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PERFORMING ARTS

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Great Expectations

The Saint Comes Marching In...Dancers and Musicians Follow

People and Performances Certain to Make News Next Month

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

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

In his subtly opinionated preface (in which, while considering many fascinating matters, he attacks the "super-stillness" practice of vaccination), Shaw defends his picture of Joan as a blunt, no-nonsense strategist and blasts Mark Twain's sentimentally sentimental portrait of the Maid in Personal Recollections of Joan of Arc.

Joan of Arc. Shaw's Joan, in fact, resembles many of his other major female characters in being something of a bully, but a bully of singular charm and real persuasive power. Joan, the only female character in Saint Joan, is also the only assertive, confident and decisive figure. The men around her are mostly weaklings; even the agent of the Inquisition who condemns her to death, while convinced of his moral grounding, quails a bit before Joan's radiant authority.

Andrea Marcovicci makes her Bay Area legitimate stage debut in the title role of A.C.T.'s Saint Joan (she was a great success last year at the Pitkin Room with her cabaret act), and Michael Smuin directs.

It was not known at press time whether this revival would include Shaw's epilogue in which the ghost of Joan, now a canonized saint, confronts, one by one, her enemies and enemies of her enemies. With or without epilogue, Saint Joan is a thoroughly engaging drama, both instructive and provoking. Shaw's genius for employing comedy to deliver his most savage attacks on society is much in evidence, yet he is uncharacteristically tender in drawing Joan, whose sense of honor makes her mortally vulnerable.

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

Joan of Arc (above), subject of the George Bernard Shaw play opening at A.C.T., witnessing Charles VII's coronation at Rheims.

by Kate Regan

Shaw's Virgin Warrior

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February 22 through April 7, Geary Theatre, 450 Geary Street, (415) 771-3390.

I felt a shock of delight. The memory of dancers so daringly precise, so generously abandoned in their work, still lingers in my mind. The Moskauui troupe is a paradigm of what Moscow Circus is to a parking lot dog and pony show.

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NOW IS LOWEST
WHO’S LOWEST IN TAR
IN THE DARK ABOUT
AND NICOTINE?
ON TOUR: The Moscow Dance Company brings its special brand of spirited dance to the Orpheum Theatre.

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

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

Attitude ignores the artistry required to convert feats of physical prowess into acts of metaphysical splendor and cannot explain moments in which the fragile human body, appearing to be indestructible, rejoices in its triumphs over limitations of every sort. The 1989 tour is only the company’s seventh U.S. appearance in 21 years and will offer, in the main, a retrospective of the company’s best-known works. Among the repertoire scheduled for performance is Aubade, Gypsy, Two Boys in a Fight, Suite of Molodian Dances, and Dance of the Byzantine Gypsies. Also promised: a new work by Igor Moiseyev, who founded the company in 1937 and, at 82, is still going strong as artistic director and choreographer. March 9 through 19, Orpheum Theatre, 1192 Market Street, (415) 443-9000.

IN THE DARK ABOUT WHO’S LOWEST IN TAR AND NICOTINE?

NOW IS LOWEST

Of all soft, pack 100’s
By U.S. Gov’t. testing method.
The San Francisco segment, seen here last year as Sings and Sang, offers an abrupt change of pace. It is set to such sentimental local anthems as Carmen McRae's rendition of "I'm Always Drunk in San Francisco," Jeanette MacDonald and Judy Garland singing versions of "San Francisco" and Tony Bennett's encore the inexorable "I Left My Heart . . . " (you know where). The third movement of Mozart's Piano Concerto No. 17 is also employed, in a synthesized version that provides an unexpected musical backdrop to the clowns of Gordon's dancers.

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

Gordon has said that there is no such thing as dance steps that are by nature either "happy" or "sad." "Dance doesn't mean one thing or the other, by itself," he has observed, but rather is provided meaning by the context in which it is placed. David Gordon is a master of creating theatrical circumstances in which dance comes alive and fairly bristles with implications. February 28 through March 5, a representation of Gal Performances and San Francisco Performances Theater Arttand, 450 Florida Street, (415) 621-7797.

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

Less bitter than such farces as The Miser or Tartuffe, The Misanthrope is nonetheless a peculiarly thorny comedy. Alcestis, the eponymous disgruntled philosopher, is both irritated with the shallow people he knows and irritating in his refusal to compromise his high stan-
dards. His arguments with Célimène, one of Molière's most enchanting and intelligent coquettes, are at the heart of this debate on what's wrong with le monde. Through it all, Alcestis's vitality and stubborn belief in the absolute value of honesty make him a character of fascinating complexity. February 22 through April 1, Berkeley Repertory Theatre, 2025 Addison Street, Berkeley, (415) 845-4708.

ALSO RECOMMENDED

**Theater:** Frankie and Johnny in the Clair de Lune, Terrence McNally's contemporary working-class love story, plays March 16 through April 9 at the Magic Theatre, (415) 441-8001 . . . The Bay Area premiere of Sophisticated Ladies, the delicious Duke Ellington musical, opens March 8 at the Lorraine Hansberry Theatre, (415) 474-8800 . . . Landford Wilson's Pulitzer Prize-winning Talley's Folly will be revived March 29 through April 1 by the San Jose Repertory Company, (408) 294-7572 . . . The Stick Wife, Darragh Clow's ear-shattering drama set in 1960 Alabama, plays March 9 through April 2 at Zellerbach Hall, (415) 622-9988 . . . Music: The Academy of Ancient Music, Christopher Hogwood's 38-member authentic instrument ensemble from London, makes its first Bay Area appearance, March 21 at Zellerbach Hall, (415) 622-9988 . . . The Chamber Symphony of San Francisco, under the leadership of Jean-Louis LeRooux, presents the local premiere of Per Norgard's Remembering Child, with viola soloist Ruth Sadie, March 20 at Herbst Theatre, (415) 592-9955.

MEET TRACY KAI MAIER

Tracy-Kai Maier has long been a favorite with San Francisco Ballet audiences. Maier was promoted last year to principal dancer following a season in which she delighted audiences and critics alike with her spunky wit and sparkling style in such roleo ballets as William Forsythe's New Sleep, Balanchine's Daphnis and Peter Martin's Calixto Light Night.

At 27, Maier feels at the height of her powers, "I know exactly how I want to be," she says. "I'm coming into my own." When she joined SFB eight years ago,

**from a veteran performer.**

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The San Francisco segment, seen here last year as Sway and Sway, offers an abrupt change of pace. It is set to such sentimental local anthems as Carmen McRae's rendition of "I'm Always Drunk in San Francisco," Jeanette MacDonald and Judy Garland singing versions of "San Francisco" and Tanya Bennett's evocative "I Left My Heart . . ." (you know where). The third movement of Mozart's Piano Concerto No. 17 is also employed, in a synthesizer version that provides an unexpected musical backdrop to the clowning of Gordon's dancers.

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NAME OF THEATRE

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fresh from her native Santiago, she recalls that, "I was the youngest in the company. And now I’m not the youngest any more! It’s a funny feeling to have new dancers coming to me for advice on how to do a role."

Maier has great confidence in SF Ballet artistic director Helgi Tomasson’s casting instincts and hopes he will provide her the opportunity to further broaden her repertoire. "I’m easily typecast in the leggy, romantic roles," she admits. "Well, you always want a challenge, I’d like to do more romantic, classical ballets."

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

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

This season, Maier will have a major role in the company premiere of Forsythe’s In the Middle, Somewhat Elevated, which she describes as "not as brush as New Sleep, sexy almost. There are no poses, just methodology."

Christopher Boyd will perform the male lead. Forsythe’s new version of The Dybbuk, adapted by Bruce Myers. Maier will reprise her sensational role in Forsythe’s pulsating New Sleep. When not rehearsing, taking class or working at the San Francisco Ballet Theatre by the outdoor with her boyfriend, a molecular biologist and fellow lover of hiking and mountain hiking. "It’s quite valuable to be with someone who has no connection with the arts," Maier believes. "The best dancers have an idea of what’s going on around them — on-stage and off."

WHAT’S UP WITH A TRAVELING JEWISH THEATRE?

A Traveling Jewish Theatre, founded ten years ago to provide a dramatic forum for study of the mystical, mystical and sacred elements of Jewish art and history. The company is currently presenting its

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This season, Maier will have a major role in the company premiere in Pusokis' In the Middle, somewhat elevated, which she describes as "not as brush as New Sleep, sexy almost. There are no props, just a multi-level, multi-level set. And Christopher Bartow will have a pas de deux in the world premiere of James Kudelka's new, yet untitled Beethoven piece, and on the set of this season, Maier will replace her sensational performance in Pusokis' pulsating New Sleep.

When not rehearsing, taking class or working, Maier and her boyfriend, a molecular biologist and fellow lover of hiking and mountain climbing, "It's quite valuable to be with someone who has no connection with the arts," Maier believes. "The best dancers have an idea of what's going on around them — on-stage and off."

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**PUSSERS**
San Francisco Ballet principal dancer Brugger and Maier in the company's holiday show, "The Nutcracker."

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The New Era in Dance

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

In the old days, to hear the New York dance critics talk, you'd have thought God created the world at a tilt so that all the best dancing would roll over to Manhattan.

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

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

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

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

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

In the old days, to hear the New York dance critics talk, you'd have thought God created the world at a tilt so that all the best dancing would roll over to Manhattan.

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

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

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

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

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

by David Gere

Opposite page: Jean Charles Gil in intimate Valse, the 1987 dance that marked a turning point in Helgi Tomasson's choreography.
Above: San Francisco Ballet Artistic Director Helgi Tomasson.
most new directors would have taken just to put out the flames.

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

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

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

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

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

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

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

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

Continued
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Continued
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Lincoln. What a luxury car should be.
Last one think, however, that Tomasson seeks flawless regimentation, consider his interest in bringing out the special qualities in each of his dancers. “I like to see individuality,” he says. “I would hate for everybody in the company — or even most of the company — to have the same look to them. Monotonous!”

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

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

Even more telling, perhaps, is Tomasson’s success in bringing out the individual talents of company members he did not choose, but rather inherited. The young ballerinas, in particular, are flourishing under his tutelage. The charming Joanne Bennett, for instance, has gained a regal poise. Blond, winsome Wendy Van Dyck has been endowed with greater strength and substance. Troy Khail Maier, the perfect long-legged, loose-limbed ballerina, has been given her ultimate vehicle: the lead role in Forsythe’s edgy New Sleep.

And there have been discoveries in the ranks too, such as Elisabeth Lecuona, a 20-year-old soloist who was trained in the San Francisco Ballet School. She made her debut as a soloist in dances ranging from Tomasson’s own Combattimento to Balanchine’s dizzyingly difficult Rubies della Regina.

Lopukhova’s repertoire of roles increased by one during the recent Washington D.C. engagement, when Lopukhova suffered an injury and Tomasson spoke those magic words: “You’re on tonight!” After learning the troubadour Le Coeur d’or pas de deux in an hour-and-a-half, Lopukhova made her impromptu debut in the famed war horse role. Alan Kriegman of the Washington Post wrote that her performance “bordered on the spectral.”

“It has to do with her musicality, the way she phrases music,” says Tomasson. “She betrays a tremendous joy as she dances. Plus she has a terrific technique. He might have been describing himself.

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

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

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

A year later, returning to Denmark for lack of money (and without a job offer from NBC), he was hired by The Joffrey Ballet and began an American dancing career that spanned all manner of genres, from the classics to modern dance and jazz-influenced choreography. (“I danced in Alvin Ailey’s ballets,” Tomasson says with a grin. “I was in the original cast of some of them.”) He moved on to the Joffrey Ballet in 1964, took a silver medal (to Baryshnikov’s gold) at the Moscow International Ballet Competition in 1969 and was invited to join the New York City Ballet, where he danced until his 1981 retirement.

“When I was a dancer I tried to bring out whatever the choreographer wanted,” says Tomasson. “If it was a contemporary or a classical ballet — Anna Sokolow, Rudi van Dantzig, electronic music or whatever — my body was a tool. I tried to bend it and shape it in the best way I could. I think, in so doing over the years, I discovered my strength. I was more suited to a classical technique vocabulary of dancing.”

Which may explain why, when it comes to commissions, Tomasson is adamant about developing the talents of ballet-trained, rather than modern dance-trained, choreographers. “I’m very interested in finding choreographers who have very strong...
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HANGING ART
How contemporary is Cole Porter? In 1934, half a century before theismatic, faux-Scottish, and the Betty Ford Center, he wrote the pop classic, "I Get a Kick Out of You," whose narrator insists, "Mom doped, don’t tell me at all" and continues, "I get no kick from cocaine." Written for the 1931 show *Star Dust*, but introduced by Elsie Mannan three years later in *Anything Goes*, "I Get a Kick Out of You" conjures a vision of post-prohibition send-ups seeking making eyes over chocolate truffles in a bear-star restaurant. In its own way, it suggests that after all is said and done, the number-one hit on the list of life's transitory thrills is the romantic spark that ages between sexy, well-heeled sophisticates.

Of course there's much more to Cole Porter than the stereotype of the bon vivant slyly pouting pleasure in songs like "I Get a Kick" and "You're the Top," the latter a sort of consumer guide to the best of the best in the mid-1930s. But unfortunately, like so many artists with complex sensibilities, he is remembered for being only one thing. Among American songwriters, Porter stands for high society. Irving Berlin may be America and George Gershwin the Manhattan melting pot, but Cole Porter is the upper crust. Over and over the same words are used to describe his songs: witty, sly, elegant.

Stephen Holden is a music critic for *The New York Times*.

We Get a Kick Out of Cole

sophisticated, sassy, cynical. And indeed the face that grows out of us from vintage photographs supports that perceptiveness. In the photographs that adorn the back cover of the book of his complete lyrics, for instance, astute as the late composer and music historian Alec Wilder, whose 1972 book, *American Popular Song: The Great Innovators*, remains perhaps the most prying study of pre-rock American pop.

"There is no question but that his lyrics were high fashion, witty to a markedly sophisticated degree, turned out, oftentimes, it seemed, for the special amusement of his social set." Wilder reflects in his chapter on Porter before going on to denounce the lyrics for a lack of feeling. "Indeed, these lyrics never did "touch too much," he insists. "Or else they resorted to melodramatic clichés."

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

Porter contemplated life from an aristocratic perspective, acutely aware that although wealth and social station may afford exclusivity, they don't confer emotional well-being. He understood even the love of men, as in "Night and Day."
How contemporary is Cole Porter? In 1934, half a century before bang-gliding, Dynasty, and the Betty Ford Center, he wrote the pop classic, "I Get a Kick Out of You," whose narrator insists, "Men smoked doesn’t thrill me at all" and confesses, "I get no kick from cocaine." Written for the 1961 show Star Dust, but introduced by Ethel Merman three years later in Anything Goes, "I Get a Kick Out of You" conjures a vision of post-rodeo sensates-soothers making eyes over chocolate truffles in a Four-star restaurant. In its arch way, it suggests that after all is said and done, the number-one hit on the list of life's transitory thrills is the romantic spark that ages between sexy, well-heeled sophisticates.

Of course there's much more to Cole Porter than the stereotype of the bon vivant shyly preening pleasure in songs like "I Get a Kick" and "You're the Top," the latter a sort of consumer guide to the best of the best in the mid-30s. But unfortunately, like so many artists with complex sensibilities, he is remembered for being only one thing. Among American songwriters, Porter stands for high society. Irving Berlin may be America and George Gershwin the Manhattan melting pot, but Cole Porter is the upper crust.

Over and over the same words are used to describe his songs: witty, witty, elegant, sophisticated, saucy, cynical. And indeed the face that stirs us from vintage photographs supports that perception. In the photographs that adorn the back cover of the book of his complete lyrics, for instance, astute as the late composer and music historian Alec Wilder, whose 1972 book, American Popular Song: The Great Innovators, remains perhaps the most probing study of pre-rock American pop.

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Stephen Holden is a music critic for The New York Times.

Opposite page: Cole Porter, "dreaming the fusty half-smile of a bored society digesting a particularly choice morsel of gossip." Above: Castle Lee and Fred Astaire in Gay Divorce, the 1928 show that introduced Porter's famous "Night and Day."
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The Yorkshireman's Traits

By J.B. Priestley

(In the Yorkshire Observer, 1939)

A Yorkshire Glossary

argy-bargy (see Shaking) — arguing

blackwood — a pot for the fire

blackshank — a mill worker who removes knots from wool

bracing — to make a structure strong

crack — (see argy-bargy) — arguing

gurt — great

halt — still

maid — woman

mair — many

mish — mishap

rodding — throwing

shackling — to drive a stake

shaking — to shake

shaking — shaking

skirmishing — to argue

spar — to argue

stuttering — stammering

tipping — to throw

hyperbolic — exaggerated

unreliable — unreliable

Yorkshireman — a person from Yorkshire
The Yorkshireman's Traits

By J.B. Priestley
(In the Yorkshire Observer, 1939)

A Yorkshire Glossary

A Yorkshireman's Traits

By J.B. Priestley
(In the Yorkshire Observer, 1939)

A Yorkshire Glossary

- argy-bargy (see frilthy) — arguing
- barmy — poor for the forehead
- Blackpool, Bridlington, Scarborough, Torquay — seaside towns
- banker — mill worker who removes knots from wool
- bargaining — (see argy-bargy) arguing
- glib — great
- gnarly — stupid
- Merino, Crossbreed — sheep
- nattering — chatter, talking much about little
- pelos — punished by withholding of food
- a burn at Empire — an act in the music hall
- two cents worth

J.B. Priestley with his son Jim in 1939, the year he wrote "When We Are Married."
WHEN WE ARE MARRIED
(1930)
by J. B. Priestley

Directed by
Joel Fontaine

Costumes by
Robert Fletcher

Lighting by
Derek Duarte

Sound by
Stephen LeGrand

Wigs and Hair by
Rick Echols

Associate Director
Michael Pulizzano

Dialect Coach
Deborah Hecht

Andrew Jack

The Cast

Ralph
Mollie Stickney

Gerald Forbes
Michael Scott Ryan

Mrs. Northrup
Anne Lawder

Nancy Holmes
Laia Orsena

Fred Dixon
Sydney Walker

Henry Ormonde
Michael Winters

Alderman Joseph Helliswell
Freddie Older

Marla Helliswell
Barry Kraft

Councillor Albert Parker
Joy Carlin

Ann Parker
Randall Duk Kim

Herbert Suppitt
Ruth Kohorl

Clara Suppitt
Princess Lee McCann

Leah Grady
Frank Ottwell

Rev. Clement Merrow

ACT I: The sitting room of Alderman Helliswell's house in Crockleywye, a town in Yorkshire, the evening of September 5, 1918.

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

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

There will be two ten-minute intervals.

*Staged in the A.C.T. Family Conservatory program.

Understudies

Nancy Holmes — Cynthia Basham
Mr. Merrow — Drew Edelman
Gerald Forbes — John Furse
Fred Dixon — Rick Hamilton
Joseph Helliswell — Steven Anthony Jones
Albert Parker — David Mair
Herbert Suppitt — Frank Ottwell
Marla Helliswell — Anna Devere Smith
Ann Parker — Kathy Stanley
Henry Ormonde — Howard Swain
Clara Suppitt — Mrs. Northrup — Cathy Thomas-Grant.

Stage Management, Staff: Bruce Elizaga, Eugene Barzon

Opposite page: clockwise, from upper left: Michael Winters, Barry Kraft, Randall Duk Kim, Ruth Kohorl, Joy Carlin and Freddie Older.
WHEN WE ARE MARRIED
(1909)
by J. B. Priestley

Directed by
Joel Fontaine

Costumes by
Robert Fletcher

Lighting by
Derek Duarte

Sound by
Stephen LeGrand

Wigs and Hair by
Rick Eboli

Associate Director
Michael Pulizano

Dialect Coaches
Deborah Hecht

Andrew Jack

The Cast

Bobby
Mollie Stickney*

Gerald Forbes
Michael Scott Ryan

Mrs. Northrup
Anne Lawder

Nancy Holmes
Nancy Carlin

Fred Eyson
Lisa Vesper

Henry Ormondrop
Sydney Walker

Alderman Joseph Helliwell
Michael Winters

Martha Helliwell
Freddy Obber

Councillor Albert Parker
Barry Neth

Annie Parker
Joy Carlin

Herbert Supple
Randall Duke Kim

Clara Supple
Ruth Kohan

Lottie Grady
Princess Lee McCain

Rev. Clement Mercer
Frank O'Toole

ACT I: The sitting room of Alderman Helliwell’s house in Cleckleyke, a town in Yorkshire, the evening of September 5, 1909.

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

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

There will be two ten-minute intermissions.

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

Understudies

Nancy Holmes — Lisa Seidenstein
Joe Northrop — Ben Brandon
Gerald Forbes — Fred Eyson

Joseph Helliwell — Jordan Anthony Jones
Albert Parker — David Mais
Herbert Supple — Frank O’Toole
Martha Helliwell — Anna Devereaux

 smirk — Annie Parker, Bobby — Kerby Stanley
Henry Ormondrop — Howard Swain
Clara Supple — Mrs. Northrop — Cathy Thomas-Grant

Stage Manager — Bruce Elegante
Stage Hands — Eugene Barone

Photo by Harry Wode.
Time and the Sherrods
by Jonathan Marks

At the age of 26, with a pregnant wife and a meagre £50 in the bank, he moved to London and launched himself as a freelance writer, and never turned back. He filled the next 64 years with over 80 titles: novels, criticism, biography, stories, film and television scripts, articles, and almost twenty plays, including *Ludlowen Grove*, *Elden Bed*, *Music at Night*, *I Have Been Here Before*, *An Inspector Calls*, *The London Ten*, and (with Iris Murdoch), *A Severed Head*. Priestley said he considered himself “more a writer than a human being,” and more a playright than a novelist or essayist.

His first great success came in 1929 with the picaresque novel *The Good Companions*, which two years later would serve as his introduction to the theatre when he and Edward Knoblock adapted it for the stage.

In 1933 he wrote his first original play, *Dangerous Corner* — the first time he made “time itself take a pernicious bend outside.”

It begins with a group of publishers sitting in a charming country house discussing a forthcoming novel, *Sleeping Dogs*. Suddenly there is a shot. The head of the firm, Robert Chalford, enters, and apologizes to everyone for startling them: he had just been showing off, shattering a garden pot, from a window in the next room. It had, indeed startled everyone, and was all the more disquieting in that it reminded them of the suicide a year before of Robert’s brother and partner, Martin.

Cigarettes are passed around and lit, and bit by bit, everyone begins to Robert’s prodding, to discuss the mysterious circumstances of Martin’s death. During this post-mortem — for two acts — the only calm is shattered; every character’s facade is stripped away, and a sad story of deceit, infidelity, tragedy, and treachery. Robert’s illusions are destroyed; indeed, his life is ruined. He goes into the next room, and there is a shot.

And then Robert enters and apologizes to everyone for startling them; he had just been showing off, shattering a garden pot, from a window in the next room. The play continues exactly as it had in the first act — word for word — as the curtains wind back into time, picking it up from the point where it had made a dent — until the curtain falls.

The first act of *Time and the Conways* (1937) takes place in 1919, on Kay Conway’s 21st birthday, a gay celebration in a basically happy household looking forward optimistically to enjoying the benefits of the postwar world. The second-act curtain goes up to reveal Kay in exactly the same position at the window in the family sitting room where we had left her before intermission, but it is now in “the present,” on her fortieth birthday, and her family is split up, embittered, and resentful of each other. The third act returns us to Kay at the window in 1918, and continues to the end of the party — revealing — just beneath the surface gaiety — the wounds of the future’s disillusion and discontents.

The style of each act is characterized realistically, but there are odd moments when some of the characters, as if in a dream or a nightmare, seem to be in touch with another dimension, trying to poke holes in time and communicate directly with their future — or future selves. When, in *We Are Married*, which appeared the next year, in 1919, been none of those formal innovations. On the surface, at least, time moves in a fairly straightforward fashion; but Priestley’s time is still up in its old tricks, discombobulating those who come on to it as if it has always done in the past.

He sets the play thirty years earlier, in 1909, in a prosperous world that had come to rely on stability, a society founded on the belief that nothing fundamental would — or should — ever change. It is not the future that undoes them, though, it is the past; in fact, it is one day in the past, precisely 35 years to the day before, that refuses to behave as the past should.

The events of that frightful day suddenly take on new life and new form, reaching all the intervening years, undermining the unspoken underpinnings of the character, sending them on a seemingly roller-coaster ride as they try to discover who they are if they aren’t who they always thought they were. They had long since become set in their ways, satisfied by — or at least resigned to — their circumstances, and now they are reborn in the middle age, and now that they’ve been yanked off their pins they don’t have a clue how to behave.

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

The play was quite a success on the London stage, but was put in jeopardy early in its run when the actor playing the photographer Henry Ormrod took sick. The director, making a virtue of necessity, replaced him with the author for ten performances — the only time Priestley ever appeared on stage. “I cannot say if I was a good or bad actor,” he later wrote, “but I certainly knew my own lines, never flubbed or flustered, didn’t give my laugh.”

Priestley’s setting for this play is the West Riding district of his native county, Yorkshire — the largest county in England, sprawling across most of the north. Its sheep country, today more than three-quarters of all of Great Britain’s wool workers live in the West Riding, now as then, leading the flock and naming the mills, combing wool, dyeing it, spinning wool.

Yorkshiremen have a reputation for being hard-headed, direct, and down-to-earth, “the West Riding, where I grew up,” said Priestley, “had a genius for discouragement as steady as its walls.” Looking back at its decisions, he could deprecate its failures with perfect accuracy. In *The Day*, for example, he passed for a moment to take a longer view.

But to describe these people in this brief and cold-blooded fashion, as if they were caged in a zoo, is all wrong. They existed in their own atmosphere, and it was an atmosphere of friendship, affability, ease, and comfort, where they had comfortable unknown to me then as a youth. Their world didn’t seem to occur, and warm to them as it has since appeared to me. Nevertheless, when all allowances have been made for my youth and ignorance, I assure certain these people lived in a world, in an atmosphere, that I have never discovered again since 1914, when the guns begin to roar and the corpses piled up.

Priestley left the North Country to go at the age of 10. He never lived there again except in his mind, where he traveled back in time to a world that was no more.

Four years after J.B. Priestley, an Edwardian time-traveller in the Age of Thatcher, was buried — amidst the cries of lambs and crows — by a little village church in Humberston, in Yorkshire.
Time and the Yorkshire
by Jonathan Marks

Time was long for J.B. Priestley, but he had a knack for knowing it is his purpose.

He was old enough to see the world utterly, irrevocably transformed, from 1914 to 1918, but in his prodigious writing and talking he worked to reveal the power of time, to undo and reshuffle its effects, to make the past serve his purposes — often not at all, for the time it takes to dream, or to watch a play.

He was born in the smoky industrial city of Bradford in Yorkshire, and quitted school at the age of 16 to become a junior clerk. After serving in the Army in World War I, he took a degree in modern history and political science at Cambridge. Before graduating, he published his first novel, Brief Diversion.

At the age of 26, with a pregnant wife and a meagre £60 in the bank, he moved to London and launched himself as a freelance writer, and never turned back. He filled the next 64 years with over 80 titles: novels, criticism, biography, stories, film and television scripts, articles, and almost twenty plays, including Inns of Court, Eden长沙市, Music at Night, I Have Been Here Before, An Inspector Calls, The London Play, and with Iris Murdoch, A Severed Head. Priestley said he considered himself "more a writer than a human being," and more a playwright than a novelist, or essayist.

His first great success came in 1928 with the picaresque novel The Good Companions, which two years later would serve as his introduction to the theatre when he and Edward Knoblock adapted it for the stage.

In 1930 he wrote his first original play, Dangerous Corner — the first time he made time itself take a perilous bend onstage.

It begins with a group of publishers sitting in a charming country house discussing a forthcoming novel, Sleeping Dogs. Suddenly there is a shot. The head of the firm, Robert Chaldwin, enters and apologizes to everyone for startling them; he had just been shooting off, shattering a garden pot from a window in the next room. It had, indeed startled everyone, and was all the more disquieting in that it reminded them of the suicide a year before of Robert’s brother and partner, Martin.

Cigarettes are passed around and lit, and bit by bit everyone begins, at Robert’s prodding, to discuss the mysterious circumstances of Martin’s death. During this post-mortem — for two acts — the easy calm is shattered; every character’s facade is stripped away, having a surreal story of deceit, infidelity, thievery, and treachery. Robert’s illusions are destroyed; indeed, his life is ruined. He goes into the next room, and there is a shot.

And then Robert enters and apologizes to everyone for startling them; he had just been shooting off, shattering a garden pot from a window in the next room. The play continues exactly as it had in the first act, word for word — though backwards in time, picking it up from the point where it had made a detour — until the curtain falls.

The first act of Time and the Conways (1937) takes place in 1919, on Kay Conway’s 23rd birthday, a gay celebration in a basically happy household looking forward optimistically to enjoying the benefits of the postwar world. The second-act curtain goes up to reveal Kay in exactly the same position at the window in the family sitting-room where we had left her before intermission, but it is now in “the present,” on her 40th birthday, and her family is split up, embittered, and resentful of each other. The third act returns us to Kay at the window in 1919, and continues to the end of the party, revealing — just beneath the surface gapety — the whole of the future’s disconnections and discontinuities.

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

When the Conways married, which was the next year, in 1919, they were none of these formal innovators. On the surface, at least, time moves in a thoroughly straightforward fashion, but Priestley’s time is still up in its old tricks, discomfiting those who want to put it to the stage. He has always done in the past.

He sets the play thirty years earlier, in 1908, in a prosperous world that had come to rely on stability, in a society founded on the belief that nothing fundamental would — or should — ever change. It is not the future that upsets them, though it’s the past, in fact, is one day in the past, precisely 33 years to the day before, that refuses to behave as the past should.

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

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

The play was quite a success on the London stage, but it was put in jeopardy early in its run when the actor playing the photographer Henry Ooms caught a cold. The director, making a virtue of necessity, replaced him with the author for ten performances — the only time Priestley ever appeared in costume. I cannot say if I was a good or bad actor," he later wrote, "but I certainly knew my own lines, never stumbled or fumbled, not only got my lines, my laugh!"

Priestley’s setting for this play is the West Riding district of his native county, Yorkshire — the largest county in England, sprawling across most of the north. It’s sheep country, today more than three-quarters of all Great Britain’s wool workers live in the West Riding, now as then. The region, the valleys, the mills, coming wool, dyeing, spinning, worried.

Yorkshiremen have a reputation for being hard-headed, down, and withdrawn. "The West Riding, where I grew up," said Priestley, "had a genius for discouragement as steady as its wall. Looking back at its decisions, he could deliberate their failures with preposterous accuracy. In Knight Day (1946), however, he paused for a moment to take a longer view.

But to describe these people in this brief and cold-blooded fashion, as if they were caged in a box, is all wrong. They exist in their own atmosphere, and it was an atmosphere of friendship, affluence, easy hospitality, and comfortable old ways. No doubt they had troubles unknown to me then as a youth. Their world didn’t seem too secure, rich, and warm to them as it has since appeared to me. Nevertheless, when all allowances have been made for my youth and ignorance, I assume these people lived in a world, in an atmosphere, that I have never discovered again since 1914 when the guns began to roar and the corpses piled up.

Priestley left the North Country to go to war at the age of 16. He never lived there again except in his mind, where he traveled back in time to a world that was no more.

Four years ago J.B. Priestley, an Edwardian time-traveller in the Age of Thatcher, was buried — amidst the cries of lambs and caws — by a little village church in Ripponden, in Yorkshire.
DAWNA BAILEY graduated from A.C.T.'s Advanced Training Program in 1987. She recently appeared with the Sacramento Theatre Company in Molly Newman's Shooting Star, and last summer played Ju in Antony and Cleopatra at the Santa Cruz Shakespeare Festival. In studio productions at the Conservatory she has played Titania in A Midsummer Night's Dream, Clarissa in The Cherry Orchard, Lydia Pickett in The Country Wife, and roles in The Priest, Nicholas Nickleby, and Morning's at Seven. Ms. Bailey has appeared on the Geary stage in Raisin in the Sun and A Christmas Carol.

ADRIAH BARNES has appeared at A.C.T. in A Raisin in the Sun, The Turn of the Screw, and A Christmas Carol, and in the film Miss Julie, Directed by Seoul at the Studio Theatre. She has also appeared at the San Francisco Shakespeare Festival in Henry IV, Part Two, and in the film She's So Bright, and in the Off-Broadway play The Arsenic and Old Lace. She has performed in productions of A Christmas Carol, and A Christmas Carol, and in The Arsenic and Old Lace, and has appeared in numerous Off-Broadway productions. She has received a Drama Desk Award for her performance in A Christmas Carol, and has been nominated for a Tony Award for her performance in A Christmas Carol.
Who's Who at A.C.T.

Dawna Bailey graduated from A.C.T.'s Advanced Training Program in 1997. She recently appeared with the Sacramento Repertory Theatre Company in Molly Newman's Sudden Shock, and last summer played Annie in Annie and Dancin at the Santa Cruz Shakespeare Festival. In studio productions at the Conservatory, she has played Titania in A Midsummer Night's Dream, Christa in The Cherry Orchard, Lady Hester in The Country Wife, and roles in The Importance of Being Earnest, Kitty Dyer in The Prime of Life, and Bread in The House of Blue Leaves, among others. She has also performed in the Oregon Shakespeare Festival’s Portland Center Stage. Miss Bailey received a B.A. in comparative literature from Brown University and is a graduate of A.C.T.'s Advanced Training Program.

Cynthia Bassham, a third-year student in the Advanced Training Program at A.C.T., has appeared at the Geary in Brother, Manolo Millo, and as Belle Crouzet in A Christmas Carol. Her studio roles at the Conservatory have included Juliet in Romeo and Juliet, Alice Dearth in Dear Brutus, Sandy in The ADG Show, and Li Marden in Madame Blanche. She recently appeared as Inga in the San Jose Repertory Company production of Arthur Miller's All My Sons. Among her many productions at the University of Washington in Seattle, where she earned her B.A., were Wishing for the Parrot, The Mousetrap, and The Informal Machine.

Bree Brown has acted on and off Broadway, in regional theatres throughout the country, in festivals from Bermuda to Berlin, on television and in films. He has won theatre awards for creating the role of Gabe in Robert Lowell's The Search for Alcina and in Derek Walcott's Dream on Sweeney Mountain, an Emmy for "The Gypsy Show," a gold record for the Star Wars recording, and was included in the Cowboy Hall of Fame in Oklahoma City for his performance in the film The Cowboys. Mr. Brown has also been honored for his role in the inaugural season of the New York Shakespeare Festival, where he created the role of Ed in The Prime of Life, which earned him Tony nominations when it moved to Broadway. Among his many roles, he has appeared as the bricklayer in the American premiere of Israel Horovitz's The Blackbird, as Josephine in The Prime of Life, as Donald in The Prime of Life, and as the streetcar driver in The Prime of Life. He has also appeared as the Prime of Life, as Donald in The Prime of Life, and as the streetcar driver in The Prime of Life.

Mark Daniel Cabe, the first recipient of the Friends of A.C.T. Fellowship, is a third-year student in the Advanced Training Program at A.C.T. He has appeared on the Geary stage in Los Angeles, and as an Associate Artist of A.C.T., and directed this season's opening produc-

James Craven is a member of the acting company of both the Geary Theatre of Minneapolis and the Penumbra Theatre of St. Paul. Among his credits are Melrose (directed by Edward Harding) and, most recently, Richard III (as a director). At the Penumbra, he has directed performances in Every Night When the Sun Goes Down (directed by Claude Funt) and Private Lives. He was the; international touring company of Lee Breuer’s The Gospel at Colonus, playing Teiresias on Broadway; played Jack in Regan’s The Sleep of Palaces of St. Paul; and has appeared in Strawberries at Theatre of the Sea in Portland, Oregon, and in Salt Lake City in A Soldier’s Play. Mr. Craven is a graduate of Carnegie-Mellon University.

Eddie Sundelma made his debut with A.C.T. in The Barking Cat in 1975, and his work with the company since then has included Mama Mia! (as Atlantic City’s Golden Boy, a Golden Boy, Gold in The Barking Cat, in A Christmas Carol, and in A Midsummer Night’s Dream, among others. He has also appeared in The Prime of Life, as Donald in The Prime of Life, and as the streetcar driver in The Prime of Life. He has also appeared as the Prime of Life, as Donald in The Prime of Life, and as the streetcar driver in The Prime of Life.
QINA FERRALL is a graduate of A.C.T.'s Advanced Training Program, and has appeared at the Geary in Side by Side by Sondheim, Measure for Measure, A Christmas Carol, and Dear World. She has also been seen in Miss Alfreda, a copy of a song, and Lizzie in the Play-In-Progress production of Lizzie Borden in the Late Afternoon. Miss Ferrall has appeared with the Santa Rosa Summer Repertory Theatre, at Montana Shakespeare in the Park, in Berkeley Rep's production of the Art of Dining, and in Emily in All Nighters at the New Arts Theatre Center's Bergen. Last summer she performed in Marriott's The Water Buffalo with Encore Presentations, and as Orlando in As You Like It with the San Francisco Shakespeare Festival. She has also been seen in Bohemian Night at the Geary Shakespeare Festival, in Villanueva Company at the Ode Art Theatre, and in Benediction in Much Ado About Nothing, Tom in The Glass Menagerie, and Daisy in The Finishing of the Stone. She has also spent summers at the Alley Theatre, Milwaukee Repertory Theatre, Santa Fe Shakespeare Festival, and the Los Angeles Theatre Center. Ms. Ferrall was a member of the original cast of Amazilia, and played Jack Hammer in the film The Principal.

JOHN PURSE graduated from the University of California at Berkeley, and is now a third-year student in A.C.T.'s Advanced Training Program. He has appeared at the Geary in Measure for Measure, A Christmas Carol, and the World Premiere of Symposium by T Brickhill, and in studio productions of Miller's A View from the Bridge, and Chekhov's The Seagull (as Trigorin). He has also been seen as Quasimodo in John C. Pletcher's production of A Midsummer Night's Dream at the Pacific Conservatory of the Performing Arts and at the Westwood Playhouse in Los Angeles. Since his return to A.C.T. in 1988, RICK HAMILTON has appeared as Bill in Woman in Mind, Oedipus in King Lear, Paul Costas and Jim in The End of the World, Eric in The Best Thing, and Shay in Private Lives. He was a member of the company from 1975 through 1976, during which time he appeared in Desire Under the Elms (which toured the Soviet Union), General Sherman, The Threepenny Opera, and as Tirso in The Finishing of the Stone, which was televised for the PBS series 'Great Performances'.
GINA FERRALL is a graduate of A.C.T.'s Advanced Training Program, and has appeared at the Geary in Side by Side by Sondheim, Mamma Mamma, Golden Boy, Diamond Cut, Out Among the Pipistrelles, A Christmas Carol, I Remember Mama, The Addams Family, and Sunday in the Park with George. She also performed in Macbeth, a cabaret of song by Andrew Lloyd Webber, and played Lizze in the Plays-In-Progress production of Classic Moments in the Late Afternoon. Miss Ferrall has appeared with the Santa Rosa Summer Repertory Theatre, at Montana Shakespeare in the Park, and in Berkeley Rep's production of The Art of Dining. She also appears in A Day in the Life of Nelson Mandela at the Alley Theatre in November and in The New World in November and December. Miss Ferrall was a member of the original cast of A.C.T.'s Advanced Training Program, and is now a third-year student in A.C.T.'s Advanced Training Program. She has appeared at the Geary in A Christmas Carol, A Christmas Carol, End of the World With Sentiment to Follow, and Perishlocke, and in studio productions of Miller's A View from the Bridge (as Edie Carbone) and Chekhov's The Seagull (as Trigorin). She has also appeared as Eudora in John T. Pletcher's production of A Midsummer Night's Dream at the Pacific Conservatory of the Performing Arts and at the Westwood Playhouse in Los Angeles. Since her return to A.C.T. in 1986 RICK HAMILTON has appeared as Bill in Woman in Mind, Oswald in King Lear, Paul Cowan and Jim in End of the World, and in The Best Thing and Shot in Private Lives. He was a member of the company from 1975 through 1976, during which time he appeared in Dearie Under the Elbow (which toured the Soviet Union).
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ED HODSON, who studied in A.C.T.’s Advanced Training Program, has toured nationally as Mount in Amadeus and appeared on the Geary stage as Rick in Women in Mind, Joe Bonaparte in Gold- en Boy, Mike in A Lot of Livin’, Bob Cratchit in A Christmas Carol, and Brooke in The Best Thing. At the Eureka Thea- tre he has performed in A Matter of Life (written by his wife, Ellen McLaughlin), Fear, and Landlady of the Body, and last summer he worked with Earthworks Presentations in Shylock and The Water Engine.

RANDALL DUK KIM has returned to A.C.T. after an absence of twelve years, having previously appeared here in The Raging One, Horseman of the Dunes, and The Cheeky Dimple. Kim has performed in over 80 productions since 1981. Among the contemporary works in which he has appeared are Steven Tisch’s Nourish the Beast, Frank Chin’s The Chinese Lady, A Christmas Carol, and The Year of the Dragon.

STEVEN ANTHONY JONES, now in his third season at A.C.T., has appeared in King Lear, Golden Boy, Funtasia, A Christmas Carol, Moses e Mikey, and The Tender’s Come and Gone. He has been performing for 25 years, five of those with the Negro Ensemble Company of New York, where he created the role of Pet. James Wilkey in the original production of A Soldier’s Play. He has appeared locally as Jake in the San Francisco Shakespeare Festival’s As You Like It, in the Eureka Theatre production of The Cherry Orchard, Every Monday, and The Island; the San Jose Repertory Theatre’s Master Harold... and the Boys; and in Defensive Street at Oakland Ensemble Thea- tre. Mr. Jones has also worked in film and television.

BARRY KRAFT, a charter member of the company, has been seen in recent seasons in The Doctor’s Dilemma, A Christmas Carol, King Lear (alternating in the title role), and The Country Wife. He is a veteran of A.C.T.’s 1985 production of King Lear in Pittsburgh, as well as of the 1983 season in San Francisco. Mr. Kraft has spent 23 of the last 25 summers acting in Shakespeare festivals around the country, and has appeared in 34 of Shakespeare’s 38 plays. Among the roles he has played at the Oregon Shakespeare Festival are Benvolio in Romeo’s Last Night, Balthasar in Henry IV, Part I, Mark Antony in Julius Caesar, Lear in The Winter’s Tale, and Bottom in A Midsummer Night’s Dream. His work has been seen at the Empty Space in Seattle, the Berkeley Shakespeare Festival, Shakespeare Santa Cruz, the Old Globe, and in the San Jose Repertory Company’s productions of Cymbeline and As You Like It. Edward Hastings’ 600’ Croquet, and in Phantom...
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Also served as assistant, resident director, and director of Actor Training for the Pacific Conservatory of the Performing Arts, where his directing credits include Hurley, Major Barbara, and The Soup.

Randal D. Kim has returned to A.C.T. after an absence of twelve years, having previously appeared here in The Rehearsal, The Formal, and The Noise of the Days, and in The New World, The Importance of Being Earnest, and The Sense of an Ending. Mr. Kim has appeared in over 20 productions since 1979, among the contemporary works in which he has appeared are Steven Tisch's Nourished, the Best, Frank Old's The Chocolates, and the Year of the Dragon (Amsterdam Place Theatre in New York), and Kenneth Cavodella's The Legend of Odysseus (Williamstown Theatre Festival). Most of Mr. Kim's experience, however, has been in the classical repertoire, including such roles as Oedipus in Sophocles' Oedipus the King, King Lear in Shakespeare's King Lear, and the title role in Shakespeare's King Lear. Mr. Kim is a member of the American Guild of Actors, and has appeared in over 20 productions of Shakespeare's plays, including such roles as King John, Macbeth, and Hamlet.

BARRY KRAFT, a charter member of the company, has been seen in recent seasons in The Doctor's Dilemma, A Christmas Carol, King Lear, and The Importance of Being Earnest. Mr. Kraft is a member of A.C.T.'s 1965 production of King Lear at the National Theatre in London, as well as of the 1965 season in San Francisco. Mr. Kraft has spent 22 of the last 25 summers acting in Shakespeare festivals around the country, and has appeared in 34 of Shakespeare's 38 plays. Among the roles he has played at the Oregon Shakespeare Festival in Ashland are King Lear in Shakespeare's The Winter's Tale, and Bottom in A Midsummer Night's Dream. His work has been seen at the Empty Space in Seattle, the Berkeley Shakespeare Festival, the San Francisco Opera, the Old Globe, and in the San Jose Repertory Company's productions of Cyrano de Bergerac (as Cyrano), Edward Harrigan's 1909 musical, and in Phantom.
KIMBERLY LAMARQUE, a graduate of the Advanced Training Program, appeared in a member of the A.C.T. acting company in the role of Daisy May in Miss Robinson's Black Roses, which traveled to the Los Angeles Theater Center after its run at the Geary. Miss Lamarque's other A.C.T. productions include Suzanna ina Bell (in Madison), A Christmas Carol (both), and William Ball's final A.C.T. production, The Persian Cycle. Her other San Francisco appearances include Cupida in Edward Harris' production of A Doll's House at the Academy of Media and Theatre Arts and Madame in The Heiress at the Geary. Miss Lamarque has appeared on television in episodes of the television series Star Trek, the Carol Burnett Show, and the Don Adams Show.

MICHAEL McHANNE, now in his third year with A.C.T., has appeared as Mal- feo Pino in Marcello Bini's King of Kings in Berkeley, kursy in Golden Boy, Charles Dickens in A Christmas Carol, and in Phoebe in Bell and Diamond Lid. He was the first recipient of the Jules Irving Award, and won the Bay Area Critics Circle Award for Best Actor in the One Act of Theatre. He has appeared in the Berkeley Shakespeare Festival productions of both parts of Henry V and in The Merry Wives of Windsor for the San Francisco Shakespeare Festival, where last summer he played Touchstone in As You Like It. Mr. McHann has appeared in several Broadway productions of both parts of Henry V and in The Merry Wives of Windsor for the San Francisco Shakespeare Festival, where last summer he played Touchstone in As You Like It. Mr. McHann has appeared in several Broadway productions of both parts of Henry V and in The Merry Wives of Windsor for the San Francisco Shakespeare Festival.

FRANCIS LEE McCANN was a member of A.C.T. from 1950 to 1972, appearing in The L„vin Constant, Dead End, Parade Lost, and as Orphant in Cocoon and Company. Mr. McCann now makes her home in the Bay Area, and since her last return last year she has appeared in Golden Boy at the Geary, Suzanna in the Plays-in-Progress program, and Eternity for Encore Performances. She was also in Woody Allen's Play It Again, Sam on Broadway, the original production of Lan- ford Wilson's Lemon, My Boy of Broadway, and Proctor (directed by Jon Jafari) in San Francisco Opera in Los Angeles, where she is a member of Ensemble Studio Theatre, she acted in a production of The Diary of Anne Frank and as Sarah in The Diary of Anne Frank and as Sarah in The Diary of Anne Frank. She also appeared in a production of The Diary of Anne Frank and as Sarah in The Diary of Anne Frank. She also appeared in a production of The Diary of Anne Frank and as Sarah in The Diary of Anne Frank.

DAVID MAIER, now in his third year on the Geary Stage, is a graduate of the Advanced Training Program. Mr. Maier has acted in numerous roles throughout the Bay Area. He is a founding member and producer of Encore Productions — the A.C.T. alumni production company — and a producer of A.C.T.'s Plays-in-Progress program.

WILLIAM PATTERSON is now in his 22nd season with A.C.T., having joined the company in 1967 to perform James Tyrone in Long Day's Journey into Night. A graduate of Brown University, Mr. Patterson served the army for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for twenty years at the Ochre House, taking time out for live television, films, and four national tours with the same one-man show. His major roles for A.C.T. include You Can't Take It With You, The Timberiders, The Matchmaker (U.S.S.R. tour), All the Way Home (Japon tour), The Great Gatsby, and The Green Door. "Mr. Maier is a marvelous young actor, with a particular gift for comedy. He gives a performance that is both funny and touching. He is a great asset to the company and a great asset to San Francisco."
KIMBERLEY LAMARQUE, a graduate of the Academy’s Advanced Training Program, appeared in a member of the A.C.T. acting company in the role of Dulcie May in Mrs. Britting’s Black Butter, which traveled to the Los Angeles Theatre Center after its run at the Geary. Ms. Lamarque’s other A.C.T. productions include Funanus in Hell (as Madeleine), A Christmas Carol (Bibi), and William Ball’s final A.C.T. production, The Passion Cycle. Other San Francisco appearances include Cupidita in Edward Haptonk production of Bil Alin in Kostokoff at the Academy of Media and Theatre Arts and Mauno in April 17 at the Lomarich Handeltheater. In New York she has performed with the Miss Transistreet Theater, the South Bend Community Little Theater, and as assistant productions at Columbia University, where she earned her B.A. in theatre arts. She has appeared on network TV and film in the “Head of the Class” and will make her film debut in a new Robin Hood film starring Billy Crystal and Morgan Freeman.

ANNE LAWSER returns to A.C.T. for her fourteenth season. She was graduated from Stanford University and was an original member of the San Francisco Actor’s Workshop. She appeared with Seattle Repertory Theatre, Ashland Shakespeare, and as a resident artist with the Santa Maria-Schmitt Theatekdorf, where she played leading roles in Show Boat, Hamlet, and As You Like It. At A.C.T. and where her husband, the late Alan Pickett, was Conservatory Director, she has been seen in A Doll’s House, Tamer of the Ahumunson. She has appeared in leading roles in many films and television series and specials; her credits include starring roles in Back to the Future, Gremlins, Redookthee, and Star Trek: The Original Series. Mrs. McClain trained at the Central School of Speech and Drama in London.

MICHAEL McGHANE, now in his third year with A.C.T., has appeared as Mafloz in Macbeth, King Henry IV in Don Quixote, and Golden Boy, Charles Dickens in A Christmas Carol, and in Fussell in Beulah and Diamond Lil. He was the first recipient of the Jules Irving Award, and won the Bay Area Critics’ Circle Award for Best Supporting Actor at the Odeon Theatre Arts. He has been a member of the Berkeley Shakespeare Festival productions of both plays as Henry IV and in The Merry Wives of Windsor for the San Francisco Shakespeare Festival, where last summer he played Touchstone in As You Like It. Mr. McGhane has appeared in Mother Courage and her Children, Sunny in Widows, and in the National Tour of The Comedy of Errors. He is a graduate of Florida A & M University and has a B.F.A. in dramatic arts. He is the son of a long-time member of A.C.T.

FRANCES LEE MCCANN was a graduate of A.C.T. from 1967 to 1972, appearing in The Last of the Mohicans, David Copperfield, Last of the Mohicans, and as Ophelia in Othello. She is the daughter of A.C.T. actress Frances Lee. She is now living in the Bay Area, and since her return last summer she has appeared in the Bay Area, playing the role of the Countess in Golden Boy at the Geary, Sunny Shadow in the Plays-in-Progress program, and Bastien for Presentations. She was last seen as the nurse in the Woody Allen film Play It Again, Sam on the Broadway, the original production of Lan- ford Wilson’s Lemon Sky, My Old Broadway, and Broadway (directed, by Alan) at San Francisco Rep. In Los Angeles, where she is a member of Ensemble Studio Theatre, she acted as the nurse in The Rosie O’Donnell and as Natasha in Three Sisters at the Mark Taper Forum, and as Stella in A Streetcar Named Desire (with John Wright and Barry Dars社会各界的演員) at the American Conservatory Theatre, San Francisco. Her credits include starring roles in Back to the Future, Gremlins, Redookthee, and Star Trek: The Original Series. Mrs. McClain trained at the Central School of Speech and Drama in London.

FRED OLSTER was a member of the A.C.T. company from 1973 to 1976, appearing in The Railway Children, The Merry Wives of Windsor, The House of Bernarda Alba, Equus, and as Kate in The Taming of the Shrew which was also broadcast on "Theatre in America" on PBS. Since her return in 1976 she has performed in The Real Thing, Private Lives, The Lady’s Not for Burning, King Lear, A Christmas Carol, and Women on the Moon at the Oregon Shakespeare Playhouse, where she spent six seasons, her role included Beatrice in Much Ado About Nothing, Portia in The Merchant of Venice, Billie Dinco in Elvis Tonight, and the title role in Miss Julie and Amahl’s Advent. She has been a member of the companies of the Milwaukee Repertory Theatre, Long Wharf Theatre, Hartman Theatre, and Alley Theatre. Her television credits include the regular, roles in "Magnum P.I." and "Mrs. Foster’s World," which played on Broadway in 1977. The Member of the Wedding and Little Desert. She has also been in television versions of A.C.T. productions of George Balanchine’s A Christmas Carol, and Cygnus de Bergare. Mr. Oltwill is a member of A.C.T.’s Board of Trustees.

LUIS ORPHEOS is in his second year with A.C.T., having joined the company in 1967. He is a graduate of the Conservatory for Performing Arts. Mr. Orphey has acted in numerous television and film productions, including the title role in Bela Lugosi’s "Dracula," and as a member of the cast of "The Lone Ranger." He is a member of A.C.T.’s Board of Trustees.

WILLIAM PATTERSON is now in his 22nd season with A.C.T., having joined the company in 1967 and appearing in James Tyrone in Long Day’s Journey into Night. A graduate of Brown University, Mr. Patterson served as the Bay Area’s first professional actor in a career in television and film productions. He appeared for the last time in live television, films, and four national tours with a one-man show. He was a regular in several television series and film productions, including the title role in Bela Lugosi’s "Dracula," and as a member of the cast of "The Lone Ranger." He is a member of A.C.T.’s Board of Trustees.

FRANK OTTOFF is a member of A.C.T.’s Board of Trustees.

DANIEL REICHLER is a graduate of A.C.T. in 1968, and has also appeared in the title role in Bela Lugosi’s "Dracula," and as a member of the cast of "The Lone Ranger." He is a member of A.C.T.’s Board of Trustees.
and in the film "Live" and in the film "Stag for One." She is also a director and playwright. She has performed in several productions, including "The Book of Mormon," "Lettuce Be Wise," and "A Christmas Carol." A recent graduate of the Advanced Training Program, she appeared last summer with the New York Shakespeare Festival and the Rowan College Theatre in their production of "The School for Scandal." In addition, she has performed at the New York Shakespeare Festival and the Rowan College Theatre in their production of "The School for Scandal." The latter was directed by Robert Wilson, who has also directed productions of "The School for Scandal" and "The School for Scandal."
Cherry Orchard. In a Henry IV, Part 2. Horton in The Country Wife, Sir Molbery-Brock in Nicholas Nickleby, Laurence in Hamlet, and Fan in Juno. He has also appeared in "Synesthesia" at the New York Stage and Film Company, and in Benedick in the San Francisco Shakespeare Festival production of Much Ado About Nothing, directed by Albert D. Boime, a native of Massachusetts. Mr. Bechtold holds an A.B. in English from Harvard College.

GARLAND J. SIMPSON has appeared on the Geary stage in the A.C.T. productions of Another Part of the Forest, Mourning Becomes Electra, Night and Day, A Christmas Carol, Remember Me, Cut Among the Figures, Much About Nothing, Penitenciel, The Girl of the Golden West, and last season's King Lear, in which he played the Duke of Cornwall. He was also featured in the Oakland Ensemble Theatre production of Lorraine Hansberry's "A Raisin in the Sun." Mr. Simpson has performed with the San Francisco Shakespeare Festival in Much Ado About Nothing; and with Encore Presentations in Snow. His roles include a production at the Conservatory where he has performed with the "Your Wife of Wonder," Joe Keller in All My Sons, and the role in "Romeo.

MICHAEL SCOTT KEMP is now in his second season at A.C.T., where he has appeared in "Spring's Awakening," "Much Ado About Nothing," and "The Tempest." In film and television, he has appeared in the New York Shakespeare Festival at Women's College, in A.C.T.'s "Othello," and in the film "Lilies on the Moon," in which he played the role of Anthony. He has also appeared in various other productions, including "The Birthday Party" and "Hamlet." Mr. Kemp holds an A.B. in English from Harvard College.

KEELEY STANLEY, who played Lady in "The Winter's Tale," is a third-year student in the Advanced Training Program who holds a bachelor's degree in political science from Central Michigan University, where she played Charlotte Corley in "The Three Sisters." In film and television, she has appeared in various productions, including "The Winter's Tale," "Hamlet," and "The Three Sisters." She has also performed in several productions at A.C.T., including "The Tempest," "Othello," and "Hamlet." Mr. Stanley holds an A.B. in English from Harvard College.

ANNA DEVERE SMITH, who played the Prostitute in "Much Ado About Nothing," has performed in regional theatre, off-Broadway, and in film and television, including appearances at the New York Shakespeare Festival, at Women's College, and in A.C.T.'s "Othello." She has also appeared in various productions, including "The Winter's Tale," "Hamlet," and "The Three Sisters." Mr. Smith holds an A.B. in English from Harvard College.

years he has been a member of the Asian American Theatre Company, appearing in Paper Angel, Golden Lotus, Houdini, Outtake, The Island, A Tale of the Haunted Mansion, and Street Scene.

Mr. Sullivan has directed several plays in Los Angeles, including The Other Place, A Doll's House, and The Glass Menagerie.

Mr. Sullivan is a graduate of the University of California, Los Angeles, where he received his Bachelor of Fine Arts degree in Drama. He is currently a member of the Actors' Equity Association and the Screen Actors Guild.

JOHN SULLIVAN (Managing Director) joined the A.C.T. as its first administrative officer in 1969. A former deputy city manager of the California Arts Council, he is a director of the San Francisco Theatre Bay Area and a member of the Advisory Committee of the Graduate School of Administration at Golden Gate University.

A native San Franciscan, Mr. Sullivan has been active in the theatre since 1966, when he first directed a production of The Importance of Being Earnest at the Mark Taper Forum. Since then, he has staged many A.C.T. productions, including The Tempest, A Midsummer Night's Dream, and Macbeth.

Mr. Sullivan is a graduate of the University of California, Berkeley, where he received his Bachelor of Arts degree in English.

SUSAN STAUTER (Executive Co-director) is a co-founder of the Young Conservatory. She is a playwright, and has produced a number of plays, including The Fisherman, at the Mark Taper Forum.

Ms. Stauter is a graduate of the University of Michigan, where she received her Bachelor of Arts degree in English.

ROBERT FLETCHER (Costume Designer) has been in the theatre for over forty years—acting, directing, producing, and designing costumes for a variety of theatre, television, and film productions. He has designed costumes for such productions as The Importance of Being Earnest, The Glass Menagerie, and A Midsummer Night's Dream.

Ms. Stauter is a graduate of the University of Michigan, where she received her Bachelor of Arts degree in English.

DENNIS POWERS (Associate Artistic Director) joined A.C.T. in 1967 as Press Representative. He later became A.C.T.'s Artistic Director, and in 1973, he co-founded the San Francisco Mime Troupe. He has directed and produced many A.C.T. productions, including The Importance of Being Earnest, The Glass Menagerie, and A Midsummer Night's Dream.

Ms. Stauter is a graduate of the University of Michigan, where she received her Bachelor of Arts degree in English.

SABIN EISEN (Constitutional Co-director) has been a member of the A.C.T. family since 1970, when she first appeared in The Importance of Being Earnest. She has since appeared in many A.C.T. productions, including The Glass Menagerie, A Midsummer Night's Dream, and The Importance of Being Earnest.

Ms. Eisen is a graduate of the University of Michigan, where she received her Bachelor of Arts degree in English.

DEAN DE LA CERDA (Lighting Designer) has been the resident lighting designer for A.C.T. since 1971. He has designed lighting for productions such as The Importance of Being Earnest, The Glass Menagerie, and A Midsummer Night's Dream.

Mr. De la Cerda is a graduate of the University of California, Berkeley, where he received his Bachelor of Arts degree in Drama.

JULIA HARRIS (Stage Manager) has been with A.C.T. since 1971, and has served as the house manager for many productions, including The Importance of Being Earnest, The Glass Menagerie, and A Midsummer Night's Dream.

Ms. Harris is a graduate of the University of California, Berkeley, where she received her Bachelor of Arts degree in Drama.

BRUCE ELSBERGER (Stage Manager) joined A.C.T. in 1973. He has been with A.C.T. for over thirty years, and has served as the resident stage manager for productions such as The Importance of Being Earnest, The Glass Menagerie, and A Midsummer Night's Dream.

Mr. Elsberger is a graduate of the University of California, Berkeley, where he received his Bachelor of Arts degree in Drama.

Mr. Elsberger is married to the actress Julia Harris. They have two children, Alex and Lily.
years he has been a member of the Asian American Theatre Company, appearing in Paper Angels, Golden Lovers, Intimate Outlaw, and Aftersong. He received the Hodges Award in Chicago. Mr. Sullivan originated the role of Stanley in Yasmin Ahmad’s Shadow Dress at the Berkeley Repertory Theatre. He also has been seen in the premieres of Don Zoo at the 4th Bay Area Playwrights Festival, O.C.O., Oranges at the San Jose Rep, and Webster Street Blues.

DIRECTORS, DESIGNERS, AND STAFF

JOHN SULLIVAN (Managing Director) joined A.C.T. as its chief administrative officer in 1969. A former deputy director of the California Arts Council, he is a director of the Theatre Bay Area and a member of the Advisory Committee of the Graduate School of Art Administration at Golden Gate University. A native San Franciscan, Mr Sullivan has been active as a theatre since the late 1970’s, when he directed Harvey Peck’s Panor- mea for the San Francisco Mime Troupe. Mr. Sullivan has directed and produced numerous shows for A.C.T., and was also the producing director of the Berkeley Playhouse. He has been a member of the Kean Taker Forum, and the Board of Directors of the San Francisco Museum of Modern Art. Since then he has staged many A.C.T. productions, including The Taming of the Shrew, The Seagull, and More cable television and radio programs.

SUSAN STAUTER (Conservatory Co- director) is currently managing director of the Young Conservatory. She is a playwright (her Miss Firecracker Stage was produced by A.C.T. and the American Conservatory Theatre in Los Angeles, director (more than 40 productions), actress (Cable Reper- tory Theatre), and educator. She earned her M.A. from the University of California at Fullerton, taught in southern California for 14 years (earning a citation for outstanding teaching in 1986-87), and served as Chairperson of the Theatre Department in a private high school in Los Angeles for 9 years. At the Conservatory she has created and directed Who Are These People? (in collaboration with Scott Prower). From the Mid-East (a musical), and several off Broad- way productions. Since his return to San Francisco he has directed Lloyd’s Play for the Enriquez and Benefactors for the San Jose Rep.

BOBRELL FLETCHER (Costumes) has been in the theatre arts for forty years—in actor, director, producer and designer of sets and costumes in every form from opera to night clubs—beginning as a founding director of the Berkeley Theatre Company in Camarillo, Massachusetts. His two broad way design credits (sets, costumes, or both) include Little Italy, Walking Happy, Miss Misdiath, Obsession, and the national company of Stephen’s in the West; he was nominated for an Obie for his costumes of Hustler II and for produc- ing High Spirits. His 24 designs for A.C.T. include The Seagull, The Philadelphia Story, The Great White Hope, and The Seagull. He has also designed for the New York City Opera, New York City Ballet, and the Colorado Music Festival. Fletcher’s film work includes all four of the Star Trek movies, and The Last Starfighter, and he has been nominated for an Emmy for his television work. Last summer he designed sets and costumes for Annie Get Your Gun at the Gator.

DEANIS POWERS (Associate Artistic Director) joined A.C.T. in 1967 as Press Director. He subsequently served as Dramaturg and Artistic Director. Is currently managing director and is the founder and managing director of the Berkeley Playhouse. He has been a member of the San Francisco State University Faculty since 1972. Mr. Powers has directed and produced numerous shows for A.C.T., and was also the producing director of the Berkeley Playhouse. He has been a member of the Kean Taker Forum, and the Board of Directors of the San Francisco Museum of Modern Art. Since then he has staged many A.C.T. productions, including The Taming of the Shrew, The Seagull, and More cable television and radio programs.

SABIN EPSTEIN (Conservatory Co-director) has been a member of the A.C.T. staff since 1978, and has since devoted his energies to the development of the Conservatory of the Arts. As a founding director of the Theatre Program, he has worked closely with the Conservatory of the Arts on all aspects of the theatre. He has been a member of the San Francisco State University Faculty since 1972. Mr. Powers has directed and produced numerous shows for A.C.T., and was also the producing director of the Berkeley Playhouse. He has been a member of the Kean Taker Forum, and the Board of Directors of the San Francisco Museum of Modern Art. Since then he has staged many A.C.T. productions, including The Taming of the Shrew, The Seagull, and More cable television and radio programs.

JERRY DUKE (Lights) is now in his second season as A.C.T.’s resident lighting designer. Last season he designed eight productions, including King Lear, Dead End of the World with Teatro Frente Tragic, and A Christmas Carol. This season he has designed productions of A Christmas Carol, thetrum of the Dead, and The Seagull. His work has been seen in the Berkeley Repertory Theatre production of The Seagull, and at the San Jose Rep, where he directed A Christmas Carol and Hard Times. He is co-author, with John Blume, of Acting with Style (published by Prentice-Hall).

STEVEN LEGRAND (Sound) is now in his second season as sound designer and composer for A.C.T. His work with the company has included musical compositions for The Seagull and Parnassus on Bell, and six new works for The Lady’s Not for Burning at A.C.T., The Birthday of the Infidel and At the Cherry Tree. He has also worked at the Marin Shakespeare Festival and the Berkeley Repertory Theatre. He is a member of the Berkeley University Theatre.
FOR YOUR INFORMATION

GETTING TO A.C.T.
The Geary Theatre is near the intersection of Geary and Mason Streets, one block west of Union Square in the heart of San Francisco Theatre Row. Many of the City's financial institutions are within easy walking distance; ask our Box Office for suggestions.

Parking: Convenient on-street parking for hundreds of cars is available within one block. City garages offering hourly rates are located under Union Square, across from Macy's on O'Farrell, and on Stockton at Sutter.

Special Programs:
Monday Night Revues: Discussions about the productions are held each Monday.

THE CONSERVATORY
A.C.T.'s Conservatory offers a rich environment for theatre and dance students to explore their passions and skills. The Conservatory offers a range of classes and workshops, including acting, singing, dance, and improvisation. For more information, visit www.aact.org/about/conservatory.

Ticketing:
For further information and ticketing details, please visit www.aact.org or call 415.441.8888.

Special Offers:
- Group discounts: For groups of 10 or more, discounts are available for select performances.
- Military discount: Active military personnel and veterans receive a 10% discount on select performances.

Contact Information:
For inquiries, please contact the Box Office at 415.441.8888 or visit www.aact.org.

Box Office:
A.C.T. Box Office: Geary Theatre, 480 Geary St., San Francisco, CA 94102

Ticket Information:
- Adult tickets start at $45
- Student tickets with ID: $25
- Senior tickets with ID: $35

Performance Dates:
- Performances typically run from Thursday through Sunday evenings, with select Thursday and Saturday matinees.

Tickets:
- Tickets are available online at www.aact.org, by phone at 415.441.8888, or in person at the Box Office.

Additional Information:
- Wheelchair accessible seating is available.
- Assistive Listening Devices are available upon request.

Accessibility:
A.C.T. is committed to providing an inclusive environment for all patrons. For more information on accessibility, please visit www.aact.org/accessibility.

Theatre Policies:
- No refunds or exchanges are available for ticket purchases.
- Dress code: Smart casual.
- The Geary Theatre is a smoke-free environment.

Support A.C.T.:
A.C.T. relies on the support of its community to continue providing outstanding theatre experiences. Consider making a donation today at www.aact.org/support.

Join the Insider Club:
For exclusive access to presales, discounts, and other benefits, join the Insider Club at www.aact.org/insider.

Volunteer Opportunities:
A.C.T. offers volunteer opportunities for individuals who wish to contribute to the theatre's operations. Visit www.aact.org/volunteer for more information.

A.C.T. Season:
A.C.T.'s 2023-24 Season includes a diverse range of productions, from classical to contemporary, ensuring something for everyone.

Upcoming Events:
- "A.C.T. in the Park" community outreach program
- "A.C.T. in the Schools" educational programming
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Gene Shirk, THE TODAY SHOW

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David Ansen, NEWSWEEK

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The tiniest nuances of upward social mobility: Songs like "Two Little Babes in the Woods" and "My Heart Belongs to Daddy" dissect the relationship between sex, money and social status with a knowingness that wins at, rather than condemns, sexual opportunism.

Porter's vision seems rooted in deep personal contradictions. Born into a well-to-do family in Peru, Indiana, his spiritual home became Paris. France. Married to the socialite Linda Lee Thomas, he was discreetly homosexual through his adult life. His dual sexuality no doubt informed his ideas about love, relationships, and society. The looking glass of fashion in international social circles, he remained in his soul an erotic renegade.

The cruellest trick that life played on Porter was to send this celebrant of sartorial pleasures an invalid for the last third of his life. In 1987, at the age of 46, he suffered a riding accident that crushed both his legs. For the next 20 years he underwent over 30 operations to save them from being amputated. Through the agony and humiliation, he maintained an impecably witty and civilized façade. In the late '80s, when it was widely thought that Porter's talents had withered, he bounced back with Aise Me, Kate the score that many consider to be his masterpiece.

The two essential attitudes that permeate Porter's songs, often interwoven into a lighthearted dietician, are yearning and compulsive witiness. Porter, unlike his more conventional songwriting peers, recognized the enormous distance between idealized romantic love and most people's everyday domestic arrangements. In the gap, he saw absurdist humor. But instead of ironic despair, he found ironic celebration. If the most one could hope for in life was a moment's passion, why not seize the time?

To the list of adjectives usually associated with Porter that includes witty and

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Bert Lahr adoring Betty Comed's first and, by adoration, famous gown in Drowsy, A Lady, 1929.
cynical, I have to add sexy and passionate. In song after song, Porter celebrates the irresistible tug of eros. Sixty years after it was introduced, the famous ‘Let’s Do It,’ from the 1928 revue, Porter, still stands as one of the most inflammatory inducements to amorous exploitation ever set to music. Included in Porter’s long and amusing catalogue of creatures wriggling and squirming in the throes of reproductive urgency are ‘cold Cape Cod clams’ ‘icy jellyfish,’ ‘elec- tric eels,’ ‘young whores and whores,’ ‘maggots’ and even ‘the most refined lady bugs.’

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

The flip side of Porter’s cynicism — the side that Alva Wider taught melodrama — was his capacity for passion. In his most uninhibited love songs, he analyzed, railed against, winked at, and submitted to the kind of narcissistic affection — often unrequited — that (with the exception of Lorenz Hart) other songwriters of his generation only alluded to in general terms. ‘I am depressed / I am depressed / yet resurrected / and flying the crest / why this elation mired with deflation / what explanation? / I am in love’ goes the lyric for ‘I Am in Love’ one of his great later songs, from the 1935 show, Clue-Clo. The lyric’s almost clinical description of passion’s symptoms could only have come from one personally very familiar with them.

In Porter’s most famous love song, ‘Night and Day,’ the same sentiments are expressed even more directly: ‘Night and

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cynical, I have to add sexy and passionate. In song after song, Porter celebrates the irresistible tug of eroticism. Sixty years after it was introduced, the famous "Let's Do It," from the 1928 revue *Parade*, still stands as one of the most inflammatory inducements to amorous exploitation ever set to music. Included in Porter's long and amusing catalogue of creatures writhing and quivering in the throes of reproductive urgency are "cold Cape Cod clams," "lazy jellyfish," "electric eels," "young whelps and winkles," "insemination" and even "the most refined lady bugs."

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Bay Area Grows Dearer and Dearer

Bay Area housing prices appreciated 25 to 30 percent in ’88, condominiums by about half as much. The region remains the nation’s third most expensive housing market, after Orange County and Honolulu, where Japanese investment has really skewed prices. Overall, San Francisco is a healthy market,” Moore maintains. “Interest rates should remain stable through 1989. Lenders are flush and competing for business. We have well-heeled buyers who are writing up from homes or condominiums in the City to larger, more expensive homes.

“The housing market may be healthy,” he adds, “but one has to ask where we’re headed. Many people wish to live here, but there’s a very limited supply of housing. So we’re becoming a town of the very wealthy and the very poor. The middle class is being driven out. We have a moral duty to provide for the whole market.”

While more action must be taken to create additional affordable entry-level housing, move-up opportunities within the grasp of many buyers can still be found in areas like San Francisco, Marin County and the East Bay.

Beginning at the top — up on Nob Hill, in fact — imagine a high-collared corset...
day under the hide of me / There's an oh, such a hungry yearning burning inside of me, / And its torment won't be through / Till you let me spend my life / making love to you" goes the refrain. Hungry yearning. Torment. Porter understood the obsessions churning under the glossier social formality. The considerable notice that has been taken of Porter's lyrics has tended to deflect attention from the remarkable quality of his music. Of all the great songwriting craftsmen of the pre-rock era, Porter had the most thorough musical training, having studied at the Schola Cantorum in Paris and mastered the techniques of classical composition. The post-Wagnerian chromaticism of songs like "All Through the Night," and "What is this Thing Called Love?" as developed as it has ever become in American pop. The sharp unities of the melodies and the songs' restless modulations perfectly complement the urgent longing of the lyrics.

Porter's role as a rhythmic innovator is also often overlooked. One of his most famous songs brought the bigband, a streamlined variation of the bop, into the international pop mainstream of the 1930s. This subtle, sexy pulse (similar to the Brazilian bossa nova but a bit more emphatic) remains one of the most striking rhythmic signatures of any American composer. It gave Porter's long-lined melodies a seamless rhythmic flow and underlined the sturdy Anglophilic diction of his more elaborate lyrics. The pulse propels one of Porter's most iconic compositions, the 108-measure "Begin the Beguine," in which no eight bars are ever repeated. Popularized by Artie Shaw, it is one Porter classic not treasured for its lyric. While Porter is acknowledged as a composer, his reputation as a theatrical innovator is nowhere near as solid. One reason is that he remained comparatively detached from the production of most of his shows. Unlike many of his peers, he never had to win his professional status by toiling in vaudeville or on Tin Pan Alley. Though only 29 when his first Broadway show, See America First, opened in 1916, he spent most of the next 12 years traveling in Europe, leaving it to others, most notably Jerome Kern and the Gershwins, to provide the material that would pioneer the Broadway musical form.

It was the success of his Paris, in 1928, that brought Porter back to the musical theatre. In succession he wrote the hit shows Fifty Million Frenchmen (1929), The New Yorkers (1930), Gay Divorce (1932), Anything Goes (1934), Jubilee (1935) and Red Hot and Blue! (1936). Anything Goes, which numbered several pop standards as any Broadway show in history, made Ethel Merman a star. She became Porter's favorite singer and the onstage mouthpiece for his insouciant challenges to decorum. A Maxwell Haydrick (1944), glitzy escapist entertainments whose songs, though amusing, generally fell short in quality of his best "70s work.

Porter rebounded spectacularly in 1948 with Kiss Me, Kate, which played over 1,000 performances on Broadway. Based on Shakespeare's The Taming of the Shrew, with a plot inspired by the backstage bickering of Alfred Lunt and Lynn Fontanne, the show brought the wit of Shakespeare and the Broadway musical into perfect comic alignment. It also yielded more Porter classics than any show since Anything Goes, among them "Another Opin', Anudder Show" (a rejoinder to Irving Berlin's "There's No Business Like Show Business"), "Why Don't You Behave?" "Wunderbar," "So in Love," "The Damned Damned Damned," and "Always True to You in My Fashion." Evoking Toscafeur-Lautrec's Paris, Can-Can (1950), was almost as big a hit and produced "Alloccionson," "I Love Paris," and "It's All Right With Me." Silk Stockings, an adaptation of the 1939 Garbo film, Ninotchka, and Porter's sixth show to be set in Paris, marked his final contribution to the Broadway stage.

Nowadays, any pop songwriter who is thought of as sophisticated is compared to Cole Porter. There is, of course, Stephen Sondheim, whose lyrical refinement is the equal of Porter's, though he is more intellectual and not so funny. Unlike Porter, who wrote songs for performers, Sondheim is a complete man of the musical theatre whose songs spring from character. Peter Allen brings to his love songs a wistful intensity similar to Porter's, and to playful numbers like "I Go To Rio" something of Porter's camp humor. Allen's music, however, altogether lacks Porter's classical refinement. His pop lyrics don't even try for the sinistrellous formal precision of Porter's verses. If Cole Porter will forever symbolize the Cafe Society in the popular imagination, let us remember that gluing down from on high, the view is usually broader than when seen from below decks. From his elevated perch, the message Porter reiterated again and again in his achingly witty songs was that love, and the ability to laugh at love, are the things in life to be most prized.

Bay Area Grows Dearer and Dearer

C onventional wisdom holds that the boom in Bay Area housing prices will have to fade sometime, but the jury is out on whether 1989 will be the year. After all, the real estate maven made dire predictions for clearly departed '88, yet property values increased all over California. The California Building Industry Association recently reported "outstanding to record sales" for new homes in '88, and the resale market, which was also supposed to decline, strengthened. "We've reached the point at which the market is no longer reacting to rising interest-rates, soaring home prices and other economic factors that normally slow resale activity," observes Joel Singer, chief economist for the California Association of Realtors. "Instead, anticipation of inflation and further interest-rate and price increases has created a level of added demand which defies conventional explanations."

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

In today's market, "luxury housing pretty well covers the waterfront. As Barry Jones of TH Real Estate observes, "you can't buy much for less than $250,000 — anywhere." Bay Area home prices appreciated 25 to 30 percent in '88, and condominiums by about half as much. The region remains the nation's third most expensive housing market, after Orange County and Honolulu, where Japanese investment has really skewed prices. "Overall, San Francisco is a healthy market," Moore maintains. "Interest rates should remain stable through 1991. Lenders are flush and competing for business. We have well-heeled buyers who are looking up from homes or condominiums in the City to larger, more expensive homes."

"The housing market may be healthy," he adds, "but one has to ask where we're headed. Many people wish to live here, but there's a very limited supply of housing. We're becoming a town of the very wealthy and the very poor. The middle class is being driven out. We have a moral duty to provide for the whole market."

While more action must be taken to create additional affordable entry-level housing, move-up opportunities within the grasp of many buyers can still be found in areas like Santa Clara County and the East Bay.

Beginning at the top — up on Nob Hill, in fact — imagine a high-collared cor

TOP LOCATION: Tattersall's 1100 Sacramento (above) has views on Nob Hill, across from Huntington Park.

by Jonathan Miller
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As its name denotes, the mixed residential development will be set around a man-made lagoon. It will include 224 homes — 134 single-family detached houses and 90 attached town houses. The two- and three-bedroom town houses are expected to start in the high $200,000s.
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luxury home: a 7.50 rental listing.

dominium in the City with great views, private elevator vestibule, a whirlpool bath and (luxury of luxuries) two indoor parking spaces. That’s what’s advertised by Teldon Investment Company for 1150 Sacramento, the eight-story, 25-unit, white granite-clad condominium building that’s risen on the site of the old Spreckles Mansion across from Huntington Park. The spacious units range from 2,000 to 3,300 square feet and from $4,000,000 up.

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

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

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

And the developer is expecting more of the same buying frenzy with its new project, Marin Lagoon in San Rafael. "I’d be

Nancy Heller
San Francisco Centre

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the three-to-five bedroom single-family houses will range from the high $300,000s into the $400,000s. "The numbers are really kind of low," says Hanson, ever the bullish builder. "We are of the opinion that although interest rates will probably rise, the increase won't be high enough to have a significant effect on our market."

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

Windmill Canyon, one of two phases in this month's release, offers three- and four-bedroom single-family houses with up to 2,400 square feet of living area. Prices are tentatively pegged to start in the very reasonable mid-$200,000s. Attached Black Diamond houses, also on sale this month, are designed, says the builder, to provide all the privacy and spaciousness of more expensive single-family detached homes. Two- or three-bedroom layouts offer nearly 2,000 square feet of living space. Prices are expected to start in the high $100,000s. Approximately 35 percent of Oakhurst's projected 1,000 homes will flank the fairways of a 150-acre golf course — links that are a link to the hilly countryside. There's a new sensitivity to designing communities that fit in with their surroundings, explains Pete Heilmann, president of Presley of Northern California. "New home neighborhoods shouldn't be eyesores. At Oakhurst we have taken great care to design a project that impacts positively on the surrounding environment. We wanted to avoid significant ridges, geological hazard areas and view corridors. The result is a new development that blends into the natural beauty of the surrounding hills."

In nearby Dublin, Ahmannon Development expects to open presales this April on The Images, an offering of 69 four-bedroom luxury homes with up to 3,200 square feet of living space. They will be priced from the mid-$500,000s. The Images homes represent an uncommon value in today's housing market," asserts Ahmannon Marketing Director Robin Riley. "Situated on lots averaging an astounding ten thousand square feet, the homes offer views of the Diablo Valley, Mt. Diablo or the Dublin foothills."

In Vallejo, across the Carquinez Straits, Bear Forest Properties reports strong buyer interest in its fledgling development, The Estates, which opened with a bang in January. "We're already 50 percent sold out," says Bev Thompson, Bear Forest director of sales and marketing. Nineteen custom homes, part of the master-planned community of Glen Cove, remain to be built, and will be priced from the $300,000s up to $500,000. "I think people are looking for the value they can get in Solano County versus what they could find in the East Bay," Thompson says. "The views of Mt. Diablo and the Straits are breathtaking. Then there are the lot sizes: a third of an acre, plus or minus. Another thing buyers are looking at is convenience. Our houses are close to the East Bay and Sacramento."

As interest projects like The Estates, The Images, Marin Lagoon and Oakhurst Country Club suggest, demand for luxury residential properties seems likely to remain strong in '89. But local realtors suggest there may be some overall softening up in the market. "In '88 the top of the market was its hottest part," says TRW's Barry Jones. "In December, we saw a slowing down, even in high-end homes. Some of that was seasonal, but prices have moved up so fast that buyers have become hesitant to jump in, feeling that prices can hardly go any higher and may even come down."

There's a shortage of options on where the economy is headed and how it will effect real estate prices. Elliott Jenkins, general manager of Evans Pacific Realtors, takes a carefully balanced position. "Two studies have come out for '89, one by PG&E and the other by Bank of America. Both say there is going to be a slowdown in '89, which, as far as gross national product is concerned, will definitely have an effect on interest rates.

"But last week I was at an economic seminar with the chief economist for First Interstate Bank. He tends to feel that the economy in '89 will be similar to that of '88. So does the Harvard Business Review. I'm going to set my budget projections somewhere between the two opposing views. That is, I'm expecting a little less activity in the real estate market, down perhaps two percent."
the three-to-five-bedroom single-family house will range from the high $300,000s into the $400,000s. "The numbers are really kind of low," says Har- son, ever the bullish builder. "We are of the opinion that although interest rates will probably rise, the increase won’t be high enough to have a significant impact on our market."

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IN FASHION

Pants Are Walking Away with Spring ’89 Style

No matter what you may read to the contrary, women are still dictated to when it comes to fashion. But today, unlike in seasons past, designers offer so many variations on any given theme, that there is literally something for everyone. A woman can now be fashionable while retaining her own individual look. One of the most important themes for spring ’89 is “all pants, all the time.” From skinny-legged to full, short to long, casual to dressy, there have never been so many pant styles from which to choose. Knowing that it takes special detailing to make pants workable in all of our environments—home, office, indoors and out—designers have come up with a multitude of figure-flattering shapes in primarily wool, the most adaptable and comfortable fabric of all.

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

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

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

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

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

by Michele Keith
Inside Canada
Historic Hotels Provide Skiers Excellent Reasons to Retreat from the Strokes

When the Canadian Pacific trans-continental railway was conceived in 1873 to link Quebec with British Columbia, the plan was described by Liberal party leader

J. Herbert Silverman in travel editor of Aithrows and contributor regularly in Wine & Spirits. His travel writing appears in the Los Angeles Times and other newspapers.

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

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

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

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

Movie stars and other chic folk have long enjoyed the lake promenade and the hiking trails which lead to such landmarks as the Swiss Guides' cabin high in the hills in 1909. An extensive network of trails makes this hotel an ideal destination for cross-country skiing buffs.

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

Inside Canada

Historic Hotels Provide Skiers Excellent Reasons to Retreat from the Slopes

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PHOTOGRAPHY BY JAMES MARSHALL

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The Canadian Pacific Railway opened the way to Banff Springs Hotel in 1888, inspiring William Cornelius Van Horne, the hotel's general manager to declare: "If we can't export the scenery, we'll import the tourists." Last year countless tourists caught a glimpse of the
area's timeless beauty when Calgary hosted the XV Winter Olympic Games and drew world attention to the province of Alberta as one of the great alpine ski resorts areas of the world. The grandeur of the Canadian Rockies is awesome. Hardly less impressive are such great ski lodges as the Banff Springs Hotel with its easy access to the skiing areas at Mount Norquay, Sunshine Village, and Nakiska, site of the Olympic downhill alpine events. The hotel, now celebrating its centenary, has recently undergone a multimillion dollar restoration. Among the new additions is a three-floor, eight-bedroom, eight-bath presidential suite complete with king-sized, purple-brocaded bed, loft library, wood burning fireplace, Steinway grand piano, sauna, lap pool, private glassed elevator and 360-degree view of the entire Bow Valley.

The original hotel was designed by Bruce Price, father of architectural partner Emily Post. It had the look of a 19th-century Swiss chalet, chateau with a stone exterior, gables and turrets. This deluxe comfort was intended to attract the "richest Highland chieftains." The hotel was fittingly named by Lord Strathcona, a railroad director, who was reminded by the local landscape of his birthplace in Banffshire, Scotland.

At its opening, Banff Springs Hotel was a far cry from the present 83-pack room establishment. An early description noted that it was a "four-story building with 369 beds and gas and water works." By 1911, more than 22,000 people had stayed at the hotel, which was then open only in the summer. Visitors paid $3.50 a day, meals included. Prices, needless to say, have changed somewhat over the decades. Keeping to its Highball theme, many years ago the hotel added a supper club outfitting with mahogany paneling and Scottish clan crests, and staffed by killdeer waitresses. More recently it has kept pace with the times by installing a wine bar, a café and a diner. Today, in addition to its appeal to skiers, Banff Springs offers any number of other winter activities including sleigh rides, cross-country skiing and ice skating, all of which are accompanied by the lovely sound — and sight — of the Bow River Falls, just outside the hotel.

Y ou'll find another winter sports wonderland at Jasper, a pleasant drive north from Lake Louise. The scenic drive, aptly named the Icefields Parkway, passes a chain of glacial formations along the Continental Divide which are the source of many rivers that drain into the Pacific, Arctic and Atlantic oceans via Hudson's Bay. Jasper Park Lodge, the local grand dame of resorts, was recently acquired by Canadian Pacific from the Canadian National Railway. Actually a collection of 112 buildings, the lodge opened as a year-round operation for the first time in its history in December following extensive renovations. Jasper Park Lodge began humble in 1916 as just a few tents on the shore of Lake Beauvert. When the railway took over the tent grounds, the site was developed into a fully-fledged lodge. An elaborate central building, which was opened in 1922, burned to the ground in 1952, and was replaced by the present spacious structure with its great stone fireplace, huge shodder chandeliers and ornate-pole woodwork.

The lodge has always attracted the rich and famous. Sir Arthur Conan Doyle and Lady Doyle visited in 1914 and were followed over the years by the likes of King George VI and Queen Elizabeth, Alexander Bajkov (former keeper of the Car or Russia's fishing preserves), baseball great Joe DiMaggio and members of the Cold, Jasper and Assiniboine families. Accommodations here are contemporary rustic Canadian: pine-paneled log cabins furnished with attractive spruce furniture, and outfitted with comfy down-filled quilted coverlets. A new club house was recently built to serve as the center for wintertime recreational activities.

The Palliser Hotel in central Calgary was designated the official hotel of the 1988 Olympics. It is an urban version of a sun parlor made it the tallest building in town and provided spectacular views of the Football and Rocky mountains to the southwest. Long before it became a ski resort hotel, the Palliser was known for its famous Old Time Banquet's Dinner. Held during the Stampede Week in July, The Crystal Ball room, guarded by four alabaster lions through the lobby during the Stampede has been discontinued.

T he British Columbia, the Vancouver Hotel was given a royal christening by King George and Queen Elizabeth when it opened in May of 1929, just a few months before the start of World War II. Among other notables who have tarried at the Vancouver are Mamie Eisenhower, King George, Ben Chifley and the Aga Khan — to say nothing of entertainers like Jane Froman, Kathryn Hepburn, James Earl Jordon and Lindsay管理。

The Vancouver landmark took ten years to complete and its green copper roof quickly established it as a city landmark. Designed in Renaissance style, the building was constructed of British Columbia stone from Haddington Island. Intricately curved stone work on the exterior facade includes a head of Hermes above the main entrance on Georgia Street. Hermes, god of wind, speed, art and commerce, above all, traveller, has protected guests for half a century. Restoration projects are currently the name of the game in Western Canada, and this hotel has had a notable one of its own. The $10-million overhaul of the Vancouver produced such modern-day amenities as a fitness and health center with indoor swimming pool, rooms with multiple line phones for teleconferencing, and that old-fashioned (and rapidly disappearing) amenity — room windows that actually open.

This is the hotel to which King Crosby was refused entrance in the early 1950s. The entertainer had arrived from a fishing trip in northern British Columbia, unshaven and dressed in outdoor gear. A bellman, observing that Crosby did not meet the hotel's dress code, refused him a room. The general manager was quickly summoned and Crosby was registered without further ado. As you might guess, the dress code has been considerably relaxed since those days.

Accommodations at Canadian Pacific's resort lodges and hotels in Western Canada can be arranged by phoning (800) 533-7474. Transportation to Calgary can be booked on Air Canada, (800) 422-4273.
area’s timeless beauty when Calgary hosted the XV Winter Olympic Games and drew world attention to the province of Alberta as one of the great alpine ski areas of the world.

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

The hotel, now celebrating its centennial, has recently undergone a multi-million dollar restoration. Among the new additions is a three-floor, eight-bedroom, eight-bath presidential suite complete with king-sized, purple-brocaded bed, loft library, wood burning fireplaces, Steinway grand piano, sauna, lap pool, private
to the hotel, which was then open only in the summer. Visitors paid $5.50 a day, meals included. Prices, needless to say, have changed somewhat over the decades. Keeping to its Highclere theme, years ago the hotel added a supper club outfitted with mahogany paneling and Scottish clan crests, and staffed by killed waitresses. More recently it has kept pace with the times by installing a wine bar, a café and a deli.

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Accommodations at Canadian Pacific’s resort lodges and hotels in Western Canada can be arranged by phoning (800) 838-7447. Transportation to Calgary can be booked on Air Canada, (800) 642-4523.
The Greening of Greens

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

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

That first dinner at Greens (Building A, Fort Mason, 415-771-6222) was a revelation, an expansion of my culinary consciousness that forced me to reassess many long-held beliefs about food and cooking.

In those days, Deborah Madison, an ordained Buddhist priest, was overseer of the kitchen. Madison had gained a good deal of experience cooking at Tantamiji, the Zen community where she resided, but she accounts as formative a year spent working with Alice Waters at Chez Panisse in Berkeley. “Alice taught me what it’s all about,” Madison asserts. “The use of extraordinarily fresh ingredients is the key. Let the flavors speak out and explode on the tongues of the eaters.”

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

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

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

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

Yes, yes, yes: the food. The simplicity of

In Season: Executive Chef Anne Somerville of Greens, "a revelation" of the wonders of vegetarian cooking.
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of a Green Gulch lettuce salad with citrus and avocado. The lovely frittata—an Italian omelet made with spinach, red onions, and parmesan—looks like a cheese and served at room temperature with mesquite-grilled red onions and a salad of radishes, escarole and pinenuts in a fennel dressing. How can such satisfying food be so unique, yet so complex? At a recent lunch, I began with a plate of egg frittata with mustard butter, mushrooms, and tomatoes, Green Gulch herbs and Parmesan cheese and then went on to a pizza with roasted red peppers and garlic, Asiatago and mozzarella cheese and herbs. The Tasajara bakery still supplies the bread at Greens; their potato bread is inspired. The crepes, the spinach salads, the soups... don’t overlook the wonderful soups. Or the soft polenta served with ancho chili butter. And don’t fail to leave room for dessert: chestnut ice cream with chocolate sauce, a chocolate apple sauce cake with homemade vanilla ice cream, or Bosca pear puff-pastry tart with frangipane cream. Not to be overlooked is the wine selection—some of the finest in California. Rick Jones, general manager of Greens for the past two years, is also the wine buyer. The restaurant’s list is both deep and satisfying with prices more than reasonable at about two-and-a-half times retail. There are always exciting wines available by the glass; you might try the Girard Chardonnay ’96, or conclude your meal with a glass of California Pinot noir.

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

Greens Green Gulch Farm Lettuces with Citrus and Avocado

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

Prepare lettuces and frisée, discarding tough outer frisée leaves. Wash lettuces and frisée and spin dry. With a sharp paring knife, carefully cut away skin and membrane of grapefruit and three satsumas, saving the other satsuma for vinaigrette zest and juice. Be sure all outer membrane is removed from citrus.

Slice satsumas into thin rounds. Fillet grapefruit, taking care to cut each section away from inner membrane. Thinly slice kumquats and remove seeds. Prepare vinaigrette, seasoning with additional champagne vinegar if it needs more sharpness. Marinate sliced kumquats with a little vinaigrette. Just before serving, salt, peel, and slice avocado. Toss salad greens with sliced citrus, avocado, and vinaigrette. Arrange salad on chilled plates and sprinkle with freshly ground black pepper.

Serves four.
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SAN FRANCISCO

Restaurant Guide

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Art for Dance's Sake

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

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

"Later on I went myself a hundred times. Then I realized how beautiful it is: the sky so pale blue and the trees... And then there’s a view to see Raphael and how beautiful it is, and then there Mantegna, and then Caravaggio, and finally I realized how beautiful it is Piero della Francesca.

"And then in Florence I met for the first time Brueghel and Brueghel, you know. And Denain worked on lots of ballets. Then there was Rossetti, Utrillo and people like that... So they were all there. We worked together, I didn’t know even that Utrillo was important. They just were there."

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

"No, Bakst already was dead. Alex Benois, I knew of course, in Russia. I knew his son, Nicolo Benois. In Russia also the painters who painted the scenery were great. "Rhubarb?" "Teléchichou I know in Paris, where we made Ennemi together. "Teléchichou was not very well known, I think. Also Denain was not very known. And Cocteau. But we did things together."

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

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

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

But why should Balanchine’s deference to Diaghilev and Kirstein in the matter of his art education seem so astonishing? Only because one knows that by the time he sailed for New York in 1933 Balanchine had already begun wrapping about himself a mantle of genius in his own medium to which no one in the history of dance could lay claim.

by W. McNeil Lowry

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

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

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Stage Pictures: Diaghilev taught Balanchine how to use Leon Bakst, design for Leaps-Mélis d’en Face, 1917.

by W. McNeil Lowry
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