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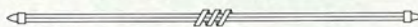


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GREAT EXPECTATIONS

The Saint Comes Marching In— Dancers and Musicians Follow

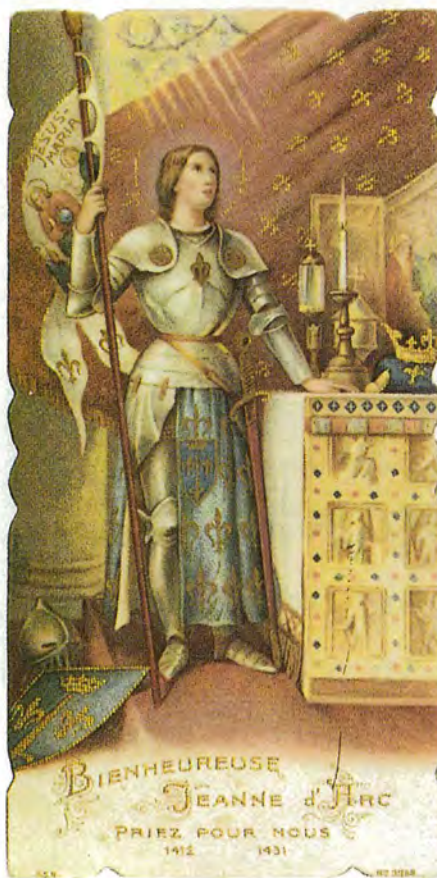
People and Performances Certain to Make News Next Month

Saint Joan, George Bernard Shaw's tragicomic 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. Uncut, 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 its 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 sublimely opinionated preface (in which, while considering many far-ranging matters, he attacks the "superstitious" practice of vaccination), Shaw defends his picture of Joan as a blunt, no-nonsense strategist and blasts Mark Twain's simperingly sentimental portrait of the Maid in *Personal Recollections of*

SHAW'S VIRGIN WARRIOR



Joan of Arc. Shaw's Joan, in fact, resembles many of his other major female

NOT JUST FOLKS

The **Moiseyev Dance Company**, coming next month to the Orpheum Theatre, first appeared in the United States in 1958. When I saw the troupe then, at the height of a sweltering Washington, D.C., summer,

I felt a shock of delight. The memory of dancers so daringly precise, so generously abandoned in their work, still flashes like neon in my mind. The Moiseyev troupe is to ordinary "folk dancing" what The

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 Plush Room with her cabaret act), and Michael Smuin directs. It was not known at press time whether this revival would include Shaw's epilogue in which the ghost of Joan, now a canonized saint, confronts, one by one, her erstwhile enemies and supporters. With or without cuts, *Saint Joan* is a thoroughly engaging drama, both instructive and provoking. Shaw's genius for employing comedy to deliver his most savage attacks on society is much in evidence, yet he is uncharacteristically tender in drawing Joan, whose sense of honor makes her mortally vulnerable. February 22 through April 7. Geary Theatre, 450 Geary Street, (415) 771-3880.

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

It was once fashionable for dance aficionados to dismiss the Moiseyev as a bunch of skilled acrobatics. But such an

GOD'S GRACE: *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



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ON TOUR: *The Moiseyev Dance Company brings its special brand of spirited dance to the Orpheum Theatre.*

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 triumph over limitations of every sort.

The 1989 tour is only the company's seventh U.S. appearance in 31 years and will offer, in the main, a retrospective of the company's best-known works. Among the repertory scheduled for performance is *Partisans*; *Gopak*; *Two Boys in a Fight*;

Suite of Moldavian Dances; and *Dance of the Bessarabian 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) 243-9001.

BACK TO BACH

March 21 is the birthday of Johann Sebastian Bach, "the most stupendous miracle in all music," as Richard Wagner proclaimed

with characteristic restraint. The San Francisco Symphony will offer two all-Bach programs in honor of the occasion.

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

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

ON THE MAP

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

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

AT HOME: Vance George (far right) leads the San Francisco Symphony Chorus in Bach's *St. John Passion*.



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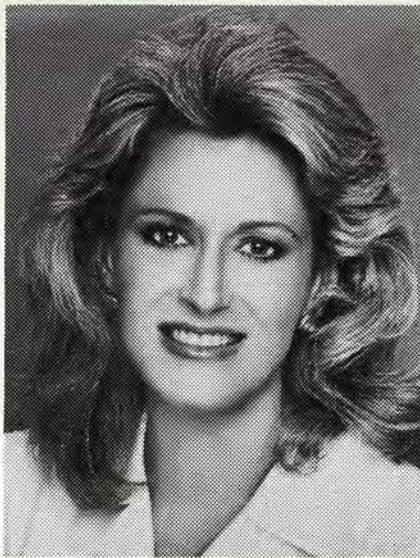
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The *San Francisco* segment, seen here last year as *Sang and Sang*, offers an abrupt change of pace. It is set to such sentimental local anthems as Carmen McRae's rendition of "I'm Always Drunk in San Francisco," Jeannette MacDonald and Judy Garland singing versions of "San Francisco" and Tony Bennett's crooning the inescapable "I Left My Heart . . ." (you know where). The third movement of Mozart's Piano Concerto No. 17 is also employed, in a synthesizer version that provides an unexpected musical backdrop to the clowning 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 copresentation of Cal Performances and San Francisco Performances. Theater Artaud, 450 Florida Street, (415) 621-7797.

UN HOMME MODERNE

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

Less biting than such farces as *The Miser* or *Tartuffe*, *The Misanthrope* is nonetheless a peculiarly thorny comedy. Alceste, the eponymous disgruntled philosopher, is both irritated with the shallow people he knows and irritating in his refusal to compromise his high 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, Alceste'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) 845-4700.

ALSO RECOMMENDED

Theater: *Frankie and Johnny in the Clair de Lune*, Terrence McNally's contemporary working-class love story, plays March 14 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 . . . Lanford Wilson's Pulitzer Prize-winning *Talley's Folly* will be revived March 10 through April 2 by the San Jose Repertory Company, (408) 294-7572 . . . *The Stick Wife*, Darrah Cloud's searing drama set in 1963 Alabama, plays March 9 through April 2 at Eureka Theatre Company, (415) 558-9898 . . . **Music:** The Academy of Ancient Music, Christopher Hogwood's 28-member authentic instrument ensemble from London, makes its first Bay Area appearance, March 21 at Zellerbach Hall, (415) 642-9988 . . . The Chamber Symphony of San Francisco, under the leadership of Jean-Louis LeRoux, presents the local premiere of Per Norgaard's *Remembering Child*, with viola soloist Ruth Sudmeier, March 20 at Herbst Theatre, (415) 552-3656.

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 spiky wit and sparkling style in such neoclassical ballets as William Forsythe's *New Sleep*, Balanchine's *Rubies* and Peter Martin's *Calcium 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,

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

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

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

Classical ambitions aside (and one imagines that she will soon find a way to fulfill them) Maier's career with San Francisco Ballet has been fulfilling. Although by no means ignored during her early years with the company, Maier has lately been noticed by audiences to be dancing with a new sense of confidence and added verve. Of the recent recognition she says: "I would rather see a dancer *dancing*, not demonstrating technique. I'm still very picky about technique, 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 brash as *New Sleep*, sexy almost. There are no props, just nonstop dancing." She and Christopher Boatwright will have a pas de deux in the world premiere of James Kudelka's new, as yet untitled Beethoven piece, and, at the end of the season, Maier will reprise her sensational performance in Forsythe's pulsating *New Sleep*.

When not rehearsing, taking class or working out in SFB's gym, Maier takes to the outdoors with her boyfriend, a molecular biologist and fellow lover of hiking and mountain biking. "It's quite valuable to

be with someone who has no connection with the arts," Maier believes. "The best dancers have an idea of what's going on around them — on-stage and off."

WHAT'S UP WITH A TRAVELING JEWISH THEATRE?

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

FULFILLED: San Francisco Ballet principal dancer Tracy-Kai Maier in the company's holiday classic, *The Nutcracker*.



LLOYD ENGLERT



ALLEN NOMURA

POSSESSED: Corey Fischer and Sarah Ludlow in *A Traveling Jewish Theatre's* new version of *The Dybbuk*, adapted by Bruce Myers.

new version of S. Anski's passionate tale of death-defying love, *The Dybbuk* (through April 2 at the New Performance Gallery). The transformation of this Yiddish classic into a fresh, stripped-down, almost hallucinatory theatrical experience is in keeping with the group's innovative approach.

The Dybbuk is set in a late 19th-century *shtetl*, where a young girl falls in love with an impoverished student. After the boy is rejected by his beloved's father as a suitor, he dies of heartbreak

and inhabits the girl's body. Not even the great and powerful rabbi can cast his spirit out.

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

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

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

Earlier works by ATJT have included the 1978 *Coming from a Great Distance*, a theatrical *midrash*, or commentary, that employed storytelling, music, masks and puppets to celebrate "one who travels the path of the heart"; *The Last Yiddish Poet*, an appreciation of the world of Yiddish poets and, by extension, all who work in rich and threatened languages; *A Dance of Exile*, which took up the myth of exile as revealed in the kaballah; and *Berlin, Jerusalem and the Moon*, an overtly political piece.

Now, in its tenth anniversary season, A *Traveling Jewish Theatre* brings to the stage its most mysterious work yet: the story of Leah and her dybbuk life-in-death lover. □



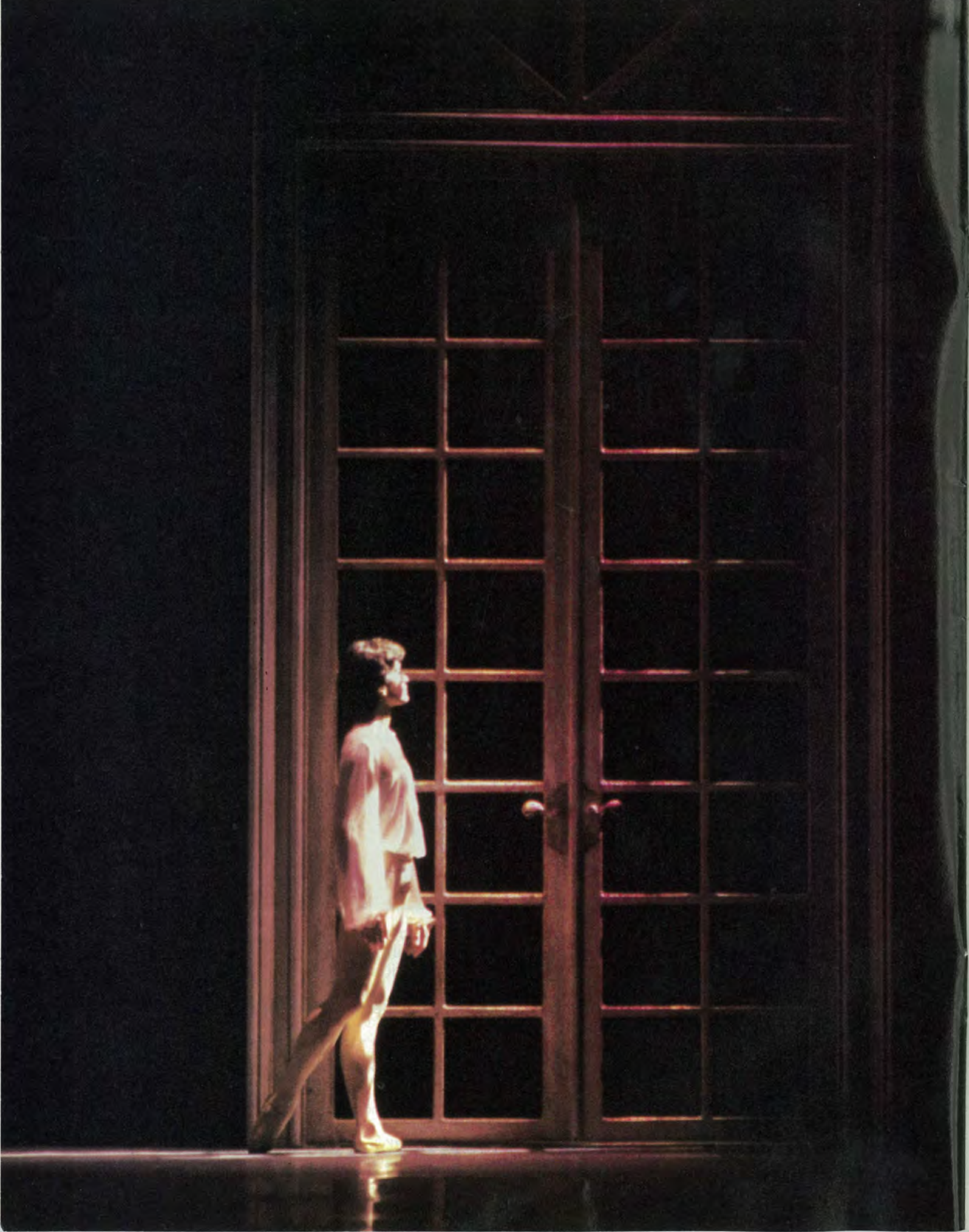
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The New Era in Dance

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.

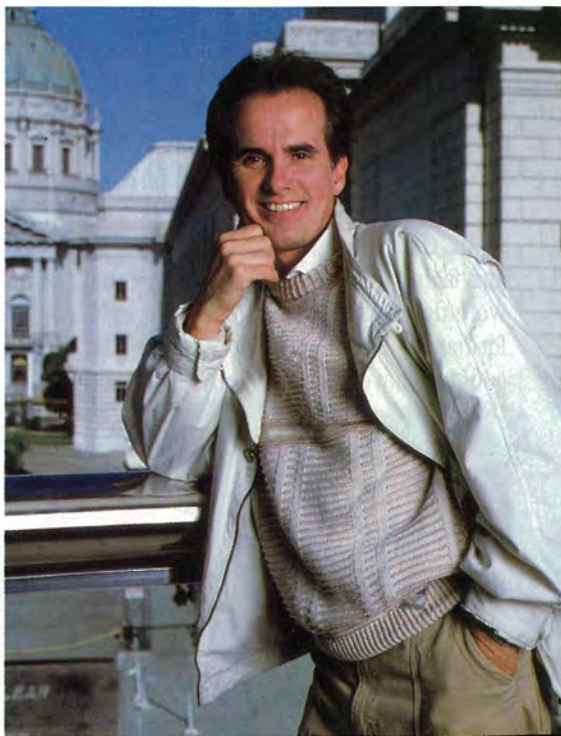
And it might just as well have been true. With the New York City Ballet, (founded as a vehicle for George Balanchine by his friend and benefactor Lincoln Kirstein) on the one hand, and Lucia Chase's Ballet Theatre (now American Ballet Theatre) on the other, the Big Apple has been America's bastion of 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 "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

David Gere is a free lance arts writer and a regular contributor to the Express.

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,



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

Francisco Ballet is coming on strong with the classiest of classical dancing.

Never before in its long and often glowing history has SFB been so close to redefining 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 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 NYCB, 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

Opposite page: *Jean Charles Gil* in *Intimate Voices*, the 1987 dance that marked a turning point in Helgi Tomasson's choreography.
Above: *San Francisco Ballet Artistic Director Helgi Tomasson.*

by David Gere

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 know he was a wonderful dancer with the City Ballet," you'd overhear in lobby conversation, "but what about his choreography?"

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

Tomasson, who is a rather self-effacing fellow by nature, did not go around tooting 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



Mikko Nissinen in SFB's *Swan Lake*. Tomasson's new choreography emphasizes lightness and freedom.

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 dancer," 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."

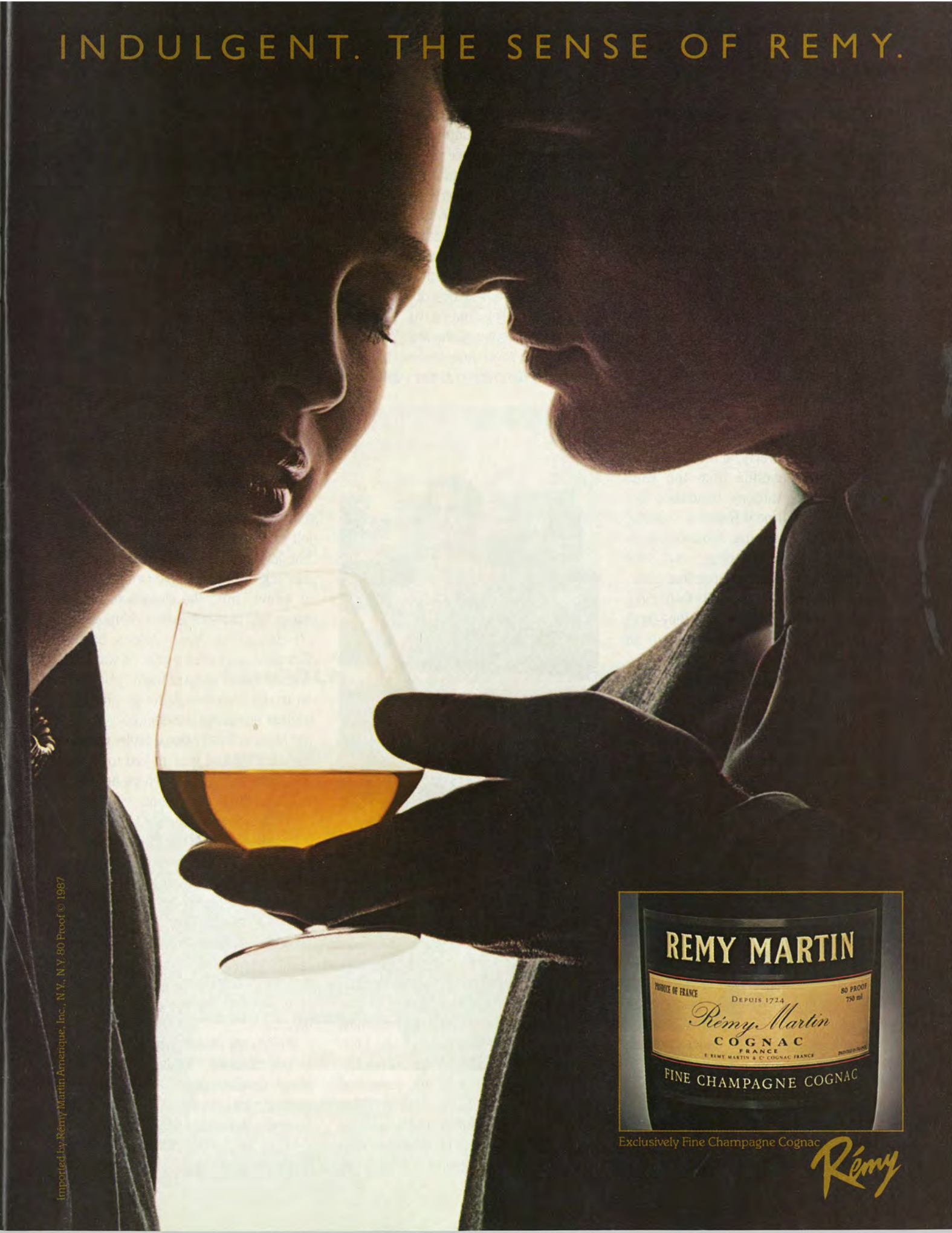
There's no klunking anymore at the San Francisco Ballet, partly because of the new teachers Tomasson has brought in — former NYCB ballerina Bonita Borne and Irina Jakobson of the Kirov — and partly as a result of a total remake of the dancers' daily training and rehearsal program over the last three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

"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*



Consistency is the byword on Tomasson's watch and nowhere is San Francisco Ballet's improved classical technique more apparent than in the corps, seen here dancing *Swan Lake*.

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Lest one think, however, that Tomasson seeks faceless 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 Boatwright, 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 Nissinen. Tomasson is fashioning San Francisco Ballet into the most multicultural, multifaceted 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 Joanna Berman, for instance, has gained a regal poise. Blond, winsome Wendy Van Dyck has been endowed with greater strength and substance. Tracy-Kai Maier, the perfect long-legged, loose-limbed ballerina, has been given her ultimate vehicle: the lead role in Forsythe's edgy *New Sleep*.

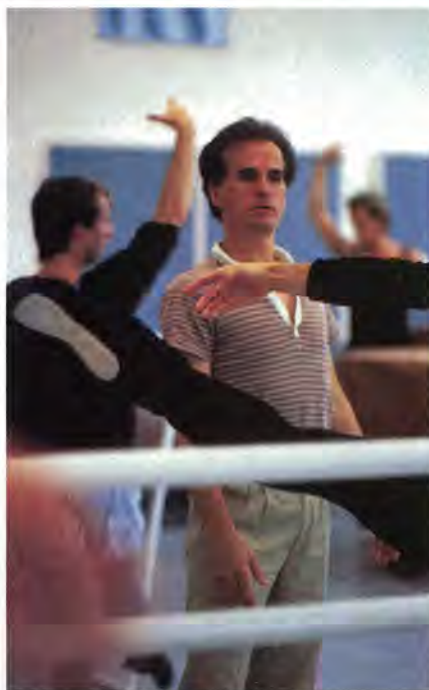
And there have been discoveries in the ranks too, such as Elizabeth Loscavio, a 20-year-old soloist who was trained in the San Francisco Ballet School. She made her debut as a soloist in dances ranging from Tomasson's own *Contredanses* to Balanchine's dizzyingly difficult *Ballo della Regina*.

Loscavio's repertoire of roles increased by one during the recent Washington, D.C. engagement, when Lopukhova sus-

tained an injury and Tomasson spoke those magic words: "You're on tonight." After learning the treacherous *Le Corsaire* pas de deux in an hour-and-a-half, Loscavio made her impromptu debut in the famed war-horse role. Alan Kriegsman of the *Washington Post* wrote that her performance "bordered on the spectacular."

"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



Tomasson at work.

clarity of his every movement. He possessed a combination of technical facility and musicality that prompted the dance writer John Gruen to remark on the dancer's "superb discipline and steely lyricism."

Tomasson regards his musicality as an innate gift ("you either have it or you don't"), which was first made manifest upon seeing a performance of the touring Royal Danish Ballet in his native Iceland. "My mother tells me, from that moment on, I would continually listen to music on the radio and improvise dances," he recalled in an interview with Gruen. As for his tenacity, it may be an

Icelandic trait. After ballet lessons were begun on the recommendation of an observant aunt and uncle, Tomasson was mercilessly teased, "But the more I was teased, the more determined I was not to give up my ballet lessons. It was a matter of pride."

Tomasson's talent, determination, and pride were galvanized during summers in Denmark. He trained at the Tivoli Pantomime Theatre in Copenhagen, where he mimed roles from the commedia dell'arte tradition and was hired to dance in the corps at age 15. When he saw Jerome Robbins' Ballets: 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, having returned to Denmark for lack of money (and without a job offer from NYCB), he was hired by The Joffrey Ballet and began an American dancing career that spanned all manner of genres, from the classics to modern dance and jazz-influenced choreography. ("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 Harkness Ballet in 1964, took a silver medal (to Baryshnikov's gold) at the Moscow International Ballet Competition in 1969 and was invited to join the New York City Ballet, where he danced until his 1985 retirement.

"When I was a dancer I tried to bring out whatever the choreographer wanted," says Tomasson. "If it was a contemporary or a classical ballet — Anna Sokolow, Rudi van Dantzig, electronic music or whatever — my body was a tool. I tried to bend it and shape it in the best way I could. 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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knowledge and background in classical technique," Tomasson admits. "Maybe it's because I believe that there is so much more to classical dancing than it's given credit for. I almost have the feeling that unless you bring in a modern dance choreographer, observers think there couldn't possibly be anything new happening in a ballet company.

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

The 1989 season exemplifies the profile Tomasson has in mind. To be sure, programming is grounded in 20th-century classics — from Balanchine's *Symphony in C* (and four other major ballets by Mr. B) to Jerome Robbins's *Interplay*. Former SFB director Lew Christensen's *Sinfonia* and *Il Distratto* serve to maintain continuity with the company's historical roots. And the company premiere of Agnes de Mille's classic *Rodeo* illuminates a western perspective befitting a California-based ballet troupe.

But contemporary work from no fewer than seven young, classically-trained choreographers will bring the season its major distinction. Look for ballets by Netherlands Dance Theatre's Jiri Kylian, James Kudelka (from whom Tomasson has commissioned a new work), Forsythe, Bintley, SFB dancer Val Caniparoli, NYCB's Peter Martins, and Tomasson himself. Several of these dances are time-tested. Four of them, however, will come to us as world premieres.

Two of the new works will be choreographed by Tomasson himself. He does increasingly seem to be finding a choreographic style of his own, one that is more fluent and gracious and *romantic* than other contemporary choreographers. The premiere of his *Intimate Voices* in 1987 marked the turning point. At the curtain's rise, dramatic dancer Jean Charles Gil stands looking out a pair of immense French doors. The mood is one of reverie, of remembrance, as vignettes

of childhood are danced in the foreground and echoed behind a scrim. In the music, which is by the Danish composer Niels Gade, there is a dreamy quality of reminiscence. Tomasson captures its essence beautifully.

"I remember as a kid spending summers in Denmark," Tomasson says, conjuring one of the many scenes recreated in the ballet, "people going out into the woods and cutting branches off trees with the new leaves starting, that very light green. They would bring the branches home; it was a renewal."

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

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

"I was thinking not too long ago," says Tomasson, "about how my generation of dancers — Peter Martins, Anthony Dowell, Rudy Nureyev (Rudy's older but he was still dancing the same time I was; he's *still* dancing), Peter Schaufuss and Edward Villella — we are now all heading companies. Big companies. And it's a new era in that sense. We have to make it our own.

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

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We Get a Kick Out of Cole

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

Of course there's much more to Cole Porter than the stereotype of the bon vivant slyly parsing 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: worldly, witty, elegant,

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

sophisticated, naughty, cynical. And indeed the face that stares out at us from vintage photographs supports that perception. In the photograph that adorns the back cover of the book of his complete lyrics, for instance,



Porter, with his slicked-back hair and flowered lapel, exudes the aura of a jaded, supercilious dandy. Jauntily perched on a folding chair and fingering a cigarette, he wears the foxy half-smile of a bored socialite digesting a particularly choice morsel of gossip.

This view of Porter as a flighty aristocrat was mistakenly held by even one as

astute as the late composer and music historian Alec Wilder, whose 1972 book, *American Popular Song: The Great Innovators*, remains perhaps the most probing study of pre-rock American pop.

"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 (epitomized by the best of Berlin, Lorenz Hart and Johnny Mercer) that Wilder and others have celebrated as American populist poetry. Like W. S. Gilbert before him and Stephen Sondheim today, Porter valued *le mot juste*. He

loved fancy wordplay and the invention of densely ingenious rhymes: "Do do that voodoo that you do so well."

Porter contemplated life from an aristocratic perspective, acutely aware that although wealth and social station may afford exclusivity, they don't confer emotional well-being. He understood even the

continued on page 32

Opposite page: Cole Porter, "wearing the foxy half-smile of a bored socialite digesting a particularly choice morsel of gossip." Above: Claire Luce and Fred Astaire in *Gay Divorce*, the 1932 show that introduced Porter's glorious "Night and Day."

by Stephen Holden

PHOTOS REPRINTED FROM *THE COMPLETE LYRICS OF COLE PORTER*, ALFRED A. KNOPP, NEW YORK, 1983.

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A Yorkshireman's Traits

by J.B. Priestley
(in the *Yorkshire Observer*, 1919)

The Yorkshireman tends to extremes. He can be the prince and paragon of good fellows; he is often the emperor of all the louts. Sometimes he is too apt to atone for his blunt manners by sharp practice, which adds naught to his popularity. Nothing could be ampler than his hospitality: yet, often, a grain of courtesy added would double its value. He is too fond of straddling his legs; standing with his back to the world as if it were his own fireside and jingling the loose half-crowns in his pocket, an attitude not to my taste. "I'm a Yorkshireman," he will say, as if the mere fact of being born at the foot of the Pennine Hills excused a man from the courtesies and amenities of civilised life. Alas! perhaps it does now, since he has ridden rough-shod over other people's feelings so many times after declaiming his birth.

He has been told so often that he is a "hard-headed man" with "no nonsense about him" that he is apt to make a pose of it, acting up to the part to the best of his ability. So that if you tell him that he has a feeling for beauty, a passion for music, maybe, or a liking for the bold loveliness of hill and dale and moorland, he will take it as an insult. He would rather be thought of as a good man of

affairs and what affairs some of them are! than a lover of beauty, a searcher for truth, one beloved of the gods and men. So he cannot grumble if he is often taken at his own rating, and incurs the shrugging contempt of folks who have not half his appreciation of the good things of the world.

Anyone who comes to know the Yorkshireman intimately will soon discover that he possesses an understanding, a heart, and an immortal soul, although he is so apparently ashamed of those priceless possessions.

In his attitude to strangers we see the Yorkshireman at his worst. Civilisation came late into these parts, and he cannot understand why a man should dress and speak differently from himself. There is more rudeness in his streets than one could meet in a day's march in the South and West of England. Yet there is no real harm in his attitude; no ill-will to others; it is merely a touch of the "Tony Lumpkin" in his composition.

In his conversation he is too much given to vague grumbling and dissatisfaction; he will never admit prosperity, but is always ready to "rail on Lady Fortune in good, set terms"; you gather from his talk that he is a much-trying, ill-treated man, who only just contrives to hold his own in a hard and cruel

world. But that is only his outward manner; he really wishes you to think he is making his way, despite difficulties. "Yon's doing well," as he grudgingly admits of certain of his contemporaries.

And there are thank Heaven! great compensations, solid traits which go along with this type of character. If he is not overburdened with imagination and fancy, on the other hand he is not fickle and vacillating, and does not develop hysteria. He does not, like some folks, set up as idols third-rate actresses and adventurers to cheer himself hoarse over them, and then depose and replace them, with others equally worthless, all within a few weeks' time. He is not given to "mafficking"; nor does he take kindly to hat-touching and carriage-door holding. He is no snob and hanger-on, but is, if anything, too independent, liking above all things to plant his feet firmly upon the earth and "go his own gait." Neither lending nor borrowing are to his taste and he never proffers help nor asks for it. As a lover he cuts no great figure, but he shapes well as a husband, and, best of all, as a father, as I myself can testify, he has not his equal in the length and breadth of the land.

A Yorkshire Glossary

argy-bargy (see *fratching*) — arguing
barm — pot for the froth of ale
Blackpool, Bridlington, Morecambe, Scarborough, Torquay — seaside towns
burler — mill worker who removes knots from wool
Cleckwylke Tide — the city's festival
fratching — (see *argy-bargy*) arguing
gert — great
gormless — stupid, witless
Merinos, Crossbreds — sheep
nattering — chattering, talking much about little
nout — nothing
pined — punished by withholding of food
a turn at Empire — an act in the music hall
twopennorth — two cents worth



J.B. Priestley with his son Tom in 1938, the year he wrote *When We Are Married*.



presents

WHEN WE ARE MARRIED

(1938)

by J. B. Priestley

Directed by Edward Hastings
Scenery 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 Coaches Deborah Hecht
 Andrew Jack

The Cast

Ruby Mollie Stickney*
Gerald Forbes Michael Scott Ryan
Mrs. Northrup Anne Lawder
Nancy Holmes Nancy Carlin
Fred Dyson Luis Oropeza
Henry Ormonroyd Sydney Walker
Alderman Joseph Helliwell Michael Winters
Maria Helliwell Fredi Olster
Councillor Albert Parker Barry Kraft
Annie Parker Joy Carlin
Herbert Soppitt Randall Duk Kim
Clara Soppitt Ruth Kobart
Lottie Grady Frances Lee McCain
Rev. Clement Mercer Frank Ottiwell

ACT I: The sitting room of Alderman Helliwell's house in Cleckleywyke, a town in Yorkshire, the evening of September 5, 1908.

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

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

There will be two ten-minute intermissions.

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

Understudies

Nancy Holmes, Lottie — Cynthia Bassham; *Mr. Mercer* — Drew Eshelman; *Gerald Forbes* — John Furse; *Fred Dyson* — Rick Hamilton; *Joseph Helliwell* — Steven Anthony Jones; *Albert Parker* — David Maier; *Herbert Soppitt* — Frank Ottiwell; *Maria Helliwell* — Anna Deavere Smith; *Annie Parker, Ruby* — Keeley Stanley; *Henry Ormonroyd* — Howard Swain; *Clara Soppitt, Mrs. Northrup* — Cathy Thomas-Grant.

Stage Management Staff: Bruce Elspenger, Eugene Barcone

Opposite page: (clockwise, from upper left) *Michael Winters, Barry Kraft, Randall Duk Kim, Ruth Kobart, Joy Carlin and Fredi Olster.*
 Photo by Harry Wade.

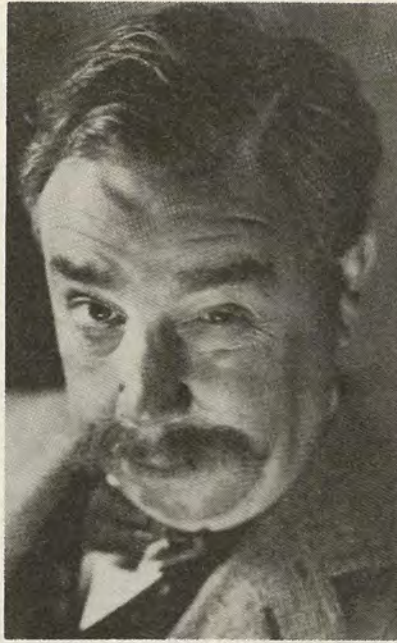
Time and the Yorkshires

by Jonathan Marks

Time was long for J. B. Priestley, but he had a knack for kneading it to his purposes.

He lived long enough to see the world utterly, irrevocably transformed, from 1894 to 1984, but in his prodigious writing he often worked to revoke the power of time, to undo and reshuffle its effects, to make the past serve his purposes — if only for a while; 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 quit 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 mere £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 *Laburnum Grove*, *Eden End*, *Music at Night*, *I Have Been Here Before*, *An Inspector Calls*, *The Linden Tree*, 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 1929 with the picaresque novel *The Good Companions*, which two years later would serve as his introduction to the theatre when



ROBERT BIXON

J.B. Priestley (top) as Henry Ormonroyd in the original production of *When We Are Married*, 1938. (above) Yorkshire at sheep-clipping time.

he and Edward Knoblock adapted it for the stage.

In 1932 he wrote his first original play, *Dangerous Corner* — the first time he made time itself take a perilous bend onstage.

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

Cigarettes are passed around and lit, and bit by bit everyone begins, at Robert's prodding, to discuss the mysterious circumstances of Martin's death. During this post-mortem — for two acts — the cozy calm is shattered; every character's facade is stripped away, baring a sordid 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 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 — thrown backwards into time, picking it up from the point where it had made a detour — until the cigarettes are lit; then it goes on, cozily, congenially, revising the past, leaving all dogs conveniently lying asleep, 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 seeds of the future's dissensions and discontents.

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

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

He sets the play thirty years earlier, in 1908, in a prewar 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 undoes them, though; it is the past: in fact, it is one day in the past, precisely 25 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, rewriting all the intervening years, undermining the comfortable underpinnings of the characters, sending them on a vertiginous roller-coaster ride as they try to discover who they are if they aren't who they always thought they were. They had long since become set in their ways, satisfied by — or at least resigned to — their circumstances, but now they are reborn in middle age; and now that they've been yanked off their pins they don't have a clue how to behave.

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

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

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

Priestley's setting for this play is the West Riding district of his native county, Yorkshire — the largest county in England, stretching across most of the north. It's sheep country; today more than three-quarters of all of Great Britain's wool workers live in the West Riding, now as then tending the flocks and manning the mills, combing wool, dyeing it, spinning worsted.

Yorkshiremen have a reputation for being hard-headed, dour, and withdrawn. "The West Riding, where I grew up," said Priestley, "had a genius for discouragement as stony as its walls!" Looking back at its denizens, he could delineate their foibles with pinpoint accuracy. In *Bright 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 zoo, is all wrong. They existed in their own atmosphere, and it was an atmosphere of friendliness, affection, easy hospitality, and comfortable old jokes. No doubt they had troubles unknown to me then as a youth. Their world didn't seem as secure, rich, and warm to them as it has since appeared to me. Nevertheless, when all allowance has been made for my youth and ignorance, I am certain these people lived 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 19. He never lived there again except in his mind, when he traveled back in time to a world that was no more.

Four years ago J.B. Priestley, an Edwardian time-traveler in the Age of Thatcher, was buried — amidst the cries of lambs and ewes — by a little village church in Hubberholme, in Yorkshire.

Who's Who at A.C.T.



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 Stars*, and last summer played Iras 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*, Charlotta in *The Cherry Orchard*, Lady Fidget in *The Country Wife*, and roles in *The Tempest*, *Nicholas Nickleby*, and *Morning's at Seven*. Ms. Bailey has appeared on the Geary stage in *Faustus in Hell* and *A Christmas Carol*.



ADILAH BARNES has appeared at A.C.T. as Martha Pentecost in *Joe Turner's Come and Gone*, Mrs. Cratchit in *A Christmas Carol*, and Sidi in the Plays-in-Progress production of *Piano*, and has worked with the company on *Ma Rainey's Black Bottom*. She has performed in such award-winning productions as the Berkeley Repertory Theatre's *Kabuki Medea* and Ellen Sebastian's *Your Place Is No Longer with Us*, and has won a Drama-Logue Award for the title role in *JoAnne!* at the Julian, appeared as

Dorine in *Tartuffe*, and acted at the Bay Area Playwrights' Festival. Among her television credits she includes movies — *The King of Love*, *Eye on the Sparrow*, and *Johnnie Mae Gibson: F.B.I.* — on all three networks. Ms. Barnes is a graduate of U.C./Santa Cruz, where she appeared in Arrabal's *And They Put Handcuffs on Flowers* under the playwright's direction. She also studied at Emerson College and at A.C.T.'s Black Actor's Workshop, where she acted in *To Be Young, Gifted and Black*. She has taught in several programs at the Conservatory, including the Advanced Training Program.



CYNTHIA BASSHAM, a third-year student in the Advanced Training Program, has appeared at the Geary in *Feathers*, *Marco Millions*, and as Belle Cousins 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 AIDS Show*, and Liz Madden in *Ladyhouse Blues*. She recently appeared as Lydia Lubey in the San Jose Repertory Company's production of Arthur Miller's *All My Sons*. Among her many productions at the University of Washington in Seattle, where she earned her B.A., were *Waiting for the Parade*, *The Mound Builders*, and *The Infernal Machine*.

ROSCOE LEE BROWNE 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 Babu in Robert Lowell's *Benito Cereno* and for Derek Walcott's *Dream on Monkey Mountain*; an Emmy for "The Cosby Show"; a gold record for the *Star Wars* recording; and he was inducted in the Cowboy Hall of Fame in Oklahoma City for his performance in the film *The Cowboys*. Mr. Browne began his career in the inaugural season of the New York Shakespeare Festival, where later he created *A Hand Is on the Gate*, which earned two Tony nominations when it moved to Broadway. Among his many roles: Archibald in the American premiere of Genet's *The Blacks*; Sheridan Whiteside in *The Man Who Came to Dinner* (Long Wharf); and the Streetsinger in *The Threepenny Opera* (Arena). He has guest-starred on many network TV series, notably as Frederick Douglass in Steve Allen's "Meeting of Minds." His film credits include *The Liberation of Lord Byron Jones*, *The Comedians*, *Topaz*, and *Legal Eagles*. He is the voice of Francis in the new Disney animation *Oliver & Company*. Mr. Browne has toured the States with Anthony Zerbe in their *Behind the Broken Words*.

RICHARD BUTTERFIELD has appeared at A.C.T. as Tony in *Woman in Mind*, Edgar in *King Lear*, Captain Cummings in *Diamond Lil*, the Soldier in Sondheim's *Sunday in the Park with George*, Billy in *The Real Thing*, Young Scrooge in *A Christmas Carol*, in *Faustus in Hell* and *Feathers*, and most recently in *Side by Side by Sondheim*.



Mr. Butterfield has also worked with the San Jose Repertory Company, Berkeley Shakespeare Festival, Berkeley Jewish Theatre, and TheatreWorks of Palo Alto, where he performed in Sondheim's *Merrily We Roll Along*. Among his other roles are Freddie in *Good*, Navarre in *Love's Labour's Lost*, Francis Flute in *A Midsummer Night's Dream*, and Catesby in *Richard III*. A graduate of A.C.T.'s Advanced Training Program, he also holds a B.A. from Stanford (as does his wife Glynn, who works in video and film production), and teaches and directs in the A.T.P. and Young Conservatory. Mr. Butterfield is a member of A.C.T.'s Board of Trustees.



MARK DANIEL CADE, 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 *King Lear*, *End of the World With Symposium to Follow*, as Prince Ghazan in *Marco Millions*, and as Jeremy Furlow in *Joe Turner's Come and Gone*. Last summer he played the role of Anthony in *Sweeney Todd* with the Pacific Conservatory of the Performing Arts. Mr. Cade holds a B.F.A. in musical theatre from the University of Michigan at Ann Arbor.

JOY CARLIN, who has been a member of the acting company for many years, is an Associate Artistic Director of A.C.T., and directed this season's opening produc-



tion, *Marco Millions*. Among the roles she has played are Meg in *A Lie of the Mind*, Enid in *The Floating Light Bulb*, Miss Prism in *The Importance of Being Earnest*, Kitty Duval in *The Time of Your Life*, Bananas in *The House of Blue Leaves*, Asa in *Peer Gynt*, Aunt Sally in *All the Way Home*, Birdie in *The Little Foxes*, and Odile in *Opéra Comique*. She has been Resident Director of the Berkeley Repertory Theatre, and served as its Acting Artistic Director. Among her other directing credits are *The House of Bernarda Alba*, *The Lady's Not for Burning*, *The Doctor's Dilemma*, and last season's *Golden Boy* at A.C.T., and productions at the Oregon Shakespearean Festival, the San Jose Repertory Company, A Contemporary Theatre of Seattle, and the Shanghai Youth Drama Troupe of China, where she directed *You Can't Take It With You*.



Among the roles NANCY CARLIN has played in the last three seasons at A.C.T. are Beth in *A Lie of the Mind*, Iris in *Feathers*, Jennifer Dubedat in *The Doctor's Dilemma*, and Masha in *The Sea Gull*. She has worked at numerous theatres on the West Coast, including the Oregon Shakespeare Festival, the Eureka Theatre, the Berkeley Shakespeare Festival, the Pacific Conservatory of the Performing Arts, and Shakespeare Santa Cruz, where she played Beatrice in *Much Ado About Nothing* and April in *Com-*

pany. She recently appeared in *Hedda Gabler* at Berkeley Rep and in *Steel Magnolias* in the inaugural season of the Oregon Shakespeare Festival Portland Center Stage. Miss Carlin received a B.A. in comparative literature from Brown University and is a graduate of A.C.T.'s Advanced Training Program.



JAMES CRAVEN is a member of the acting companies of both the Guthrie Theater of Minneapolis and the Penumbra Theatre of St. Paul. Among his Guthrie credits are *Macbeth* (directed by Edward Hastings) and, most recently, *Richard III* (as Ratcliffe, directed by Garland Wright); at the Penumbra he recently performed in *Every Night When the Sun Goes Down* (directed by Claude Purdy) and *Tracer*. He was in the international touring company of Lee Breuer's *The Gospel at Colonus*, playing Theseus on Broadway; played Zack in Fugard's *The Blood Knot* at Actors Theatre of St. Paul; and has appeared in *Streamers* at Theatre by the Sea in Portsmouth, N.H., and as Sgt. Waters in *A Soldier's Play*. Mr. Craven is a graduate of Carnegie-Mellon University.



DREW ESHELMAN made his debut with A.C.T. in *The Ruling Class* in 1975, and his work with the company since then has included *Marco Millions*, *King Lear*, *Diamond Lil*, *Golden Boy*, *The Doctor's Dilemma*, *Sunday in the Park with George*, *Faustus in Hell*, *You Never Can Tell*, *A Christmas Carol*, and *A Midsum-*

mer *Night's Dream*. He has appeared in *Hamlet* at the Berkeley Shakespeare Festival, *The Tempest* and *The Taming of the Shrew* at San Diego's Old Globe Theatre, and *The Good Person of Szechwan* at the Berkeley Repertory Theatre. He was in the original production and the Los Angeles revival of *One Flew Over the Cuckoo's Nest*, and has been prominently seen in San Francisco in *Cloud 9*, *Bent*, and *Annie Get Your Gun* (starring Donna McKechnie). Mr. Eshelman has also played featured roles in a number of films, including *The Right Stuff* and *Magnum Force*, and has appeared in several television series. He attended A.C.T.'s Advanced Training Program in 1973-74.



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*, *Marco Millions*, *Golden Boy*, *Diamond Lil*, *Cat Among the Pigeons*, *A Christmas Carol*, *I Remember Mama*, *The Admirable Crichton*, and *Sunday in the Park with George*. She also performed in *Masquerade*, a cabaret of songs by Andrew Lloyd-Webber, and played Lizzie in the Plays-in-Progress production of *Lizzie Borden in the Late Afternoon*. Miss Ferrall has appeared with the Santa Rosa Summer Repertory Theatre, at Montana's Shakespeare in the Parks, in Berkeley Rep's production of *The Art of Dining*, and as Emily in *All Nighters* at the New Arts Theatre in New York. She is co-owner of the Josef Robe Co. of San Francisco.

SCOTT FREEMAN has appeared with the company in *Joe Turner's Come and Gone*, *Golden Boy*, *A Christmas Carol*, *Macbeth*, and *The Sleeping Prince*, as well as in the Plays-in-Progress production of *Seven Gables* and a studio production of Strindberg's *Creditors*. Last summer he performed in Mamet's *The Water Engine*



with Encore Presentations, and as Orlando in *As You Like It* with the San Francisco Shakespeare Festival. He has also been seen in *Tartuffe* and *Hamlet* at the Grove Shakespeare Festival, in *Villainous Company* at the One Act Theatre, and as Benvolio in *Romeo and Juliet* with the South Coast Repertory. Mr. Freeman trained — and now teaches acting — in A.C.T.'s Advanced Training Program.



JOHN FURSE 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 *Marco Millions*, *A Christmas Carol*, *End of the World With Symposium to Follow*, and *Feathers*, and in studio productions of Miller's *A View from the Bridge* (as Eddie Carbone) and Chekhov's *The Seagull* (as Trigorin). He has also appeared as Lysander in John C. Fletcher'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 1986 RICK HAMILTON has appeared as Bill in *Woman in Mind*, Oswald in *King Lear*, Paul Cowan and Jim in *End of the World . . .*, Max in *The Real Thing*, and Eliot in *Private Lives*. He was a member of the company from 1973 through 1976, during which time he appeared in *Desire Under the Elms* (which toured the Soviet Union),



General Gorgeous, *The Threepenny Opera*, and as Tranio in *The Taming of the Shrew*, which was televised for the PBS series "Theatre in America." During his ten seasons with the Oregon Shakespearean Festival he played such roles as Benedick in *Much Ado About Nothing*, Tom in *The Glass Menagerie*, Hotspur in *Henry IV, Part I*, Marc Antony in *Julius Caesar*, and Petruchio in *The Taming of the Shrew*. He has also spent seasons with the Alley Theatre, Milwaukee Repertory Theatre, Dallas Shakespeare Festival, and the Los Angeles Theatre Center. Mr. Hamilton was a member of the original cast of *Amadeus*, and played Jack Harkley in the film *The Principal*.



LAWRENCE HECHT, now in his 17th season with A.C.T., has performed in over two dozen productions, including *The National Health*, *The Visit*, *Buried Child*, *Night and Day*, *Three Sisters*, *Happy Landings*, *The Holdup*, *Sunday in the Park with George*, *End of the World . . .*, *A Lie of the Mind*, *Feathers*, and *Woman in Mind*. He has also directed a number of plays, including *The Dolly*, *Translations*, and *'night, Mother* at the Geary, numerous productions for Plays-in-Progress, and the recent *Enemies* for Encore Presentations. A graduate of the University of San Francisco and A.C.T.'s Advanced Training Program, he now teaches at the Conservatory, which he headed from 1984 to 1988. Mr. Hecht has

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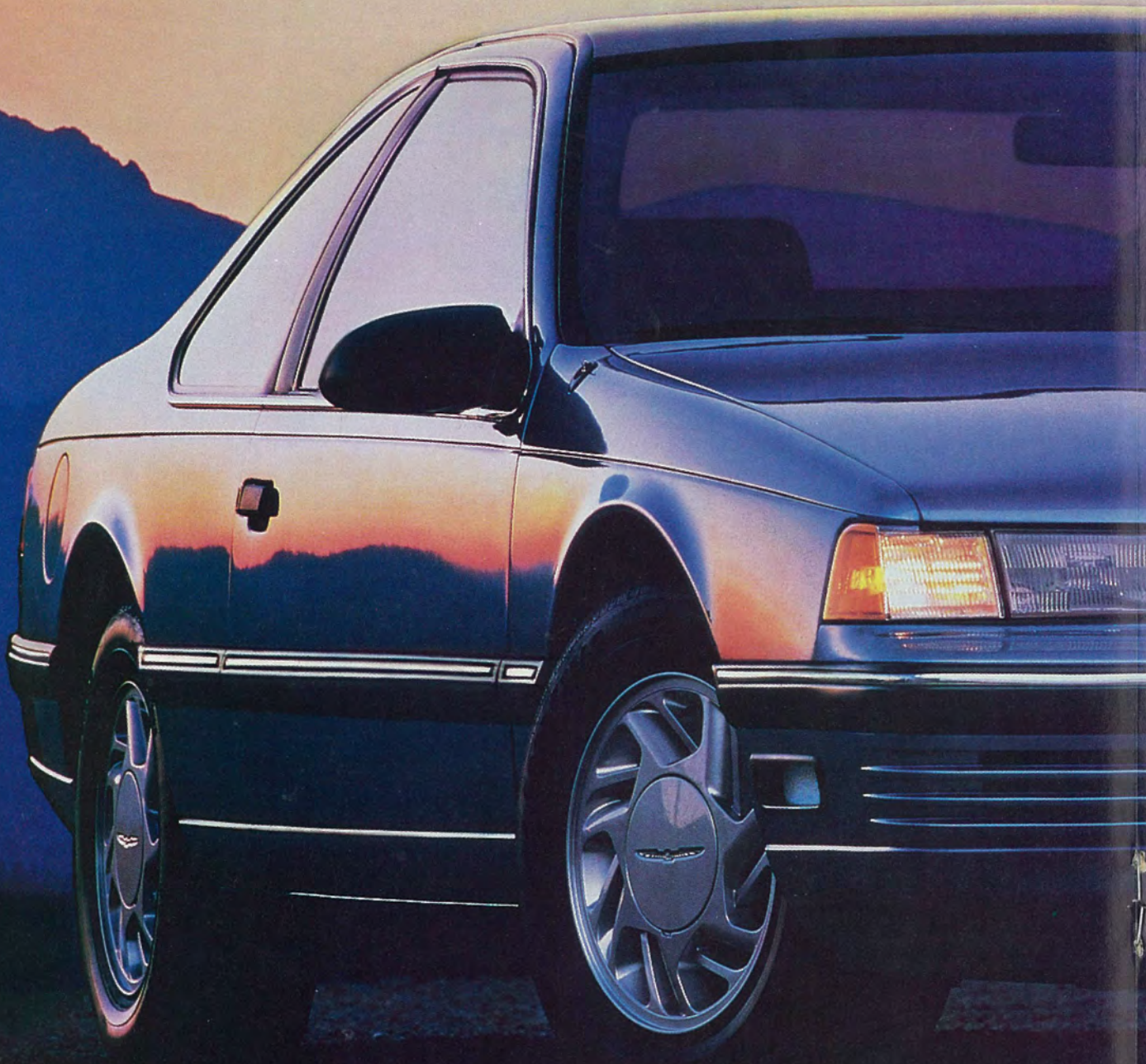
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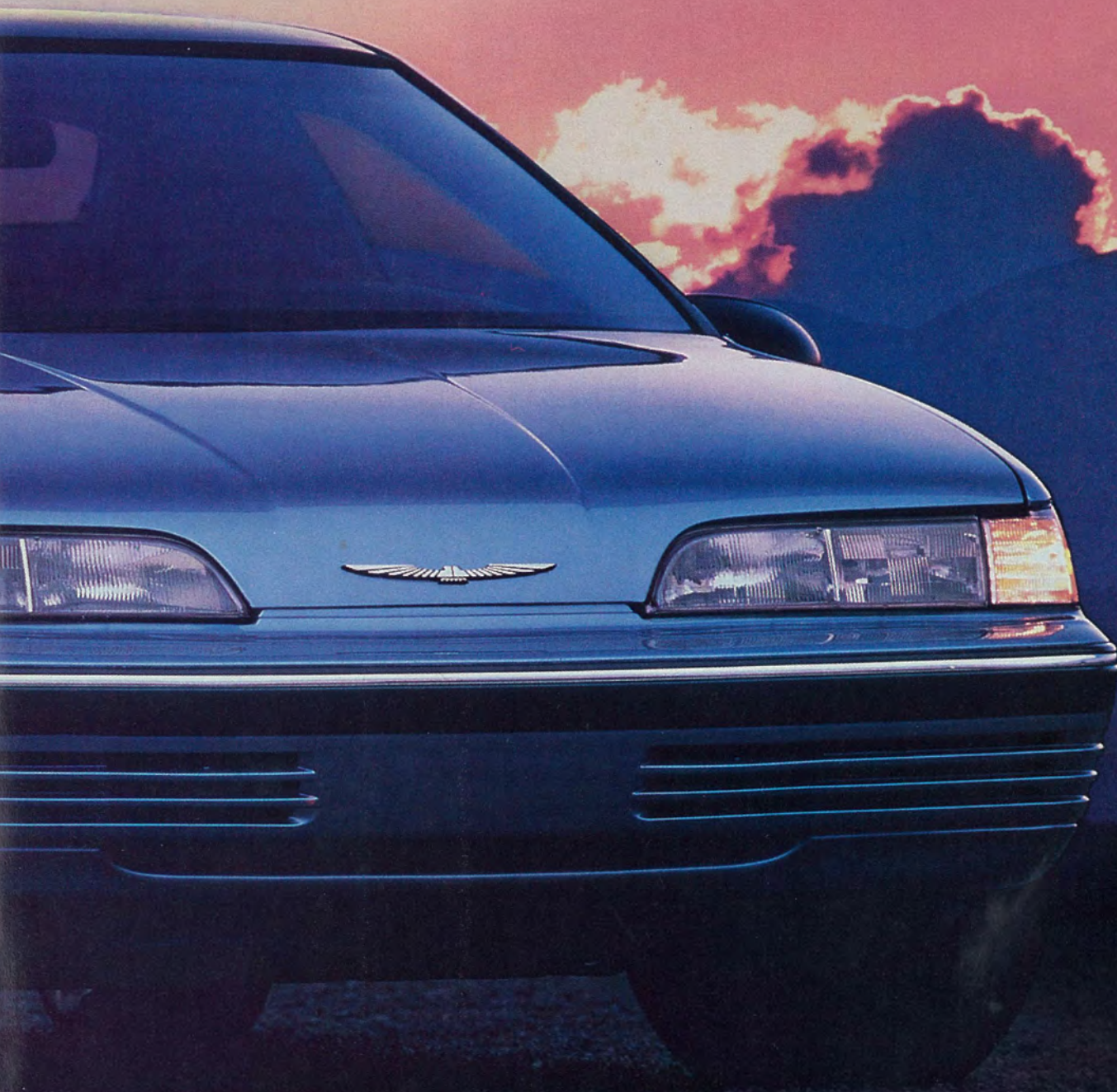
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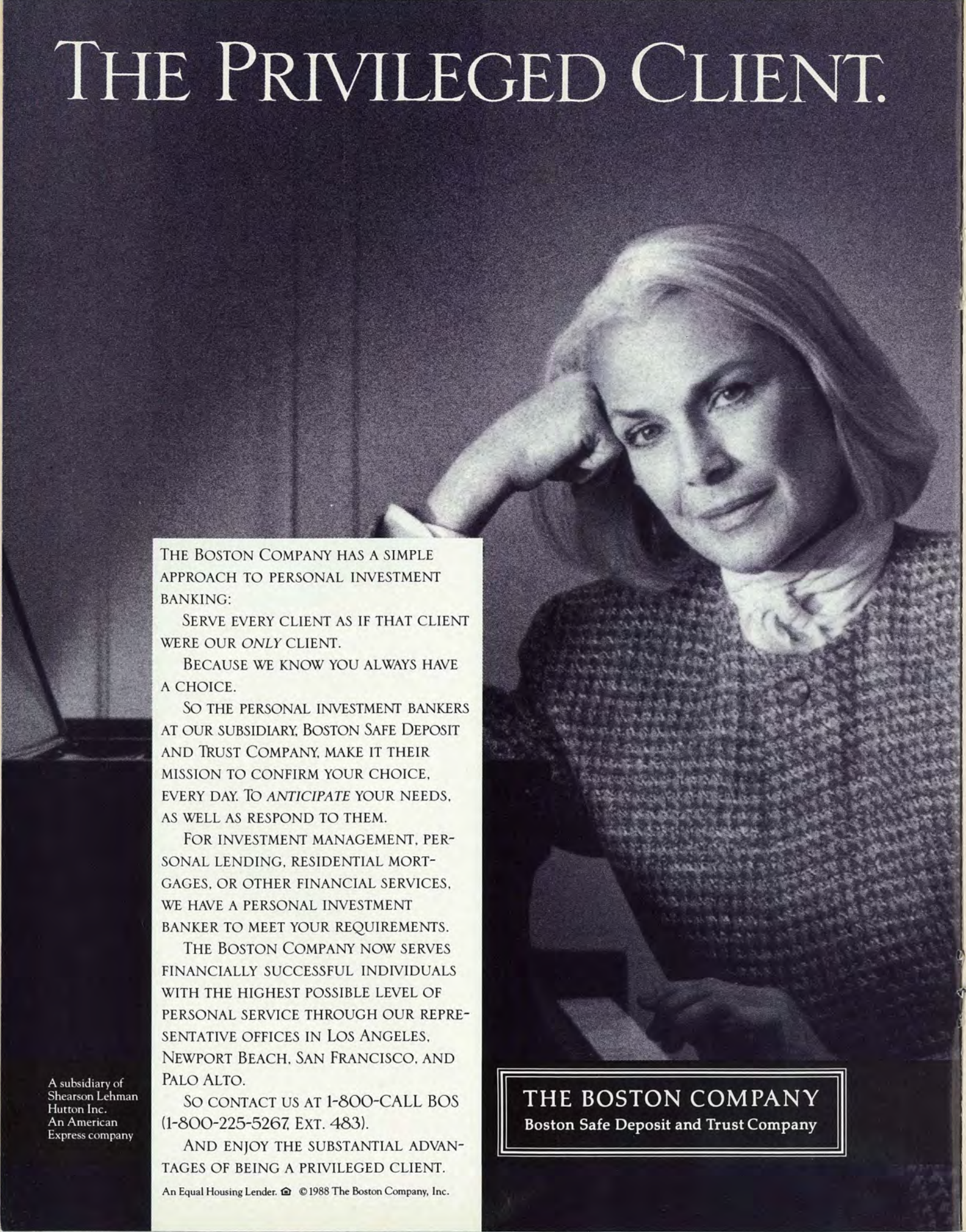
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also served as actor, resident director, and Director of Actor Training for the Pacific Conservatory of the Performing Arts, where his directing credits include *Harvey*, *Major Barbara*, and *Bus Stop*.



ED HODSON, who studied in A.C.T.'s Advanced Training Program, has toured nationally as Mozart in *Amadeus* and appeared on the Geary stage as Rick in *Woman in Mind*, Joe Bonaparte in *Golden Boy*, Mike in *A Lie of the Mind*, Bob Cratchit in *A Christmas Carol*, and Brodie in *The Real Thing*. At the Eureka Theatre he has performed in *A Narrow Bed* (written by his wife, Ellen McLaughlin), *Fen*, and *Landscape of the Body*, and last summer he worked with Encore Presentations in *Enemies* and *The Water Engine*.



STEVEN ANTHONY JONES, now in his second season at A.C.T., has appeared in *King Lear*, *Golden Boy*, *Feathers*, *A Christmas Carol*, *Marco Millions*, and *Joe Turner's Come and Gone*. He has been performing for 26 years, five of those with the Negro Ensemble Company of New York, where he created the role of Pvt. James Wilkie in the original production of *A Soldier's Play*. He has appeared locally as Jaques in the San Francisco Shakespeare Festival's *As You Like It*, in the Eureka Theatre productions of *The Cherry Orchard*, *Every Moment*, and *The Island*; the San Jose Repertory Theatre's *Master Harold . . . and the Boys*; and in *Division Street* at Oakland Ensemble The-

atre. Mr. Jones has also worked in film and television.



RANDALL DUK KIM has returned to A.C.T. after an absence of twelve years, having previously appeared here in *The Taming of the Shrew*, *The Threepenny Opera*, *Street Scene*, and *King Richard III*. Born in Hawaii of Korean and Chinese ancestry, Mr. Kim has appeared in over 80 productions since 1961. Among the contemporary works in which he has appeared are Steven Tesich's *Nourish the Beast*, Frank Chin's *The Chickencoop Chinaman* and *The Year of the Dragon* (American Place Theatre in New York), and Kenneth Cavander's *The Legend of Oedipus* (Williamstown Theatre Festival). Most of Mr. Kim's experience, however, has been in the classical repertory, including the title roles of *Titus Andronicus* (Champlain Shakespeare Festival), *Pericles* (New York Shakespeare Festival), and *Hamlet* (Guthrie Theatre); Trinculo (Lincoln Center), Puck (Yale Repertory Theatre), and Prospero (Arizona Theatre Company); and roles in *The Pretenders* and Gogol's *Marriage* (Guthrie). In 1977 he co-founded the American Players Theatre in Wisconsin, and served as its Artistic Director until last year, playing such roles as King John, Petruchio, Falstaff, Brutus, Shylock, Malvolio, Hamlet, Marlowe's *Tamburlaine*, and Chekhov's *Ivanov*.



RUTH KOBART joined A.C.T. in 1967 for its initial season in San Francisco, and since

then has appeared with the company in numerous productions including *Thieves' Carnival*, *The House of Bernarda Alba*, *Hotel Paradiso*, *Sunday in the Park with George*, and most recently *End of the World With Symposium to Follow*. Before coming to the city she was based in New York, where her career ranged from opera (New York City Opera Company) to Broadway; her credits include *How to Succeed in Business Without Really Trying* (a role she repeated in the film) and *A Funny Thing Happened on the Way to the Forum* (a Tony-nominated performance which she will repeat at A.C.T. this spring). Ms. Kobart has played Nurse Ratched in the Sankowich/Golyn production of *One Flew Over the Cuckoo's Nest*, Miss Hannigan in the first national tour of *Annie*, and earlier this season Madame Girly in Ken Hill's *Phantom of the Opera*.



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), *End of the World . . .*, and *Golden Boy*. He is a veteran of A.C.T.'s 1965 production of *King Lear* in Pittsburgh, as well as of the 1968 season in San Francisco. Mr. Kraft has spent 22 of the last 28 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 Berowne in *Love's Labor's Lost*, Hotspur in *Henry IV, Part I*, Mark Antony in *Julius Caesar*, Leontes 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 *Cyrano de Bergerac* (as Cyrano), Edward Hastings' *007: Crossfire*, and in *Passion*

Play under the direction of Joy Carlin. Mr. Kraft is a trainer at the Conservatory, and has taught Shakespeare at the Santa Cruz and Irvine campuses of the University of California and for the National Theatre Conservatory in Denver.



KIMBERLEY LAMARQUE, a graduate of the Advanced Training Program, appeared as a member of the A.C.T. acting company in the role of Dussie Mae in *Ma Rainey's Black Bottom*, which traveled to the Los Angeles Theatre Center after its run at the Geary. Ms. LaMarque's other A.C.T. productions include *Faustus in Hell* (as Mathurine), *A Christmas Carol* (Beth), and William Ball's final A.C.T. production, *The Passion Cycle*. Her other San Francisco appearances include Calpurnia in Edward Hastings' production of *To Kill a Mockingbird* at the Academy of Media and Theatre Arts and Maxine in *Spell #7* at the Lorraine Hansberry Theatre. In New York she has performed with the Mass Transit Street Theatre, the South Bronx Community Action Theatre, and in several productions at Columbia University, where she earned her B.A. in theatre arts. She has appeared on network TV on "Jake and the Fatman" and "Head of the Class," and will make her film debut in a new Rob Reiner film starring Billy Crystal and Meg Ryan.

ANNE LAWDER returns to A.C.T. for her seventeenth 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-Solvang Theaterfest, where she played leading roles in *Show Boat*, *Hamlet*, and *Mame*. At A.C.T., where her husband, the late Allen Fletcher, was Conservatory Director, she has been seen in *A Doll's House*, *Pillars of the*



Community, *Equus*, *The Master Builder*, *All the Way Home*, *Ah, Wilderness!*, *Heartbreak House*, *Romeo and Juliet*, *Ghosts*, *Another Part of the Forest*, *Mourning Becomes Electra*, *Morning's at Seven*, *Faustus in Hell*, and *The Immigrant*. Her films include *A Christmas Without Snow* (CBS Movie of the Week), *Eye on the Sparrow* (NBC Movie of the Week) and *Tucker*. In the summer of 1986 she performed in *Richard II*, directed by her son, John C. Fletcher. She is a charter member of the Pacific Theatre Ensemble in Los Angeles, of which her daughter, Julia Fletcher, is Artistic Director. She has three beautiful grandchildren.



FRANCES LEE McCAIN was a member of A.C.T. from 1970 to 1972, appearing in *The Latent Heterosexual*, *Dandy Dick*, *Paradise Lost*, and as Cleopatra in *Caesar and Cleopatra*. Ms. McCain now makes her home in the Bay Area, and since her return last season she has appeared in *Golden Boy* at the Geary, *Seven Gables* in the Plays-in-Progress program, and *Enemies* for Encore Presentations. She was in Woody Allen's *Play It Again, Sam* on Broadway, the original production of Lanford Wilson's *Lemon Sky* off-Broadway, and *Passion* (directed by Joy Carlin) at San Jose Rep. In Los Angeles, where she is a member of Ensemble Studio Theatre, she acted in *Babbitt* and as Natasha in *Three Sisters* at the Mark Taper Forum, and as Stella in *A Streetcar Named Desire* (with Jon Voight and Faye Dunaway) at the

Ahmanson. 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*, *Footloose*, *Tax*, and *Stand By Me*. Ms. McCain trained at the Central School of Speech and Drama in London.



MICHEAL McSHANE, now in his third season with A.C.T., has appeared as Mafefo Polo in *Marco Millions*, King Epos in *Feathers*, Roxy in *Golden Boy*, Charles Dickens in *A Christmas Carol*, and in *Faustus in Hell* and *Diamond Lil*. He was the first recipient of the Jules Irving Award, and won the Bay Area Critics' Circle Award for *Taco Jesus* at the One Act Theatre. He has played Falstaff three times: in Berkeley Shakespeare Festival productions of both parts of *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. McShane has appeared in the films *Peggy Sue Got Married*, *Howard the Duck*, and Francis Ford Coppola's *Tucker*. He recently made his Berkeley Rep debut in *Waiting for Godot*.



DAVID MAIER is now in his third season on the Geary Stage. 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 Presentations — the A.C.T. alumni production company — and a producer of A.C.T.'s Plays-in-Progress program.



DELORES MITCHELL was a company member from 1976 to 1983, performing in *The Little Foxes*, *The Rivals*, *The Winter's Tale*, *Much Ado About Nothing*, *The National Health*, and *Hotel Paradiso* at the Geary, and in several Plays-in-Progress productions. She has also performed with the Oregon Shakespearean Festival in *The Member of the Wedding* and *The Little Foxes*. From 1983 to 1986 she worked on the East Coast with the New York Shakespeare Festival Players (*Romeo and Juliet* and *As You Like It*), Baltimore's Center Stage (*Another Part of the Forest*), Crossroads Theatre in New Jersey (*Zooman and the Sign*), and the Totem Pole Playhouse in Pennsylvania. Miss Mitchell has also been seen in the film *The Principal* with Jim Belushi and Lou Gossett. A veteran of nine A.C.T. productions of *A Christmas Carol* (plus the ABC cable version), she is a graduate of Florida A. & M. University and a speech, voice, and acting trainer.



FREDI OLSTER was a member of the A.C.T. company from 1973 to 1976, appearing in *The Ruling Class*, *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" (PBS). Since her return in 1986 she has performed in *The Real Thing*, *Private Lives*, *The Lady's Not for Burning*, *King Lear*, *A Christmas Carol*, and *Woman in Mind*. At the Oregon Shakespearean Festival, where she spent five seasons, her roles included Beatrice in *Much Ado About*

Nothing, Portia in *The Merchant of Venice*, Billie Dawn in *Born Yesterday*, and the title roles in *Miss Julie* and Anouilh's *Antigone*. She has been a member of the companies of the Milwaukee Repertory Theatre, Long Wharf Theatre, Hartman Theatre, and Alley Theatre. Her television credits include guest appearances on "Cagney and Lacey," "Lou Grant," and "A Year in the Life."

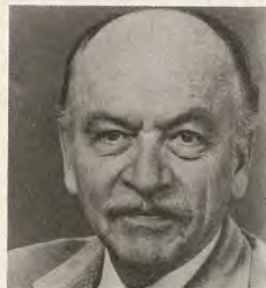


LUIS OROPEZA began his career doing Chicano street theatre in the barrios of East Los Angeles, and spent five years working with Luis Valdez and El Teatro Campesino. His various Bay Area theatre credits — which have earned him four Critics' Circle awards and a Drama-Logue award — include a five-year-old girl in *Cloud Nine* and 21 different characters in *How I Got That Story* (both for the Eureka Theatre), and appearances with San Jose Repertory Theatre, Berkeley Shakespeare Festival, and Berkeley Repertory Theatre, where he was in *Filumena* and *The Good Person of Szechwan*. Mr. Oropeza has also worked at San Diego Repertory Theatre, New Mexico Repertory Theatre, and the Denver Center Theatre Company. At A.C.T. he has performed in *Golden Boy*, *Diamond Lil*, *Feathers*, *Marco Millions*, *A Christmas Carol*, and as the Fool in *King Lear*. Last summer he appeared in Howard Barker's *No End of Blame* for Encore Presentations.



FRANK OTTIWELL has taught the Alexander Technique at A.C.T. since the company's beginning in Pittsburgh in 1965. He

studied at the Canadian Art Theatre in his hometown of Montreal before moving to New York, where he studied at the Vera Soloviova Studio of Acting and the American Center for the Alexander Technique. He has appeared in fourteen productions at A.C.T., including *The Three Sisters* (which played on Broadway in 1969), *The Matchmaker* and *Desire Under the Elms* (which toured the Soviet Union), and *Macbeth*. He has also been seen in televised versions of A.C.T. productions of *Glory! Hallelujah!*, *A Christmas Carol*, and *Cyrano de Bergerac*. Mr. Ottiwell is a member of A.C.T.'s Board of Trustees.



WILLIAM PATERSON is now in his 22nd season with A.C.T., having joined the company in 1967 to play James Tyrone in *Long Day's Journey into Night*. A graduate of Brown University, Mr. Paterson served in the army for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for twenty years at the Cleveland Play House, taking time out for live television, films, and four national tours with his own one-man shows. His major roles for A.C.T. include *You Can't Take It With You*, *Jumpers*, *The Matchmaker* (U.S.S.R. tour), *All the Way Home* (Japan tour), *Buried Child*, *The Gin Game*, *Dial 'M' for Murder*, *Painting Churches*, *The Doctor's Dilemma*, *End of the World...*, and *King Lear*. He played Scrooge in the original A.C.T. production of *A Christmas Carol*, and this season he was Scrooge again in its thirteenth production. Mr. Paterson served for nine years on the San Francisco Arts Commission.

DANIEL REICHERT opened this season as Marco Polo in *Marco Millions*. Last year at A.C.T. he played Edmund in *King Lear* and performed in *A Christmas Carol*, *Diamond Lil*, and *Feathers*. In studio productions in the Conservatory he has played Lopahin in *The*



Cherry Orchard, York in *Henry VI, Part II*, Horner in *The Country Wife*, Sir Mulberry Hawk in *Nicholas Nickleby*, Laertes in *Hamlet*, and Fran in *Gemini*. He has also appeared as Jabe in *Orpheus Descending* with the New York Stage and Film Company, and as Benedick in the San Francisco Shakespeare Festival production of *Much Ado About Nothing*, directed by Albert Takazauckas. A native of Massachusetts, Mr. Reichert holds an A.B. in English from Vassar College.



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

MICHAEL SCOTT RYAN is now in his second season at A.C.T., where he has appeared in *Diamond Lil*, *Feathers*, *Marco Millions*,



and as Marley's Ghost in *A Christmas Carol*. A recent graduate of the Advanced Training Program, he appeared last summer with Encore Presentations in David Mamet's *The Water Engine* and Howard Barker's *No End of Blame*. At the P.C.P.A. Theaterfest he has played Adolph Eichmann in *Good* and Oberon in John C. Fletcher's production of *A Midsummer Night's Dream*, which also played at the Westwood Playhouse in Los Angeles. This fall Mr. Ryan was seen on PBS in a Duck's Breath Mystery Theater Special, *Dead Pan Alley*.



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*, *I Remember Mama*, *Cat Among the Pigeons*, *Much Ado About Nothing*, *Pantagleize*, *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 *Les Blancs*. Mr. Simpson has a B.A. from Grand Valley State College in Michigan, and is a graduate of A.C.T.'s Advanced Training Program.

ANNA DEAVERE SMITH, who played the Prostitute in *Marco Millions*, has performed in regional theatre, off-Broadway, and in film and television, including appearances at the New York Shakespeare Festival, at Women's InterArt Theatre, on ABC's "One



Life to Live," and in the film *Soup for One*. She is also a director and playwright; her play *Aye Aye Aye I'm Integrated* was produced by the Women's Project at the American Place Theatre in New York; her *Piano* was produced last year in A.C.T.'s Plays-in-Progress program; and this season in PIP she directed Joseph L. Guindi's *Hostages*. Ms. Smith has developed an original project called *On the Road: A Search for American Character* in which she interviews people and invites them to see themselves portrayed onstage by her or by other actors. She has taught acting at most of the nation's major training schools, including the University of Southern California, Yale, N.Y.U., Carnegie-Mellon, and A.C.T.



KEELEY STANLEY, who played Lucy in *Woman in Mind*, 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 Corday in *Marat/Sade*. In studio productions at the Conservatory she has played Anna Petrovna in *Ivanov*, Kathleen in *Terra Nova*, Katie in *A View from the Bridge*, the Nurse in *Romeo and Juliet*, Mariane in *The Miser*, and Isabella Bird in *Top Girls*. This summer she appeared in William Mastrosimone's *Shivaree* at the Festival Theatre in Beloit, Wisconsin.

Since joining A.C.T. in 1986 HOWARD SWAIN has appeared in *The Doctor's Di-*



lemma, *A Christmas Carol*, *The Seagull*, *A Lie of the Mind*, *King Lear*, *Diamond Lil*, *Golden Boy*, *Feathers*, and *Marco Millions*. After coming to San Francisco in 1976 from his native Philadelphia — by way of Houston, L.A., Pittsburgh, London, and the University of Idaho — he has acted with the New Shakespeare Company, the Magic, Eureka, and One Act, San Francisco Actor's Ensemble, San Francisco Repertory Company, Berkeley Shakespeare Festival, Berkeley Jewish Theatre, San Jose Rep, Shakespeare Santa Cruz, and the Oregon Shakespearean Festival. Mr. Swain won a Bay Area Critics' Circle Award for the role of Crow in *The Tenth of Crime* at Berkeley Repertory Theatre. He has also appeared on television in "Partners in Crime" and "Hill Street Blues," and will be seen in the forthcoming films *Cherry 2000* and *Miracle Mile*.



CATHY THOMAS-GRANT, a graduate of California State University at Northridge, is a third-year student in A.C.T.'s Advanced Training Program, where she has appeared in studio productions of Arthur Miller's *A View from the Bridge*, Caryl Churchill's *Top Girls*, Shakespeare's *Love's Labor's Lost*, and the musical *Working*. She directed Lanford Wilson's *Fifth of July* for the Certificate Program of the Conservatory's Academy. Ms. Thomas-Grant has also acted with Encore Presentations in Edward Bond's *Saved*, and on the Geary stage in *A Christmas Carol*, *Golden Boy*, and *Marco Millions*.



SYDNEY WALKER, a forty-four-year veteran of stage, film, and television, has performed in some 227 productions. A native of Philadelphia, he trained with Jasper Deeter at the Hedgerow Theatre in Moylan, Pennsylvania, and from 1963 to 1969 was a leading actor with the APA Repertory Company in New York under the direction of Ellis Rabb. He also appeared for three seasons with the Lincoln Center Repertory Company under Jules Irving. In 1974 Mr. Walker joined A.C.T., and has since performed in forty-nine productions including *The Matchmaker* (U.S.S.R. tour), *Peer Gynt*, *The Circle*, *Diamond Lil*, *A Christmas Carol*, *Loot*, *Angels Fall*, *The School for Wives*, and *Translations*. He has appeared on television in such serials as "The Guiding Light" and "The Secret Storm", and acted in *Love Story* and the NBC-TV film *Eye on the Sparrow*. Mr. Walker was narrator for the KQED-TV series "New York Master Chefs" and teaches auditioning in A.C.T.'s Conservatory. He recently made his debut with Berkeley Rep in Craig Lucas's *Prelude to a Kiss*.



STEPHEN WEINGARTNER, a third-year student in the A.T.P., has appeared with the company in *A Christmas Carol* and *Diamond Lil*. His studio productions at A.C.T. have included *The Seagull* (as Treplev), *The Winter's Tale* (Leontes), *All My Sons*, *Dear Brutus*, and *A Tribute to Ira Aldridge*, and last summer he performed with the Berkeley Shakespeare Festival as Octavius

in *Julius Caesar* and Diomedes in *Troilus and Cressida*. As a college student Mr. Weingartner played the King of Siam in *The King and I* and Joe Bonaparte in *Golden Boy*.



MICHAEL WINTERS was a member of the A.C.T. company from 1978 to 1982; he directed *The Admirable Crichton* and acted in numerous productions, including *Pantagloize*, *The Three Sisters*, *Romeo and Juliet*, *The Winter's Tale*, *Hotel Paradiso*, and *The National Health*; and he toured from the Geary to Hawaii with *The Little Foxes* and to Japan with *Ah, Wilderness!* Since then he has spent four seasons with the Denver Center Theatre Company, appearing in such productions as *Long Day's Journey into Night*, *Guys and Dolls*, *A Lie of the Mind*, *The Cherry Orchard*, and *Don Juan*, and most recently he worked in Seattle at A Contemporary Theatre and the Intiman. Mr. Winters has also been a company member of the P.C.P.A. Theaterfest and the Oregon Shakespearean Festival, and has directed at P.C.P.A., Western Stage Company in Salinas, and the Vita Shakespeare Festival in Saratoga.



KELVIN HAN YEE, who played Medvedenko in A.C.T.'s *The Seagull* and several roles in *Marco Millions*, was a leading actor in the first American feature film shot in the People's Republic of China, *A Great Wall*. For the past eight years he has performed regularly as a founding member of the National Theater of the Deranged, an award-winning improvisational troupe, and for ten

years he has been a member of the Asian American Theatre Company, appearing in *Paper Angels*, *Golden Lantern*, *Intake-Outtake Take II*, and David Henry Hwang's *F.O.B.* Mr. Yee originated the role of Bradley Yamashita in *Yankee Dawg You Die* at the Berkeley Repertory Theatre, and performed it again at the Los Angeles Theatre Center. He has also been seen in the premiere of *Jan Ken Po* at the 8th Bay Area Playwrights' Festival, *OO7: Crossfire* at the San Jose Rep, and *Webster Street Blues*.

DIRECTORS, DESIGNERS, AND STAFF

EDWARD HASTINGS (Artistic Director), who directed *When We Are Married*, assumed the leadership of A.C.T. early in 1986. A founding member of the company, he directed *Charley's Aunt* and *Our Town* during its first two San Francisco seasons. Since then he has staged many A.C.T. productions, including *The Time of Your Life*, *The House of Blue Leaves*, *Street Scene*, *Fifth of July*, *The Real Thing*, and last season's *King Lear*. In 1972 he founded the company's Plays-in-Progress program, which is devoted to the development and presentation of new theatre writing. Mr. Hastings served as a resident director at the Eugene O'Neill Playwrights' Conference for three summers, and taught acting in 1984 at the Shanghai Drama Institute as part of the Theatre Bridge Program between A.C.T. and the Shanghai theatre; this season the program took a major step forward with the residence at A.C.T. of three theatre artists from Shanghai for the opening production, *Marco Millions*. He directed a national company of the London and Broadway musical *Oliver!*, staged the American production of *Shakespeare's People* starring Michael Redgrave, directed the Australian premiere of *The Hot 1 Baltimore*, and restaged his A.C.T. production of Sam Shepard's *Buried Child* in Serbo-Croatian at the Yugoslav Dramatic Theatre in Belgrade. He has been a guest director at major resident theatres throughout the country. A graduate of Yale College and the Royal Academy of Dramatic Art, Mr. Hastings teaches in the A.C.T. Conservatory.

JOHN SULLIVAN (Managing Director) joined A.C.T. as its chief administrative officer in 1986. A former deputy director of the California Arts Council, he is a director of Theatre Bay Area and a member of the Advisory Committee of the Graduate School of Arts Administration at Golden Gate University. A native San Franciscan, Mr. Sullivan has been active in the theatre since the mid-1970's, when he directed Harvey Perr's *Afternoon Tea* for the Circle Repertory Company in New York. Later he was associated with the Mark Taper Forum in Los Angeles as a resident director, producer, and head of the Forum Laboratory. More recently he produced *The Detective*, a collaboration between Joseph Chaikin and Vaudeville Nouveau at San Francisco's Magic Theatre, and served on the Advisory Board of the San Francisco New Vaudeville Festival. Mr. Sullivan has directed and produced numerous short films, including three that were featured on the national Emmy Awards broadcast. His writings include *The National Outdoor Leadership School's Wilderness Guide*, a manual for camping and mountaineering published by Simon and Schuster. Over the past 15 years Mr. Sullivan has consulted in the field of communications with a variety of organizations throughout the country, including the California Roundtable, Kansas City Power and Light, and the Rand Corporation.

SABIN EPSTEIN (Conservatory Co-director) has been a member of A.C.T.'s training faculty since 1973, and has been a guest instructor at Temple University, the University of California at Davis, and U.C./San Diego, where he directed *Guys and Dolls*. He has also directed productions as a guest artist at the University of Washington, California Institute of the Arts, and S.U.N.Y./Purchase; his recent studio productions for A.C.T.'s Advanced Training Program have included *Richard III*, *Cloud 9*, *The AIDS Show*, *Tartuffe*, *Heartbreak House*, and *Nicholas Nickleby, Part I*. This season he directed A.C.T.'s production of *Woman in Mind* at the Geary, where he previously staged *The Immigrant* and *Private Lives*. Mr. Epstein has also worked at the Georgia, Oregon, and Utah Shakespeare Festivals, and at San Diego Rep, where he directed *A*

Christmas Carol and *Hard Times*. He is co-author, with John Harrop, of *Acting with Style* (published by Prentice-Hall).

SUSAN STAUTER (Conservatory Co-director) came to A.C.T. a year ago as Director of the Young Conservatory. She is a playwright (her *Miss Fairchild Sings* was recently produced at Little Victory Theatre in Los Angeles), director (more than 40 productions), actress (Cabaret Repertory 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 Chairman of the Theatre Department of the Los Angeles County High School for the Arts. At the Conservatory she has created and directed *Who Are These People?* (in collaboration with Scott Freeman), *Find Me a Hero*, *The Wildest Storm of All (Teenage Voices Confront AIDS)*, and *To Whom It May Concern*. Ms. Stauter has been a creative consultant at Disneyland, and toured to Alaska as playwright-in-residence with the Oregon Shakespearean Festival.

DENNIS POWERS (Associate Artistic Director) joined A.C.T. in 1967 as Press Representative. He subsequently served as Dramaturge and Artists and Repertory Director, working with General Director William Ball on new adaptations or translations of *Oedipus Rex*, *Cyrano de Bergerac*, *The Cherry Orchard*, and *The Bourgeois Gentleman*. With Laird Williamson he adapted *A Christmas Carol* for the stage; the production has been presented annually since 1976 at A.C.T. and seen at other theatres as well. His dramatization of *Dracula* was commissioned and presented by the Pacific Conservatory of the Performing Arts in 1975. In 1985 he and Williamson wrote *Christmas Miracles*, which had its premiere at the Denver Center Theatre Company. Both *Cyrano* and *A Christmas Carol* were produced for television and seen throughout the country. Last year he and Paul Blake wrote the adaptation of Mae West's *Diamond Lil*, the season's most popular new production.

JOEL FONTAINE (Sets) is a native San Franciscan who received his M.F.A. in

design from the Yale School of Drama in 1983 and recently moved back to town. Among the productions he has designed are *The Misanthrope* for the Guthrie in Minneapolis; *The Witch of Edmonton* and *The Mandrake* for the Folger Shakespeare Theatre in Washington, D.C.; *Don Pasquale* for the Connecticut Grand Opera; *The Skin of Our Teeth* for the Acting Company; *Much Ado About Nothing* and *Johnny Bull* for the Yale Repertory Theatre; *Baal* and *Dr. Faustus* for the Yale School of Drama; *The Three Sisters* for Juilliard; and several off-Broadway productions. Since his return to San Francisco he has designed *Lloyd's Prayer* for the Eureka and *Benefactors* for the San Jose Rep.

ROBERT FLETCHER (Costumes) has been in the theatre arts for forty years — as actor, director, producer, and designer of sets and costumes in every form from opera to night clubs — beginning as a founding director of the Brattle Theatre Company in Cambridge, Massachusetts. His two dozen Broadway design credits (sets, costumes, or both) include *Little Me*, *Walking Happy*, *Misalliance*, *Othello*, and the national company of *Singin' in the Rain*; he was nominated for Tony Awards for the sets and costumes of *Hadrian VII* and for producing *High Spirits*. His 24 designs for A.C.T. include *King Lear*, *The Real Thing*, and *The Seagull*. He has also designed for the New York City Opera, New York City Ballet, and New York Pro Musica Antiqua. Mr. Fletcher's film work includes all four of the *Star Trek* movies and *The Last Starfighter*, and he was nominated for an Emmy for his television work. Last summer he designed sets and costumes for *Annie Get Your Gun* at the Geary.

DEREK DUARTE (Lighting) is now in his fourth season as A.C.T.'s resident lighting designer. Last season he designed eight productions, including *King Lear*, *End of the World With Symposium to Follow*, and *Feathers*. Past lighting designs for A.C.T. include the award-winning productions of *Sunday in the Park with George* and *Faustus in Hell*. Mr. Duarte's work has been seen in the Berkeley Repertory Theatre production of *Hard Times* as well as at the Los Angeles Theatre Center, Milwaukee Repertory Theatre, San Jose Rep, and

Berkeley Shakespeare Festival, and at the Edinburgh Fringe Festival in Scotland and the Kennedy Center in Washington, D.C. In 1986 he was awarded a Theatre Communications Group grant to observe lighting designers in New York City. Mr. Duarte, who holds an M.F.A. in theatre technology from U.C.L.A., is on the faculty of Chabot College.

STEPHEN LeGRAND (Sound) is now in his third season as sound designer and composer for A.C.T. His work with the company has included musical compositions for *The Seagull* and *Faustus in Hell*, and last season he wrote the music for *A Lie of the Mind* with his collaborator Eric Drew Feldman. They have won awards for their scores for *The Lady's Not for Burning* at A.C.T., *The Tooth of Crime* and *The Rivals* at Berkeley Rep, and *Fen* at the Eureka Theatre. Mr. LeGrand's recent work has included scores for *Yankee Dawg You Die* at Berkeley Rep and the Los Angeles Theatre Center, and *Lulu* at the La Jolla Playhouse.

JAMES HAIRE (Production Director) began his career on Broadway with Eva Le Gallienne's National Repertory Theatre. Among the productions he stage-managed were *The Madwoman of Chaillot* with Miss Le Gallienne, Sylvia Sydney, and Leora Dana, *The Rivals*, *John Brown's Body*, *She Stoops to Conquer*, and *A Comedy of Errors*. Mr. Haire also stage-managed the Broadway productions of *Georgy* (a musical by Carol Bayer Sager), *And Miss Reardon Drinks a Little* (with Julie Harris and Estelle Parsons), and the national tour of Woody Allen's *Don't Drink the Water* (with Sam Levene and Vivian Blaine). Mr. Haire joined A.C.T. in 1971 as Production Stage Manager, and in this capacity has managed more than a hundred productions; he has also taken the company on numerous regional, national, and international tours, including those to the Soviet Union in 1976 and Japan in 1978.

EUGENE BARCONE (Stage Manager) is a charter member of A.C.T. He has worked on more than 70 productions for the company, plus the television adaptations of *A Christmas Carol*, *The Taming of the Shrew*, and *Cyrano de Bergerac*, and he

has directed for Plays-in-Progress. As an associate director in the company he has been associated with Laird Williamson's annual production of *A Christmas Carol* for many years.

KAREN VAN ZANDT (Production Stage Manager), now in her tenth season at A.C.T., has stage-managed company productions of *Marco Millions*, *Sunday in the Park with George*, *End of the World With Symposium to Follow*, *The Immigrant*, *A Christmas Carol*, *Mourning Becomes Electra*, and *Another Part of the Forest*. She has also worked at the Marines Memorial Theatre as production stage manager for *The Boys in Autumn* (with Kirk Douglas and Burt Lancaster) and *Tbp Girls* by Caryl Churchill. Ms. Van Zandt was the production stage manager for *Greater Tuna* for a year.

ALICE ELLIOTT SMITH (Stage Manager) began her career at A.C.T. as a stage management intern. Now in her tenth season, she has been the company's master scheduler, production coordinator of Plays-in-Progress, director of staged readings, associate director of the Troubadour program, director of the studio production *Ah, Wilderness!*, and co-director of *Morning's at Seven*, *Picnic*, and the Plays-in-Progress production *Rio Seco*. In recent seasons she stage-managed *Private Lives*, *The Lady's Not for Burning*, *The Floating Light Bulb*, *Faustus in Hell*, *A Lie of the Mind*, *Diamond Lil*, *Golden Boy*, *Feathers*, and *Woman in Mind*.

BRUCE ELSPERGER (Stage Manager), who is now in his second season with A.C.T., was in Seattle for the previous three years as Production Stage Manager at the Intiman Theatre and Production Manager with the Bathhouse Theatre. He directed the Intiman's acting intern production of *A Streetcar Named Desire*, and produced and directed various shows independently. Before moving to Seattle he had served as Production Stage Manager with P.C.P.A. Theaterfest in Solvang and Santa Maria. Mr. Elspurger, who studied in London and graduated from Drake University, has also worked with disturbed children as an art therapist in the Des Moines schools.

FOR YOUR INFORMATION

BOX OFFICE INFORMATION

A.C.T. Box Office: Geary Theatre, Geary and Mason Streets. Mail: 450 Geary Street, San Francisco, California 94102

Ticket Information: (415)673-6440
Charge to Visa, American Express, MasterCard, or Discover Card.

Box Office Hours: Monday through Saturday 10am-9pm / Sunday 10am-6pm

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

Ticket Prices: Orchestra/
Mezzanine Balcony Gallery

Previews \$20 \$15 \$9

Mon-Thur Eve.

Wed Mat. \$25 \$19 \$10

Fri-Sat Eve.

Sat Mat. \$29 \$23 \$12

A \$3 service charge is added to each phone order.

Mailing List: Call 673-6440 to request advance notice of shows, events and subscription information.

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

Theatre Parties: For groups of 15 or more, call Linda Graham at (415)346-7805 for special group prices up to 20% off single prices.

Discounts: Anyone can purchase half-price tickets at STBS on Union Square in San Francisco. Student and Senior Rush tickets at half price are available beginning at 5pm for evening performances. Senior Rush tickets for matinees only are just \$5.

Ticket Policy: All sales are final, and there are no refunds. Only current subscribers

enjoy ticket exchange privileges or lost ticket insurance. If at the last minute you are unable to attend, you may make a worthwhile contribution by donating your tickets to A.C.T. The value of donated tickets is tax-deductible and will be acknowledged by mail. Tickets for performances already past cannot be considered as a donation.

IN THE GEARY

Latecomers will not be seated until an appropriate interval.

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

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

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

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

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

Photographs and Recordings of A.C.T. performances are strictly forbidden. Flash cameras can dangerously distract actors' concentration.

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

GETTING TO A.C.T.

The Geary Theatre is near the intersection of Geary and Mason Streets, one block west of Union Square in the heart of San Francisco's Theatre Row. Many of the City's finest restaurants are within easy walking distance; ask our Box Office for suggestions.

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

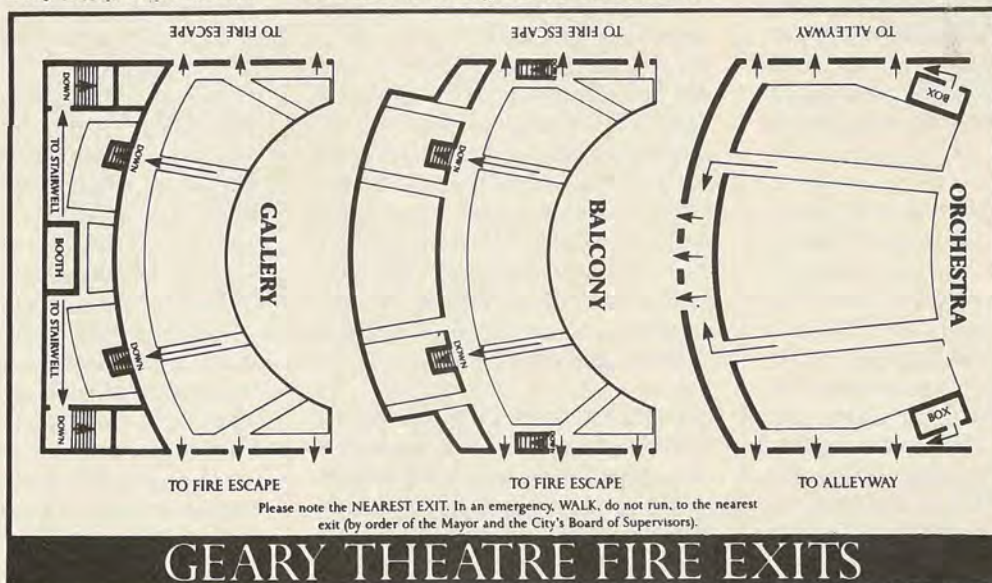
BART and Muni: The Powell Street Station is just four blocks from the theatre. Follow Powell Street to Geary, turn left and walk one block to Mason. Major Muni bus lines stop within one block. For schedules call (415)465-BART or 673-MUNI.

SPECIAL PROGRAMS

Monday Night Events: Discussions about the productions are held each Monday. Prologues, sponsored by the Junior League of San Francisco, are held on the day of the first Monday preview at 5:30. After-show conversations with actors and directors are offered on other Monday evenings. Check with the Box Office for more information.

Educators: Call 771-0338 for information about \$7 Student Matinee Program tickets; teachers' handbooks; backstage tours. Call 771-3880 for information about A.C.T.'s Speakers Bureau.

Conservatory: A.C.T. offers community classes, training, and advanced theatre study. Its Young Conservatory program offers training for students between the ages of 8 and 18. Call 771-3880 for a free brochure.



GEARY THEATRE FIRE EXITS

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Cover photo by Harry Wade: the three couples in *When We Are Married*. (From left) Michael Winters and Fredi Olster, Barry Kraft and Joy Carlin, Randall Duk Kim and Ruth Kobart.



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tinest 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 know- ingness that winks at, rather than con- demns, 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 cruelest trick that life played on Porter was to render this celebrant of sybaritic pleasures an invalid for the last third of his life. In 1937, 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 impeccably witty and civilized façade. In the late ’40s, when it was widely thought that Porter’s talents had withered, he bounced back with *Kiss 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 dialectic, are yearning and compulsive wittiness. 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 celebra- tion. 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 associ- ated with Porter that includes witty and



Bert Lahr admiring Betty Grable’s foot and, by extension, famous gams in *Doubtful Was A Lady*, 1939.

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From top to bottom: Porter at piano (note cigarette in left hand) during 1935 recording session; The 1934 premiere production of *Anything Goes* made Ethel Merman (far right) a star; The cast of *Red Hot and Blue* (1936) included (foreground, left to right) Vivian Vance, Jimmy Durante, Ethel Merman, Bob Hope and Grace Hartman; Many consider the score to *Kiss Me*, Kate Porter's masterpiece. Pictured in the "We Open in Venice" number are (left to right) Patricia Morison, Alfred Drake, Lisa Kirk and Harold Lang.



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, *Paris*, still stands as the one of the most inflammatory inducements to amorous exploration ever set to music. Included in Porter's long and amusing catalogue of creatures wriggling and squirming in the throes of reproductive urgency are "cold Cape Cod clams," "lazy jellyfish," "electric eels," "young whelks and winkles," "mosquitoes" 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 prostitute's first-person observations on the professional erotic life: "Let the poets pipe of love / In their childish way / I know ev'ry type of love / Better far than they."



The flip side of Porter's cynicism — the side that Alec Wilder judged melodramatic — was his capacity for passion. In his most uninhibited love songs, he analyzed, railed against, winked at, sympathized with and submitted to the kind of romantic affection — often unrequited — that (with the exception of Lorenz Hart) other songwriters of his generation only alluded to in general terms. "I am dejected / I am depressed / yet resurrected / and flying the crest / why this elation mixed with deflation / what explanation? / I am in love" goes the lyric for "I Am in Love" one of his great later songs, from the 1953 show, *Can-Can*. 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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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 glossiest social formality.

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

Porter's role as a rhythmic innovator is also often overlooked. A number of his most famous songs brought the beguine, a streamlined variation of the bolero, into the international pop mainstream of the 1930s. This subtle, sexy pulse (similar in flavor to the Brazilian bossa nova but a bit more emphatic) remains one of the most striking rhythmic signatures of any American composer. It gave Porter's long-lined melodies a seamless rhythmic flow and undercut the starchy Anglophilic diction of his more elaborate lyrics. The pulse propels one of Porter's most iconoclastic 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 supreme songwriter, his reputation as a theatrical innovator is nowhere near as solid. One reason is that he remained comparatively detached from the production of most of his shows. Unlike many of his peers, he never had to win his professional status by toiling in vaudeville or on Tin Pan Alley. Though only 23 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!* (1935).

Anything Goes, which numbers in its score as many 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



Mary Martin made her Broadway debut singing "My Heart Belongs to Daddy" (with Gene Kelly at the left) in Porter's 1938 musical *Leave It to Me*.

lighthearted romantic romp set aboard an ocean liner, *Anything Goes* has been called the quintessential '30s musical. But that judgment is not entirely complimentary. The strongest element of the whimsical, loose-jointed show is its score, which includes "All Through the Night," "I Get a Kick Out of You," "You're the Top," "Anything Goes" and "Blow, Gabriel, Blow."

Riding high on his success, Porter went on to write the scores for five successive smashes: *DuBarry Was a Lady* (1939), *Panama Hattie* (1940), *Let's Face It!* (1941), *Something for the Boys* (1943) and

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

Porter rebounded spectacularly in 1948 with *Kiss Me, Kate*, which played over 1,000 performances on Broadway. Based on Shakespeare's *The Taming of the Shrew*, with a plot inspired by the backstage bickering of Alfred Lunt and Lynn Fontanne, the show brought the worlds 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 Op'nin, Another Show" (a rejoinder to Irving Berlin's "There's No Business Like Show Business"), "Why Can't You Behave?" "Wunderbar," "So in Love," "Too Darn Hot" and "Always True to You in My Fashion." Evoking Toulouse-Lautrec's Paris, *Can-Can* (1953), was almost as big a hit and produced "Allez-vous-en," "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 as funny. Unlike Porter, who wrote songs for performers, Sondheim is a complete man of the musical theatre whose songs spring from character. Peter Allen brings to his love songs a 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 scintillating formal precision of Porter's verses.

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

Bay Area Grows Dearer and Dearer

Conventional wisdom holds that the bloom on 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 mavens made dire predications for dearly 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 spendthrift uncle in Washington). It's a

Jonathan Miller, a frequent contributor to Peroming Arts, also writes for the Los Angeles Times.

simple case of supply and demand. "You just can't go wrong with luxury housing in San Francisco," confirms Charles Moore, president of McGuire Real Estate.



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

Bay Area home prices appreciated 25

to 30 percent in '88; condominiums by about half as much. The region remains the nation's third most expensive housing market, after Orange County and Honolulu, where Japanese investment has *really* 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 trading 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 grasps of many buyers can still be found in areas as far-flung as San Francisco, Marin County and the East Bay.

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

TOP LOCATION: Taldan's 1150 Sacramento (above) has risen on Nob Hill, across from Huntington Park.

by Jonathan Miller



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LUXURY HOME: A TRI Realtors 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 Taldan Investment Company for 1150 Sacramento, the eight-story, 29-unit, white granite-clad condominium building that's risen on the site of the old Sproule Mansion, across from Huntington Park. The spacious units range from 2,000 to 3,300 square feet and from \$4,000,000 up.

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

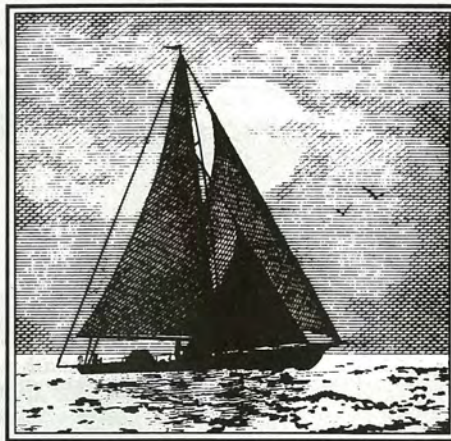
“Location is everything in this area,” says Marilyn Herst, Taldan's director of marketing. “A penthouse condominium right across the park from us just sold for \$1,000 a square foot.”

Southwest Diversified, a Marin County developer, has learned that a desirable location can create extraordinary demand even by today's standards. In a Redwood City lottery last spring, Southwest sold 96 town houses at an average price of \$400,000 — in just two-and-a-half hours. And the developer is expecting more of the same buying frenzy with its new project, Marin Lagoon in San Rafael. “I'd be

surprised if we didn't have one thousand names on our waiting list by the time our models are ready in May,” says Christopher Hanson, Southwest's vice president of sales and marketing.

As its name denotes, the mixed resi-

dential 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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“... anticipation of inflation and further interest-rate and price increases has created a level of added demand which defies conventional explanations.”



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 2,800 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 Hardesty.

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

UNCOMMON VALUES: (above) *Large lots and terrific views distinguish the new homes at The Images.* (below) *Over 2,000 people beat a path to Oakhurst Country Club on the opening day of sales.*

feet of living space. Prices are expected to start in the high \$100,000s.

Approximately 35 percent of Oakhurst’s projected 1,500 homes will flank the fairways of a 160-acre golf course — links that are a link to the hilly countryside. “There’s a new sensitivity to designing communities that fit in with their surroundings,” explains Pete Hellmann, president of 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, Ahmanson Developments 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-\$300,000s. “The Images homes represent an uncommon value in today’s housing market,” asserts Ahmanson Marketing Director Robbin Riley. “Situated on lots averaging an astounding ten thousand square feet, the homes offer views of the Diablo Valley, Mt. Diablo or the Dublin foothills.”

In Vallejo, across the Carquinez Straits, Bear Forest Properties reports strong buyer interest in its fledgling development, The Estates, which opened with a bang in January. “We’re already 50 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. "And the views of Mt. Diablo and the Straits are breathtaking. Then there are the lot sizes: a third of an acre, plus or minus. Another thing buyers are looking at is convenience. Our houses are close to the East Bay and Sacramento."

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

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



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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

by Michele Keith

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 brash tone. And because wool, a natural fabric, "breathes," keeping heat in and cold out (and vice versa, depending on the body's needs), it's a most appropriate choice for the kind of clothes that will take a woman from late winter right into spring.

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

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 work 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, wearing after wearing.

While the ubiquitous "little black dress" is still a good choice for important evenings, the trouser suit is gaining in popularity. From Charlotte Neville's atelier comes a frankly feminine version, detailed with a pristine white collar and a single row of buttons down the front. In fire-engine-red pure wool crepe, this garment is glamorous, eye-catching and appealingly light-weight.


Is there only one way to look this spring? Yes . . . and no. Thanks to creative designers and the wondrous ways of wool,



there are lots of stylish themes and variations to fulfill every woman's needs while putting her right in step with fashion.

Michele Keith writes frequently on fashion.

JUMP TO IT: (opposite) Tom and Linda Platt have designed a wool crepe jumpsuit that is as comfortable as it looks. (above) Charlotte Neville's eye-catching trouser suit is a good choice for important evenings this spring.



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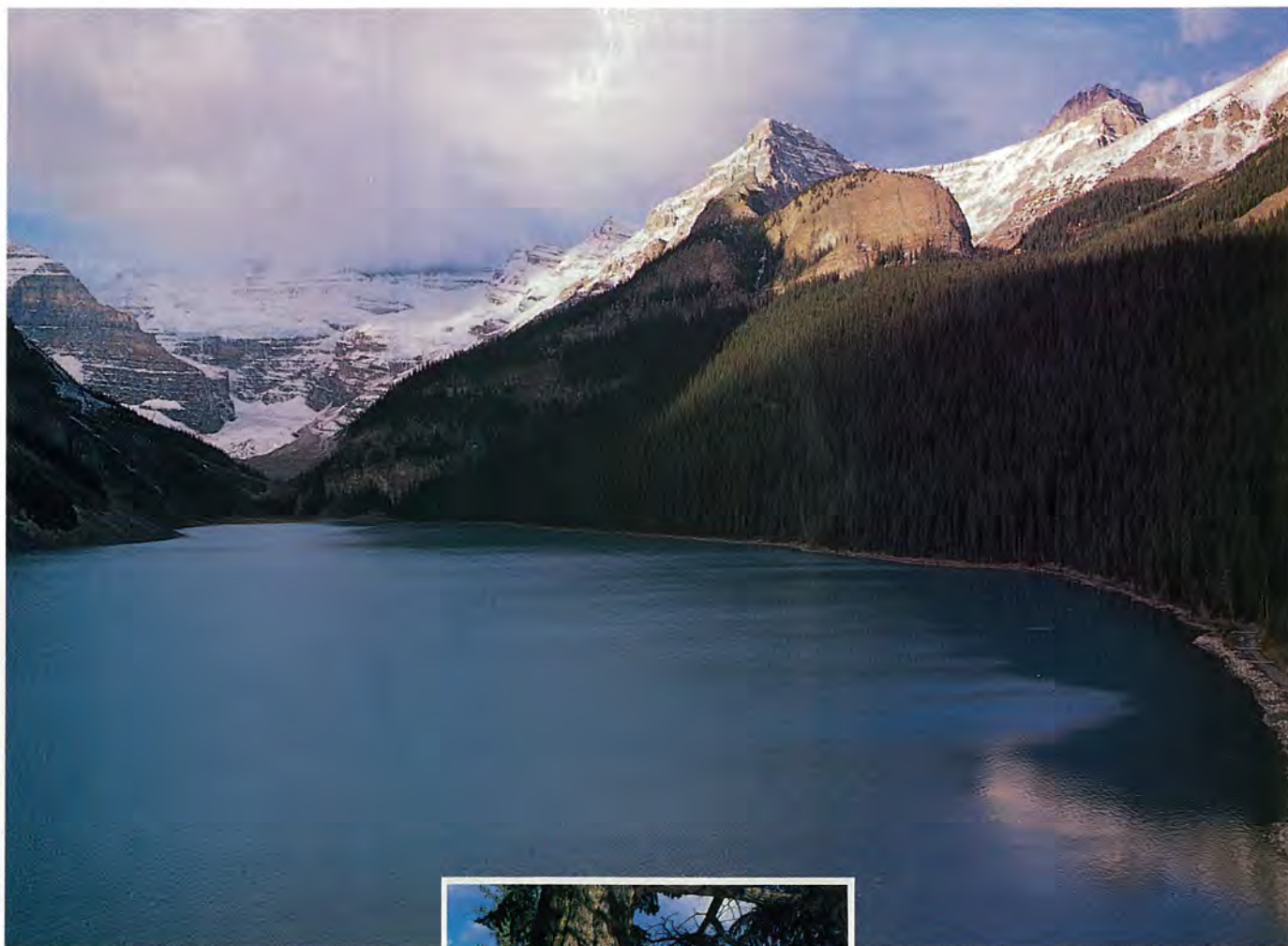


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ON TRAVEL

Inside Canada

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When the Canadian Pacific transcontinental railway was conceived in 1872 to link Quebec with British Columbia, the plan was described by Liberal party leader

J. Herbert Silverman is travel editor of ARTnews and contributes regularly to Wine & Spirits. His travel writing appears in the Los Angeles Times and other newspapers.



Alexander Mackenzie “as an act of insane recklessness.”

Four years later the last spike on the line was driven at Craigellachie, high in the Rockies. The first passenger train, the Pacific Express, arrived in nearby Lake Louise at dawn so that continuing passengers could see the scenery by day. First-class passengers were ensconced in luxurious sleeping cars, which were out-

THE GREAT OUTDOORS: *Lake Louise (above) and Jasper Park (inset) in the winter wonderland of Western Canada.*

by J. Herbert Silverman

PHOTOGRAPHY BY JAMES MARSHALL

fitted with tooled leather furniture and a full-sized bath tubs. 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 hostelry, which will celebrate its 100th anniversary in 1990, was built in great baronial style and is currently undergoing complete restoration. Its wood-framed 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 panorama 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 Guide's cabin built high in the hills in 1926. An extensive network of trails makes this hotel an ideal destination for cross-country skiing buffs.

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

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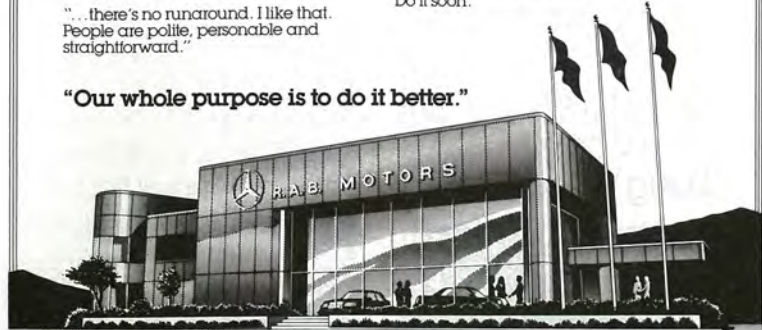
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area's timeless beauty when Calgary hosted the XV Winter Olympic Games and drew world attention to the province of Alberta as one of the great alpine skiing areas of the world.

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 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



SUITE COMFORT: Banff Springs Hotel.

glassed elevator and 360-degree view of the entire Bow Valley.

The original hotel was designed by Bruce Price, father of etiquette expert Emily Post. It had the look of a 16th-century Loire Valley chateau with a stone exterior, gables and turrets. This deluxe concept was intended to attract the "richest highland chieftans." 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 834-room establishment. An early description noted that it was a "four-story building with 250 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 Highlands theme, years ago the hotel added a supper club outfitted with mahogany panelling and Scottish clan crests, and staffed by kilted waitresses. More recently it has kept pace with the times by installing a wine bar, a café and a deli.

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

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

Jasper Park Lodge, the local grand dame of resorts, was recently acquired by Canadian Pacific from the Canadian National Railway. Actually a collection of 112 buildings, the lodge opened as a year-round operation for the first time in its history in December following extensive renovations.

Jasper Park Lodge began humbly in 1915 as just a few tents on the shore of Lac Beauvert. When the railway took over the tent ground, the site was developed into a full-fledged lodge. An elaborate central building, which was opened in 1922, burned to the ground in 1952, and was replaced by the present spacious structure with its great stone fireplace, huge shaded chandeliers and totem-pole decorations.

The lodge has always attracted the rich and famous. Sir Arthur Conan Doyle and Lady Doyle visited in 1914 and were followed over the years by the likes of King George VI and Queen Elizabeth, Alexander Bajkov (former keeper of the Czar of Russia's fishing preserves), baseball great Joe DiMaggio and members of the Colgate, Kennedy and Rockefeller 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

and a sun parlor made it the tallest building in town and provided spectacular views of the Foothill and Rockies mountains to the southwest.

Long before it became a ski resort hotel, the Palliser was known for its famous Old Time Rangenman's Dinner, held during Stampede Week in July. The Crystal Ballroom, guarded by four alabaster lions at

through the lobby during the Stampede has been discontinued.

In British Columbia, the Vancouver Hotel was given a royal christening by King George and Queen Elizabeth when it opened in May of 1939, just a few months before the start of World War II.

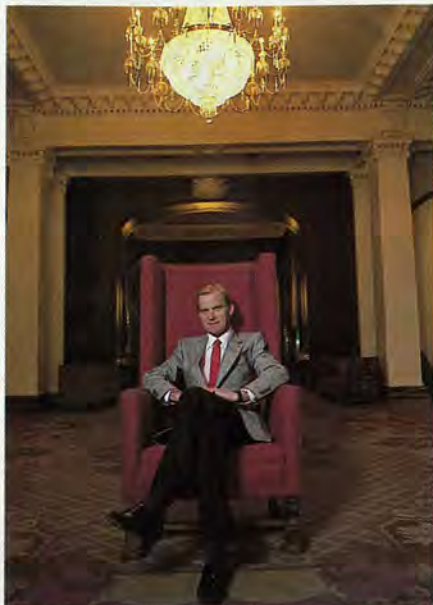
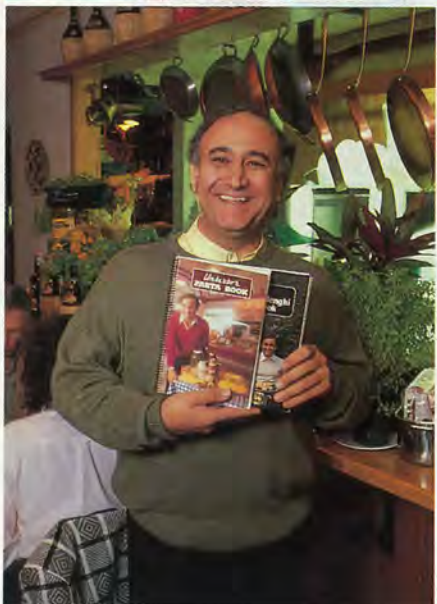
Among other notables who have tarried at the Vancouver are Margaret Thatcher, King Hussein, Imelda Marcos, Haile Selassie and the Aga Khan — to say nothing of entertainers like Jane Fonda, Kathryn Hepburn, James Earl Jones and Peter Ustinov.

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 Columbian stone from Haddington Island. Intricately carved stone work on the exterior façade includes a head of Hermes above the main entry on Georgia Street. Hermes, god of wind, speed, oratory and, above all, travellers, has protected guests for half a century.

Restoration projects are currently the name of the game in Western Canada, and this hotel has had a notable one of its own. The \$10-million overhaul of the Vancouver produced such modern-day necessities as a fitness and health center with indoor swimming pool, rooms with multiple line phones for teleconferencing, and that old-fashioned (and rapidly disappearing) amenity — room windows that actually open.

This is the hotel to which Bing 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 hotels and lodges in Western Canada can be arranged by phoning (800) 828-7447. Transportation to Calgary can be booked on Air Canada, (800) 422-6232.



Clockwise from top left: Totem-pole in Jasper Park; Ray Thompson, general manager of Palliser Hotel; Trans-Canada Highway; Umberto, the proprietor of a popular Vancouver restaurant.

its sister Canadian Pacific properties in the National Parks at Banff and Jasper.

Named for Captain John Palliser, an Irish explorer, the hotel opened in 1914. The addition, in 1929, of four top floors

its entrance, has since been the setting for innumerable weddings, banquets, receptions and formal government functions. But for ten days during the Stampede, this stately room was (and still is each summer) transformed into a rip-roaring saloon known as "The Paralyzer." Many venerable traditions from the old days persist, but the practice of bringing horses



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MARY ANN RESTIVO

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

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

In those days, Deborah Madison, an ordained Buddhist priest, was overseer of the kitchen. Madison had gained a good deal of experience cooking at Tassajara, the Zen commune where she resided, but she accounts as formative a year spent working with Alice Waters at Chez

Panisse in Berkeley. "Alice taught me what it's all about," Madison asserts. "The use of extraordinarily fresh ingredients is the key: Let the flavors speak out and explode on the tongues of the eaters."

When leaders of the San Francisco Zen

been tough to get ever since.

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

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

"We're very fortunate to have access to the wonderful produce of Green Gulch Farm: tomatoes ripened in the sun; vegetables picked only when fully ripened and ready to fall from the vine; herbs at the height of flavor. The cool, foggy climate at the farm is ideally suited to growing many varieties of lettuce, potatoes, squash

and flowers. I use Green Gulch as a sort of retreat. I go there to remind myself of what's important: growing herbs and vegetables in a lovely, quiet place; nourishing people, and, I hope, exposing them to a different experience in dining. Of course we've also cultivated many other local sources to secure the very best of everything. I think it shows in our food."

Yes, yes, yes: the food. The simplicity



GEORGE ROSE

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

Jay Weston is a motion picture producer and publisher of Jay Weston's Restaurant Newsletter.

IN SEASON: Executive Chef Annie Sommerville of Greens, "a revelation" of the wonders of vegetarian cooking.

by Jay Weston

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

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

The crepes, the spinach salads, the soups . . . don't overlook the wonderful soups. Or the soft polenta served with *ancho* chili butter. And don't fail to leave room for dessert: chestnut ice cream with

chocolate sauce, a chocolate applesauce cake with homemade vanilla ice cream, or Bosc pear puff-pastry tart with frangipane cream.

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

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

Greens's Green Gulch Farm Lettuces with Citrus and Avocado



GEORGE ROSE

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

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

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

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

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

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

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

Serves four. □

This delicious and beautiful salad is best prepared during the winter months, when citrus fruit is at its best. Although the recipe calls for ruby grapefruit and satsumas, substitute any citrus you like, as long as it is juicy and sweet.

Salad Ingredients:

6 small heads red and green lettuce
1 small head *frisée*
1 large avocado
4 medium satsuma tangerines
2 ruby grapefruit
4 kumquats

Citrus Vinaigrette:

2 tbsp. satsuma tangerine juice



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FUGITIVE SUBJECTS

Private Thoughts Re: The Arts

Art for Dance's Sake

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

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

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

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

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

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

W. McNeil Lowry is president of the San Francisco Ballet Association.

Nicola Benois. In Russia also the painters who painted the scenery were great.

"Tchelitchew? Tchelitchew I knew in Paris, where we made *Errante* together. Tchelitchew was not very well known, I think. Also Derain was not very known. And Cocteau. But we did things together.



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

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

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

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

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

But why should Balanchine's deference to Diaghilev and Kirstein in the matter of his art 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. □

STAGE PICTURES: *Diaghilev taught Balanchine how to see. Leon Bakst, design for L'Après-Midi d'un Faune, 1912.*

by W. McNeil Lowry

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