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The new C-Class may look good for you, but it doesn’t look good for the competition.

Those of you in the market for a roomy, safe, quick, and reliable car will be glad to know that the C-Class is available at your local Mercedes-Benz showroom.

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Take safely, for example. In addition to the front and rear crumple zones, dual airbags, Emergency Tensioning Restraints for the front seat belts, and four wheel antilock disc brakes, the C-Class also has some innovative ways to help protect you in an accident.

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To see the new C-Class for yourself, visit your local Mercedes-Benz dealer. Or for information, call 1-800-964-4623.

Schindler's List. At Yesh VaShem in Jerusalem, the great memorial to the victims of the Holocaust, there is a profound avenue of Cypress trees called "The Avenue of the Righteous Gentiles." Oskar Schindler's nameless should be among them. This Roman Catholic factory owner raised life and property to save his 1300 Jewish workers from Auschwitz. Schindler is played by Liam Neeson and his accountant by Ben Kingsley in Schindler's David H. Bowman is from "The New C-Class Starting at $29,900."

Fires in the Mirror. Anna Deavere Smith is a Standard professor of drama who wrote New York and Los Angeles on fire. Following the Crown Heights (Brooklyn) disturbances of 1991, caused by an incident in which a car driven by a Hassidic man killed a Caribbean-American child, she interviewed many of the people involved and affected by these occurrences. The result is a theater piece in which Smith portrays men and women, Blacks and Jews. Her work is powerful, thought-provoking, and not to be missed.

by David H. Bowman

List, the true story based on the novel by Thomas Keneally. Check newspaper listings.

Theater: Fool Moon. Ever since the days when Gallagher and Shaw brought down the house, vaudeville comedy teams have been convincing audiences throughout the country. David Shiner and Bill Irwin take you down the marbles in Fool Moon, an evening of signature routines, comedy sketches, and, yes, even a little soft shoe. The original Broadway production of Fool Moon won the 1998 Tony Award for Best Musical. Expect an experience that will last a lifetime. Fool Moon, Sunday, 30 March – 27 April, Dodgeland Theatre, Broadway, 3125. 303-3000.

List, the true story based on the novel by Thomas Keneally. Check newspaper listings.

Film: Philadelphia. When director Jonathan Demme and screenwriter Ron Nyswaner each learned about friends suffering from AIDS, they decided a movie was in order. "I really think the movie is about love," says Nyswaner. "About a gay man for his lover, a married couple for each other, a family for their son—a mentor for his protégé—and the love Andrew has for life. It's also about the love that a lot of people feel about each other but can't express." Philadelphia stars Tom Hanks as attorney Andrew Beckett and Antonio Banderas as his lover, Daniel Washington. And Mary Steenburgen are the attorneys who battle the sums of AIDS prejudice, while Jason Robards and Joanne Woodward serve as Andrew's boss and mother. With a stellar list of cameo performances to boot, Philadelphia represents mainstream Hollywood's most penetrating glimpse yet into how the other tenth lives. Opening in Los Angeles in December, nationwide in mid-January.

Wrestling Ernest Hemingway. Finding love isn't easy at any age, but two retired men living in a small Florida town certainly try their best. Robert Duvall and Richard Harris star with Shirley MacLaine and Piper Laurie in Wrestling Ernest Hemingway, a movie about friendship, courtship, and relationship. Check newspaper listings.

Heddie Gabler. David Chambers, who directed actress Lynn Ferguson as Olivia in Twelfth Night at South Coast Rep, teams up with the actress again for Room's masterwork, Hedda Gabler. "What a woman was doing," says Chambers, "which was radical in its day, was placing a truly mystical story into a domestic, Edwardian environment. We're not moving Hedda into a Pacific Palisades living room—the play's roots will remain nineteenth-century—but if we explore the environment, we can release the mythical background of the play. Clearly I can't mean Hedda to be mythology for its time." Also opening at SCR is A Midsummer Night's Dream, directed by Martin Beren. Hedda: January 14 – February 18, Matinee: Flagstaff: January 20 – February 27, Second Stage, South Coast Rep, Costa Mesa (714) 657-4093.
The new C-Class may look good for you, but it doesn't look good for the competition.

Those of you in the market for a roomy, safe, quick, and reliable car will be glad to know that the C-Class is available at your local Mercedes-Benz showroom.

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To see the new C-Class for yourself, visit your local Mercedes-Benz dealer. Or for information, call 1-800-944-4623.

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**FILM**

Philadelphia, when director Jonathan Demme and screenwriter Ron Nyswaner each learned about friends suffering from AIDS, they decided a movie was in order. "I really think the movie is about life," says Nyswaner. "About a guy man for his lover, a married couple for each other, a family for their son, a mentor for his protege—and the love Andrew has for life. It's also about the lovel that a lot of people feel about each other but can't express," Philadelphia stars Tom Hanks as attorney Andrew Beckett and Antonio Banderas as his lover. Daniel Washington and Mary Stuart Masterson are the attorneys who battle the now of AIDS prejudice, while Jason Robards and Joanne Woodward serve as Andrew's boss and mother. With a similar lilt of cameos performances to boot, Philadelphia represents mainstream Hollywood's most penetrating glimpse yet into how the other tenth lives. Opening in Los Angeles in December nationwide in mid-January.

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**THEATER**

Footloos. Everest since the days when Gallagher and Shin brought down the house, wunderful comedy teams have been caving audiences throughout the country. David Shiner and Bill Irwin take the clown's marl in Footloos, an evening of signature routines, comedy sketches, and, yes, even a little soft shoe. The original Broadway production of Footloos won the 1990 Unique Theatrical Experience Award from the Drama Desk. Opening, January 23-27, 3:30 and 8:30 p.m., The New Victory, 2121 Illinois Ave., Northwest, Washington, D.C. 20008, (202) 965-2600.

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**Uncle Vanya.** Self-sacrifice comes under the Russian microscope in Uncle Vanya, a play referred to by American Conservatory Theater artistic director Carolee Perloff (who directs the play) as the "perfect play, where everything is utterly specific, unique, and, at the same time, totally universal." Favorite A.C.T. actors are Tony, Wendell Pierce, and Vilma Silva figure prominently in this new and colloquial translation by scholar, author, and actor Paul Schimdt. January 19 (previews from January 13) 7 p.m., Marines Memorial Theatre, San Francisco (415) 296-2267.

Fires in the Mirror. Anna Deavere Smith is a Stanford professor of drama who set New York and Los Angeles on fire. Following the Crown Heights (Brooklyn) disturbances of 1991, caused by an incident in which a car driven by a Hasidic man killed a Caribbean-American child, she interviewed many of the people involved in and affected by these disturbances. The result is a theater piece in which Smith portrays men and women, Blacks and Jews. Her work is powerful, thought-provoking, and not to be missed.
Blues. Some shows pack a punch with one plot; "Blues in the Night" does it with tons of them. This musical revue is built on some of the greatest blues and torch songs of the 1930s, each one of them a complete encapsulation of character, story, and heartbeat. With such classic blues as "Willow Weep for Me" and "Wasted Life Blues," "Blues in the Night" delivers a powerful poised of great singing. Also next month, one of Alan Ayckbourn's most puzzling plays perplexes audiences: Me At My Best. Maze Plays features multiple plot possibilities, with the audience deciding which one to take. "Blues in the Night" January 27–March 6, Old Globe Theatre, San Diego. "Me At My Best" January 29–March 6, Geisel Center, San Diego. (619) 434-2255

Hollywood Women. Hollywood! Ever After is writer Marilyn Anderson's story of three women who are tired of the treatment (or lack of it) that women writers receive in the American film industry. When they write something so bad that they know it will be a hit, they're ashamed to put their names on it. But they're not ashamed enough to put a mask on it. Dr. Susan Prior returns to her acting career with this play after having been a daily talk radio psychiatrist and authoring several bestselling books. Through February 6, Tiffany Theater, West Hollywood. (310) 898-2000.


 Joined at the Head. Playwright Catherine Bultitude stars in her own highly acclaimed play. Joined at the Head, a tale of love and friendship. January 19 (reviewed from 1/17). February 20, Pandora's Playhouse. (619) 355-FLAD.

Les Miz. The eternally pursued Jean Valjean is tracked down by his nemesis, the unrelenting Inspector Javert, yet once more in Les Miserables, the musical retelling of the Victor Hugo classic. Alan Rabin (book and lyrics) and Claude-Michel Schonberg (book and music) began their collaboration in 1983.

The David Sher and Bill Jones in Full Moon at Hollywood's Doolittle Theatre. Above: Anna Devere Smith in Fire in the Mirror at the Berkeley Repertory Theatre.

ART. Grecian urns. From Pasture to Pool. Art in the Age of Homer examines one of the most profound and dramatic times in classical history, when Greeks left their scattered farming villages to develop their highly structured, artistic and philosophically advanced city-states. More than one hundred objects from twenty-six lending institutions make up this fascinating look at the "Age of Homer." January 19–March 29, San Diego Museum of Art. (619) 234-9200.

Hal Levitt. One of New York's most famous photographers, Helen Levitt began taking pictures of street life in the Big Apple in the 1930s and continued to do so for the next fifty years. Her images are arresting, often disturbing, and they helped define the look and purpose of American photography. This exhibit also features a short film, In the Street, made by Levitt in 1966 with James Agee and Janice Loeb. The exhibit was organized by San Francisco Museum of Modern Art, January 6–March 27, San Francisco Museum of Modern Art (231) 667-1111.

Family Pictures. Two exhibits at San Francisco's Ansel Adams Center for Photography examine pictures of family and ancestry. Flesh and Blood: Photographers Images of Their Own Families features 130 prints by more than fifty artists working in various media. This exhibit is the one we have all dreamed of — the family photograph. Albert Chang: Ancestral Dialogues chronicles a more symbolic approach to the subject. Chang pays homage to his Afro-Caribbean roots with photographs of sculptural dreams he has built using such elements as classic wooden chairs, hair, feathers, eggs, shells, and family images. January 19–March 6, Ansel Adams Center for Photography. San Francisco. (415) 665-7500.

Photo LA. Over three thousand vintage and contemporary photographs are exhibited for sale next month in the Los Angeles Photographers' Fair. Representation are such masters as Diane Arbus, Eugene Atget, Henri Cartier-Bresson, Robert Mapplethorpe, Man Ray, Wegweiser, and Edward Weston. The opening night preview is a benefit for the Department of Photography of the Los Angeles County Museum of Art, January 19–18, Butterfield & Butterfield Galleries, Los Angeles. (213) 207-5093.

DANCE. Martha Graham, Lincoln Kirstein, founder of American Ballet Theatre, wrote this about Martha Graham: "From year to year [she] stands as a monument to the pioneer strength of the American Dancer... Her work is as simple as a Shaker furniture and the crucifixes of the New Mexican pueblo, and as rugged as a clipper ship's figurehead. She is the center of the American dance." Though Miss Graham died in 1991, the Martha Graham Dance Company continues to present her classics. January 27–28, Orpheum Center, (909) 598-4705.

Malashock. John Malashock, former soloist with Twyla Tharp Dance, has become one of San Diego's most intriguing artists ever since he returned to his native city and founded
Blues. Some shows pack a punch with one plot; Blues in the Night does it with tens of them. This musical revue is built on some of the greatest blues and torch songs of the 1930s, each one of them a complete encapsulation of character, story, and heartbeat. With such classic tunes as "Willow Weep for Me" and "Wasted Life Blues," Blues in the Night delivers a powerful passel of great singing. Also next month, one of Alan Ayckbourn’s most puzzling plays perplexes audiences. Me As Amazing Maze Plays features multiple plot possibilities, with the audience deciding which one to take. Blaine: January 27–March 6, Old Globe Theatre, San Diego. Mr. As: January 27–March 6, Coastwalk Center Stage, San Diego. (619) 423-6060

Hollywood Women. Hollywood Ever After is writer Marilyn Anderson’s story of three women who are tired of the treatment (or lack of it) that women writers receive in the American film industry. When they write something so bad that they know it will be a hit, they’re ashamed to put their names on it. But they’re not ashamed enough to put a man’s name on it. Mr. Anderson returns to her acting career with this play after having been a daily talk radio psychiatrist and author of several best-selling books. Through February 6, Tiffany Theatre, West Hollywood. (310) 249-5990.


Joined at the Head. Playwright Cuthbert Lockett stars in her own highly acclaimed play. Joined at the Head, a tale of love and friendship. January 18 (previews from 1/7–February 6, Pasadena Playhouse (628) 355-FLAD.

Les Miz. The eternally pursued Jean Valjean is tracked down by his nemesis, the unrelenting Inspector Javert, yet once more in Les Miserables, the musical revelling of the Victor Hugo classic. Alan Rovelli (book and lyrics) and Claude-Michel Schonberg (book and music) began their collaboration in 1973 in the 1990s and continued to do so for the next fifty years. Her images are arresting, often disturbing, and they helped define the look and purpose of American photography. This exhibit also features a short film, In the Street, made by Levitt in 1963 with James Agee and Janice Lesh. The exhibit was organized by San Francisco Museum of Modern Art. June 23–March 27, Los Angeles County Museum of Art (213) 622-7411.

Family Pictures. Two exhibits at San Francisco’s Ainsel Adams Center for Photography examine pictures of family and ancestry. Flesh and Blood: Photographers’ Images of Their Own Families features 130 prints by more than fifty artists working in perhaps the one genre that we have all studied in—family photographs. Albert Chang: Ancestral Dialogues chronicles a more symbolic approach to the subject. Chang pays homage to his Afro-Caribbean roots with photographs of sculptural forms he has built using such elements as old wooden chairs, hair, feathers, eggs, and family images. January 25–March 6, Ainsel Adams Center for Photography, San Francisco. (415) 666-7500.

Photo LA. Over three thousand vintage and contemporary photographs are exhibited for sale next month in the Los Angeles Photographic Print Exhibition. Represented are such masters as Diane Arbus, Eugene Atget, Henri Cartier-Bresson, Robert Frank, Garry Winogrand, Man Ray, Weegee, and Edward Weston. The opening night preview is a benefit for the Department of Photography of the Los Angeles County Museum of Art. January 18–19, Butlerfield & Butlerfield Galleries, Los Angeles. (213) 297-2025.

Determining Martha Graham. Lincoln Kirstein, founder of American Ballet Theatre, wrote this about Martha Graham: "From your two to your (she) stand as a monument to the pioneer strength of the American Dancer. Her work is as simple as Shaker furniture and as the crucifixes of the New Mexican pueblo, and as rugged as a clipper ship’s figurehead. She is the center of the American dance." Though Miss Graham died in 1991, the Martha Graham Dance Company continues to present her classics. January 27–28, Ordway Center (900) 300-4445.

Matahock. John Mahood, former school with Terry Doubt Dance, has become one of San Diego’s most intriguing artists ever since he returned to his native city and founded...
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La Zarzuela, Madrid. Los Angeles Opera presents one of the great jewels of the zarzuela tradition, which dates from the 17th century (El Gato was written in 1816). Besides giving a particular Spanish map to the light-opera form, the zarzuela deepened it considerably. January 15, Orange County Performing Arts Center, Costa Mesa (714) 754-3000. January 19-25, Dorothy Chandler Pavilion, Los Angeles (213) 940-3832.

Eugene Onegin. San Diego Opera launches an exciting year with Eugene Onegin, Tchaikovsky’s gorgeous and resonant opera. January 26, 29, 30, 31, 2, 5, 7, 9, 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, and 31. Modern Dance Companies performing today.

In the auditorium at the San Diego Opera House, La Jolla (619) 584-4942. El Gato Montés, Plutarco Domingo played the role of a gypsy child in Manuel Pelleli’s El Gato Montés when his parents performed with the zarzuela company of Mexico City. Later, he himself took the role of Rafael the bullfighter, a role which gave birth to what is still the unofficial anthem of Spanish bullfighting. Now Domingo returns to the role in a production from the Teatro Lirico Nacional in Mexico City. Modern dance companies performing today.

The Merry Widow. Roberts Pots, famed Metropolitan Opera soprano, stars in this New Year’s treat. Potter celebrated her 150th anniversary with the Met in 1985, having made her debut there at the age of nineteen.

Lehár’s Merry Widow is the quintessential Viennese opera, and it is led for Opera Festival by conductor Joel Sorensen of the Vienna Volksoper. January 21–30, Orange County Performing Arts Center, Costa Mesa (714) 754-3000.


SF Symphony. A lovely Mozart/Beethoven program begins the year, with Andre Previn conducting Emanuel Ax in the Mozart Piano Concerto No. 8, K.297. Symphony Concertmaster Raymond Kobler is soloist in the Korngold Violin Concerto on a program with Ravell’s completely ravishing—and complete—España et Clair de Lune. Hearsen leads Wendy Warner in the Schumann Cello Concerto, and Vladimir Ashkenazy continues his California music making with a shorter works of Ravel and William Walton’s First Symphony. Throughout January, Davies Symphony Hall, San Francisco (415) 443-8840.

Santa Barbara Symphony. Eugene Fedor catapulted to the violin heavens when he won the 1972 Pan American Competition and the 1974 Tchaikovsky Competition. He performs the Mendelssohn Violin Concerto with the Santa Barbara Symphony and Dutch maestro Leo Boffe. January 23-24, Orpheum Theatre, Santa Barbara (805) 963-6956.

Pétró Fiammas. The Los Angeles Chamber Orchestra presents the American premiere of Estonian master composer Arvo Pärt’s Interfering Prayers on a program that includes two Bach violin concertos. Music director Christoph Perick conducts and conductor/artistic director Robert Morris is violin soloist. January 27, Ambassador Auditorium, Pasadena; January 28, Japan America Theatre, Los Angeles (213) 628-7001.
Your Personal Best
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What's the Hottest Ticket in Town?

The San Diego Opera opens its season with a Shakespearian version of Eugene Onegin.

Eugene Onegin, San Diego Opera launches an exciting year with Eugene Onegin, Tchaikovsky’s gorgeous and resonant opera.

LA Philharmonic, Simon Rattle, finally: The Orchestra's principal guest conductor, leads Britten’s great Romantic declaration, The Damnation of Faust, Fredericka von Stade, Vincenzo Cole, and Gilles Cachemaille are soloists in this blissful cantata. On another program, Rattle conducts the Philharmonic in Mahler’s Ninth Symphony. Vladimir Ashkenazy leads Shostakovich’s Twelfth Symphony. Christopher Boers’s Cello Concerto is given its world premiere by Yo-Yo Ma under the baton of David Zinman, and the new ends with maestro-looker Florence Quivar singing Mahler’s Songs of a Wayfaring Stranger.

SF Symphony, A lovely Mozart/Beethoven program begins the year, with Andre Previn conducting Emanual Ax in the Mozart Piano Concerto No. 4, K.215. Symphony Concert-master Raymond Leppard is soloist in the Korngold Violin Concerto on a program with Ravolp’s completely ravishing—and complete—"Espriente et Cleft". Christoph Engeg- bach leads Woody Warner in the Schumann Cello Concerto, and Vladimir Ashkenazy continues his California music making with a shorter works of Ravel and William Walton’s First Symphony.

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Purit Rangers, The Los Angeles Chamber Orchestra presents the American premiere of Estonian master composer Arvo Part’s Introduction Prayers on a program that includes two Bach violin concertos. Music director Christi Perick conducts and concertmaster Ralph Morrison is violin soloist. January 27, Ambassador Auditorium, Pasadena, January 28, Japan America Theater, Los Angeles (213) 628-7001.

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John Sulliavin
Managing Director

1993/94 Repertory Season

Pygmalion
by Bernard Shaw
September 29, 1993 through November 21, 1993
Martins Memorial Theater

Penton
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

Scapin
by Moliere
December 15, 1993 through February 13, 1994
Stage Door Theater

Uncle Vanya
by Anton Chekhov
January 12, 1994 through March 6, 1994
Martins Memorial Theater

Full Moon
by Reynolds Price
February 24, 1994 through April 17, 1994
Stage Door Theater

Light Up the Sky
by Moss Hart
March 17, 1994 through May 7, 1994
Martins Memorial Theater

Oleanna
by David Mamet
April 21, 1994 through June 19, 1994
Stage Door Theater

Tickets and Information: (415) 779-2477
American Conservatory Theater

1993/94 Repertory Season

PYGMALION
by Bernard Shaw
September 29, 1993 through November 21, 1993
Martins Memorial Theater

PICKING
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

SCAPIN
by Moliere
December 15, 1993 through February 13, 1994
Stage Door Theater

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

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

LIGHT UP THE SKY
by Moss Hart
March 17, 1994 through May 8, 1994
Martins Memorial Theater

OLINZEA
by David Mamet
April 21, 1994 through June 19, 1994
Stage Door Theater

Tickets and Information: (415) 781-7487

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In recognition of her vision and unfailing support
Mrs. Edith Markson

The American Conservatory Theater was founded in 1965 by William Ball.
Edward Hastings, Artistic Director, 1993-94
NEWS FROM THE AMERICAN CONSERVATORY THEATER

Each season, eight graduating members of the A.C.T. Conservatory's Professional Theater Intern Program aim to perform for one year in mainland production under the Actors Equity Association Professional Theater Intern (PTI) contract. The internship gives recipients a chance to apply their Conservatory training directly to the mainstream, allowing firsthand an introduction to the daily life of a professional actor — rigorous rehearsals and performance schedules and extensive understudy responsibilities.

Selection of the PTIs, who are sponsored by fellowships, takes place each spring and is dependent on the casting needs of the upcoming season. As members of the acting company, PTIs are paid and earn membership in the Actors' Equity Association. Their transition from Conservatory to mainstream is guided, in part, by Associate Artistic Director Richard Syl, who meets weekly with the PTIs to provide a resource for them and continue other levels of their training — including project work toward a Master of Fine Arts degree, for which all PTI graduates with bachelor degrees are eligible to become candidates.

The most exciting thing about being involved with the PTIs," says Syl, director of this season's Amygon and Olivia, "is to explore the different aspects of the craft that they encounter through our work in our mainstage plays. The thoughts and questions they have about the process remain tenacious and refresh me, too."

Interim Director John Lomuscio believes the PTIs are a major part of A.C.T.'s contribution to the nurturing of talented artists. "All of our Conservatory graduates represent a new generation of dedicated, well-trained actors," he says. "The PTIs are also role models for our peers in the Advanced Training Program, showing them two years of intensive study can bring.

PTF Zachary Burton comments, "I've been active in the Bay Area theater community for ten years, mostly with smaller houses. The PTI season has given me the chance to work at a large house and make my way into the professional theater world. Plus, as an actor who is committed to remaining in San Francisco, I feel that I have a responsibility to continue my training and to do what I can to increase the quality of the local talent pool."

Burton’s fellow PTI, Chanelle Schaffer, agrees: "It’s been exciting putting into practice everything I’ve learned in the Conservatory and working with professionals on the mainstage — acting alongside stage veterans whom I’ve admired during my two years in the APT. All of them have exposed me to new ways of approaching acting."

A.C.T. is proud to announce this season’s talented Professional Theater Interns. They are Zachary Burton (recipient of the Peninsula Children’s Theater Fellowship), performing in Sophie; Guiseppe Jones (recipient of the Colin Higgins Foundation Fellowship), performing in Perseus; and Light Up the Sky; and Chanelle Schaffer (recipient of the Hewlett Foundation Fellowship), performing in Perseus.

One of the many ways to contribute to A.C.T. is by sponsoring a young artist’s career through either a PTI Fellowship, which begins at $10,000, or an Advanced Training Program Fellowship, beginning at $50,000. For more information on sponsorship opportunities contact A.C.T.’s Development Department at (415) 881-4444. For information on A.C.T.’s Conservatory program call (415) 863-3233.
NEWS FROM THE AMERICAN CONSERVATORY THEATER

A.C.T.'s 1993/94 Professional Theater Interns

Each season, eight graduating members of the A.C.T. Conservatory's acting program are selected to perform for one year in mainstage productions under the Actors Equity Association Professional Theater Intern (PTI) contract. The internship gives recipients a chance to apply their Conservatory training directly to the mainstage, cementing firsthand an introduction to the daily life of a professional actor — its rigorous rehearsal and performance schedules and extensive understudy responsibilities.

Selection of the PTIs, who are sponsored by followings, takes place each spring and is dependent on the casting needs of the upcoming season. As members of the acting company, PTIs are paid and earn membership in the Actors Equity Association. Their transition from Conservatory to mainstage is guided, in part, by Associate Artistic Director Richard Sylow, who meets weekly with the PTIs to provide a resource for them and continue other levels of training — including project work toward a Master of Fine Arts degree, for which all PTIs graduate with bachelor degrees are eligible to become candidates.

"The most exciting thing about being involved with the PTIs," says Sylow, director of this spring's Pygmalion and Oleanna, "is to explore the different aspects of the craft that they encounter through our experiences in our mainstage plays. The thoughts and questions they have about the entire process resonate and refresh me, too."

Intern Program Director John Lookman believes the PTIs are a major part of A.C.T.'s contribution to the nurturing of talented artists. "All of our Conservatory graduates represent a new generation of dedicated, well-trained actors," he says. "The PTIs are also role models for their peers in the Advanced Training Program, showing them two years of intense study can bring."

PTI Zachary Burton comments, "I've been active in the Bay Area theater community for ten years, mostly with smaller houses. The PTI season has given me the chance to work at a large house and make my way into the professional theater world. Plus, as an actor who is committed to remaining in San Francisco, I feel that I have a responsibility to continue my training and do what I can to increase the quality of the local talent pool."

Burton's fellow-PTI, Chanelle Schaffer, agrees. "It's been exciting putting into practice everything I learned in the Conservatory and working with professionals on the mainstage — acting alongside stage veterans I've admired during my two years in the ATP. All of them have exposed me to new ways of approaching acting."

A.C.T. is proud to announce this season's talented Professional Theater Interns. They are Zachary Burton (recipient of the Peninsula Children's Theater Fellowship), performing in Sogno; Cassandra Jones (recipient of the Colin Higgins Foundation Fellowship), performing in Penning and Up Light The Sky; Jaime Leen (recipient of the Spalding-Fields Fellowship), performing in Penning and Up Light The Sky; and Chanelle Schaffer (recipient of the Hewlett Foundation Fellowship), performing in Penning.

One of the many ways to contribute to A.C.T. is by sponsoring a young artist's career, either through a PTI fellowship, which begins at $3,000, or an Advanced Training Program Fellowship, beginning at $5,000. For more information on sponsorship opportunities, contact A.C.T.'s Development Department at (415) 884-3280. For information on A.C.T.'s Conservatory program call (415) 884-5525.
American Conservatory Theater

Professional of the Stage Take to Prose:
The 1994 A.R.S. Brevis Season

The A.R.S. Brevis series, a collaboration between 2Z2Z/TBA and ACT, in which A.C.T. actors read short stories by major fiction writers, kicks off the 1994 season on February 7. In addition to Anton Chekhov and Bernard Pvrier — whose plays Uncle Vanya and Plad Moon respectively are part of ACT's repertoire this season — the 1994 A.R.S. Brevis series joins the fiction of Lorrie Moore, Cynthia Ozick, A.S. Byatt, Woody Allen, Susan Perdue, Rosana Mooney, Jennifer Winterson, and Pulitzer Prize-winning author Robert Allen Butler with the voices of local actors Sydney Walker, Peter Donat, Frances Lee McCain, Michael Scott Ryan, Ken Ross, and Mitty Chu; among others.

Carlin serves as the A.C.T. link to 2Z2Z/TBA, a literary journal edited by Howard Jankier that publishes fiction, poetry, and art by West Coast writers and artists. A veteran Bay Area actress and ACT company member who was most recently seen at ACT in last season's The Merchant of Venice, Carlin selects the actors who will read for the series. "I try to imagine which actor's voice — and background — will be suitable for the time of the story," Carlin says. "When authors read their own work they generally read in a neutral way. We want to bring more texture and character to the stories, especially through the dialogue of the characters." The series began four years ago when Carlin read at a benefit for 2Z2Z/TBA with other Bay Area actors, including Danny Glover. From the success of that evening the A.R.S. Brevis series was born and has been gaining in popularity ever since. As far as the actors are concerned, 'They are practically addicted to it,' says Carlin. "I have actors begging me for a chance to read. They enjoy reading fiction because it's a unique application of their craft, though not a drastically different one. As a reader, the actor asks the same basic questions as when approaching a stage character: What am I trying to get across? Who am I looking at? What do I want?'"

Previous seasons have included works by writers like Mga Azarian, Norman Rush, Joyce Carol Oates, Mark Helprin, Anne Smiley, and David Wong Louie. In selecting this season's stories, Jankier has divided them into separate categories for each night. The first evening, "True Love Stories," on February 7, 1994, will be followed by "English Women's Stories" on March 14, "Troubled Minds" on April 11, and "Rich People's Stories" on May 9.

For information call (415) 749-2400.

ZYZZYVA
with the American Conservatory Theater presents
A.R.S. Brevis
Actors Read Short Stories

Four evenings of great short stories read by ACT actors, including Joy Carlin, Ken Ross, Mitty Chu, Michael Scott Ryan, Peter Donat, Sydney Walker, Nancy Carlin and Frances Lee McCain, among other favorites.

Mondays at 8:30 p.m., Stage Door Theater, 430 Mason Street, between Post & Grant, San Francisco

True Love Stories
February 7, 1994

English Women's Stories
March 14, 1994
A.R.S. Brevis, Mga Azarian, Jennifer Winterson, The乙方s of Star

Trouble-Minded Stories
April 11, 1994
Anton Chekhov, The Money, Cynthia Ozick, Requiem, Lorrie Moore, Howl and the Echoes

Rich People's Stories
May 9, 1994

For information call (415) 749-2400.

The Bombay Sapphire Martini: As Sculpted by Robert Lee Morris.
Pour something priceless.

The Bombay Sapphire Martini: As Sculpted by Robert Lee Morris.
Pour something priceless.
Professionals of the Stage Take to Prose:  
The 1994 A.R.S. Brevis Season

The A.R.S. Brevis series, a collaboration between ZZZZZA and A.C.T. in which A.C.T. actors read short stories by major fiction writers, kicks off the 1994 season on February 7. In addition to Anton Chekhov and Bernardine Prieu— whose plays Uncle Vanya and Faid Moon respectively are part of A.C.T.'s repertoire this season—the 1994 A.R.S. Brevis series joins the fiction of Lorrie Moore, Cynthia Ozick, A.S. Byatt, Woody Allen, Susan Perabo, Rowena Robinson, Jennifer Winterson, and Pulitzer Prize-winning author Robert Olen Butler with the voices of local actors Sydney Walker, Peter Donat, Frances Lee McCain, Michael Scott Rys, Ken Risa, Rod Gragg, Nancy Cullin, and Jay Cullin, among others.

Carlin serves as the A.C.T. link to ZZZZZA, a literary journal edited by Howard Junker, that publishes fiction, poetry, and art by West Coast writers and artists. A veteran Bay Area actress and A.C.T. company member who was most recently seen at A.C.T. in last season's The Least of All, Carlin selects the actors who will read for the series; "I try to imagine which actor's voice—and background—will suit the tone of the story," Carlin says. "When authors read their own work, they generally read in a neutral way; we want to bring more texture and character to the stories, especially through the dialogue of the characters."

The series began four years ago when Carlin read at a benefit for ZZZZZA with other Bay Area actors, including Danny Glover. From the success of that evening, the A.R.S. Brevis series was born and has been gaining in popularity ever since. As far as the actors are concerned, "They are practically addicted to it," says Carlin. "I have actors begging me for a chance to read. They enjoy reading fiction because it's a unique application of their craft, though not a drastically different one. As a writer, the actor asks the same basic questions as when approaching a stage character: What am I trying to get across? Who am I talking to? What do I want?"

Previous seasons have included works by writers like Marga Arquilla, Norman Rush, Joyce Carol Oates, Mark Harelik, Anne Smiley, and David Wong Louie. In selecting this season's stories, Junker has divided them into separate categories for each night. The first evening, "True Love Stories," on February 7, 1994, will be followed by "English Women's Stories" on March 14, "Tough-Minded Stories" on April 11, and "Rich People's Stories" on May 9.

P.O.B. 178, 178-1 A.R.S. Brevis 490 Mason Street, (between Post & Grant) San Francisco

True Love Stories  
February 7, 1994  
Anton Chekhov, A.R.S. Brevis, Bernardine Prieu, Woody Allen, Susan Perabo, "Making of Me" "Tough-Minded Stories"  
March 14, 1994  
A.R.S. Brevis, Prieu's "Tough-Minded Stories"  

English Women's Stories  
March 14, 1994  

Tough-Minded Stories  
April 11, 1994  
A.R.S. Brevis, Prieu's "Tough-Minded Stories"  

Rich People's Stories  
May 9, 1994  
Richard Price's "Tough-Minded Stories"  

Tickets are $10. All readings take place at the Stage Door Theater. For tickets and more information call (415) 441-1222.

ZZZZZA with the American Conservatory Theater presents A.R.S. Brevis: Actors Read Short Stories

Four evenings of great short stories read by A.C.T. actors, including Jay Carlin, Ken Risa, Rod Gragg, Michael Scott Rys, Peter Donat, Sydney Walker, Nancy Cullin and Frances Lee McCain, among other favorites.

Mondays at 8:30 p.m., Stage Door Theater  
490 Mason Street, (between Post & Grant) San Francisco

True Love Stories  
February 7, 1994  
Anton Chekhov, Bernardine Prieu, Woody Allen, Susan Perabo, Richard Price's "Making of Me"

English Women's Stories  
March 14, 1994  

Tough-Minded Stories  
April 11, 1994  
A.R.S. Brevis, Prieu's "Tough-Minded Stories"  

Rich People's Stories  
May 9, 1994  
Richard Price's "Tough-Minded Stories"  

Tickets are $10. All readings take place at the Stage Door Theater. For tickets and more information call (415) 441-1222.
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Reserved For Those Who Have Earned Their Stripes®

Sponsors Help Raise the Curtain on Scapin

Simpson Paper Company, distinguished producer of fine writing, printing, and technical papers, reprised its supporting role at A.C.T. with sponsorship of Scapin, last season's evening of eight. "My wife, Georganna and I have lived in various parts of the country," says John Fannion, President of Simpson Paper, counting Pittsburgh, Chicago, and now the Bay Area among them. "We've enjoyed the arts throughout my career, no matter where we've lived. In fact, all of us at Simpson feel strongly about supporting the arts in the communities where we operate and our people live."

Mr. Fannion backs up his personal enthusiasm with financial support of Simpson's corporate philanthropic activities. Under his dedicated leadership, for example, Simpson will again donate all of the firm's paper for this season's issues of previous A.C.T. patron newsletter.

With his busy schedule, as Mr. and Mrs. Fannion find time to attend A.C.T. "We go to several shows each year. I like the balance of the theater experience—comedy as well as drama, all across the spectrum—that A.C.T. provides. Supporting A.C.T. is extremely important to us."

Also a prominent member of the A.C.T. family is Coopers & Lybrand, which makes its A.C.T. sponsorship debut with Scapin. The prestigious international accounting and management consulting firm has served for two consecutive years as auditor for A.C.T., who thus benefit from one of the largest, most distinguished and diverse nonprofit practices in public accounting. Coopers & Lybrand maintains

Northern California practice. "To meet these challenges, management needs timely and accurate financial data upon which to base decisions. Independent auditors play an important role in providing that help, but you must have the right to expect more of your auditors in addressing your full range of concerns. This philosophy has struck a positive chord among Bay Area nonprofits, sixty of which are served by Coopers & Lybrand offices. "A.C.T. is the centerpiece of the theater community here, and performs a vital function in enriching the cultural life of the Bay Area," Guerra continues. "We view our role with A.C.T. as more than one of professional service— it's one of professional teamwork. No production gets on stage without each member of the team making a contribution, and sponsorship is one of our chief ways of making that contribution."

McCutchen, Doyle, Brown & Enersen continues its dedicated partnership with A.C.T. this season as opening night sponsor of Scapin. The firm's tradition of corporate support to A.C.T. includes co-sponsorships of Newfoundland, The Tender Hour, and last spring's production of Doctor at Eight.

Founded in 1938, McCutchen, Doyle, Brown & Enersen is one of San Francisco's oldest law firms and has grown to comprise nearly 170 employees worldwide. The firm operates a full range of services, covering almost every area of legal representation, from offices in San Francisco, San Jose, Walnut Creek, Los Angeles, Washington, D.C., and Taipei, Taiwan, and Bangkok, Thailand.

Managing partner James C. Fowler explains the firm's commitment to the arts: "Serving the community through our A.C.T. sponsorships is just one way McCutchen, Doyle succeeds in making the arts accessible to diverse audiences. We are pleased to support the entertaining productions of Bay Area audiences enjoy and special programs such as discounted tick- ets to students and seniors."

A.C.T. thanks the combined talents of its artful sponsors for helping to make this production of Scapin possible. Curtain up!
Simpson Paper Company, distinguished producer of fine writing, printing, and technical papers, supports its role at A.C.T. with sponsorship of Scapin, a new production opening tonight. Sponsor McCutcheon, Doyle, Brown & Ebersen is bringing you Molière's comic masterpiece.

Simpson Paper, founded in Washington state in 1898, grew from a small logging company ("fifty men and twelve horses") into a nationwide leader in paper sales and technology, with numerous manufacturing plants and thousands of employees across the country. Simpson has argued more than a decade of support for A.C.T. productions, most recently last season's season opener, "The Orator." "My wife, Georgeanne, and I have lived in various parts of the country," says John Fannon, President of Simpson Paper, counting Pittsburgh, Chicago, and now the Bay Area among them. "We've enjoyed the arts throughout my career, so it matters where we've lived. In fact, all of us at Simpson feel strongly about supporting the arts in the communities where we operate and our people live."

Mr. Fannon backs up his personal enthusiasm with the corporate sponsorship of Simpson's corporate philanthropic activities. Under his leadership, for example, Simpson will again donate portion of all of the paper for this season's issues of previous A.C.T. season newsletter.

With his busy schedule, Mr. Fannon finds time to attend A.C.T. "We go to several shows each year. We like the balance of the theater experience — comedy as well as drama, all across the spectrum — that A.C.T. provides. Supporting A.C.T. is extremely important to us." Also a prominent member of the A.C.T. family is Coopers & Lybrand, which makes its A.C.T. sponsorship debut with Scapin. The prestigious international accounting and management consulting firm has served for two consecutive years as auditors for A.C.T., who thus benefits from one of the largest, most distinguished and diverse nonprofit practices in public accounting. Coopers & Lybrand maintains a presence in the Bay Area and enjoys a strong commitment to the arts through its support of A.C.T. "It's a great honor to be associated with such a highly respected and professional organization," says Caroline Guzzo, Managing Partner of Coopers & Lybrand's Northern California practice.

Reserved For Those Who Have Earned Their Stripes.©1993 Lark Luggage Co.
The American Conservatory Theater presents

SCAPIN
By Molière
(1671)
Translated and adapted by Shelley Berc and Andrei Belgrader
from Molière's original text
Music and Lyrics by Rusty Magee
(1990)

Directed by Andrei Belgrader
Scenery by Kate Edmunds
Costumes by Janice Benning
Lighting by Peter Maradudin
Sound by Stephen LeGrand
Cutting by Ellen Novack, C.S.A.; Meryl Lind Shaw

The Cast
(In Order of Appearance)

Ochée — Michael Oostenrom
Silvestre — David Harris
Scapin — Bill Raymond
Hyacinthe — Zachary Burton
Argante — Gerald Hiken
Géronde — Walker Jones
Leandre — J. Todd Adams
Zerbinette — Maureen McVerry
Curti/Maestros — Jules Cohen
Nerisse — Zachary Burton
Porters — Robert Hampton, Juan P. Rodriguez

There will be one intermission.

Understudies
Argante, Géronde — Harry Blanks; Ochée — Brett James Kennedy; Silvestre, Leandre — David Raiser; Zerbinette — Channelle Schaffer; Hyacinthe, Nerisse — Beth Richmond, Scapin — David Harri
Porters — Bob Rogers

Stage Management Staff
Bruce Ehringer and Thom Benedict

Assistant Director
Kathleen Dinnick

Musical Director
Jules Cohen

Musical Numbers

"Scapin" ......................................................... Ensemble
"Another Girl" .................................................. Argante
"The Heir to My Fortune" ........................................... Argante
"The Way I Got" ............................................... Scapin
"What? What? What?" ............................................. Geronte
"Monsieur" ..................................................... Carle
"Vie Thing" ........................................................ Sylvestre
Act One Finale ....................................................... Ensemble
"Love Without Obstacles" ......................................... Ensemble
"The Gypsy Song" .................................................. Zerbinette
"Another Girl" (Reprise) ............................................ Octave
"The Heir to My Fortune" (Reprise) .............................. Argante
"Money and Family" ................................................ Ensemble

This production is made possible in part through the generous support of Coopers & Lybrand and Simpson Paper Company.
The opening night performance is generously underwritten by McClellan, Doyle, Brown & Enecscu.

The Masked Comedian Playing a Guitar, by Duquet Gallé (c. 1882)
EXHIBITION ORGANIZED BY THE NATIONAL GALLEY OF ART
The American Conservatory Theater presents

SCAPIN

By Molière
(1671)

Translated and adapted by Shelley Berc and Andrei Belgrader
from Molière’s original text.

Music and Lyrics by Rusty Magee
(1990)

Directed by Andrei Belgrader

Scenery by Kate Edmunds

Costumes by Jantze Bonning

Lighting by Peter Maradudin

Sound by Stephen LeGrand

Cutting by Ellen Novack, C.S.A.; Meryl Lind Shaw

The Cast
(In Order of Appearance)

Octave — Michael Oosterom
Silaster — David Harris
Scapin — Bill Raymond
Argante — Zachary Burton
Argante — Gerald Hiken
Geronte — Walker Jones
Leonore — J. Todd Adams
Zerbinette — Maureen McVerry
Carl/Maurice — Jules Cohen
Nerisse — Zachary Burton
Porters — Robert Hampton, Juan P. Rodriguez

There will be one intermission.

Understudies

Argante, Geronte — Harry Blanks; Octave — Brett James Kennedy;
Silaster, Leonore — David Russer; Zerbinette — Chaniele Schaffer;
Argante, Nerisse — Beth Richmond; Scapin — David Harti

Porters — Rob Bogers

Stage Management Staff

Bruce Elsegere and Thom Benedict

Assistant Director
Kathleen Dimmick

Musical Director
Jules Cohen

This production is made possible in part through the generous support of
Coopers & Lybrand and Simpson Paper Company.
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Musical Numbers

“Scapin” ........................................................................................................................ Ensembl

“Another Girl” .............................................................................................................. Argante

“The Heir to My Fortune” .......................................................................................... Argante

“The Way I Got” ......................................................................................................... Scapin


“Monsieur” .................................................................................................................. Carlo

“Thee Thing” .............................................................................................................. Silvester

Act One Finale ............................................................................................................ Ensemble

“Love Without Obstacles” .......................................................................................... Ensemble

“The Gypsy Song” ...................................................................................................... Zerbinette

“Another Girl” (Reprise) ........................................................................................... Octave

“The Heir to My Fortune” (Reprise) ......................................................................... Argante

“Money and Family” .................................................................................................. Ensemble


The Masked Conductor Playing a Guitar,
by Jacques Callot (c. 1632)

(IMAGE REPRODUCED BY PERMISSION OF ART RESOURCE, NY)
Timeless Scapin
By Kathleen Dimick

At the age of forty-five and in ill health (he died two years later), Molière wrote Les Fortunes de Scapin in haste and as a backup for his ambitious mechanical ballet, Phèdre, which he feared might fail. It didn’t. Phèdre, a court spectacle written in collaboration with the composer Lully, was an enormous popular success. Scapin was not, it was initially performed only eighteen times. The play was not even performed at court during Molière’s lifetime, and it was not until after his death that it gained popularity — between 1675 and 1715 it had 177 performances, the Comédie-Française has given it over one thousand times since.

Molière shared his theater with the Italian troupe of Théodore Fléville, which included dancers, acrobats, and jugglers. Molière respected and was inspired by the type of comic theater the troupe practiced and borrowed freely from their performance style, as well as from classical writers — particularly Terence, whose play Phædria, is considered a primary source for Scapin’s story.

Molière designed the play’s characters for the peculiar talents of the members of his company. His wife, Armande, played Phèdre; the male lovers were played by six men; and the character of Scapin, who was a bit long in the tooth at the time for a lover, was not even in the play when it was written.

The title role, which Molière wrote for himself and performed at the premiere in 1673 at the Théâtre du Palais-Royal, has long stood as a tour de force, and revival

...
American Conservatory Theater

Timeless Scapin
By Kathleen Dimmock

At the age of forty-five and in ill health (he died two years and three plays later), Molière wrote Les Fourberies de Scapin in haste and as a backup for his ambitious mechanical ballet, Psyche, which he feared might fail. It didn’t; Psyche, a court spectacle written in collaboration with the composer Lully, was an enormous popular success. Scapin was not, it was initially performed only eighteen times. The play was not even presented at court during Molière’s lifetime, and it was not until after his death that it gained popularity from 1673 to 1705. It had 107 performances; the Comédie-Française has given it more than one thousand times since.

Molière shared his theater with the Italian troupe of Théodore Flerill, which included dancers, acrobats, and jugglers and performed a repertoire derived from both the commedia erudita (the "learned," written Italian comedy) and the more popular commedia della, Molière respected and was inspired by the type of physical comedy the troupe practiced and borrowed heavily from their performance style, as well as from classical writers—particularly Terence, whose play Philemon, is considered a primary source for Scapin’s story.

Molière designed the play’s characters around the particular talents of the members of his company. His wife, Armande, played Phylisante, the maid lovers were all played by her son, Scapin, who was a bit long in the tooth at the time for juveniles, but conventions were indeed different then. As was true with Philemon, the lovers were played by a man, considering that Scapin had to be a woman. Scapin was a character created by the company’s Daddy, and the writer Bérain added a bit of realism to the character, making him more complicated and less comic. Scapin’s character was developed over time, and his role was expanded to include more complex emotional elements.

Scapin is often described as a device of the social and moral commentary, and his actions within the play reflect his own experiences and those of the audience. Scapin is a character who is always in the middle of things, and his actions are always driven by his own desires and the desires of others. His actions are often motivated by his own self-interest, and he is a character who is always willing to manipulate others in order to get what he wants.

The play’s setting is a small town in France, and the characters are all inhabitants of the town. The play’s setting is important because it allows the playwright to explore the social and moral issues of the time in a relatable context. The play is also important because it is a precursor to the modern, realistic theater that developed in the 19th century. The play’s themes of love, morality, and social commentary are all important elements of the play and are central to its success.
American Conservatory Theater

In the press, centering as usual around the interpretation of the role of the crafty valet. This extremely physical production, with a design that recalled Copeau's, required the actors to maneuver up and down stairs and ramps to a raised platform. Barrault's slight stature and his "unstable, unsecure" created a "unreliable, unreliable" that was faulted for its contrast to the robust, trickerian audiences and critics were accustomed to. This was precisely Barrault's intention — a subtle, delicate Scapin, at times intractably precise in his movement patterns and equally precise in his machining.

In this country, comic critic, Jim Dale created a Scapin for the 1970s. He and director Frank Danil adapted Molère's original text, emphasizing the Neapolitan setting and allowing for a great deal of humorous invention along the way. Called Scapin, the piece was closer to a pure physical farce, with plenty of Italian jokes along the way, and with none of the psychological or philosophical depth of Copeau's or Jean. Scapin enjoyed considerable success on Broadway in 1974, and subsequently toured the country, including a run at the Geary Theater sponsored by A.C.T.

Yoshi Belgrade's production for our own era calls upon both Scapin traditions. While emphasizing the physical commedia aspect of Molère's farce, Belgrad's postmodern sensibility, his ability to plumb the resources of popular culture, and especially his distinctive sense of playing with and to an audience combine to create a rich and contemporary version of Molère's timeless play. A Romanian, Belgrade brings to Scapin the formidable influence of the Eastern European comic tradition — represented by such writers as Mrozek, Wajewski, and Gomberg — as well as the extraordinariness of the rehearsal method that came out of the 1960s and 1970s — including the work of such directors as Talma Kantor, Jerzy Grota, and Belgrad's own contemporaries, Lucjan Piltz and Lulea Club. At the center of this moment of this momentous twentieth-century comic sensibility with Molère's seventeenth-century farce produces a wonderfully delightful and brilliant version of Scapin, appropriate for our own humbly chaotic times.

You are invited to:

A.C.T. PERSPECTIVES
A Series of Public Symposia

Come to A.C.T. for the most entertaining education in town. This season A.C.T. presents a series of six public symposia, funded by a grant from the National Endowment for the Humanities Division for the Humanities to sponsors those in selected Monday nights throughout the season. The price is right — admission is free of charge — and everyone is welcome.

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IV
Contemporary Approaches to Molère and Commedia Dell'arte

Part 1
Sunday, January 9, 1984
5:30 - 7:30 p.m.
Stage Door Theater

Panelists:
Albert Bernard, Molère Scholar
Jeff Beard, National Council of Musical Theater, Member
Pecky Family Circus
(Performance Demonstration)

Bill Raymond, Star of Scapin
Olympia Fields, Academy Award-Winning Director of "Made on Broadway" and Stage Actress

Part 2
Monday, February 7, 1984
7 - 9 p.m.
Martins Memorial Theater

Panelists: Jean-Marie Apostolides, Professor of French Literature, Drama, and Thought
Stanford University

VI
Is There a Common Mythic Base in Contemporary American Culture and Theatre?

Moderator: Richard Scuderi, Associate Artistic Director, A.C.T.

May 9, 1984
7 - 9 p.m.
Martins Memorial Theater


Molière Renewed!
At the Comédie-Française, of All Places
By Albert Berkel

In 1960 when you saw a Molière play at the Comédie-Française, you were in for a study evening. The productions looked as if they’d been yielded since 1900, when the “house of Molière” officially came into being. During stilted speeches, actors scurried, gusted, and waited their lines in the cold air as they stood stuck at right angles to each other and every-corner to the audience, probably in a Neapolitan with one foot planted two steps higher than the other. Spectators who complained about the cold of the shoes accused it of the cult of tradition. But although the institution took its name from the last stilt group of the time, it was founded about seven years after his death when his company was amalgamated with its rivals. While the tradition-stilled performances of its first 249 years paid tribute to Molière the actor, director, and impresario, it was not until he was understood to be the actor’s role that the patrons obviously knew how to see the artistry of his successors. Actors came down hard on the same old words, slurred through the same old platitas, with the same open-mouthed astonishment as the players of ten or fifteen years earlier had done.

The playhouse itself had disadvantages all year round and never, the presence of the audience in the dress circle and in the stalls. At the same time, the unhappy location of the playhouse, "not inhabited by angels — not visible, anyone — an impersonal student like a number in a segment of the stage by standing on tip toes. You have to admire, even grudgingly, the stubbornness of traditions that survive for three centuries. But those at the Comédie had their birth on small, narrow acting areas that Louis XIV, nine years, courtiers, and bourgeois yachtsmen often shared with the east.

See more information in the above text.

The exterior of the Comédie-Française, after reconstruction in 2000.

The lively, fast-paced, and celebrated productions of the Comédie-Française have been a cornerstone of French culture for centuries. Its history dates back to the early 17th century, when it was founded by Louis XIII as a national theater. Over the years, the company has produced many of the greatest works of French literature and has become one of the most prestigious and respected theater companies in the world.

Through its rich history, the Comédie-Française has been a catalyst for cultural change and innovation. From its founding in 1661 to its current productions, the company has been a symbol of French national identity and has played a significant role in shaping the country's cultural landscape.

In recent years, the Comédie-Française has undergone several renovations and modernizations, including the construction of a new auditorium in the early 2000s. These efforts have aimed to preserve the company's historic legacy while also providing a contemporary and accessible space for its productions.

Today, the Comédie-Française continues to be a hub of artistic activity, attracting audiences from around the world and inspiring new generations of actors and playwrights. Its contributions to the cultural heritage of France are immeasurable, and its legacy will undoubtedly continue to influence the arts for generations to come.
in the press, centering as usual around the interpretation of the role of the crafty valet. This extremely physical production, with a design that recalled Copeau's, required the actors to maneuver up and down stairs and ramps to a raised platform. Barrault's slight stature and his "etiolated demeanor" created a "butterfly Harlequin" that was faulted for its contrast to the robust tricler audience and critics were crucified to. This was precisely Barrault's intention — a casual, delicate Scapin, at times infintely precise in his movement patterns and equally precise in his machinations.

In this country, comic star Jim Dale created a Scapin for the 1970s. He and director Frank Dunlap adapted Molière's original text, emphasizing the slapstick setting and allowing for a great deal of humor in the way the acting. Called Scapin, the piece was closer to pure physical farce, with plenty of Italian jive along the way, and with none of the psychological or philosophical shading of Copeau or Jean. Scapin enjoyed considerable success on Broadway in 1974, and subsequent runs in the country, including a run at the Geary Theater sponsored by A.C.T.

Another Belgradier production for our own era calls upon both Scapin traditions. While emphasizing the physical comic aspects of Molière's farce, Belgradationer's post-modern sensibility, his ability to plumber the resources of popular culture, and especially his distinctive sense of playing with audience to combine to create a rich and contemporary vision of Molière's timeless play.

A Rumanian, Belgradier brings to Scapin the formidable influence of the Eastern European comic tradition — represented by such writers as Munoz, Wickstede, and Comforter — as well as the extraordinary theatrical influence that came out of the region in the 19th and early 20th centuries — including the work of such directors as Tadleman Korte, Jen Gunter, and Belgradier's own contemporaries, Lucian Pintilie and László Podles. At the meeting of this momentous hundredth-century comic sensibility with Molière's seventeenth-century farce produces a wonderfully robust and brilliant version of Scapin, appropriate for our own humorously chaotic times.

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**Molière Renewed**

At the Comédie-Française, of All Places

By Albert Bermel

In 1960 when you saw a Molière play at the Comédie-Française, you were in for a study evening. The productions looked as if they'd been piled out of 1900, when the "house of Molière" officially came into being. During stilted speeches, actors soared, gushed, and wasted their lines like obnoxious air as they stood stuck at right angles to each other and edge-to-edge to the audience, probably as the Neapolitans with one foot planted two steps higher than the other. Spectators who complained about the odium of the scenes accused it to the cult of tradition. But although the institution took its name from the last stilted playwright of all time, it was founded about seven years after his death when his company was amalgamated with its rivals. While the tradition-obsessed performances of its first 248 years paid tribut in theory to Molière the actor, director, and impresario, in practice they obviously echoed out the pulpit skills of his successors.

Actors came down hard on the same old words, stuffed among the same old pratfalls, jape with the same openmouthed astonishment as the players of ten earlier generations must have done. The playhouse itself had disadvantages all over, from insufficient air to too many leaves among the scenes, from the reek of muslin and visual obstacles — like high curtains — caused by inefficient placement of the meagerly padded seats. At all these points, scenery and sound, "paradoxes" not inhabited by angels — not visibly, anyway — an impersonated student like no right take in a segment of the stage only by staying on tiptoe.

You have to admire, even gratefully, the stubborness of traditions that survive for three centuries. But those at the Comédie had their birth on small, narrow acting areas that Louis XIV, not so entirely courtiers, and foolish young aristocrats often shared with the east. The scenic designs featured baroque exuberence. The costumes were covered with ruffles and flapped enough to create major air movements through the stage. The surrounding remains of the stagings had, over centuries, tended to become a caricature of their originals. If they no longer represented Molière's time, they equally sagged out of touch with the later twentieth century.

Thirty-years-odd since.
women from the country—bouncy, balance, and spin the gumballs, tying with his potency as a rock aristocrat. If the image reminds you of Chaplin in The Great Dictator, you’re probably on target; but the effect seems more a tribute to that baleful marvel than a theft from it, as well as a nudge that says you are not taken to be a seventeenth-century audience.

In the “middle” play, The Beholder at Versailles, a modernizing moment arrives when the actors, playing Mollier’s own company, prepare to perform for the demanding monarch. They are on a bare stage, and their gorgeous costumes make us recall that if they happen to displease Louis, they could be stripped of their finery without notice. In the play and the new version Louis doesn’t appear: Instead, the lights turn blinding as the music intensifies it’s a quotation from Leonce’s The Chloe (1601), one of the most startling plays of the modern theater, when the invisible “Emperor” enters, like a voice of God.

The Imaginary Invalid, Mollier’s last play, is also one of his most popular. The director (whose name was, surprisingly, omitted from the program) treats it as a farce. The actors wear monocromes costumes that contrast with the vivid nursery colors of the single, abstract setting and painted pots that make them look like figures out of Doonseburg. But this uncredited metteur en scène has also made a serious addition that staggers those who know the play; a costume that nevertheless seems appropriate, even though it’s one that Mollier himself could not have made.

A.C.T. audiences may recall that Invalid has become famous not only because of its wit but also because of its wise name of doctors, druggists, and gullible patients, but because it is the most celebrated example in history of the truth “The shoe must go on.” The author, seriously ill before and during rehearsals, insisted on playing the role of Argan, the imaginary invalid. He coughed up blood onstage, completed the fourth performance, and died that evening.

In conventional productions, Argan, the hypochondriac who lovingly ingests more medicine in a week than most of us could stomach in a lifetime, believes in the end that he is ceremoniously induced into the medical profession. He is actually being fooled by a troop of actors hired by his brother-in-law, Berlade. He argues that, as an acknowledged medicus, Argan will be able to dig more money and present for himself to his heart—and the rest of his body—content, without having to pay doctors’ bills.

In the new version, Berlade, a sensitive pumpsman, coughs discreetly into a handkerchief during his scenes. The director has removed the old ending, the ritual of Argan’s transformation into an imaginary doctor. Instead, the happy hypochondriac strolls out of sight, leaving Berlade alone. He now coughs so helplessly he’s unable to call for help; then slumps in his armchair on the otherwise empty stage. Dead. While the imaginary invalid is complaining about his complaints, grabbing ememas and salves, the real invalid was steadily dying. Again the moment is reminiscent of Leonce—in this case, the last scene of 1607 the Kings—but it also takes us back to Mollier’s own relentless end, to his resolve to animate his life until his last second at the service of his career—and his fellow actors’

And so, as the valiant author might add with a typically wry change of tone: now this house has brought its artistry up to the present day, even a bit beyond. Let’s hope nothing can stop it from doing the same for its healing.

Apparise Theater BKK has published nineteen translations of Leonce, translated in The Actor’s Mollier series. His Mollier’s Theatrical Essays, on theatrical appreciation of all starstruck players by Mollier, or published by Northwestern University Press. A.C.T. is proud to host Mr. Derward de a participator in “Contemporary Approach to Mollier and Commedia dell’arte,” the fourth program of A.C.T. Performance, a series of public symposia funded by the National Endowment for the Humanities Division of Public Programs.

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Table for two. Two’s company. Two to tango. It’s fairly obvious where we got the idea for the new 2-Door Camry Coupe. Two doors that open the way to a more personal driving experience. That’s not so obvious is that it’s still everything a Camry ought to be. Elegant. Responsive. With a flair for the dramatic.

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women from the country — bouncy, balanced, and spirited as they toy with his potential for a quick return. If the image reminds you of Chaplin in The Great Dictator, you’re probably right, but the effect seems more a tribute to that hackneyed marvel than a thrill from it, as well as a stage that says you are not taken to be a seventeenth-century audience.

In the “middle” play, The Beholder at Versailles, a modernizing moment arrives when the actors, playing Molière’s own company, prepare to perform for the demanding monarch. They are on a bare stage, and their gaudy costumes make us recall that if they happen to displease Louis, they could be stripped of their finery without notice. In the play and in the new venue Louis doesn’t appear. Instead, the lights turn blinding as the music intensifies it’s a quotation from Lavoisier’s The Orations (1782), not the most startling plays of the modern theater, when the invisible “Emperor” enters, like a voice of God.

The Imaginary Invalid, Molière’s last play, is also his most popular. The director (whose name was, mistakenly omitted from the program) treats it as a farce. The actors wear monochrome costumes that contrast with the vivid nursery colors of the single, abstract setting and painted scene that make them look like figures out of Boosnburg. But this uncredited designer has also made a serous addition that staggers those who know the play, a conceit that nevertheless seems appropriate, even though it’s one that Molière himself could not have made.

ACT audiences may recall that Beardsley has become famous not only because of its acute satire of doctors, druggists, and gullible patients, but because it is the most celebrated example in history of the statuette, “The shoe must go on.” The author, seriously ill before and during rehearsals, insisted on playing the role of Argan, the imaginary invalid. He coughed up blood onstage, completed the fourth performance, and died that evening.

In conventional productions Argan, the hypochondriac who lovingly ingests more medicine in a week than most of us could stomach in a lifetime, believes at the end that his fever has induced into the medical profession. He is actually being fooled by a team of doctors hired by his brother-in-law, Bérard. He argues that, as an acknowledged medical doctor, Argan will be able to diagose the cause and prescribe for himself to his heart’s content, without having to pay doctors’ bills.

In the new version, Bérard, a sensible pedestrian, coughs discreetly into a handkerchief during his scenes. The director has removed the old ending, the ritual of Argan’s

Ricardel

Metzger

Ricardel and Metzger by Jacques Callot (c. 1626)

It Takes Two To Tango. That’s Why We Created The New 2-Door Camry Coupe.

The interior of the Comedie-Francaise in 1800

Table for two. Two’s company. Two to tango. It’s fairly obvious where we got the idea for the new 2-Door Camry Coupe. Two doors that open the way to a more personal driving experience. That’s not so obvious is that it’s still everything a Camry ought to be. Elegant. Responsive. With a flair for the dramatic.

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The new 2-Door Camry Coupe. Care to dance?

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Six hours that could save your life.

In the past, a stroke was seen as an inevitable medical condition, a fact of life that seemed practically unavoidable. Even today, strokes are the third-largest killer in the U.S. Very often, those who do suffer from a stroke only recover after a long and difficult rehabilitation period. Now, though, after years of research, we can finally shed some positive light on the subject.

Today, there are a number of new treatments that have the potential to limit the damage a stroke can do. Perhaps the most innovative concept is the "six hour window": the period of time just after a stroke first stroke treatment, with a new and unique approach to teamwork and a medical staff respected for its remarkably high degree of expertise. Led by neurologist Dr. Greg Albers, neurosurgeon Dr. Gary Steinberg, and neuroradiologist Dr. Michael Markis, the Stroke Center's doctors offer a wide range of treatments and all work closely together in order to provide the best available options to every patient.

In Northern California, The Stanford Stroke Center has become a national pioneer in stroke treatment, with a new and unique approach to teamwork and a medical staff respected for its remarkably high degree of expertise. Led by neurologist Dr. Greg Albers, neurosurgeon Dr. Gary Steinberg, and neuroradiologist Dr. Michael Markis, the Stroke Center's doctors offer a wide range of treatments and all work closely together in order to provide the best available options to every patient.

But in order for any new stroke treatments to work, we all have to start thinking about strokes in a completely different way. Not just doctors, but all of us. Probably the best way to think about a stroke is as a kind of brain attack. The blood and oxygen flowing through the brain have just been cut off. Perhaps it's as simple as a blood vessel being stopped up, or as extreme as an aneurysm bursting. But even if an area of the brain is not receiving all the blood it needs, we know now that the brain cells do not actually stand a chance of being rescued, greatly reducing the stroke's impact. In some cases, as if it never happened. About six hours.

With this in mind, we are using a wide range of new methods (including everything from investigational medication to emergency surgery) that work to protect the brain and restore the blood flow as soon as is humanly possible. This is why we have so strongly emphasized the importance of immediate treatment.

Because, if you can get proper medical attention quickly enough, the threatened brain cells stand a chance of being rescued, greatly reducing the stroke's impact. In some cases, as if it never happened.

Fast treatment should be the reaction to any kind of stroke attack, even if it only seems to be a mild one. Frequently, these very mild strokes act as a warning sign for a much larger stroke to come. (Just the same way Mount St. Helens set off its warning tremors before the big one.) Also, by uncovering what caused the original stroke, it is sometimes even possible to prevent the second one from occurring altogether.

But, ultimately, the most important thing to remember is this: If you have a stroke, or even if you think you might be having one, get help right away. Immediately call either your local doctor or the Stanford Emergency Department at 415-723-5111. Because those first six hours might just make a difference in how a stroke could affect the rest of your life.

The Stroke Center at Stanford

Our Life Flight helicopter can get to people 100 miles away within an hour, putting most of Northern California within reach of our Stroke Center.

The Stroke Center is just one of the patient centers at Stanford Medical Center. And one of the reasons you might want to be near Stanford is to put of your health plan. For more information on strokes, their symptoms, and their warning signs, please contact your local doctor or just phone us at 1-800-756-9000 (IT Network for the Hearing and Speech impaired: 415-723-8310).

In 1950, Woodrow Wilson suffered a severe stroke, dying his left side. With today's treatments, he would have possibly have recovered within hours.
Six hours that could save your life.

In the past, a stroke was seen as an inevitable medical condition; a fact of life that seemed practically unavoidable. Even today, strokes are the third-largest killer in the U.S. Very often, those who do suffer from a stroke only recover after a long and difficult rehabilitation period. Now, though, after years of research, we can finally shed some positive light on the subject.

Today, there are a number of new treatments that have the potential to limit the damage a stroke can do. Perhaps the most innovative concept is the “six hour window”, the time after a stroke hits in which treatment may make all the difference in the world.

A fundamentally new concept in stroke treatment is the so-called “six hour window” the time after a stroke hits in which treatment may make all the difference in the world. By using this time period, we can reduce the risk of long-term damage.

As the only stroke center in Northern California, The Stanford Stroke Center has become a national pioneer in stroke treatment, with a new and unique approach to teamwork and a medical staff respected for its remarkably high degree of expertise. Led by neurologist Dr. Greg Albers, neurosurgeon Dr. Gary Steinberg, and neuroradiologist Dr. Michael Markes, the Stroke Center’s doctors offer a wide range of treatments and all work closely together in order to provide the best available options to every patient.

But in order for any new stroke treatments to work, we all have to start thinking about strokes in a completely different way. Not just doctors, but all of us. Probably the best way to think about a stroke is as a kind of brain attack. The blood and oxygen flowing through the brain have just been cut off. Perhaps it’s as simple as a blood vessel being stopped up, or as extreme as an aneurysm bursting. But even if an area of the brain is not receiving all the blood it needs, we know now that the brain cells do not actually perish immediately. There is time. About six hours.

With this in mind, we are using a wide range of new methods (including everything from investigational medication to emergency surgery) that work to protect the brain and restore the blood flow as soon as is humanly possible. This is why we have so strongly emphasized the importance of immediate treatment.

Because, if you can get proper medical attention quickly enough, the threatened brain cells stand a chance of being rescued, greatly reducing the stroke’s impact. In some cases, as if it never happened.

Fast treatment should be the reaction to any kind of stroke attack, even if it only seems to be a mild one. Frequently, these very mild strokes act as a warning sign for a much larger stroke to come. (Just the same way Mount St. Helens set off its warning tremors before the big one.) Also, by uncovering what caused the original stroke, it is oftentimes even possible to prevent the second one from occurring altogether.

But, ultimately, the most important thing to remember is this: If you have a stroke, or even if you think you might be having one, get help right away. Immediately call either your local doctor or the Stanford Emergency Department at 415-723-5111. Because those first six hours might just make a difference in how a stroke could affect the rest of your life.

The Stroke Center at Stanford

The Stroke Center is just one of the patient centers at Stanford Medical Center. And one of the reasons you’ll want to be sure Stanford is part of your health plan. For more information on stroke, their symptoms, and their warning signs, please contact your local doctor or just phone us at 1-800-256-9000 (ITN Number for the Hearing and Speech impaired: 415-723-6135).
WHO'S WHO

J. TOBY ADAMS (Leopold) appeared at A.C.T. last season in Dinner at Eight, The Duchess of Malfi, and A Christmas Carol. Last summer he worked with the San Francisco Theater Project at the Magic Theater, where he originated the role of Will Pepper in the world premiere of Joe Penhall's The Devil Boy. He has performed in The Merry Wives of Windsor, King Lear, and The Merchant of Venice at the Utah Shakespearean Festival, and has also worked with the Actors' Repertory Theater Ensemble and the Park City Shakespeare Festival. Adams is a graduate of A.C.T.'s Advanced Training Programs, where his audio work included Toad, No! Henry IV, Part 1, and Barabbas.

JACK WILKINS (Ronald) appeared in the world premiere of The Who's Tommy and Musical Man (both directed by Des McAnuff) at La Jolla Playhouse. Other regional credits include Henry IV for the Shakespeare Festival Western, California, and The Woman of the Year at the New York City Opera. He has also performed as Inspector Javert at the Bucksport Theater, in concerts at the Lincoln Center, West Coast and Bay Area Playwrights' Festivals, and with the San Francisco Opera and San Francisco Symphony.

MARTIN MCGRATH (Postman) appeared in Dinner at Eight, The Duchess of Malfi, and A Christmas Carol. Last summer he worked with the San Francisco Theater Project at the Magic Theater, where he originated the role of Will Pepper in the world premiere of Joe Penhall's The Devil Boy. He has performed in The Merry Wives of Windsor, King Lear, and The Merchant of Venice at the Utah Shakespearean Festival, and has also worked with the Actors' Repertory Theater Ensemble and the Park City Shakespeare Festival. Adams is a graduate of A.C.T.'s Advanced Training Programs, where his audio work included Toad, No! Henry IV, Part 1, and Barabbas.

ZACHARY BARTON (Harry Larkin) is the recipient of the Pennsylvania Children's Theater Professional Theater Intern Fellowship. He has been seen as Pippin's Hoss in Todd Haile's A Dance Along the Precipice at Intrepidion for the Arts, Lili in Why We Have a Body at the Magic Theater, Peter in Body Parts at Studio 550, and several other roles. Barton is a graduate of A.C.T.'s Advanced Training Programs, where his audio work included Toad, No! Henry IV, Part 1, and Barabbas.

Music By Academy Award Winner

John Williams

Violin Solos By

Itzhak Perlman
Lawrence in Howard Sturtz's drive-in 1955
Comedy. He has appeared at Philadelphia's Wilma Theater, The Delaware Theater Company, and his alma mater, Temple University, in productions of Othello, Shakespeare's After an Affair Directed by the University, Act, Red Noise, The Merchants, The Day, Room, The Inspector General and Samson and Delilah in London. Other favorite roles include Teacher in The Comedy of the South Pole at Stanford University, and the evil twins Evelyn and Ingrid in Corpse at Center Theater Group, Los Angeles, originally hailed from Wilmette, Illinois, and now makes his home in Berkeley.

San Francisco Arts Commission Summer Series, singing and dancing with the "voice" of the San Francisco Giants, Hank Greenwald. She was featured in two long-running San Francisco shows: Crows of the Weekends at the Theatre in the Square, for which she portrayed a Bay Area Critics' Circle Award, and Notes Off at Matt Theater Company and the Motion Meta and Tennessee Williams' Crisis Circle Award, and Notes Off at Matt Theater Company and the Motion Meta and Tennessee Williams' Crisis Circle Award, and Notes Off at Matt Theater Company and the Motion Meta and Tennessee Williams' Crisis Circle Award, and Notes Off at Matt Theater Company and the Motion Meta and Tennessee Williams' Crisis Circle Award, and Notes Off at Matt Theater Company and the Motion Meta and Tennessee Williams' Crisis Circle Award, and Notes Off at Matt Theater Company and the Motion Meta and Tennessee Williams' Crisis Circle Award, and Notes Off at Matt Theater Company and the Motion Meta and Tennessee Williams' Crisis Circle Award, and Notes Off at Matt Theater Company and the Motion Meta and Tennessee Williams' Crisis Circle Award, and 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American Conservatory Theater

Lawrence in Howard Slatzer’s Origins in Old Colorado. He has acted at Philadelphia’s Wilma Theater, the Delaware Theater Company, and the Ohio State Repertory, Temple University, in productions of Othello, Hamlet, and The Lord of the Rings. In addition, he has performed in a Bay Area Theatre Critics Circle Award, and one of the best performances included in his award-winning production was the role of the Duke of Burgundy in Tom Stoppard’s Rosencrantz and Guildenstern Are Dead. In 2016, he appeared in the title role in the National Tour of Richard III, and in 2017, he was nominated for a Drama Desk Award for his performance in King Lear.

Bill Raymond

Bill Raymond was born and raised in San Francisco. He received a BA in English and Theater from the University of California, Berkeley, and an MA in Theater and Dance from the University of Illinois, Chicago. In 1980, he co-founded the San Francisco Shakespeare Festival, which produced Shakespearean plays. He has also directed numerous productions of Shakespearean plays, including Macbeth, Hamlet, and A Midsummer Night’s Dream. In 1990, he was named the artistic director of the San Francisco Shakespeare Festival. He is also the founder of the San Francisco Shakespeare Festival’s summer program, which has been producing Shakespearean plays for over 30 years. In 2010, he was awarded the John F. Kennedy Center for the Performing Arts Honor Award for Lifetime Achievement in the Arts.

Michael O’Dowd

Michael O’Dowd has been producing and directing at the American Conservatory Theater for over 25 years. He is the artistic director and co-founder of the theater, which produces a wide range of plays, from classic to contemporary. In addition to directing, he is also the executive producer of the theater’s national touring company. He has been the recipient of numerous awards, including the 2016 LA Weekly Theater Award for Outstanding Director. O’Dowd is known for his commitment to developing new works and for his ability to bring out the best in his actors. He has directed productions of plays by such playwrights as David Mamet, David Hare, and Tom Stoppard. His work has been featured in major theaters across the country, including the Mark Taper Forum, the Los Angeles Theater Center, and the Mark Taper Forum.

SCAPIN DIRECTORS, DESIGNERS, AND STAFF

Andrei Belgrader (Director/Choreographer) collaborated with Shelley Berman on The Classic Stage Company’s 1989 award-winning adaptation of Diderot’s “Homo Eroticus,” which has since been produced by the American Repertory Theater at Harvard and the Odyssey Theater Ensemble in Los Angeles. The most recent collaboration, Servant of Two Masters, premise of several plays directed by Belgrader, including The Kiss, The Love of a Bumbler, and Seagulls, The Chase, and Waiting for Godot, which received the Boston Critics Circle Award for best play and best director. At Yale Repertory Theater, he directed The Chairs and The Chairs, and Waiting for Godot, which received the Boston Critics Circle Award for best play and best director. At Yale Repertory Theater, he directed The Chairs and The Chairs, and Waiting for Godot, which received the Boston Critics Circle Award for best play and best director. At Yale Repertory Theater, he directed The Chairs and The Chairs, and Waiting for Godot, which received the Boston Critics Circle Award for best play and best director. At Yale Repertory Theater, he directed The Chairs and The Chairs, and Waiting for Godot, which received the Boston Critics Circle Award for best play and best director.
from the piano at colleges and clubs across the country. She is currently writing a full-length musical with Charles Bach.

JANCIE BENNING (Costume) most recently designed costumes for The Rover's Voyage at San Diego Playhouse. Other West Coast credits include The Steadfast Tin Soldier (Saratoga), The Sun Also Rises (TheaterWorks), and a western U.S. tour of The Big Broadcast. Before that he was Production Stage Manager for the TOCA Theater, The Second City in San Francisco, and Santa Barbara. His directing credits include A Bravery from the Gulf War (A Staged Expression), a tour and a tour run of his musical revue, A Tribute to the American Musical Theater. A graduate of Drake University, Benning studied in London and worked as an art therapist in schools in Iowa and Montana.

The American Conservatory Theater (ACT) returns to A.C.T. for its second season after serving as Assistant Stage Manager for Minnie and Mosse and Dresser at Eight last season. Last year he was Stage Manager for the California Shakespeare Festival's productions of King John and Romeo and Juliet, the first time since 1988. Prior to that he was Assistant Stage Manager for the California Arts Company's productions of All's Well That Ends Well. Before joining the company, Benning has worked as Production Stage Manager for the Colorado Shakespeare Festival, as a scenic designer for the Midwest as a scenic designer for the Tempe Little Theatre, and as a set designer for the Arizona State University's Department of Theatre and Dance.

TRACY REINHARDT (Assistant Stage Manger) returns to A.C.T. for her second season with A.C.T. after spending the summer stage-managing Ring, Gordon for San Jose Institute Repertory. Her A.C.T. stage management credits include Chanticleer of Mallorca, Nothing Sacred, Golden Boy, Right Mind, A Christmas Carol, Cyrano de Bergerac, and The Learned Ladies. She was in Seattle for three years as a Production Stage Manager with the Seattle Shakespeare Company. The company's current season included The Merry Wives of Windsor, and A.C.T.'s award-winning production of Chekhov's The Three Sisters.

KEVIN CORDOVA (Lighting) is currently serving as the Lighting Designer for the San Francisco Shakespeare Festival's production of Much Ado About Nothing. He is also the Lighting Designer for the San Francisco Opera's production of La Boheme. Prior to that he was the Lighting Designer for the San Francisco Shakespeare Festival's production of King John and Romeo and Juliet. He has worked with numerous regional and Off-Off-Broadway productions, including productions of The Tempest, Much Ado About Nothing, and The Taming of the Shrew at the San Francisco Shakespeare Festival. He is a graduate of the University of California, Berkeley, where he studied with Richard Howell and was a member of the San Francisco Shakespeare Festival's resident company, the San Francisco Shakespeare Company.

AC.T. DIRECTORS, DESIGNERS, AND STAFF

LUCAS JONES (Set Design) returns to A.C.T. after serving as Assistant Director for the San Francisco Shakespeare Festival's production of King John and Romeo and Juliet. Prior to that, he was the Set Designer for the San Francisco Shakespeare Festival's production of Much Ado About Nothing. He has worked with numerous regional and Off-Off-Broadway productions, including productions of The Tempest, Much Ado About Nothing, and The Taming of the Shrew at the San Francisco Shakespeare Festival. He is a graduate of the University of California, Berkeley, where he studied with Richard Howell and was a member of the San Francisco Shakespeare Festival's resident company, the San Francisco Shakespeare Company.

RICHARD SEIDT (Associate Artist Director) was appointed Associate Artist Director of A.C.T. in 1991. He is a native of England, where he was educated at the Royal Academy of Dramatic Art. He joined the company from the University of Cambridge, where he received his M.A. in stage directing and was a member of the school's Drama Club. He has directed numerous productions for various theater companies, including productions of The Tempest, Much Ado About Nothing, and The Taming of the Shrew at the San Francisco Shakespeare Festival.
from the piano at colleges and clubs across the country. He is currently writing a full-length musical with Charles Buch.

JANICE BENNING (Costume) most recently designed costumes for The Emperor’s New Groove at the Tiffany Theatre in Seattle, and a western U.S. tour of The Big Broadcast. She has been Production Manager for the Toyota Theatre in Seattle and the San Diego State University. Her costume credits include Illustrator from the Gulf, Big Fish, and Beatrice at the Strayhorn Denme, and a touring production of and Arrangement for the Performing Arts Center and producer of a new work in development with the San Francisco Conservatory of Art. She holds an M.F.A. in costume design from the University of Washington.

BROOKE LEIPZIGER (Stage Manager) returns for her seventh season with A.C.T. after spending the summer stage-managing for Zoey Theatre at San Jose Improv Theatre. Her A.C.T. stage management credits include The Dollars of May, Nothing Sacred, Golden Boy, Night Music, and Native Dancer de Borges, and The Learned Lady. She was in Seattle for the 2011/12 season with Native Dancer de Borges at Zoey Theatre.

JOHN SULLIVAN (Business Manager) has worked at A.C.T. as an executive director since 1988. A native San Franciscan, Sullivan has been active in the theatre community since the mid-1970s, when he directed Harvey's Afternoon Tea for the Circle Repertory Company in New York. In 1997 he joined the staff of the Mark Taper Forum as a resident director and producer. At the Taper's Forum Laboratory he produced numerous new plays by such writers as David Mamet, Susan Sontag, and John Guare. More recently he produced The Jazzberry, a collaboration between Joseph Papp and the Mark Taper Forum. Sullivan has also produced productions in San Francisco’s Magic Theatre. A former deputy director of the California Arts Council, Sullivan serves on several boards of directors and as a Knight of the Theatrical Order of San Francisco. He has also served as a consultant to the Federal Information Arts Corporation, one of the nation’s leading technology companies, and as a consultant to the San Francisco Opera, where he was named the company’s first Director of New Productions. Sullivan has served on the board of the San Francisco Chronicle’s Contemporary Art and Music Awards and on the board of the Lambda Literary Foundation. His most recent work was as a consultant to the San Francisco Ballet, where he oversaw the production of a new work by the company’s principal choreographer, Alonzo King.

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A.C.T. operates under an agreement between the League of Resident Theaters and the Actors' Equity Association, the union of professional actors and stage managers in the United States.

A.C.T. is a constituent of the Theater Communications Group, the national organization for the nonprofit professional theater. A.C.T. is a member of the League of Resident Theaters, American Arts Alliance, California Theater Council, Theater Arts Services, San Francisco Chamber of Commerce, and San Francisco Convention & Visitors Bureau.

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American Conservatory Theater

Administrative Offices
A.C.T.'s administrative and Conservatory offices are located at 30 Grants Avenue, San Francisco, CA, 94108. (415) 584-2320.

Box Office Information
A.C.T.'s Central Box Office
Location: 405 Geary Street at Mason, next to the Grasy Theater, one block west of Union Square.
Box Office Hours: 12 p.m. - 8 p.m. Monday through Thursday, 12 p.m. - 8 p.m. Friday through Sunday and Monday.
Ticket Information/Charge by Phone: (415) 749-2228. Use your Visa, MasterCard, or American Express card.

Box Office 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.

BASS: A.C.T. tickets are available at all BASS/TIX centers, including The Warehouse and Tower Records/Videoworld.

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Presvoire  $40
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Gallery  $10

Ticket Prices:

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Gallery  $15

Grad Discounts: For groups of 15 or more, call Linda Graham at (415) 584-7808 for special prices.

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

Mailing List: Call (415) 749-2228 to request advance notice of shows, and subscriber information.

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

Discs: Half-price tickets are frequently available on the day of performance at TIX on Union Square in San Francisco. Half-price Student and Senior Rate tickets are available at the theater box office 90 minutes prior to curtain. Matinees: Senior Rate is $15. All rush 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 lost ticket insurance. If at the last minute you are unable to attend, you may make a contribution by donating your ticket 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, Marines Memorial Theater, and the Orpheum Theater are accessible to persons in wheelchairs.

The Soundcheck 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.

Seating: If you carry a pager, beeper, watch, telephone, or alarm, please make sure that it is set to "off" while you are in the theater to avoid disturbing the performance. Alternately, you may leave it with the House Manager, along with your seat number, so you can be notified if you are called.

Special Programs:
A.C.T. Perspectives: A six-series array of symposia to be held from 7 to 9 p.m. on selected Monday evenings throughout the season, featuring in-depth panel discussions and performance demonstrations by scholars and artists from all over the country. Topics range from aspects of the season's productions to the general relation of theater and the arts to American culture. The symposia, moderated by A.C.T.'s directors, are free of charge and open to everyone. For information, call 749-2228.

Speaking Out: Informative after-show discussions occurring between shows and ideas raised by the audience'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. Performances: Presented before the evening performances for all productions, except a Christmas Carol, in the same theater as the evening's play. From 6:30 p.m. to 6:50 p.m. Doors open at 6:20 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 $8. For more information, please call June Neve, Student Matinee Coordinator, at 749-2228.

Conservatory: The A.C.T. Conservatory offers classes, training, and advanced theater study. The Young Conservatory program offers training for students between the ages of 8 and 18. Call 749-3130 for a free brochure.

Costume Rental: A large collection of costumes, ranging from handmade period garments to modern sportswear, is available for rental by schools, theater, production companies, and individuals. Call 749-2228 for more information.

A.C.T. Venues:

ORPHEUM THEATER: The Orpheum Theater is located at 1102 Market Street at Eight, near the Civic Center and Mason/Mint Memorial Station.

STAGE DOOR THEATER: The Stage Door Theater is located at 1420 Mason Street at Geary, one block from Union Square.

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

Fun, Festive, Fashionable: "Black Tie" Gives a Lift to Holiday

As elegant as the season, yet comfortable as a backyard barbecue, a "Black Tie Invited" holiday party in your own home is an ideal way to welcome the winter holidays. Tuxedos are an enduring classic and a refreshing change from the world of suits and ties.

Women: Tuxedos are Sexy
Just how hot a fashion trend are tuxedos? A recent survey by The Black Tie Bureau, a group representing manufacturers and marketers of formalwear, found that a majority of women think a man wearing a tuxedo is sexier than a man in a suit.

Women also often enjoy a black tie occasion for other reasons — it gives them an opportunity to show off their own festive finery.

Your Night, Your Style:
Current trends in formal dressing — colorful vests, bow ties and cummerbunds, pleated shirts and unique dinner jackets, all help men in formalwear preserve the "individuality index."

Holiday parties are more enjoyable when the crowd is relaxed, and wearing festive attire adds to that sense of enjoyment.

One Enchanted Evening
Hosting a black tie party is a way of honoring your guests, letting them know you are planning something special. Whether it's New Year's Eve cocktails or an intimate seated Christmas dinner, friends and acquaintances will thank you for transforming an occasion into a stylish celebration.

Expert Advice
For assistance in selecting the absolutely perfect ensemble or accessories, confer with a qualified formalwear specialist. To find one in your area, consult the Yellow Pages or call the Black Tie Bureau at (312) 644-6610.
FOR YOUR INFORMATION

American Conservatory Theater

ADMINISTRATIVE OFFICES
A.C.T.'s administrative and Conservatory offices are located at 3001 Grant Avenue, San Francisco, CA 94108. (415) 584-3200.

BOX OFFICE INFORMATION
A.C.T.’s Central Box Office
Location: 400 Geary Street at Mason, near the Gustave 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) 749-4477. Use your Visa, MasterCard, or American Express card.
Box Offices at the Stage Door Theater, Marines Memorial Theater, and Orpheum Theatre: Full-service box offices will be open 90 minutes before each performance in these venues.
BASS: A.C.T. tickets are available at all Bay Area centers, including The Warehouse and Tower Records/Villa.

STAGE DOOR/ MARINES MEMORIAL/ ORPHEUM THEATERS

<table>
<thead>
<tr>
<th>Ticket Prices</th>
<th>Group Discounts</th>
<th>Special Programs</th>
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| Prices                | Prosecco/Liquor | A.C.T. Perspectives (A 6-week series to be held on 2 to 3 p.m. on selected Monday evenings throughout the season, featuring in-depth panel discussions and performance demonstrations by scholars and artists from all over the country.)
| Basting               | $30             | Topics range from aspects of the seasons' productions to the general relation of the arts to American culture. The symposia, moderated by A.C.T. directors, are free of charge and open to everyone. For information, call 749-2225. |
| Gallery               | $10             | Special Programs |
| Sunday/Tuesday/Wednesday/Thursday | $33 | Special Programs |
| Saturday/Lunchtime    | $34             | Special Programs |
| Holiday               | $15             | Special Programs |
| Friday/Saturday       | $38             | Special Programs |
| Orpimente/Liquor      | $50             | Special Programs |
| Gallery               | $44             | Special Programs |

Group Discounts: For groups of 15 or more, call Linda Graham at (415) 584-7696 for special prices.
Latecomers: Latecomers will be seated only if there is an appropriate interval.
Mailing List: Call (415) 749-2225 to request advance notice of shows, and subscriptions information.
Gift Certificates: Give A.C.T. to a friend, relative, co-worker, or client. Gift certificates are perfect for any celebration. Discounted: Half-price tickets are frequently available on the day of performance at TIPS on Union Square in San Francisco. Half-price Student and Senior Rush tickets are available at the theater box office 90 minutes prior to curtain. Matinees Student Rush is $8. All rush tickets are subject to availability, one ticket per valid I.D.
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The Scenemaster Listening System is designed to provide clear, amplified sound anywhere in the auditorium. Headsets are available for free in the lobby before performances.
Photographs and Recordings of A.C.T. performances are strictly forbidden.
Smoking is not permitted in the auditorium.
Beepers: If you carry a pager, beeper, watch, telephone, or alarm, please make sure that it is set to the "off" position while you are in the theater to avoid disturbing the performance. Alternatively, you may leave it with the House Manager, along with your seat number, so you can be notified if you are called.

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<th>Oldsmobile Eighty Eight LSS</th>
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*For A Free Video With Test Details, call 1-800-LSS-1235!

Prices quoted are MSRP including destination. Tax, Title, license, California emission equipment and optional equipment additional. Individual dealer price may vary. See retailer for details. Acura Legend priced with automatic transmission, 4-door sedan and leather interior.

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Rodgers and Hammerstein

There are two truisms concerning Rodgers and Hammerstein. One is that they were the greatest songwriters in the history of American musical theater. The other is that they were not interested in the modern, musical theater of their day, and they perpetuated it, and their greatest works — psychologically sophisticated, politically pointed, and musically innovative — retain their tremendous appeal.

This year — precisely one-half century after its premiere — the still-thriving Rodgers and Hammerstein organization has tallied more than seven hundred fifty productions of Oklahoma! That number reflects the fact that companies are celebrating the show's anniversary. In a typical year, a mere six hundred productions are staged. When you add Carousel, South Pacific, The King and I, and The Sound of Music to that list, the total number of yearly Rodgers and Hammerstein productions increases to more than two thousand seven hundred.

Nostalgia alone doesn't explain that kind of success. Rather, the shows continue to be popular because of their emotional expressivity and their dramaturgical nature of the conflicts they dramatized. Hammerstein unfailingly portrayed the enormous gulf between races, cultures, and social classes; and while he distrusted psychology (calling it a "pseudo-science"), he intuitively tapped into some basic psychological truths, which audiences continue to recognize and relate to.

In some ways, the pairing of these two men was an odd one. As author Ethan Mordden points out in his recently published survey of the Rodgers and Hammerstein musicals, they represented two fundamentally different wings of the musical theater. Rodgers' shows with his previous partner, Lorenz Hart, are smart, funny musical comedies with a distinctly contemporary flavor. Hammerstein essentially worked operettas — an antiquated form — and most critics felt his work falling into a deserved obscurity.

If their artistic personalities clashed, however, their personal backgrounds were remarkably similar. Both were native New Yorkers and Columbia University graduates, and both started writing for the theater around the same time. Both were born into important show-business families. Hammerstein's father, Willard, managed the vaudeville theater and advised his son to go into another field. Oscar II attempted to follow his father's advice, enrolling in Columbia Law School upon graduation. But finding himself bored, he soon dropped out and persuaded his uncle, a Broadway producer, to employ him as a stage manager. Shortly thereafter, he began writing songs, and in 1923 he had his first hit show, Whiz Bang, with music by Vincent Tanous.

Richard Rodgers' family had nothing to do with show business — his father was a physician — but his mother, an amateur pianist, encouraged him when he began demonstrating musical talent at a young age. He got his primary training at the institute which later became the Juilliard School, making him one of the most musically well-educated Broadway composers of his generation. Arguably, however, his earlier studies as a student at Columbia University proved more crucial to his development; it was there that he met both of his future collaborators, Hammerstein and Hammerstein.

Through the 1920s and 1930s, Rodgers' career proceeded much more smoothly than Hammerstein's. Rodgers and Hart created a series of hit shows, including On Your Toe (the first Broadway show to include ballet), Robin in Arms, By Jupiter, and Pal Joey. In contrast, Hammerstein, working with various composers, moved forward in a series of starts and stops; he had an enormous success in Show Boat, but by the time he hooked up with Rodgers, he hadn't had a hit in ten years.

So why did Rodgers turn to Hammerstein in 1941, when the increasingly despondent and self-destructive Hart withdrew from their lengthy partnership? Part of the reason was practical; both had separately expressed interest in writing an adaptation of the play Green Grow the Lilacs, and surely each wanted a partner who was equally enthusiastic about the idea. But perhaps, on a deeper level, they realized that the combination of their very different sensibilities — Hammerstein's earnest seriousness and Rodgers' innate ability to write music of popular appeal — would produce something greater than either had achieved before.

Rodgers admitted as much in his autobiography, Musical Stages: "Oscar's kind of theater was rapidly becoming passé and mine was all too often a rut," he wrote. "If we were both flexible and dedicated enough, perhaps something fresh and worthwhile could emerge from our combined efforts." I had absolute faith in Oscar's talent," he added. "I was convinced that any man who could write Show Boat, Street Scene, and the lyric to Jerome Kern's All the Things You Are was far from being through, that his talent was being misused rather than used up."

Rodgers' confidence was not widely shared; the Theatre Guild, which produced
Rodgers and Hammerstein

There are two truisms concerning Rodgers and Hammerstein. One is positive, the other negative. Neither is accurate.

The first is that the team invented the fully integrated Broadway musical, in which the songs and dances help tell the story. The second is that their shows — however popular in their day — today seem, well, as corny as Kansan in August.

Perhaps the best way to celebrate the fiftieth anniversary of this remarkable collaboration is to demonstrate the inaccuracy of both contentions. Rodgers and Hammerstein did invent the modern musical, but they perfected it, and their greatest works — psychologically sophisticated, politically pointed, and musically

innovative gems — retain their tremendous appeal.

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Nostalgia alone doesn't explain that kind of success. Rather, the shows' constant popularity reflects the emotional expressivity of Richard Rodgers' music, and the archetypal nature of the conflicts they dramatized. Hammerstein unflinchingly portrayed the enormous gulf between races, cultures and social classes. And while he distrusted psychology (calling it a "pseudo-science"), he intuitively tapped into some basic psychological truths, which audiences continue to recognize and relate to.

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Hammerstein was born into an important show-business family. His grandfather, Oscar Hammerstein I, ran both a successful vaudeville house and an opera company, which, for a time, seriously challenged the mighty Metropolitan. His father, William, managed the vaudeville theater — and advised his son to go into another field. Oscar II attempted to follow his father's advice, enrolling in Columbia Law School upon graduation. But finding himself bored, he soon dropped out and persuaded his uncle, a Broadway producer, to employ him as a stage manager. Shortly thereafter, he began writing songs, and in 1923 he had his first hit show, Wildflower, with music by Vincent Youmans.

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DECEMBER 1993

DECEMBER 1993
be man whose worldly knowledge is, shall we say, limited. (It’s also Maria who sings “a rack who is learning to pray,” which may seem like a ludicrous image to us, but no doubt makes perfect sense to her.)

Like Hammerstein, Rodgers created the finest work of his career with his new partner. During his collaboration with Hart, Rodgers generally wrote the melody first. With Hammerstein, that process was reversed, and his lyrics inspired the composer to a new level of expressiveness. As Gerald Mast notes in his history of the musical stage, Can’t Help Singing, Hammerstein poetry often forced Rodgers to extend or alter the standard 32-bar refrain form he used with Hart; his songs with Hammerstein often include cadences and other extended passages. Furthermore, the emotional stakes for the characters were much higher than in the light-hearted Hart shows, and Rodgers responded accordingly.

The two men were not, by most accounts, close friends. Their personalities didn’t always mesh; Hammerstein was blunt-spoken, Rodgers more enigmatic, and the lyricist reportedly resented the composer’s stiffness with praise. “They were very close when they were working on something, which was most of the time,” James Hammerstein said. “But their social lives didn’t intersect.”

Rodgers, who immersed himself in the business side of their operation, worked out of their New York City office; Hammerstein preferred to write in the study of his Pennsylvania farm. He kept strict working hours of 8 a.m. to 4:30 p.m. daily, according to James, “if he didn’t follow an exact schedule, he feared he’d do less and less work.”

“Rodgers called him a ‘careful dreamer,’ but I think ‘disciplined dreamer’ is more apt,” James Hammerstein added. “He was a perfectionist. He worked desperately hard to write something simple and emotional without being cloying or sentimental.”

So where does the sentimentality charged come from? Many, many bad productions, which went for an easy snuff, no doubt deserve part of the blame. But both Mordden and James Hammerstein accuse the movie adaptions, which tended to soften the original plays’ hard edges. Carnaval, James Hammerstein pointed out, “is a sweet movie about a violent wild-beater. Hollywood wanted to make sure everyone in the family liked it.”

“Don’t get into Rodgers and Hammerstein through the films,” he warned, “noting the only successful one in his mind is The King and I. They weren’t meant to be films. I watch them as little as possible.”

“On screen, South Pacific isn’t larger than life any more,” mourned Mordden. “The movie isn’t that bad, but they shouldn’t have shown Bali Ha’i (the island where Lt. Cable discovers a beautiful native girl — and his own sensualty). It was a mythical place on stage; on screen, it’s just another island.”

But it was the movie set in the mountains, not the filmed on the islands, that most strongly reinforced the notion of Rodgers and Hammerstein as sentimental writers. In the pair’s work, it did so however, by taking their most mawkish musical (the only one for which Hammerstein did not write the libretto) and making it still more sticky-sweet.

James Hammerstein directed a New York production of the show several years ago, and is planning to direct a touring edition of the next year — one in which “we’re going to fight the sentimentality tooth and nail.”

“I think of the Von Trapp children as particularly bright, not particularly cute,” he said. “In auditions, I say ‘if anybody does anything cute, get out of the room.”

That said, aside from Hammerstein, all of the sentimentality charged is from the movie adaptations. When Rodgers died, he said, “In my work there’s no hint of sentiment. That’s confused with sentiment,” he noted.

“Rodgers was a pragmatist, in a sense. He didn’t say ‘When you walk through a drizzle, hold your head up high.’ He was saying ‘When you really need hope, you’ll better have it.’ He wasn’t saying all people have nobility, but he did say it’s a lot of people, and once in a while it comes out.”

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**TOP O’ THE COVE**

Housed in an historic hundred-year-old Jalousie, this charming restaurant has been a La Jolla tradition for over forty years. Because of the spectacular views of La Jolla Cove, the window tables in this place are booked well in advance since they seem to engender an evening of romance. In fact, one corner table for two seems to hold the record for guests who pop the question since so many couples all want to return to that same spot for anniversaries. Even if you can’t get a window table, you’ll still enjoy the cozy old world ambience of antique-framed paintings, a low walnut beamed ceiling, breathtaking floral arrangements, a marble fireplace, and fauteuils service. And, guess what, it’s quiet enough to hear any question being popped. The menu of escargot and award-winning wine lists over a thousand selections — although most are on the high-priced side.

Now installed at La Jolla Cove, Brian Johnson has carefully retained many old favorites and added some intriguing dishes of his own. To bring back former memories, he like to grill the seasoned lamp for Norm Chandler Fox is the restaurant critic for Performing Arts magazine.

**by Norm Chandler Fox**

**The Art of Dining**

**California Cuisine**

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**by Norm Chandler Fox**

Amen. Spectacular outdoor and interior views from La Jolla’s venerable Top of the Cove restaurant.

**by Norm Chandler Fox**

**by Norm Chandler Fox**

**by Norm Chandler Fox**

Toasted with fresh garlic. Also worth sampling are the Shiitake mushrooms baked in sherry, perfect stalks of asparagus topped with golden caviar, and a rich dish of wide noodles with gorgonzola and smoked salmon. Unfortunately, the Caesar salad is sugary and limp; instead, go for the tomato, goat cheese and arugula combination with a light, lemony vinaigrette.

If I’ve been exercising regularly, I opt for an entire of the velvety creamed feta grass in a lovely frutelo and Frangelico sauce. Almost equally rich are the veal medallions in a creamy wild mushroom sauce which competes with an order of fettuccine topped with giant shrimp in a parmesan and basil sauce. On the lighter side of the carte du jour are the slices of tender duck breast with black currant, an unusual pairing of chicken breast with shrimp and scallops in a sauerkraut garlic sauce, and a quite wonderful venison filet with fresh blueberries. Fresh fish are served for daily specials, and I like the way chef Johnson makes scrambled with a port wine reduction while his Ahi tuna is deliciously moist when grilled with olive oil and black pepper.

While members of my party like the caramel cheesecake and the bittersweet chocolate tart, I prefer an edible work...
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The Art of Dining

TOP O' THE COVE — House in an historic hundred-year-old bungalow, this venerable restaurant has been a La Jolla tradition for over forty years. Because of the spectacular view and La Jolla's menu, the window tables in this place are booked well in advance since they seem to engender an evening of romance. In fact, one corner table-for-two seems to bring the record for guests who pop the question, and since many couples want to return to that same spot, it's a popular place. Even if you can't get a window table, you'll still enjoy the cozy old world ambience of antique-framed paintings, a low walnut beamed ceiling, and dramatic floral arrangements, a marble fireplace, and a large collection of art. And, guess what, it's quiet enough to hear any whisper being whispered. The enclosure and award-winning wine list has over a thousand selections — and the view is worth the higher prices.

Norm Chandler Faz is the restaurant critic for PerformingArts magazine.

Norm Chandler Faz is the restaurant critic for PerformingArts magazine.

by Norm Chandler Faz

GOURMET CUISINE

DECEMBER 1991

Powdered Sugar instead of brown sugar taken with fresh garlic. Also worth sampling are the Shitake mushrooms baked in sherry, perfect stalks of asparagus topped with golden caviar, and a rich dish with sauce of pomegranate and smoked salmon. Unfortunately, the Caesar salad is soggy and limp; instead, go for the tomato, goat cheese and avocado combination with a light, lemony vinaigrette.

If I've been exercising regularly, I opt for an entire of the velvety sauce filet gras in a lovely frangelico sauce. Almost equally rich are the omelettes served in a creamy wild mushroom sauce which complements with an order of fleischkase topped with giant shrimp in a parmesan and basil sauce. On the lighter side of the carte du jour are the slices of tender duck breast with black currants, an unusual pairing of chicken breast with shrimp and scallops in a sherry garlic sauce, and a quite wonderful venison filet with fresh blueberries. Fresh fish are served for daily specials, and I like the way chef Johnson makes sautéed with a port wine reduction while his Ahi tuna is deliciously moist when grilled with olive oil and black pepper.

While members of my party like the caramel cheesecake and the butterscotch chocolate torte, I prefer an edible work...
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Grilled sliced scallops served cold with a mustard-orange vinaigrette. You could also start by sharing one of the fresh baked pizzas baked in the wood-burning ovens. I especially like either the thin crust version with potatoes, artichokes, tomatoes and mozzarella or the pizza with eggplant, ricotta, olives, pecorino, and fresh tomatoes.

Among the more unusual pasta dishes, I enjoy the Bretzvace with sweet sausage, onions and red wine, the spinach and egg linguine with marinated shrimp and garlic, whole wheat noodles with artichoke hearts and mushrooms, and the baked lasagna prepared with dish. The recently opened restaurant is another option for a meal.

Grilled fish topped with a lemon-garlic sauce and served with a side of sautéed vegetables.

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of art consisting of dark chocolate and white chocolate mousse surrounded by pools of blackberry, raspberry and strawberry coulis. Afterwards, I often go to the bar for some Armagnac or port and listen to the sophisticated piano stylings which seems to be designed for incurable romantics like myself. And on a clear night, it’s also de rigueur to take a hand-holding stroll on the cove boardwalk down below.

TOP O’ THE COVE, 1216 Prospect Street, La Jolla 858-459-7779. Open for lunch Mon.-Sat., dinner nightly, brunch Sun.-Mon. Without wine, two can dine for $110.

IL FORNAIO — One of the great bonfires of our Mediterranean climate is that we can dine alfresco most of the year. Even though nights can be quite chilly in December, I commend you to dine on this establishment’s fabulous outdoor terrace (which has heat lamps), overlooking the Pacific. Dining indoors at this gracious place is much more fun as voices bounce off the handsome marble and dark wood surroundings. A further caveat is not to overdose on the big basket of freshly baked country breads that the congenial wait people bring along with the menu. The predominate Italian wine list has some excellent buys, particularly among the reds.

Although the pasta and pizza are wonderful, chef Giampaolo Patzu also prepares some other outstanding examples of his native Italian repertory. For example, I like starting with baked focaccia topped with prosciutto, arugula, parmesan and truffle oil or the fine polenta topped with garlic and shrimp. Another interesting beginning is the plate of grilled sliced scallops served cold with a mustard-orange vinaigrette.

You could also start by sharing one of the fabulous pizzas baked in the wood-burning ovens. I especially like either the thin crust version with potatoes, artichokes, tomatoes and mozzarella or the pizza with eggplant, ricotta, olives, pecorino, and fresh tomatoes.

Among the more unusual pasta dishes, I enjoy the fetuccine with sweet sausage, onions and red wine, the spinach and egg linguine with marinaded shrimp and garlic, whole wheat noodles with artichoke hearts and mushrooms, and the baked lasagna prepared with duck. The red wine stuffed with Swiss cheese are too salty despite a pleasant walnut sauce.

While I’m fond of the rotastisserie-roasted chicken, I really like the whole game hen served with phenomena marinated onions and soft polenta. Favorite Tuscan specialties include the sliced rare steak splashed with balsamic vinegar and a giant chargrilled veal chop with rosemary and sage. I also recommend the very tender veal cutlet crusted with apricots and tomatoes.

Since the restaurant has its own bakery (and you’ve already tasted the incredible breads), you should force yourselves to sample a few desserts. I like the raisin bread pudding soaked in rum, the airy meringue topped with shaved chocolate,
white chocolate ice cream melting in strong espresso, or a lovely apple and walnut tart with a deliciously goopy caramel sauce. Later, after dinner, order some grappa, listeners to the pounding surf, and pretend you're in Positano.

**POSTO** — Piero Selvaggio, who owns this restaurant as well as Valentino and Primi, ought to receive some kind of award for bringing the level of Italian food up to such a blissful level in our town. And with this, his newest venture, he proves that simple, straightforward dishes can be among the most entailing of all.

The bright-and-bright dining rooms have comfortable booths and the most intriguing wall coverings — many of which represent musical instruments. My only complaint is the noise level which accedes as more volatile patrons seems to gather at peak dining hours. (If you want to hear everything your dining companion says, book a table a little later in the evening.) While studying the menu, order some frico — extraordinary toasted slices of Parmesan — of which I never get enough. As in all of Selvaggio's venues, the wait people are on their toes, and as expected, the wine list is well-chosen with many decently-priced bottles, particularly among some of my favorite Italian reds.

Chef Luciano Pelligreni creates the kind of rustic food you'd have in the hills overlooking Venice. I like to start with silken slices of smoked swordfish with arugula, a terrific polenta and Garumella tart, crisply fried calamari with a plate of dipping sauce, and unusual and very capricciosa with a mustard dressing. The dish of snails and smoked bacon in a red wine sauce is too salty for my taste. On these chilly nights, a bowl of ribollita — a hearty Tuscan bread soup or the wild mushroom and barley soup should warm you up quickly.

Being a lover of hot spice, I'm devoted to the penne with sundried tomatoes and mouth-searing pepperoni. Other good choices include noodles in a simple ricotta and sage sauce, lasagna with a garlicky pesto, and risotto cooked with a rich mixture of lamb and red wine. Each course is accompanied by sautéed brussels sprouts and beans that impress me as the most sea bass with aged olives and capers, perfect roast loin of rabbit stuffed with rosemary and served with oven-browed potatoes, grilled chicken with austy roasted garlic sauce, and fork-tender osso buco in a Barolo sauce served with tiny pillows of gnocchi.

The dessert carte lists a fine lemony ricotta cheesecake, but I prefer something lighter like the homemade gelati and sorbetti or one of this city's best versions of tiramisu (in which I can discern). After dinner, I like to linger a while over glasses of grappa and contemplate the great gifts of Italy to civilization: opera, quadrille, and sublime cuisine.

**POSTO** 14085 Ventura Boulevard, Sherman Oaks 310/774-1400. Open for lunch Monday-Friday, for dinner nightly. Without wine, two can enjoy dinner for $35.

**Cafe Del Rey** — For those who are always grumbling about not having a decent place to eat in the Marina, I can direct you to this large and vibrant spot. It has a big fireplace, a fine pianist in the bar, those sunny Italian open-glass doors, giant picture windows overlooking the yacht slips outside. Chef Katsu Nagasawa is a master at east-west cuisine, and he also has a great wine list. You'll find some disparate yet harmonious flavors. You'll find the young and enthusiastic wait people are eager to tell you which dishes they like the most from the vast menu.

Among my favorite appetizers are the fresh sashimi salad with julienned cucumber, thick Cuban black bean soup with a crown of crema frutale and salsa, tender grilled calamarri with a spicy remoulade sauce, and stunning shellfish sausages full of hot Thai spicing. There's also a nice secluded dining room with fresh oysters and ginger, unusual Caesar salad with smoked chicken and prosciutto, and a pastry basket filled with a rich combination of foie gras and aerogel with bright orange wedges of persimmon.

The best pasta dishes, in my opinion, are the squid ink noodles with fat scallops and papaya, polenta with carmelized onions and bacon, and the tagliarini topped with a spicy mixture of smoked chicken and chipotle peppers. The pizza of choice is a feisty one with a thin, crisp crust topped with rock shrimp, shitake mushrooms and delectable jalapeno pepper. Incidentally, there are a few wines on the list that go well with this full flavored food, or you can do equally well with ice tea.

Tender slices of lamb loin have a crust of wild rice and are topped with Armagnac sauce, tasty sand dabs are sautéed with chilies and wild mushroom and rice rooms accompanied by a sauce of ginger and orange, and super roasted version comes with a piquant fig sauce. Peking duck is dry and tasteless despite a good plum wine topping and a cilantro rice pancake. Getting into exotic territory, I like the blackened mahi mahi with coconut rice and pineapple pepper mustard seed sauce, and the best dish of all is the spiced roasted five spice crusted lobster.

To help you narrow down the dessert choices, I suggest the hot green apple tart with vanilla ice cream, a very different coconut cream brûlée, and the chocolate silk torte which indeed does melt in my mouth (as proclaimed by our server). Besides dining on such deliciously avant garde food, I think you'll also have a lot of fun in this festive restaurant.

Café Del Rey, 4651 Admiralty Way, Marina Del Rey 310/323-6835. Lunch 11:30-2:30; dinner 5:30-10:00.}

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**No Wild, No Wildlife.**

Life in the wild can be pretty tough these days. Without the necessary ancient-forest habitat to live in, some species like the northern spotted owl of the Pacific Northwest are severely threatened. The northern spotted owl makes its home in the ancient forests of Oregon, Washington, and Northern California. Due to the destruction of these forests through decades of heavy logging on both public and private lands, the northern spotted owl is threatened with extinction.

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LA RISTORANTE
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POSTO — Piero Selvaggio, who owns this ristorante as well as Valentino and Primi, ought to receive some kind of award for bringing the level of Italian food up to such a blissful level in our town. And with this, his newest endeavor, he proves that simple, straightforward dishes can be among the most entailing of all.

The bright-red dining rooms have comfortable booths and the most intriguing wall collages — many of which represent musical instruments. My only complaint is the noise level which accelerates as more vociferous patrons seem to gather at peak dining hours. (If you want to hear everything your dining companion says, book a table a little later in the evening.) While studying the menu, order some frio — extraordinary toasted chips of Parmesano — of which I never get enough. As in all of Selvaggio’s venues, the wait people are on their toes, and as expected, the wine list is well-chosen with many delicately priced bottles, particularly among some of my favorite Italian reds.

Chef Luciano Pellegrini creates the kind of rustic food you’d want in the hills overlooking Venice. I like to start with sliced slices of smoked swordfish with arugula, a terrific polenta and Germoglia tart, crisp fried calamari with a planet dipping sauce, and unusual red carpaccio with a mustard dressing. The dish of snails and smoked bacon in a red wine sauce is too salty for my taste. On these chilly nights, a bowl of risottos — a hearty Tuscan bean soup or the wild mushroom and barley soup should warm you up quickly.

Being a lover of hot spices, I’m devoted to the penne with sundried tomatoes and mouth-searing pepperoncini. Other good choices include noodles in a simple ricotta and sage sauce, lasagna with a garlicky pesto, and risotto cooked with a rich mixture of lamb and red wine. Excuses and reasons to impress are the mozzarella on a bed of aged olives and capers, perfect roast loin of rabbit stuffed with rosemary and served with oven-browned potatoes and grilled chicken with a lusty roasted garlic sauce, and monk-fish-ink osso buco in a Barolo sauce served with tiny pillows of gnocchi.

The dessert carte lists a fine lemony ricotta cheesecake, but I prefer something lighter like the homemade gelato and sorbetti or one of the city’s best versions of tiramisù (in which I am an aficionado). After dinner, I like to linger a while over glasses of grappa and contemplate the great gifts of Italy to civilization: opera, quadrilles, and sublime cuisine.

Cafe Del Rey — For those who are always grumbling about not having a decent place to eat in the Marina, I can direct you to this large and vibrant spot. It has a big fireplace, a fine pianist in the bar, those spicy Italian oven-fresh flatbread pizza windows overlooking the yacht slips outside. Chef Katsu Nagasawa is a master at west coast cuisine, and he also has a wonderful talent for blending disparate yet harmonious flavors. You’ll find the young and enthusiastic wait people are eager to tell you which dishes they like the most from the vast menu. Among my favorite appetizers are the fresh sashimi salad with julienned cucumber, thick Cuban black bean soup with a crown of frisee frisée and salsa, tender grilled calamari with a spicy remoulade sauce, and stunning shellfish sausages full of hot Thai spicing. There’s also a nice seared salmon and ginger, unusual Caesar salad with smoked chicken and prosciutto, and a pastry basket filled with a rich combo of foil gas and Afterthoughts with bright orange wedges of persimmon.

The best pasta dishes, in my opinion, are the squid ink noodles with fat scallops and parsley, polenta with marinated onions and bacon, and the tagliatelli topped with a spicy mixture of smoked chicken and chipotle peppers. The pizza of choice is a feisty one with a thin, crisp crust topped with rock shrimp, shiitake mushrooms and delectable jalapeño pesto. Incidentally, there are a few wines on the list that go well with this full-flavored food, or you can do equally well with local beer.

Tender slabs of lamb loin have a crust of wild rice and are topped with Armagnac sauce. Tasty sand dabs are sauteed with chilies and wild mustards, rooms accompanied by a sauce of ginger and orange, and super roasted version comes with a poached fig sauce. Poaching duck is dry and tasteless despite a good plum wine topping and a celeriac rice garnish. Getting into exotic territory, I like the blackened mahi mahi, marinated with coconut rice and phenomenal pineapple mustard seed sauce, and the best dish of all is the spiced roasted fish crusted below an apple apple. To help you narrow down the dessert choices, I suggest the hot green apple tart with vanilla ice cream, a very different coconut cream brulée, and the chocolate silk torte which indeed does melt in my mouth (as proclaimed by our server). Besides dining on such deliciously savory dishes, you may also find a lot of fun in this festive restaurant.

At the Siesta Club, we believe that these owls and the ancient forest ecosystems they depend on need our help. The Siesta Club’s work to permanently protect our ancient forests also helps preserve the habitat of the northern spotted owl, giving them the range they need to help their population grow.

No Wild, No Wildlife.

Life in the wild can be pretty tough these days. Without the necessary ancient forest habitat to live in, some species like the northern spotted owl of the Pacific Northwest are severely threatened. The northern spotted owl makes its home in the ancient forests of Washington, Oregon, and Northern California. Due to the destruction of these forests through decades of heavy logging on both public and private lands, the northern spotted owl is threatened with extinction.

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Cafe 222 - 1117 Market Street - San Francisco, CA 94103

Performing Arts

PERFORMING ARTS

DECEMBER 1993

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THAI CERAMICS: The James and Elaine Connell Collection

December 9, 1993 - March 13, 1994

FRINGALE — Some restaurants have a great cook while others also small good, and as I enter this small, handsome bistro located in SOMA, I’m knocked out by the incredible aromas wafting from the kitchen. Co-owner and chef Gerald Hirigoyen comes from southwestern France, a region known for strong, earthy flavors, and he has successfully married his original style with a Bay Area penchant for freshness. There’s a zest energy in this small place with white walls, colorful artworks, and light wood accents, and the young serving staff is quite knowledgeable about the menu and wine list which has some real bargains among the mostly French and California offerings.

I can’t resist starting my meal with the rich onion pie filled with walnuts, prosciutto and Roquefort cheese. There’s also a delightful potato and goat cheese tart with black olives as well as an erotic scallop and avocado napoloan with fresh mango. Lighter eaters may prefer the frisée salad with a warm bacon vinaigrette while a heavier appetite might desire the duckling platter consisting of smoked breast of duckling, a deliciously unctious shredded duck confit, and grilled foie gras.

Chef Hirigoyen takes an ordinary entree of steak au poivre and turns it into a delectable dish with stard of fried garlick in the parsley-ladied steak. His gratin of macaroni with wild mushrooms is almost as good as the ravioli filled with Roquefort and topped with fresh trout and roasted pine nuts. I also like the sauteed scallops with peppers, onions and shaved fennel, tender steamed salmon with a magnificent gurtlic sabayon, and a smoky confit of pork belly with fresh onion and apple marmalade. The chicken breast on fava beans with a balsamic vinegar sauce is overcooked, but the rack of lamb is fork-tender and served with incredible potatoes gratin.

If I’ve eaten too much (which can happen here since the portions are large), I settle for the great charbonao sorbet or the frozen coffee parfait finisher by a shot of Armagnac. If I get a second wind, I dig into the roasted almond and walnut cake in a dark chocolate sauce or the cloud-like whipped pistachio and chestnut cream mouse. After dining here, I completely understand the connotation of the restaurant’s name — a French term that means “the urge to eat.”

FRINGALE, 570 Fourth Street, San Francisco 415/543-4767. Lunch Monday-Friday, dinner Monday-Saturday. Without wine, two can dine for $35.

GEORGY’S — I have appreciated the professionalism of George Murphy over the past years when he managed Kaleo’s and later Pesteo. Naturally, when I heard that he had opened his own place and hired a thirty-year-old Wunderkind, Charles Solomon, as his executive chef, I knew it would be something special — and it is! It’s a long narrow room with a bar and glass-enclosed kitchens on one side, wonderfully comfortable banquettes, and you can also dine upstairs in a spectacular rectangular space. The Murphy-trained wait staff is close to perfection, and the fine wine list is filled with so many reasonables bottles, making it hard to select just one.

Having trained under Washington’s legendary Jean-Louis Palladin and having been second in command at New York’s famed Bouley, chef Solomon truly brings some inspired culinary excitement to our city. I like to begin with his intensely flavored wild mushroom risotto, a dish that would make the heart of anyone from Milanos heat faster. Other great meal openers include a pot au feu of baby vegetables in a tart bowl of house cured salmon with a gingerly seared watercress, and herbed ravioli stuffed with crab in a lobster sauce.

Some of the pasta offerings reflect incredible sophistication like tender lobster with carrots, turnips and beets over fettuccine in a tomatillo topping of ginger and Sauternes or small Canadian pink scallops on butterfly pasta in a remarkable carrot lemongrass sauce. Even simple stuffed mushrooms become memorable when cooked with fresh leeks and artichokes and a grace note of fresh Parmesan. If they’re serving sautéed skate, a soft textured, delicately flavored fish, don’t miss it accompanied by creamy chunks of artichoke and arugula.

Among the other entrees I enjoy are crisp roasted chicken with a buttery brie stuffed, tender salmon on a bed of black-eyed peas, unusual slices of grilled prime rib in a red wine reduction, moist halibut with plum sauce and braised fennel, and a perfectly grilled scallop perfumed with herbs on a nest of creamy polenta. Only the veal lacks flavor despite an accompaniment of super caramelized apples.

It comes as no surprise to find the desserts as intriguing as the rest of the meal. I’m quite taken by a flaky pumpkin napoleon with candied pecans and a rich mascarpone-salted caramel. I also like the maple cream brûlée, and a wonderful pear stuffed with a close and cinnamon-scented red wine sauce along with whipped whipped goat cheese. The pièce de résistance is a dark chocolate soufflé accompanied by butterscotch chocolate sorbet, a tiny banana tart, and a thick milk chocolate fudge sauce. I’m certainly not a chocoholic, but my instincts and taste buds tell me that this year-old restaurant is going to be around for a long, long time.

GET THERE: 1758 Market (at Grove) San Francisco 415/922-2175. Lunch and Dinner Monday-Saturday. Without wine, two can have dinner for $80.

SAN FRANCISCO

IT’S SHOCKING, BUT TRUE!

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PERFORMING ARTS
and dinner daily, brunch on Sunday. Without alcohol, two people can dine for $8.

FRINGALE — Some restaurants have a great cook while others also smell good, and as I enter this small, handsome bistro located in SOMA, I'm knocked out by the aroma wafting from the kitchen. Co-owner and chef Gerald Hirigoyen comes from southwestern France, a region known for strong, earthy flavors, and he has successfully married his original style with a Bay Area penchant for freshness. There's a zest energy in this small place with white walls, colorful artwork, and light wood accents, and the young serving staff is quite knowledgeable about the menu and wine list which has some real bargains among the mostly French and California offerings.

I can't resist starting my meal with the rich onion pie filled with walnuts, prosciutto and Roquefort cheese. There's also a delightful potato and goat cheese tart with black olives as well as an epicurean scallop and avocado Napoleon with fresh mango. Lighter eaters may prefer the frisee salad with a warm bacon vinaigrette while a heartier appetite may desire the duck breast platter consisting of smoked breast with duckling, a deliciously unctuous shredded duck confit, and grilled foie gras.

Chef Hirigoyen takes an ordinary entree of steamed mussels and turns it into a delectable dish with shards of fried pita in the parsley-laden broth. His gratin of macaroni with wild mushrooms is almost as good as the ravioli filled with Roquefort and topped with fresh basil and roasted pine nuts. I also like the sautéed scallops with peppers, onions and shaved fennel, tender steamed salmon with a magnificent gorgonzola sauce, and a smoky offal of pork belly with fresh onion and apple marmalade. The beef cheek on fava beans with a balsamic vinegar sauce is overcooked, but the rack of lamb is fork-tender and terrific served with incredibly tender potatoes.

If I've eaten too much (which can happen here since the portions are large), I settle for the great charcuterie sorbet or the frozen coffee parfait prepared by a chef of A1A Menu. If I get a second wind, I dig into the roasted almond and walnut cake in a dark chocolate sauce or the cloud-like whipped pistachio and chestnut cream mouse. After dining here, I completely understand the connotation of the restaurant's name — a French term that means "the urge to eat."

FRINGALE, 570 Fourth Street, San Francisco 415/546-6187. Lunch Monday-Friday, dinner Monday-Saturday. Without alcohol, two can dine for $35.

GEORGY'S — I have appreciated the professionalism of Geordy Murphy over the past years when he managed Kuleto's and later Postrio. Naturally, when I heard that he had opened his own place and hired a thirty year-old Wonderkind, Charles Solomon, as his executive chef, I knew it would be something special — and it is! It's a long narrow room with a bar and glass-enclosed kitchens on one side, wonderfully comfortable banquettes, and you can also dine upstairs in a similar rectangular space. The Murphy-trained wait staff is close to perfection, and the fine wine list is filled with so many reasonable bottles, making it hard to select just one.

Having trained under Washington's legendary Jean Louis Palladin and having been second in command at New York's famed Bouley, chef Solomon truly brings some inspired culinary excitement to our city. I like to begin with the intensely flavored wild mushroom risotto, a dish that would make the heart of anyone from Milano heat faster. Other great meal openers include a pot au feu of baby vegetables in a tart broth, a house cured salmon with a ginger sea-weed salad, and earthy ravioli stuffed with crab in a lobster sauce.

Some of the pasta offerings reflect incredible sophistication like tender lobster with carrots, turnips and beans over fettuccine in a tomato topped gorgonzola and Sauternes or small Canadian pink scallops on butterfly pasta in a remarkable carrot lemongrass sauce. Even simple risotto becomes remarkable when cooked with fresh leaks and truffles and a grace note of fresh Parmesan. If they're serving sautéed skate, a soft textured, delicately flavored fish, don't miss it accompanied by creamy chunks of artichoke and asparagus. Among the other entrees I enjoy are crisp roasted chicken with a buttery brie stuffed, tender salmon on a bed of black-eyed peas, unusual slices of grilled prime rib in a red wine reduction, moist halibut with pumkkin and braised fennel, and a perfectly grilled salmon perfumed with herbs on a nest of creamy polenta. Only the venison lacks flavor despite an accompaniment of super caramelized apples.

It comes as no surprise to find the desserts as intriguing as the rest of the meal. I'm quite taken by a flaky pumpkin napoleon with candied pecans and a rich marsala soaked apple. I also like the maple cream brulee, and a wonderful pear stuffed with a close and cinnamon-scented red wine sauce along with whipped coconut cream. The pièce de résistance is a dark chocolate soufflé accompanied by bitter-sweet chocolate sorbet, a tiny banana tart, and a thick milk chocolate fudge sauce. I'm certainly not a chocoholic, but my instincts and taste buds tell me that this year-old restaurant is going to be around for a long, long time.

GETSY'S, 1210 Fillmore Place (at Grace), San Francisco 415/928-2175. Lunch and Dinner Monday-Saturday. Without wine, two can have dinner for $80.

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"He was fine until I told him an identical policy would have cost $7,000 less with a sales commission rebate from Direct Insurance Services."
More Time Than Money

Another way to give

It's the holidays. Time for celebration. Fanny though, somehow this year seems like more of a time for extravagance of the soul than of the pocketbook.

By extravagance of the soul, we mean gifts that keep on giving — to loved ones, to complete strangers, to oneself, to the planet, to the universe. These are gifts that take into consideration the true meaning of this season — a time for sharing love with everyone.

We've come up with a list of gift giving ideas that come from the heart and are meant to reach the hearts of others. These are more than just monetary correct ideas — these are gifts connotes of our ultimate and undeniable connection to each other. When one of us suffers, we all do. When we help by giving from our hearts, we are all helped.

Does Aunt Berta really need another pair of slippers? Does that client really need that paper weight or bottle of wine? Some thoughtfulness, a phone call or two, and the gift you choose to give might make a difference in someone's life — perhaps your own.

Joy to the World:
1. Invite a family, homeless from the fires or other circumstances, for a holiday dinner.
2. Clean out your closets and give the stuff to people who need it.
3. Call up Project Angel Food (Los Angeles) or Meals On Wheels and volunteer to cook or deliver meals to shut-ins.
4. Call up AIDS charities (Aids Project Los Angeles, San Francisco, San Diego, AMPAR, Pediatric AIDS Foundation), find out what they need and give it.
5. Adopt a highway.
6. Go to an animal shelter and either adopt a pet yourself or give one to someone who needs love.
7. Become a Big Brother or Big Sister.
8. Give museum memberships or seasonal tickets to theater and/or concerts as a way to support the arts and lift the spirits.
9. Instead of throwing away food after holiday parties or dinners, pack it up and take it to people who need it.
10. Spend time with the elderly.
11. Plant a tree in a burned-out forest.
12. Help someone rebuild their home.
13. Bake or make holiday gifts with friends.
14. Have a party. Charge $10 (or more) per guest, or have them bring canned goods, unwrapped toys, and give the money or goods to a charity in the names of all those who attended.
15. Give financial donations to charitable institutions in the names of friends and business associates.
17. Shop at the United States.
18. Shop at stores or buy products that donate part of the proceeds to charitable causes.
19. Give memberships in the Sierra Club, World Wildlife fund, Santa Monica Mountains Conservancy, etc.
20. Give a series of Yoga lessons, nutritional consultations, or private training sessions to a friend as a gift to their well-being.
22. Give books that teach, enrich and enlighten.
23. Read a book to someone who can't.
24. Call a Children's Hospital or Ronald McDonald Children's Charities and give tickets to see The Wizard of Oz to someone who's never seen it.
25. Write a letter to someone.
27. Give someone that benefit of the doubt.
28. Tell the truth.
29. Give something you love to someone you love.
30. Give love.
31. Give more heart-felt time than money.

by Barbara Foley

Here's to Warm, Witty & Wise

Often, when all is upon us to give a toast, the sentiment is going to be hard but the words seem so far away. Here's to some assistance, courtesy of The Glenlivet.

Here's to starting at the top and working our way up.

Here's wishing you all the happiness you want, and a touch of sorrow to show the difference.

Here's to common sense, as uncommon as it is these days.

Here's to our creditors. Long may they wave.

Here's to living up to our own expectations and not someone else's.

Here's to giving up, as long as we can live it down.

I give you good fortune. May you master it, not be mastered by it.

Here's to lenders. May they take less and less interest in us every day.

Here's to The Glenlivet. May you make the wisest choice and give it to everyone who deserves the best single malt scotch of all time. Mellow smoothness, rich flavor and aroma, a consistent reward to the palate. Visit your retailer or to have a gift of The Glenlivet sent, call 1-800-BE THERE.

Those who appreciate quality enjoy it responsibly. Taxes may be best given in our unusual glasses emblazoned with The Glenlivet crest. A pair of these octagonal-shaped rocks glasses is yours for $35.00. Please make check payable to The Glenlivet Offer and send with name and address to The Glenlivet Offer, 900 Old Church, St., York, PA 17404-0599. Redbery, MD 20060. Allow 6-8 weeks for delivery, Void where prohibited by law.

The Glenlivet • Unhurried Since 1824

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More Time Than Money
Another way to give

It's the holidays. Time for celebration. Punny though, somehow this year seems like more of a time for extravagance of the soul than of the pocketbook.

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We've come up with a list of gift giving ideas that come from the heart and are meant to reach the hearts of others. These are more than politically correct ideas—they are gifts conscious of our ultimate and undeniable connection to each other. When one of us suffers, we all do. When we help by giving from our hearts, we are all helped.

Does Aunt Bertha really need another pair of slippers? Does that client really need that paper weight or bottle of wine? Some thoughtfulness, a phone call or two, and the gift you choose to give might make a difference in someone’s life—perhaps your own.

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13. **Bake or make your holiday gifts...with friends.**
14. **Have a party. Charge $10 (or more) per guest, or have them bring canned goods, unwrapped toys, and give the money or goods to a charity in the names of all those who attended.**
15. **Give financial donations to charitable institutions in the names of friends and business associates.**
16. **Volunteer.**
17. **Stop at the United store.**
18. **Stop at stores or buy products that donate part of the proceeds to charitable causes.**
19. **Give memberships in the Sierra Club, World Wildlife fund, Santa Monica Mountains Conservancy, etc.**
20. **Give a series of Yoga lessons, nutritional consultations, or private training sessions as a gift to their well-being.**
21. **Shop for recycled gifts.**
22. **Give books that teach, nurture and enlighten.**
23. **Read a book to someone who can’t.**
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More: Illustration by Roberta Nascimento for Christmas Card by Charles Delamos.

by Barbara Foley

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Here's to
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