A Lie of the Mind, King Ferdinand in A Lie of the Mind, and in A Kiss of the Spider Woman with the San Francisco Playhouse. He was a professional member of the San Francisco Playhouse, and is a graduate of the A.C.T. Theater Company. His roles at the A.C.T. Conservatory have included Scoop in The Match Obsession, Brutus in Julius Caesar, Frondeous in The Firetiger, Ophelia in The Three Sisters, and Ivar in The Lifeboat Runners. At the San Francisco Playhouse, he has performed in The Eve of St. Mark, and in A Midsummer Night’s Dream. He is a professional member of the San Francisco Playhouse. He was a professional member of the San Francisco Playhouse. He was a professional member of the San Francisco Playhouse. He was a professional member of the San Francisco Playhouse. He was a professional member of the San Francisco Playhouse.
American Conservatory Theater

Excerpts from the company’s production of Down the Road, as well as Len Jenkins’ Poor Folks Play. Programmed by Mac Williams, this year’s production is set to open on November 15th, followed by a tour of the United States. The production is directed by Michael Levine, and features the participation of all members of the cast.

KEN RUTA (Cardinal Fitzgerald), the Professor in Carye Polycock’s production of Uncle Vanya, appeared at the American Conservatory Theater and the Arizona Theatre Company last season. In this season’s A.C.T. schedule, he is featured in the role of Baryshnikov in a production of the Russian classic, The Seagull. In addition, he has appeared in several other productions in the San Francisco area, including his recent role in the title role in The Seagull.

BRIAN WILLIAMS (Owen Turner) has appeared in more than thirty national and international productions, including several in the San Francisco Bay Area. His latest appearance was in the role of Macbeth at the Oregon Shakespeare Festival, where he received a nomination for Best Performance by a Leading Actor. He will be appearing in several upcoming productions in the Bay Area, including a starring role in The Winter's Tale at the Berkeley Repertory Theatre.

ANNE SWIFT (Eirene Livingston) is delighted to be back in the Bay Area, having spent four years at Berkeley Repertory in such roles as Amanda in Picnic Live, City in The Merchant of Venice, and Cleopatra in The Winter’s Tale. She recently performed in a production of The Taming of the Shrew at the Shakespeare & Co. Festival in Ashland, OR, and is currently preparing for her role in The Winter’s Tale at the Berkeley Repertory Theatre.

SANDRA WOODALL (Costume Designer) has recently designed costumes for the Portland Opera’s production of The Pearl Fishers, directed by Francesca Zambello. She has also designed costumes for several productions at the San Francisco Opera, including The Magic Flute and The Magic Flute: A Fantasy. Her most recent production was the opera The Flying Dutchman, which she designed for the San Francisco Opera. She is currently working on a new production of The Magic Flute for the San Francisco Opera, scheduled for the 2023-24 season.
The AMERICAN COMEDY THEATER is a Tony Award-winning nonprofit theater in which professional theater and professional theater education is linked to create work that advances the highest standards of American performance. Under the leadership of Artistic Director Carey Perloff, ACT is committed to nurturing its rich legacy while expanding its reach to new communities and new audiences of diverse literature. Central to ACT's work is the interaction of original and classical work on our stage and in our educational programs.

Founded in 1996 by William Fall, ACT opened its first San Francisco season at the historic Gray Theater in 1997. During the theater's twenty-seven-year history, more than two hundred productions have been performed to a combined audience of six million people in Japan, the U.S., and throughout the United States. In the 1998-1999 season ACT achieved artistic and international recognition as a leading theater and training company, winning a Tony Award for Outstanding Musical Theater Performance and training in 1999. Today, ACT continues to fulfill the expectations of Bay Area audiences as a center of excellence, innovation, recognition, education, and promotion of programs that annually reach three thousand people in the San Francisco Bay Area.

From the beginning, ACT's philosophy has been that the music director's reputation and intensity attract star actors and the converse is true. Its Conservatory, now serving hundreds of students, was the first training program affiliated with a college or university accredited to award a Bachelor of Fine Arts degree and is a model for the continued vision of the art form. Denny Abbott, Jerry Lansing, and Linton Byker are among its distinguished former students. The eighty-year-old Gray Theater, which was damaged in the San Francisco earthquake of 1906, was completely restored in 1966 through the efforts of noted architect, Margit Anderson, and now serves as a focal point for a performance venue. ACT's annual production of "A Christmas Carol" has become a San Francisco holiday tradition. ACT's historic gardens, located in the heart of the city, provide a unique setting for outdoor performances and events.

BENNY SAXTON (Artistic Director) was born in New York City and studied dance at the High School of Performing Arts and the Juilliard School. He has also studied at the London Academy of Music and Dramatic Art and the University of California, Berkeley. Saxton served as an associate choreographer for the Dance Theatre of Harlem and as a dance photographer for the New York City Ballet. He has also directed the New York City Ballet and the San Francisco Opera. Saxton is a co-founder of the San Francisco Ballet and has been a member of the company since 1983. He has served as the company's artistic director since 1996.

PENN (Acting Director) is the Artistic Director of the San Francisco Symphony and the San Francisco Opera. He is also the Artistic Director of the San Francisco Symphony Chorale and the San Francisco Symphony Orchestra. Senn served as the Artistic Director of the San Francisco Symphony Orchestra from 1981-1989, where he was the principal conductor of the orchestra in New York City. He has also served as the Artistic Director of the San Francisco Symphony Orchestra in Los Angeles. In addition, he has served as the Artistic Director of the San Francisco Opera, the San Francisco Symphony Orchestra, and the San Francisco Symphony Chorus. Senn has been awarded the Grammy Award for his work with the San Francisco Symphony Orchestra and the San Francisco Opera.
A DIRECTORS, DESIGNERS, AND STAFF

The AMERICAN COMEDY THEATER is a Tony Award-winning nonprofit theater in which professional training and practice are linked to create work that achieves the highest standards of American performance. Under the leadership of Artistic Director Carey Perloff, A.C.T. is committed to nurturing its rich legacy while expanding its reach to new communities and areas of diverse literature. Central to A.C.T.'s work is the intersection of original and classical work on our stage, and the world of theater in our city.

Founded in 1986 by William Fall, A.C.T. opened its first San Francisco season at the Historic Geary Theater in 1987. During the theater's twenty-year-seven-year history, more than two hundred performances have been produced to a combined audience of six million people in the United States, and throughout the United States. In the 1980s, A.C.T. received national and international recognition as a leading theater and training company, winning a Tony Award for outstanding theater performance and training in 1979. Today, A.C.T. continues to fulfill the expectations of Bay Area audiences as a company of national and international recognition, with education and outreach programs that annually reach three thousand people in the San Francisco Bay Area.

From the beginning, A.C.T.'s philosophy has been to operate at the intersection of performing arts and education, with the aim of building an audience and attracting young people to the theater. In 1986, the company introduced a Teen Training Program that is now a vital part of the company's mission, and has been expanded to include a Teen Internship Program, which provides hands-on experience in all aspects of theater production. A.C.T. also offers a wide range of educational programs for children and adults, including workshops, classes, and master classes with prominent artists. These programs are designed to inspire and engage students of all ages and abilities, and to promote a love of the arts that will last a lifetime.

A.C.T.'s commitment to education is reflected in its partnership with San Francisco Public Schools, where the company has received numerous awards and recognition for its outstanding work. In 2011, A.C.T. received the San Francisco Chronicle's annual Best of the Bay Award for its Education Program, and in 2012, the company was presented with the San Francisco Education Community Partnership Award for its outstanding contributions to the education community.

A.C.T. is dedicated to fostering a diverse and inclusive community that celebrates the richness of human experience through the power of the performing arts. The company is committed to creating theater that is accessible to all, and to providing a platform for the creative voices of our time. A.C.T. is proud to be a leading force in the cultural life of San Francisco and the Bay Area, and to be a beacon of hope and inspiration for our community.
AMERICAN CONSERVATORY THEATER

Moore, Oliver, Stages, A Christmas Carol, Pioneering, Paget, Eulogy, The Wolf and the Vixen, Mother, Dietrich, Avenue, Densee, Divinity, Malachi, Dale, Hogshead, with his collaboration with Eric. Dewey, Full House, with whom he has collaborated in the past. The page includes a list of donors and sponsors for various events and productions. The text mentions the American Conservatory Theater's mission and its impact on the arts.

DIAMOND BENEFIT ($250,000 and above)

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MRS. ROBERT H. STAFFORD
FOR YOUR INFORMATION

Administrative Offices
A.C.T.'s administrative and Conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94114. (415) 884-3200.

Box Office Information
A.C.T.'s Central Box Office
Location: 401 Geary Street at Mason, next to the Geary Theater, one block west of Union Square.
Box Office Hours: 12 p.m. - 8 p.m. Tuesday through Saturday, 12 p.m. - 6 p.m. Sunday and Monday.
Ticket Information/Charge by Phone: (415) 749-2228. Use your Visa, MasterCard, or American Express card.

Box Offices at the Stage Door Theatre, Marines Memorial Theater, and Orpheum Theatre. Full-service box offices will be open 90 minutes before each performance in these venues.

Basic: A.C.T. tickets are available at all Box/Office centers, including The Warehouse and Towers Reserve/Video.

Stage Door/Orpheum/Marines Memorial
Ticket Prices
Previews
Orpheum/Loge $33
Balcony $23
Gallery $18

Saturday/Thursday/Sunday/Thursday
Orpheum/Loge $34
Balcony $24
Gallery $18

P Được/Matinee
Orpheum/Loge $36
Balcony $36
Gallery $26


A.C.T. tickets are available at all Box/Office centers, including The Warehouse and Towers Reserve/Video.

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P能得到/Matinee
Orpheum/Loge $36
Balcony $36
Gallery $26

Group Discount: For groups of 15 or more, call Linda Graham at (415) 884-7546 for special prices.

Latecomers: Latecomers will be seated only if there is an appropriate interval.

Mailings List: Call (415) 749-2228 to request advance notice of shows, events, and subscription information.

Gift Certificates: Give A.C.T. to a friend, relative, co-worker, or client. Gift certificates are perfect for any celebration.

Discount: Half-price tickets are frequently available on the day of performance at TIX on Union Square in San Francisco, Half-price Student and Senior Rush tickets are available at the Theatre box office 90 minutes prior to curtain. Matinee Senior Rush prices is $5. All rush tickets are subject to availability, one ticket per valid I.D.

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

Wheelchair Access: The Stage Door Theatre, Marines Memorial Theater, and the Orpheum Theatre are accessible to people in wheelchairs.

The Scenemaster: A listening system is designed to provide clear, amplified sound anywhere in the auditorium. Headsets are available free of charge in the lobby before performances.

Photography and Recordings of A.C.T. performances are strictly forbidden.

Smoking is not permitted in the auditorium.

Bboxer: If you carry a pager, beeper, watch, telephone, or alarm, please make sure that it is not set to the "off" position while you are in the auditorium. If you are found disturbing the performance, alternately you may leave it with the House Manager, along with your seat number, so that you can be notified if you are called.

Special Programs: A.C.T. Perspectives: A six-series program will be held from 7 to 9 p.m. on selected Monday evening throughout the season, featuring in-depth panel discussions and performances by distinguished scholars and artists from all over the country. Each session will feature a variety of programs tailored to the general reduction of theater and the arts to American culture. The seminars, moderated by A.C.T. directors, are free of charge and open to everyone. For information, call 749-2228.

Ticketing: Information after-show discussions concerning issues and ideas raised by the afternoon's play, scheduled throughout the season after selected Sunday matinees. The discussions, moderated by A.C.T. directors, are free of charge and open to everyone. For information, call 749-2228.

A.C.T. Producers: Presented before the Tuesday evening performances for all productions, except A Christmas Carol, in the same theatre as the evening's play, from 6:00 p.m. to 6:30 p.m. Doors open at 5 p.m.

School Matinees: Matinees are offered at 1 p.m. to elementary, secondary, and college groups. Thousands of students attend these performances each season. Tickets are specially priced at just $10. For more information, please call Jane Turner, Student Matinee Coordinator, at 749-2228.

Concessions: The A.C.T. Concession offers drinks, snacks, and advanced theater study. A.T. Concessions offers a large collection of costumes, ranging from hand-made period garments to modern sportswear, is available for rental by schools, theaters, production companies, and individuals. Call (415) 749-2228 for more information.

A.C.T. Venues:
Orpheum Theatre:
The Orpheum Theatre is located at 1529 Market Street at Eighth, near the Civic Center BART/MUNI Station.

Stage Door Theatre:
The Stage Door Theatre is located at 430 Mason Street at Geary, one block from Union Square.

Marines Memorial Theatre:
The Marines Memorial Theatre is located at 608 Sutter Street at Mason. Conveniently located within walking distance of the Stage Door Theatre, the Marines Memorial Theatre is close to many fine restaurants near Union Square. Ask our Box Office for suggestions.

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ADMINISTRATIVE OFFICES
A.C.T.'s administrative and Conservatory offices are located at 47 Grant Avenue, San Francisco, CA 94108. (415) 864-3330.

BOX OFFICE INFORMATION
A.C.T.'s Central Box Office
Location: 405 Geary Street at Mason, next to the Geary Theater, one block west of Union Square.
Box Office Hours: 12 p.m. - 9 p.m. Tuesday through Saturday, 12 p.m. - 6 p.m. Sunday and Monday.
Ticket Information/Charge by Phone: (415) 749-2473. Use your Visa, MasterCard, or American Express card.

Box Offices at the Stage Door Theater, Marines Memorial Theater, and Orpheum Theater:
Full-service box offices will be open 90 minutes before each performance in these venues.

BASE: A.C.T. Tickets are available at all Box/TM centers, including The Warehouse and Tower Records Video.

STAGE DOOR/THEATRE/SEATING PLANS (DRAMA/COMEDY)

Ticket Prices:
Previews: $28
Orchette: $48
Orchette/Loge: $19
Galilee: $10

Stage Door/Theatre/Seating Plan:
Orchette: $38
Orchette/Loge: $19
Galilee: $10

Previews: $28
Orchette/Loge: $38
Orchette/Loge: $19

Group Discounts: For groups of 15 or more, call Linda Graham at (415) 345-7520 for special prices.

Latecomers: Latecomers will be seated only if there is an appropriate interval.

Mailings List: Call (415) 749-2230 to request advance notice of shows, events, and subscription information.

Gift Certificates: Give A.C.T. to a friend, relative, co-worker, or client. Gift certificates are perfect for every celebration.

Discounted Half-price tickets are frequently available on the day of performance at 7:40 p.m. on Union Square and the stage door at 6 p.m. on Grant Avenue. Half-price tickets are subject to availability and cannot be reserved in advance. Half-price tickets are also available at the Geary Theater box office 60 minutes prior to the scheduled performance time. Half-price tickets are subject to availability. One ticket per valid ID.

Ticket Policy: All sales are final, and there are no refunds. Only current subscribers enjoy free ticket exchange privileges or last minute tickets. You may have a refund by donating your tickets to A.C.T. The value of donated tickets will be acknowledged by mail. Tickets for performances already past cannot be considered as a donation.

Wheelchair Access: The Geary Theater, Marines Memorial Theater, and the Orpheum Theater are accessible to persons in wheelchairs.

The San Francisco Listening System is designed to provide clear, amplified sound anywhere in the auditorium. Headsets are available for free charges in the lobby before performances.

Photography and Video: No photography or video taping is allowed in the theater. Smuggling is not permitted in the auditorium.

Beverages: If you carry a potter beaker, watch, telephone, or camera, please make sure it is not to be confused with a

SPECIAL PROGRAMS

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A.C.T. Director's Choice: A series of performances selected by A.C.T. directors, free of charge and open to everyone. For information, call 749-2230.

The Orpheum Theater is located at 1192 Market Street at Eighth, near the Civic Center and Union Square. Tickets for all performances are available at the box office, by phone, or through Ticketmaster. For more information, call (415) 749-2230.

The Marines Memorial Theater is located at 609 Sutter Street at Mason. Tickets for all performances are available at the box office, by phone, or through Ticketmaster. For more information, call (415) 749-2230.

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TRAVELING TO YERBA BUENA GARDENS

Trotsky and Frida previews at the new Center for the Arts

by Jean Schiffman

They say that a prophet is without honor in his own country, and that's often the case for small touring theater companies. Government agencies and foundations are willing to provide substantial support for touring, so as to remain financially stable, these small theaters must remain constantly on the move, picking up their make-up kits and striking the set for yet another leg of their cross-country odyssey. But while they may receive accolades at international festivals and are welcomed warmly when they arrive in small towns on the other side of the continent, they are underhanded, sometimes virtually unknown in their own hometowns.

San Francisco's A Traveling Jewish Theatre is trying to change that. Although the four-person company, at best a transient troupe, has been on the road many months out of the year both collectively with ensemble pieces as well as individually with solo shows — they've in residence this season at the Magic Theatre. But even they, they finally scored a permanent theater space within Project Artaud, which is a huge live/work/performance warehouse for artists in the Mission District/South of Market area. Remodeling is underway and the company expects to be rehearsing in the space soon and eventually turn it into a 75-seat theater for performances as well.

Meanwhile, work continues apace. The ensemble has been creating and performing its own material since 1975 in Los Angeles (they moved to San Francisco in 1981), experimenting with myth, ritual, masks, puppets, music and storytelling — exploiting universal concerns through the specifics of the Jewish experience. "None of our work has been linear," explains Albert Greenberg, who, along with Naomi Newman, Corey Fischer and Helen Solfras, is a co-artistic director/writer/performance artist. "One in the audience transform, moving in and out of time. All these elements are constant as we create a melting pot of improvisations and tangents and transplantions to develop our work — in a sense, we are like architects."

Greenberg, who describes himself as an assimilated Jew from the south side of Chicago, was a musician and songwriter when he met actor Corey Fischer in Los Angeles. Fischer had already done film work in Hollywood, but what touched him most was live theater that has cultural roots. "It brought me back to my Jewish heritage."

"I don't do anything Jewish, says Greenberg. 'I did everything else culture but my own. So it seems exotic to me.' Joining forces with Fischer to tour a play on which they collaborated, Greenberg realized that he was "Jewish whether I like it or not and all this stuff started coming out."

With Naomi Newman, they formed a three-person team to create and perform new material, with themes ranging from ancient myths to Yiddish poetry to the reclamation of women's wisdom. They were later joined by Helen Solfras, a tall blonde whose upbringing as an East Coast Mennonite odd enough made her feel right at home amongst this group of California-based Jews. Greenberg, thin and curly-haired and Solfras, a statuesque blonde with long shaggy hair, the quintessential Jew and Gentile, have since explored their own personal relationship on stage, both their "otherness" and their togetherness.

Which is exactly what A Traveling Jewish Theatre is all about. Far from being a theater for and about Jews, the company looks for a multiracial audience and focuses on multicultural themes. "Our time is one of cultural cross-fertilization," they say. "They believe that as they deepen their exploration of the specifics of Jewish experience and its points of intersection with other cultures, their work becomes more accessible to all audiences. Greenberg bemoans the separation of cultures that he sees in present-day San Francisco. "This is not why we started a theater, to be balkanized, to just play to Jews, he says. "But I don't think we could get a sticky or a Chicano to see our work." He thinks the same is true for other local theaters: People stick to their own kind when it comes to theater-going and miss the opportunity to make those vital connections, the chance to understand the similarities and differences among all cultures. In that sense, theater seems to reflect the problems of today's American society. With pieces in their repertoire like Crossing the Broiler Bridge, in which ensemble member Newman and African American theater artist John O'Neal explore issues of racism and anti-Semitism, a Traveling Jewish Theatre is committed to the coming-together, the healing of breaches between races and ethnic groups.

The latest work in development is Trotsky and Frida, in which Greenberg portrays the Russian communist leader who was exiled by Stalin and eventually assasinated by Stalin's men. Solfras plays Frida Kahlo, the Mexican artist and wife of muralist Diego Rivera. It was with Kahlo and Rivera that Trotsky found refuge in Mexico in the early 1930s, and he had a brief, tempestuous affair with Kahlo. Corey Fischer appears as an interlocutor/joker and director Mark Samuels, who worked most recently at the Bathhouse in Seattle, is the fourth member of the creative team (in Traveling Jewish Theatre pieces, the director participates fully in the creative process).

Greenberg, complete with goatee, is a good Trotsky lookalike, but Solfras, with her sunny all-American appearance, is a far cry, physically, from the dark, tortured Frida. Nevertheless, Frida Kahlo was not what she seemed. With a Jewish/Hungarian father and a Mexican mother, of aristocratic background (nominally, her family, communists, lived in a villa outside Mexico City with sixteen servants), Kahlo identified with the Mexican peasants and dressed accordingly. In fact, Kahlo was a mass of contradictions. A brilliant artist who spoke fluent German, in chronic pain due to a fist accident, birovial, she had an affair with Trotsky even while she was infatuated with his arch-enemy Stalin. When she died, in the 1940s, a picture of Stalin was found on her bed. "How could this bohemian free-thinking artist of Mexico who was defending European war refugees fall in love with such a monster?" wonders Solfras as she and Greenberg attempt to understand these charismatic, larger-than-life 20th century figures. "She's from a completely different culture and that's exciting to me," continues Solfras. "She's this wonderfully funny, warm, sexy, generous woman who also painted Stalin on her easel. What is that about?"

Albert Greenberg and Helen Solfras as Trotsky and Frida.
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San Francisco's A Traveling Jewish Theater is trying to change that. Although the four-person company, which bears the same name, has been on the road many months out of the year both collectively with ensemble pieces as well as individually with solo shows — they're in residence this season at the Magic Theater. Better yet, they finally secured a permanent theater space within Project Artaud, which is a huge live/work/performance warehouse for artists in the Mission District/South of Market area. Remodeling is underway and the company expects to be able to rehearse in the space soon and eventually turn it into a 75-seat theater for performances as well.

Meanwhile, work continues apace. The ensemble has been creating and performing its own material since 1978 in Los Angeles (they moved to San Francisco in 1981), experimenting with myths, rituals, masks, puppets, music and storytelling — exploiting universal concerns through the specifics of the Jewish experience. "None of our work has been linear," explains Albert Greenberg, who, along with Naomi Newman, Corey Fischer and Helen Stoltzfus, is a co-artistic director/writer/performer. "We work in an old-fashioned experimental way," he jokes. "Nobody does this anymore — they all want to be screenwriters so they write scripts. We still want to do theater. We speak directly to the audience; our characters transform, moving in and out of time. All these elements are constant as we create a melding of improvisations and tangents and transcripts to develop our work — in a sense, we are like architects."

Greenberg, who describes himself as an assimilated Jew from the south side of Chicago, was a musician and songwriter when he met actor Corey Fischer in Los Angeles. Fischer had already done film work in Hollywood, but what touched him most was live theater that has cultural roots. "I hadn't done anything Jewish," says Greenberg. "I'd done everybody else's culture but my own. So it seemed exotic to me," joining forces with Fischer to tour a play on which they collaborated, Greenberg realized that he was "Jewish whether I like it or not and all this stuff started coming out."

With Naomi Newman, they formed a three-person team to create and perform new material, with themes ranging from ancient myths to Yiddish poetry to the reclamation of women's wisdom. They were later joined by Helen Stoltzfus, a tall blonde whose upbringing as an East Coast Mennonite oddly enough made her feel right at home among this group of California-based Jews. Greenberg, thin and curly-headed and Stoltzfus, a statuesque blonde with long shining hair, the quiescently Jew and the Curly, have since explored their own personal relationship on stage, both their "otherness" and their interconnectedness.

Which is exactly what A Traveling Jewish Theatre is all about. Far from being a theater for and about Jews, the company longs for a multilingual audience and focuses on multicultural themes. "Our time is one of cultural cross-fertilization," they say. They believe that as they deepen their exploration of the specific worlds of Jewish experience and its points of intersection with other cultures, their work becomes more accessible to all audiences. Greenberg bemoans the separation of cultures that he sees in present-day San Francisco. "This is not why we started a theater, to be balkanized, to just play to Jews," he says. "But I don't think we could get a Black or a Chicano to see our work." He thinks the same is true for other local theaters. People stick to their own kind when it comes to theater-going and miss the opportunity to make those vital connections, the chance to understand the similarities and the differences among all cultures. In that sense, theater seems to reflect the problems of today's American society. With pieces in their repertoire like Crossing the Brooklyn Bridge, in which ensemble member Newman and African American theater artist John O'Neal explore issues of racism and anti-Semitism, A Traveling Jewish Theatre is committed to the coming-together, the healing of breaches between races and ethnic groups.

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For his part, Greenberg, despite the physical similarities, is finding it daunting to play Trollope. "He galvanized an entire country. To even begin to take on that kind of personality... well, it's difficult.

"Yes you can," interrupts Stolzen.

Both actors use the techniques of experimental theater as they explore character and develop material, but find some Method acting techniques useful. "We work in the space with language, with movement, with music to develop our characters," says Stolzen.

"But we also take traditional theater, the notion of a life changing, a character going through something. It's not just about cool form. It's about that deep part of life," Greenberg adds.

Trosky and Frida explores issues of betrayal and denial of personal identity—neither Kahlo nor Trosky identified with being Jewish — using A Traveling Jewish Theater’s signature style: a combination of comedy, realism, surreal dream sequences, and music. Based on the actual writings of Trosky, biographies of Kahlo and books about the Russian Revolution, the play’s images will be a cultural blend: Audience members will be asked to bring their own grayscale images of the Dead of the Dead, icons, a Trosky trial scene. Greenberg is composing a similar cultural blend on his own—planning early experiments sounded like an intriguing mixture of Kleizer/East European tunes with a tinge of flamenco. The text will almost surely include some Spanish and Russian for a fully integrated cross-cultural flavor. Even possible that Trosky might speak a little Italian he was once in love with an Italian opera singer.

The stage design is a departure from touristy, eager awaits the completion of its new space. Trosky and Frida opens at 2144 Pacific Avenue — the new theater at the Center for the Arts at Yerba Buena Gardens. "We’re playing in major venues all around the world, but never in San Francisco," says Greenberg. So this will be a first, and it should get the theater the kind of attention that Greenberg feels has eluded them during their many years on the road.

Indeed the Center for the Arts is the jewel in the crown of San Francisco’s arts scene, an arts center to rival New York’s Lincoln Center—when its phase II is built. The center has been the focus of the arts community’s and the public’s attention since well before its opening on October 19, 1993. Yerba Buena Gardens — of which Center for the Arts with its theater and art galleries is a major element — itself is part of a huge 87-acre urban renewal project in what was formerly a rundown section of San Francisco’s South of Market area adjacent to busy downtown. The Moscone Convention Center, new and remodeled hotel, Center for the Arts and more — all this is part of a long-range redevelopment project that began thirty years ago.

It’s been a rocky thirty years, full of ups and downs, beginning with the tearing down of SRO Row, proceeding through a succession of law suits that challenged rezoning plans for the residents of the demolished low-rent hotels, changes of agenda, changes of personnel, and in fighting in a city that’s known for its fractious bureaucrats. By the time the Yerba Buena Gardens and its multiculturally themed Center for the Arts in its final planning stages, the performing arts community, both artists and critics, had joined the fray. But the arguments abated. Would the theater be too expensive for local groups? Too big? Too small? Would the emphasis really be on local access, as the organizers proclaimed, or would big-name out-of-town groups monopolize the space? Was the artistic mandate too multicultural, excluding mainstream actors? Would it be a financial debacle like the notorious Festival 2000, a multiculturally arts festival that bombed several years ago? Was entirely too much money being pumped into this slick downtown complex when small neighborhood arts groups are flourishing? Who would actually come to this town at night to see theater? But when the Center for the Arts finally opened, the huddle of voices was at least temporarily silenced and the community seemed to come together in joyous celebration. Covering a 3.5-acre section of the entire 8-acre Yerba Buena Gardens, the $41 million Center for the Arts is comprised of a state-of-the-art theater and, in another building, a smaller multiuse “Forum,” three art galleries, and a screening room. So far, the Gardens include a graceful expanse for smalls a waterfall named for Martin Luther King and several gardens and cafes. A new building for the Museum of Modern Art is near completion and will open in January of 1995. The Mexican Museum is expected to move into the Center as well, and the Gardens will eventually include retail development, a cinema and restaurant complex, and a children’s center with an ice rink and bowling alley. The San Francisco Redevelopment Agency funded construction in part from the business improvement district’s funds to maintain the facilities through the lease of land parcels in the Yerba Buena district.

The theater, designed by James Stewart Polshek, has few critics. With 750 seats, including a balcony, the $22 million space is said to be a world leader. "We will be a world leader," he predicted. French restaurant, the centerpiece of the new complex, is an essential part of the programming. A Traveling Jewish Theater’s Trosky and Frida, for example, is part of a Center-sponsored series called “Out of the Closet,” exploring hidden identities — sexual, racial, cultural (Trosky’s and Frida’s hidden identities were, of course, their Jewishness).

The theater is booked well in advance, and the choices are so eclectic that there’s clearly something for everyone. To encourage a multiethnic audience, the Center publishes press releases in Tagalog, Russian, Spanish, Japanese and Chinese as well as English, and the box office staff is multi-lingual. "Every culture in the City has been represented here in our first six months of operation," says Royce. Upcoming events at the theater include the premiere of Michael Staufl’s new dance company, Piano Moro Affa, a performance by the group of African-American gay acors and Lice Contempory Ballet.

The adjacents art galleries, directed by Renny Pritikin, keep up a hectic schedule of their own with a variety of contemporary exhibits. The galleries and Center are housed in a two-story building of glass, metal and stone designed by award-winning architect Frank Gehry. Like the theater, the galleries’ artistic mission emphasizes local and regional artists but includes national work as well. Pritikin’s choices focus on work that addresses a “wide range of social and cultural issues relating to the changing nature of the Bay Area and nation.” Upcoming exhibits include conceptual sculpture by Bok Brockett, and temporary subjects painted with Renaissance techniques the AIDS quilt a photo display by residents of a nearby Skid Row neighborhood.

"Yerba Buena is a vision, a good vision," says Travelling Jewish Theater’s Albert Greenberg. "I hope someone agrees to give the Center for the Arts a fair trial,” Royce says, "but it’s not just about doing theater, it’s about nurturing a whole new dialogue. Audience demographics aren’t in yet, but San Francisco Bay Area arts-lovers and the fine arts, arguements art communite seem to be in agreement. Long-awaited Center for the Arts at Yerba Buena Gardens is a very good thing indeed.

Jean Schiffman is a freelance writer based in San Francisco.
The center for the arts is the jewel in the crown of San Francisco's arts scene.
Oddly enough, Linda Woolverton's epiphany came when she looked at her little girl's underwear. There, on her two-year-old's panties, were Mrs. Potts, Belle and the other characters from "Beauty and the Beast," the enormously popular and critically acclaimed Disney adaptation of the classic fairy tale.

Woolverton, who wrote the screenplay for the 1991 animated film, had been given another assignment to adapt the work for the Broadway stage. She had been grappling with the idea of how to make the characters flesh, and asking herself how much she should change them. Her underwear-inspired answer was as literal as possible.

"Seeing that really makes you say 'This does not belong to me,'" she said. "In translating it to the stage, I kept that always in mind. I didn't want kids in the audience saying, 'That's not Mrs. Potts. They've embraced these characters. They belong to them.'"

Not exclusively, of course. As Woolverton and her colleagues discovered, to their amusement, the film of "Beauty and the Beast" proved to be as popular with adults as it was with children. That cross-generational appeal, along with almost unheald-of acclaim that culminated in the first Best Picture Academy Award nomination for an animated film, made it a logical choice for Disney's first try onto Broadway. (Preview begin March 9 at New York's Palace Theatre, with an opening scheduled for April 7.)

But the kids in the audience had to be convinced they were seeing the genuine article. And the creators unanimously felt that the obvious way to do that — having the actors wear huge styrofoam costumes that would turn them into six-foot-tall clocks, cups and candlesticks — was anathematically unworkable. Actors couldn't really act in such get-ups — let alone sing! — and people were not going to pay Broadway prices of $65 a ticket to see an upscale version of Disney on Parade.

Continued on page 40

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**HAVE YOU DRIVEN A FORD LATELY?**
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Continued on page 40
..."Beauty and the Beast" should have no trouble finding a large and appreciative Broadway audience.
...“Beauty and the Beast” should have no trouble finding a large and appreciative Broadway audience.

It was director Robert Jess Roth who came up with the simple yet elegant solution to the dilemma. After the subplot, modify the spell the witch puts on the Beast, so that as time passes, the members of his staff are gradually transformed from human beings into various objects. This would not only allow the audience to see the characters in their more object-like as the play proceeds.

Thus, when we meet the Beast’s housekeeper, Mrs. Potts, only the lower half of her body has metamorphosed into a teapot. She can still use her arms to perform her normal household duties. But by Act Two, she is virtually all pot from the neck down, and the only maneuver she can make is to tip herself one side and poor.

The masterpiece not only made things easier on the actors it added an additional level of motion to the drama. It also allowed the characters to be the same yet different; kids could recognize their friends, but adults would be shocked by the potential forillics of talking teapots.

With that major problem solved, Woolfson, Ross and the rest of the Disney creative team turned their attention to the thousands of other details that went into the creation of this unique project. While Hollywood was used to musicals to be adapted of other works, no one has ever tried to take an animated film and make it work as a stage musical.

Thus no one was quite sure what to expect when the show opened to an off-off Broadway try-out at Houston’s Music Hall Theatre in December, under the auspices of Theatre Under the Stars. Would audiences respond? Would critics? The answer turned out to be Absolutely, and Yes— for the most part. The tickets were put on sale for an added week of performances. 10,117 were sold —the second largest number of tickets to be sold in the history of American theater. (The record belongs to the first day of sales for “The Phantom of the Opera”.)

Although the Houston Chronicle criticized the play was “neither as magical nor as mining as the original,” the Variety reviewer stated that Disney “is determined to get into legs, a lavish, serious way and it has generally succeeded.” And the critic of the Houston Post noted that the piece “is a small, poetic, playfully whimsical, more inventively grotesque, than anything else — in short, entertaining.”

According to Roth, it was Walt Disney Company chief executive Michael Eisner who got the project. Roth, designer Stan Meyer and choreographer Matt West — the nucleus of the Beast production team — had teamed their talents to stage a number of Disney stage extravaganzas, including 30-minute musical shows at the company’s SeaWorld theme parks. Roth, directing a Broadway musical was his lifelong ambition, had been begging Eisner for years to give him a shot at a musical. And then just before he started working on the film, in November 1990, Eisner called and said “Stop what you’re doing, and start thinking about ‘Beauty.’”

Roth recalled, believing the problems of adaptation would be insurmountable, Roth talked his boss out of the idea — or so he thought. A week or two later — after New York Times theater critic Frank Rich noted in a column that the film contained the year’s best Broadway-stage score — Roth called again, asking them to “really go back and think about it.”

We booked ourselves in a hotel room, and came up with a structure that was pretty much the same as what we have today.”

Next, Walt Disney Studios Chairman Jeffrey Katzenberg approached composer Alan Menken. Menken, who had also been interested in Disney to back a stage musical, Menken felt about this project, however, were more than_word:less. “Since his partner, Ashman, had died of AIDS, any new songs would have to be written with a new lyricist.

On the other hand, Menken loved the idea of letting the public hear “Human Again,” the one song that had been cut from the film. After negotiations between Eisner and Katzenberg, that the production would be first-class, Menken, who had written the lyrics to the song, with his lyricist Tim Rice, who had collaborated on several of Andrew Lloyd Webber’s biggest hits, had already stepped in for Ashman on a previous occasion — he wrote many of the lyrics for Disney’s “Aladdin” (including the Academy Award-winning “A Whole New World”), after Menken’s former partner became too ill to work.

The pair then went to work writing new songs for Belle, one for her father, two for the eccentric wealthy man’s son, and, most importantly, a ballad for the Beast in which he expresses his fears and frustrations. In the film, the Beast never sings on stage, his province numbers serve as a powerful first act finale.

For years, I’ve been interviewing other writers about how much writing for an animated film is the same as writing for the stage.”

Menken noted, this is a case where the two are really different. Howard and I gathered with a song for the Beast (in the movie), but it’s never really right. The way the film was structured, we would have been at least halfway into it before the Beast song, and I think that would have been a joke. But in the theater, there’s an act break, and it’s appropriate to have a big number that closes Act One.

There’s an aura of familiarity to the Beast’s song, although virtually everyone seeing the show will be hearing it for the first time. That’s why, Roth says, we decided quite deliberately incorporated it in a theme from the film’s prologue. “I wanted to have every song sound like a part of the movie,” the composer said. “For his song, I tried to use things that were associated with the Beast in the film, musically, thematically, and harmonically. I wanted a feeling of fleshing out something that was already there.”

Meanwhile, writer Woolfson was trying to work with the story elements of theBei of several of the characters. She gave Belle “a little bit more of an edge” than the character — already stern, unbendingly Disney heroine standards — had in the film. And, most importantly, she allowed the relationship between the two side characters to evolve more subtly and gradually. She is particularly proud of a new scene in the library of the Beast’s castle, in which Belle makes him the story of another classic myth — King Arthur and the sword in the stone. “I liked using reading as a way to bring them together,” she said, “I wish I could go back and put it in the movie now.”

Woolfson was aware that the audience for the Broadway version would surely draw more heavily towards adults than did the audience for the animated film. She found herself “constantly keeping the adults in mind,” but she ultimately threw away much of the material that came out of that kind of consideration, “I put in a little rubbish stuff but every time we did a read-through, it would fall flat,” she said. “It didn’t belong there.”

The task for director Roth and his team was perhaps the most challenging of all: to find a visual style for the show that would be different, but in that of the film, but not so let the spectacle overtake the story. Set designer Stan Meyer created a richly colored, analogously world; expertly designed sets and props were brought into the building and constructed, but instead of the Hollywood premiere; Roth and his crew were still trying to find the balance between storytelling and razzle-dazzle.

“Woolfson refused to reveal the details of the production, but the Houston Chronicle estimated it at $8 to $10 million.

The risk seems prudent there is clearly more money to be made on this material, both from ticket sales and merchandising. (Even an average of $100 a ticket, more than double the “Beauty and the Beast” souvenirs were on display in the lobby of the Houston theater). What’s more, if this works, the company is ready to proceed with similar projects; McEntire mentioned stage adaptations of “Aladdin” and “The Little Mermaid” and “Mary Poppins” as possibilities.

But if Disney will profit from the theater, the theater may also profit from an association with Disney. ‘Woolfson’s hope that the Disney name will make buying tickets to play a little less intimidating for people who don’t normally attend such events. And that could, potentially, introduce a new audience to the experience of live theater, who might be better than Disney,” she said, “to say ‘Crown into the theater, I’ll be a wonderful place!’”
CALIFORNIA CUISINE

by Norm Chandler Fox

SAN FRANCISCO

SPLENDIDOS — The contrast is incredible as I walk from the austere Embarcadero Center lobby into the gorgeous warmth of this spot which feels like a venerable inn on the sunny Algarve coast. Brilliant designer Pat Valiata uses aged stone arches and columns, tiles, wrought-iron grillwork, and rough-hewn ceiling beams to create a dazzling rustic interior that jars the senses. Our excellent server warns us not to fill up on the freshly baked white and dome while what breads as we ponder the large Mediterranean-oriented menu. The wine list has some of my favorite Italian reds at very good prices.

Thirty-four year-old chef Christopher Major has a talent for giving a modern spin to sunny European classics. I like starters such as the deer pie, dam and whitethorn soup redolent of thyme and tarragon with a piquant rouille; the seasoned mussels in an unadulterated saffron tomato sauce, and a beautiful looking and tasting napolitano composed of layers of smoked salmon, cucumber, caviar and cream fraîche. Another winning appetizer is the potato salad stuffed with fish and a side of mustard with which you wish to share a small pizza. I recommend the combination of roasted and sun-dried tomatoes, feta, leeks and olive oil.

Pasta are a strong suit here, and I give up honors to a rich risotto with asparagus and morels as well as the wide noodles covered with lobster in a basil sauce. The penne with seared beef, eggplant, tomato and ricotta is disappointing because of too many too-fine flavors.

For entrées, try the slider rabbit cassiope with polenta-filled ravioli, juicy broiled wood sorrel with almond cocoa cream, seared poached tuna in a red wine sauce, or grilled lamb loin with a sweet garlic. I also enjoy perfect sautéed salmon in an oniony dill sauce as well as a giant veal chop with a garlicy noodle pudding.

The desserts are all knockout, so I'm hopeful that you'll have enough people in your party to try such delights as a warm walnut crisp with poached pears, a chocolate soufflé cake with mole mole sauce, and a chocolate soufflé cake with a meringue corps. An absolute must-see food is a unique napolitano with whole fish caught in the Mediterranean.

Afterwards, enjoy views of the Bay while indulging in one of the eleven grappas or thirteen cognacs offered on the menu. This restaurant is certainly one of the best considered in the absolutely splendid food and surrounding.

SPLENDIDOS, Embarcadero Center, 1000 Brickyard Way, Suite 950, San Francisco, 415/986-3222. Open for brunch and dinner daily. Dinner for two without alcohol is about $75.

WU KONG — San Franciscans have always been spoiled because of our abundance of fine Chinese restaurants. Yet, certain regional cuisines of China have not been well represented until recently. This attractive new restaurant offers Chinese food from all over China, and the extensive menu reflects this.

Peking duck, a Beijing specialty, is a highlight of the menu. The duck is served with thin pancakes, steamed buns, and a variety of toppings such as hoisin sauce, fresh green onions, and a spicy ginger sauce. The crispy skin is perfectly golden and the meat is tender and juicy.

Another noteworthy dish is the Szechuan spicy beef, which is cooked with a blend of Szechuan peppers and chili oil. The beef is tender with a slight heat that lingers on your tongue. It is served with a side of white rice, and the sauce is thick and rich.

The tea is another highlight of Szechuan. It is served in a variety of blends, including jasmine and rose. The tea is served hot in a traditional tea pot, and it is accompanied by small cookies and a plate of fruit.

WU KONG, One Rincon Center, 101 Spear Street, San Francisco, 415/957-9300. Open for lunch and dinner daily, brunch on weekends. Dinner for two without alcohol is about $85.

MOOSE'S, 1625 Stockton Street, San Francisco, 415/693-7200. Open for lunch and dinner seven days, brunch on Sunday. Dinner for two without alcohol is about $150.

Norm Chandler Fox is the restaurant critic for Performing Arts magazine.
California Cuisine

by Norm Chandler Fox

S A N  F R A N C I S C O

SPLENDIDLY — The contrast is incredible as I walk from the austere Emirates Centre lobby into the gaudy warmth of this spot which feels like a veneer inn on the sunny Algarve coast. Brilliant designer Pat Vialdo uses aged stone arches and columns, tiles, wrough-iron grillwork, and rough-hewn ceiling beams to create a dazz-ling rustic interior that sparks the senses. Our excellent server warns us not to fill up on the freshly baked white and dense while-but what Bread as we ponder the large Mediterranean-oriented menu. The wine list has some of my favorite Italian reds at very reasonable prices.

Thirty-four-year-old chef Christopher Major has a talent for giving a modern spin to sunny European classics. I like starters such as the zesty, damp, and whiffetish soup redolent of thyme and tarragon with a picante Consoule, the toasted mussels in an unusual soya and tomato sauce, and a beautiful looking and tasting napolitan composed of layers of smoked salmon, cucumber, cavat and femme fraiche. Another winning appetizer is the potato salad stuffed with fresh crab in a citrus dressing with a wish to share a small plate, I recommend the combination of roasted and sun-dried tomatoes, a tasty, boxed salad. Pork is a strong suit here, and I give it up honours to a rich risotto with asparagus and morels as well as wide mushrooms, covered with lobster in a basil sauce. The pork with scarred beef, eggplant, tomato and ricotta is disappointing because of too many disparate flavors.

For entrées, try the under ruffle caciocolver with polenta-filled naan, juicy blackened woodsmoke shop almond coq coq, scarred peppered tuna in a red wine sauce, or grilled lamb loin with a sweet garlic fish. I also enjoy perfect sautéed salmon in an oniony

dill sauce as well as a giant vegel chop with a garlicy noodle pudding.

The desserts are all knockout, so I’m hopeful that you’ll have enough people in your party to try such delights as a warm walnut creme with poached pears, apartly a chocolate souffle with malted milk chocolate ganache, a banana, macaroon and nougatine tart, a Gran Marnier tiramisu, and concord grape soup topped with muscat ice.

Afterwards, enjoy views of the Bay while indulging in one of the eleven grappas on offer on the menu. This restaurant is certainly well-worth considering for the absolutely splendid food and surroundings.

SPLENDIDLY, Emirates Centre, 20214, 415986-3222. Open for lunch and dinner daily. Dinner for two without alcohol is about $75.

WU KONG — San Francisco has always been spoiled for our abundance of fine Chinese restaurants. Yet, certain regional cuisines of China have not been well represented until recently. This aromatic plate plump our palates with the food of Shanghai and its surrounding Yangtze River Valley. This is the wheat-growing region of northern China where hearty peasant food evolved into a refined cuisine influenced by the many Europeans who lived and traded in Shanghai. Seafood and noodles predomin- ate as does garlic and rice wine in the rich preparations. Having owned a successful Shanghaiese restaurant in Hong Kong which reflected a lighter style of cooking without MSG, owner Francis Tai has repli-
cated this concept here with equal success. The expansive dining area is brightly lit by crystal chandeliers, and the black lacquer furniture and chairs are well-spaced for dining comfort. Tuxedo-clad waiters are courteous and efficient, and although they may suggest white wine, I prefer kerry beer and hot tea with this food.

A house specialty appetizer is the veget-"ation goose composed of fried beef and lay- ered with mushrooms. Even if you’re not a fish fan, you’ll be converted by the beguiling sauce. As a starter, I also recommend an order of crispy fried ed in soy sauce and vegetable sauce, baby dumplings filled with hot choy and brown mustard, and the light wallow and sesame cake. Don’t be put off by the name of “strange flavor chicken” as the cold chicken slices are topped with a pomegranate-flavored sauce of ginger, chilli, garlic and vinegar.

The vast menu has so many delights, and among my favorites are the moo Yung Beggia’s chicken, flash-fried fowl in a coriander sauce, prawns in a wine-infused walnut sauce, stir-fried black mushrooms and Chi- nese greens, scallops in piquant garlic sauce, stir-fried delicate peta tendrils (the whole plant, pods and all), and aromatic five-spice marinated crispy duck with a maw of fat. The only disappointment is an ordinary dish of beef and broccoli which is too bland for my palate.

Most of us are satisfied with fresh fruit or lyechees at the end of a Chinese meal, so I commend you to try the red bean porridge soft balls which are fruitlessly fried egg white puffed with a center of the sweet bean paste. Also, try the bean paste stuffed crêpes, and Seven Treasure rice which is cooked with dotted mango and raisins. This restaurant is worth repeat visits just to keep trying unfamiliar masterpieces of Chinese cuisine at inexpensive ingredients.

WU KONG, One Rincon Center, 101 Spear Street, San Francisco, 415957-9300. Open for lunch and dinner daily, brunch on weekends. Dinner for two without alcohol is about $55.

MOOSE'S, 1652 Stockton Street, San Fran-cisco, 415893-7000. Open for lunch and dinner seven days, brunch on Sunday. Din- ner for two without alcohol is about $65.

Norm Chandler Fox is the restaurant critic for Performing Arts magazine.

Washington Square Bar & Grill which is still affectionately called “The Washbar” for an encore, they’ve produced a lively spot across the square from their former digs where you can indulge in hearty food, big doses, and nightly jazz at the baby grand piano which separates the dining room and bar.

With a wall of windows, this large place welcomes you with a humus Moose which leads to a commodious mirrored bar and large dining area. Chef Lance Dean Velasquez, who comes from the kitchens of Campion Place and the Rin-Carlton, has created a whimsical menu which will please just about everyone. I start with chewy orange-gey filled ravioli in a Penia sausage, an el diente zucchini with sour cream and onions, and sauced scallops with a great mango cucumber relish.

Sharing, a wood-oven baked pizza is another nice way to begin, and I recom- mend the spicy chonno, salted pepper, and Mandarin duck lasagna with a creamy ham and cheese on a seeded rye pizza crust with sweet mustard. Calzone stuffed with mozzarella, roasted tomatoes, and pine nuts is too heavy, but the panna传达, a proven sally pie of sweet onions, olives and anchovies is the best version I’ve tried outside of New York.

Smoaller appetizers may eke for the all-beef Mooseburger topped with Gorgonzola, but I choose the wonderful grilled salmon with a stewed red pepper-ogen ragout, garlicy fish with herb potatoes, a fine ribeye steak topped with wild mushroom, and an onion marmalade, and monte-melt- ing grilled curvus served with diced caraway potatoes. If you’re very hungry, you might want to dive into the giant vegel chop with a crunchy ramskake sauce.

The deeper people do a nice job, and the very reasonable wine list lets some excellent California bottles from smaller wineries as well as eleven choices by the glass. Desserbes focus on the house-doye cuisine which is a welcome change from the tidal wave of taro tarts and tinamias. The green apple crisp topped with vanilla ice cream and a rum sauce brings memories of holiday times as does the layers or gingerbread and ice cream in a rich caramel sauce. I also like the gelato topped with a white chocolate rum sauce. After all, why not have some after-dinner lications and soak up the super jazz that permeates the night and makes Moose’s Jump.

MOOSE'S, 1652 Stockton Street, San Francisco, 415893-7000. Open for lunch and dinner seven days, brunch on Sunday. Din- ner for two without alcohol is about $65.

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The Century Plaza Hotel and Tower is seating with the Sunset Theatre in what promises to be the biggest hit in the history of Los Angeles theatre—the national premiere of Andrew Lloyd Webber’s “Sunset Boulevard,” starring Glenn Close.

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SUNSET BOULEVARD BLVD.

The Century Plaza Hotel and Tower is seating with the Sunset Theatre in what promises to be the biggest hit in the history of Los Angeles theatre—the national premiere of Andrew Lloyd Webber’s “Sunset Boulevard.”

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APRIL 1994

40 PERFORMING ARTS
FROM THE DESK OF...

Helgi Tomasson

As I began to write down ideas of what I wanted to address in this column, I realized that many people may not be aware of how we train our dancers and what types of dancers we look for at San Francisco Ballet. So instead of giving all of you my views on future trends of dance in America, allow me the opportunity to write about my favorite subject, the San Francisco Ballet.

When I started here in 1985, I began restaging the dancers, bringing in new teachers and choreographers and instilling a classical style that I believe is fundamental in any training program. Classicism in ballet does not mean just wearing pointe shoes and tights. It has to do with how clearly every boot is pointed, how a body line is placed in accord with an ideal silhouette; how the classical attributes of harmony and proportion are infused into an academic movement idiom learned in school and transmitted, as it is here, into energy that is truly contemporary. When I look for choreographers, I look for individuals who have the background or the knowledge of classical technique. What I mean is that even if their field of choreography is contemporary, they have to know how to apply their movement to a ballet company. The company's current strength is that we do so many styles and do them equally well. And that's because the training is so sound. If you don't have technique, what are you? You're not a modern dance company, you're not a good ballet company. The infusion of modern dance can be beneficial to ballet.

We can take modern movements and combine them with ballet technique, and produce something very interesting and special.

Many people ask me, what type of dancer do you look for and what type of look do you want? Instead of going for a homogeneous look, I like to emphasize each dancer's special skills. I want the talent and the technique, but also the individuality. Some dancers have a wonderful jump. Others may not, but may bring something else. Some are tall, some short. I am interested in people, in individuals. Then, when I get them all together, the repertory allows them to express themselves. The technical ability of dancers today is incredible. But at the same time, I sense that they're losing their own individuality as performers. I'm speaking of dancers everywhere. If that happens, you run the risk of isolating an audience. You have to move them; your humanity has to come across the stage lights. That's what gives a dancer individuality, and it's the first step in making a star. It's very important for an audience to identify someone that is special. Some dancers are obviously more gifted than others, and I try to make them aware of that. They have to work harder because I see their potential, and more is expected of them. I believe that you must raise the overall standard of dancing to such a degree of excellence that outside choreographers are anxious to work with the Company.

I believe that as a Company we are moving forward, thanks to the support of a strong Board of Trustees, administration and community. We are a professional ballet Company that performs contemporary works. But our premise is the basics of classical without the concern that classical ballet is boring or passe. I hope these thoughts will enhance your understanding of Ballet in general and San Francisco Ballet in particular.

Helgi Tomasson is the Artistic Director of the San Francisco Ballet.

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