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PERFORMING ARTS.

San Francisco edition • January 1990 / Vol. 9, No. 1

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Images of the San Francisco Stage, from Gold Rush to Earthquake, 1849-1906: Theater Posters from the Schwabacher Collection, is the title of this inaugural exhibition for S.F. PALM, as the facility likes to be called for short. The posters, collected by James H. Schwabacher, seem to constitute the largest such collection in private hands, and they are treasures in themselves, for their vibrancy and for what they tell us about the vitality of life in San Francisco in those heady days when the Gold Rush transformed a small settlement into "an instant city."

The exhibition also marks a major step for the Performing Arts Library and Museum, whose existence had for some years seemed precarious. The only library on the West Coast dedicated to collecting materials on the performing arts, its holdings are a priceless record of the artistic life of San Francisco. It was established in 1947 as the San Francisco Dance Archives by Russell Hartley, a dancer, artist, and costume and scenery designer for the San Francisco Ballet. His collection of artifacts, programs, newspaper clippings, and other materials was the foundation of the archives, eventually incorporated in 1966 as the Archives for the Performing Arts. After shifting from Hartley's small house to the basement of the Presidio branch of the public library to a cramped area of the Opera House, the collection—which has grown vastly over the decades—has finally found a permanent and far more spacious home.

For the first time, the collections can be opened to the public, can be displayed in exhibitions and can be catalogued. And as PALM's executive director, Margaret Norton, points out, there is at last room to employ a host of willing volunteers. "Before, we had people wanting to help out, but nowhere to place them and no space to use their talents." The library and museum are now open Monday through Friday, with hope of expanding hours to the weekends when more volunteers are available. Researchers and students (from high school to university level), or simply interested members of the general public, may see the collection by appointment, and starting at the end of January, PALM will sponsor a series of lectures on weekday evenings. Topics include the Mediterranean influence on San Francisco's early aesthetics and theatrical life; Isadora Duncan; the San

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Dancing Into the Nineties
People and Performances Certain to Make News in February

It's a long time since Beattie and Bentley, the 'Kings of Contortion and Leg Mutilation,' visited San Francisco. But we can enjoy their pleasant memory, and that of many other long-gone entertainers, at a charming exhibition of nineteenth-century theater posters in the brand new galleries of the San Francisco Performing Arts Library and Museum, 399 Grove Street, just across from the Opera House, Davies Symphony Hall, and the Museum of Modern Art.

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Permanent, New Palm

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Apart from physicists, not many people know or care of the profound problem at the heart of quantum mechanics: that light patterns vary depending on who’s watching. Sometimes light moves, and the mind reels in nineteenth-century theater.

Theater posters from 1897 are among those displayed at Performing Arts Library & Museum.

STOOPDAR AT ACT
Abstruse scientific mystery becomes a diverting metaphor for human puzzles in Tom Stoppard’s play, Hapgood. It will be American Conservatory Theater’s February production, at a place and time yet to be announced. ACT’s post-earthquake plight leaves it without a permanent theater — the Geary was badly damaged in the October 17 trembler — and the company has been forced into a number of different venues for its 1989-90 season.

The actors and the shows will go on, however, and Hapgood, a brisk spy thriller with a small cast and space, quick-changing sets, may even benefit from being seen in a smaller space than the Geary. The theater at Lone Mountain Campus, a branch of the University of San Francisco on a glorious site overlooking the avenues, is presently under consideration.

The experimenter makes the choice. You get what you interrogate for.

If a fundamental force of life is truly so capricious, intuitive, and self-conscious, there is no objective reality at all, concludes Kern, who is either a double agent pretending to be a Russian sleeper placed in England, or a triple agent using both the KGB and the British Secret Service. To complicate matters further, he may or may not be the former lover of Hapgood, a single mother and spymaster who, due to the demands of her small son, runs "the only intelligence network in the Western world which exhibits seasonal fluctuations, and it’s only a matter of time before somebody works out it’s the school holidays."

Kern’s deft description of elemental duality, then, becomes Stoppard’s white-heat way of exploring human duplicity. We first see his character in a choreographed face involving many doors, two identical Russian spies, a black American CIA agent, and duplicate information being delivered to the wrong or right hands, depending on how you look at it. This rather Homeric scene sets the lightly teasing atmosphere of Stoppard’s thriller. He pits the English spy catcher Blair, who believes solidly in "either-or," black-or-white, against a series of nebulous figures whose motives change like a trick of the light.

The action, like the dialogue, is all so quick and adroitly managed that a certain shallowness in Stoppard’s intrigue rarely emerges. If the audience occasionally suspects that Stoppard’s premise is deeper and more compelling than the comedy he’s made of it, there’s enough suspense to quiet such momentary doubts.

Hapgood herself, who unravels the mystery while clearly seeing that “somebody isn’t lying to somebody, everybody’s lying to everybody. You’re all at it,” emerges as the most complex figure of all. And it may take two of her — more ambiguities — to manage that.

TAYLOR-MADE
Duality and ambiguity also figure largely in the dances of Paul Taylor, whose company makes its Opera House debut next month under the sponsorship of San Fran-
Apart from physicists, not many people know or care of the profound problem at the heart of quantum mechanics: that light patterns vary depending on who’s watching. Sometimes light moves, and the mirrors in nineteenth-century theater.

The collections are not so voluminous and all-encompassing as those of the New York Public Library’s dance holdings: but, next to that august body, there is nothing else in the U.S. to compare with PALM. And what it does have is impressive. Highlights include the Lee Christensen collection, Isadora Duncan collection, the Russell Hartley Memorial Dance Library, all of the official records of the San Francisco Ballet, San Francisco Symphony, and more than 20,000 photographs by Henri McDowell, the San Francisco Ballet’s official photographer for nearly twenty years. There are thousands more librety, photographs, programs, posters, and playbills; all providing a tantalizing look into the past. In preparation are a complete catalogue, and a forthcoming book, “The San Francisco Stage: From Gold Rush to Earthquake, 1849-1906.”

Theater posters on display through July 31, San Francisco Performing Arts Library and Museum, 399 Grove Street. (415) 255-4800.

STOPPARD AT ACT

Absurdist scientific mystery becomes a diverting metaphor for human puzzlements in Tom Stoppard’s play, Hapgood. It will be American Conservatory Theatre’s Penumbra production, at a place and time yet to be announced. ACT’s post-earthquake plight leaves it without a permanent theater — the Geary was badly damaged in the October 17大地震 — and the company has been forced into a number of different venues for its 1989-90 season.

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in waves, sometimes as particles, and the determining factor seems to be the expectations of the watcher. “The act of observing determines the reality,” explains Kerner the enigmatic scientist-spy in Hapgood.

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cisco Ballet and San Francisco Performances. A frequent and favorite visitor to the Bay Area, the company has never before been seen in the grandeur of the War Memorial Opera House, although several of Taylor's works are performed there now by SF Ballet, American Ballet Theatre, and the Joffrey.

In his long career as one of America's most original choreographers, Taylor has conjured up works of surpassing lyric beauty - Requiem or Sinfonietta - as well as dances so mournful and somber that ugliness of mood and movement is the predominant factor. Romeo or the Blank Last Look. As he revealed in his remarkably frank and unself-pitying autobiography, Private Domain, Taylor's life as a dancer, dance-maker, and man has been a morass of loneliness, doubt and sexual confusion, yet also marked by the high spirits and intelligence of an artist who has always been happier on stage than in the intimate muddles of family or romance. He is the quintessential observer, some of his commentaries being more tender than others.

The two Opera House programs have not yet been announced, but we are promised three Bay Area premieres and it is likely that Taylor will mix his dark and light works within each performance. And while many of his dancers are in the repertory of ballet companies, it seems that no one can do all the Fredi Finzi works he invented for his own dancers, who originated the roles. There is a particular physical and emotional thrust in Taylor's work, along with the sheer invention of his structures, that Taylor dancers seem to evoke more powerfully than their classically trained colleagues.

"Horrific audiences enough, and you'll become a star with a following all over the world." Taylor notes in his autobiography. He can still horriify, as in his heavy romantic view of Bacchanal, and yet such delicacies as Roses or Aina display an entirely opposite way of seeing passion. This is the man who vowed "I could figure out sex, I could figure out life," and he is still working out quite splendid and surprising figures in dance. February 14-17 at the San Francisco Opera House, (415) 666-5556 or the Opera Box Office, (415) 864-3300.

ART COMES TO TOWN
February proves to be a particularly rich month for dance, with American Ballet Theatre touring into the Opera House immediately after the Taylor company leaves, and Dance Theatre of Harlem across the Bay at UC Zellerbach at about the same time. None of them should be missed.

Paul Taylor's Saraband. The company makes its Opera House debut February 16.

ART joins ABT last year, bringing in some of her own dancers and disbending her own modern company, but her status now seems questionable, given her close relationship to Baryshnikov and the extremely expensive and tedious musical theatre piece she made last year for ABT, Everlast. Nonetheless, a Tharp world premiere is on the program, as well as revivals of Bash Comes to Shore (originally set on Baryshnikov), the blissful Nine Sinatra Songs and her tour de force Philip Glass ballet, In the Upper Room. ABT is playing this season side with productions of two nineteenth-century story ballets, Giselle and Swan Lake, both in new, not necessarily improved, versions by Baryshnikov. There will also be an eve-
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Last Look. As he reveals in his remarkable and unself-pitying autobiography, Private Domain, Taylor’s life as dancer, dance-maker, and man has been a morass of loneliness, doubt and sexual confusion, yet also marked by the high spirits and intelligence of an artist who has always been happier on stage than in the intimate muddles of family or romance. He is the quintessential observer, one of his commentaries being funnier and more tender than others.

The two Opera House programs have not yet been announced, but we are promised three Bay Area premiers and it is likely that Taylor will mix his dark and light works within each performance. And while many of his dances are in the repertory of ballet companies, it seems that no one can so well interpret his idiosyncratic modern works as his own dancers, who originated the roles. There is a particular physical and emotional thrust in Taylor’s work, along with the sheer inventiveness of his structures, that Taylor dancers seem to evoke more powerfully than their classically trained colleagues.

“Hurtfully audiences enough, and you’ll become a star with a following all over the world.” Taylor notes in his autobiography. He can still horrified, as in his heavy, ritualistic view of Byzantium, and yet such delicacies as Roses or Arsies displays an entirely opposite way of seeing passion. This is the man who mused “If I could figure out sex, I could figure out life,” and who still working out quite splendid and myhiliy figures in dance.

February 16-17 at the San Francisco Opera House. (415) 666-5556 or the Opera Box Office, (415) 664-8330.

ABT COMES TO TOWN
February proves to be a particularly rich month for dance, with American Ballet Theatre trooping into the Opera House immediately after the Taylor company leaves, and Dance Theatre of Harlem across the Bay at UC Zellerbach about the same time. None of them should be missed.

ABT follows Paul Taylor into the Opera House on February 20. Again, Baryshnikov’s Swan Lake.

ABT celebrates its 50th anniversary season at the Opera House, yet arrives without an artistic director and with many questions about the future course of this grand old company. With the abrupt resignation of Mikhail Baryshnikov as the company’s director, one wonders where the brilliant but erratic choreographer Treyfa Tharp fits in, for example.

Tharp joined BBT last year, bringing in some of her own dancers and designing new works for her own company, but her status now seems questionable, given her close relationship to Baryshnikov and the extremely expensive and tedious musical theater piece she made last year for ABT, Everlast. Nonetheless, a Tharp world premiere is on the program, as well as revivals of Paul Taylor’s Dusk (originally set on Baryshnikov), the blissful Nine Ssinstra Songs and her tour de force Philip Glass ballet, In the Upper Room. ABT is playing this season side with productions of two nineteenth-century story ballets, Giselle and Swan Lake, both in new, not necessarily improved, versions by Baryshnikov. There will also be an eve-
The symphony returns from a Southern California tour to present the San Francisco premiere of Schubert's Violin Concerto, Victoria Muller, soloist, in a program conducted by Katsuyoshi Akiyama, February 23-24 at Davies Hall. The estimable Bay Area Women's Philharmonic presents an evening of Romantic Treasures, including Franz Mendelssohn's Aria, Libby Lerman's Water Music, really paired with Handel's Hallelujah Music. Theater: Milan Simic's play Jacques and His Master, inspired by an 18th-century French classic, reflects lightly on "virtue, reason and perfect anatomy," a West Coast premiere. February 15-March 25 at the

DANCE, ENCORE

Dance Theatre of Harlem, now numbering some fifty of the country's most vibrant dancers and a varied repertory from Petipa and Balanchine to Albee, will bring three different programs, seven performances in all, including its own Serev Late at the Fooservis. Garth Fagan's astringent neoclassical study that premiered last year, will be repeated, along with director/co-founder Arthur Mitchell's John Henry, a dance drama based on the black folk hero. Mitchell, a former New York City Ballet star and one of the first blacks to make his mark in classical dance, has always taken George Balanchine as a guide, and in this twenty-first season he presents two of Balanchine's most imposing pieces: The Four Temperaments and Serenade. Dance Theatre of Harlem was founded by Mitchell to open up ballet for black dancers. That purpose has long been answered, the company has nothing more to prove but its own steady greatness. February 8 through 18 at Zellerbach Hall, UC Berkeley. (415) 643-9888.

The San Francisco Symphony returns to Davies Hall on February 27, with violin soloist Victoria Muller in a program of Schubert's Violin Concerto.

Magic Theatre: Actors from the London Stage, five from the Royal Shakespeare Company, the National Theatre of Great Britain, and the BBC Shakespeare Series, perform new and Shakespearean selections, February 5-11 at Stanford University's Dinkelspiel Auditorium, closely followed by the extraordinary black American actor John O'Neill, whose Jueboy, Abbe Jones is a one-man trilogy, February 22-24 at Dinkelspiel. Rudolf Nureyev, possibly the only imaginable successor to Balanchine, stars in Rodgers and Hammerstein's immortally melodramatic musical The King and I, who knows if Rudy can sing, but he's got kingly presence to spare.

One of the Biggest.
Maybe the Best.

American Savings Bank
ning of Antony Tudor’s moody psychological dance-drama and his beautiful, autumnal The Leaves Are Falling.

Judging from the 19th season, the company itself is in good shape. If lucking discernible stars of the magnitude and stage presence of such dancers as Martine Van Hamel, Natalia Makarova, or Baryshnikov himself. It is more satisfying overall, if less excitingly unpredictable than in the past. February 20 through March 4 at the Opera House. (415) 664-5500

DANCE, ENCORE

Dance Theatre of Harlem, now numbering some fifty of the country’s most vibrant dancers and a varied reper- toire from Petipa and Balanchine to Albee, will bring three different programs, seven performances in all, including its own Sarajevo Lake Art Festival, Garth Fagan’s astringent neodrama that premiered last year, will be expanded, along with director/choreographer Arthur Mitchell’s John Henry, a dance drama based on the black folk hero.

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IN BRIEF

Music: The King’s Singers, an all-male British group whose repertoire moves from Bach to the Beatles; February 24 at Flint Center, Cupertino. . . . The Art Ensemble of Chicago, five legendary jazz artists, combines with Women of the Cal- abash, three women who sing and play African-based music from Zulu, Brazilian capoeira, reggae, and contemporary American influences. February 2 at Zellerbach Hall. . . . Violins Isaac Stern returns to Davies Symphony Hall as part of the San Francisco Symphony’s Great Performers series February 19. Then the Symphony returns from a Southern California tour to present the San Francisco premiere of Schubert’s Violin concert. . . . Viktoriia Mullova, soloist, in a program conducted by Kazuhiro Analami, February 21 and 23 at Davies Hall. . . . The estimable Bay Area Women’s Philharmonic presents an evening of “Romantic Treasures,” including Fanny Mendelssohn’s Creation, Libby Luman’s Water Music, really paired with Handel’s Hallelujah Music. . . . Theater: Milan Kundera’s play Jacques and His Master, inspired by an 18th-century French classic, reflects lightly on “virtue, reason and perfect anatomy” in a West Coast premiere. February 15-25 at the American Savings Bank
Marlboro

SURGEON GENERAL'S WARNING: Cigarette Smoke Contains Carbon Monoxide.

American Conservatory Theater

Edward Hastings
Artistic Director
John Sullivan
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1989/90 REPERTORY SEASON

RIGHT MIND
by George Coates Performance Works
January 2 through October 17
Geary Theater

TALE OF TWO CITIES
by Charles Dickens
adapted for the stage by Nagle Jackson
November 21 through December 3
Orpheum Theatre

CHRISTMAS CAROL
by Charles Dickens
December 7 through December 24
Orpheum Theatre

ALMOST LIKE BEING IN LOVE
The Magic of Alan Jay Lerner
December 27 through January 1
Herbst Theatre

JUDGMENT
by David Rudkin
January 10 through February 24
PACIFICS Building Street Theater

TWELFTH NIGHT
by William Shakespeare
January 27 through February 19
Palo Alto United Theatre

HAPGOOD
by Tom Stoppard
March 7 through April 18
Palo Alto United Theatre

THE IMAGINARY INVALID
by Molière
March 21 through April 15
Palo Alto United Theatre

BURN THIS
by lanford Wilson
May 9 through June 9

Tickets and Information: (415) 730-3501

Performing Arts

ACT-1
American Conservatory Theater
Edward Hastings
Artistic Director
John Sullivan
Managing Director

1989/90 Repertory Season

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JUDEVINE
by David Rudolf
January 10 through February 14
Pavilions Round Street Theater

TWELFTH NIGHT
by William Shakespeare
January 7 through February 10
Palace of Fine Arts Theater

HAPGOOD
by Tom Stoppard
March 7 through April 18

THE IMAGINARY INVALID
by Molliere
March 20 through April 16
Palace of Fine Arts Theater

BURN THIS
by Lanford Wilson
May 2 through June 16

Tickets and Information: (415) 749-2ACT

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American Conservatory Theater

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The American Conservatory Theater is deeply grateful for the generous support of many individuals, corporations, foundations, and government agencies. These donors make great theater possible, and we are proud to salute them by associating their names with the literary gases of our rich dramatic heritage.
About the Playwright

DAVID BUDBILL, the son of a Cleveland streetcar driver and a minister's daughter, studied at the Union Seminary in New York, graduating with a master's degree in theology. At various times in his life he has worked as a carpenter's apprentice, short-order cook, manager of a coffee house, day laborer on a Christmas tree farm, street gang worker, and attendant in a mental hospital, forester, gardener, pastor of a church, and high school and college teacher. He has lived the past twenty years in the mountains of Northern Vermont with his wife, the painter Lora Eby, and their two children in a house he and his wife built themselves. In 1920 and 1921 he was a Guggenheim Fellow in Poetry. His published books of poetry (with drawings by his wife) include The Chains, Star Dancer, From Dusk to the Village, and Why I Can't Remember. His collected Judevine poems will be published by Chelsea Green Publishing Co. in the spring of 1999. He has also published a collection of short stories, Snowshoe Trail in Outer Door, and a picture book for children, Christmas Tree Farm (with paintings by Donald Carrick), both books were Laura Ingalls Wilder Books. Snowshoe was nominated for a Dorothy Canfield Fisher Award. His novel, Bones on Black Spruce Mountain, is a sequel to the short story collection, won a Dorothy Canfield Fisher Award. In recent years his poetry and prose has appeared in numerous periodicals, among them Harvard Magazine, Harvard Magazine, The Delacorte Poetry Journal, Country Journal, Quaint, Poetry Now, Vermont Life, and Organic Gardening. Each year he gives dozens of readings from his works around the country. He has been playwright-in-residence at the McQuer Theatre in Princeton, New Jersey, and at the Arena Stage in Washington, D.C., and poet-in-residence at Jamestown Community College in Jamestown, New York, and for Niagara Erie Writers in Buffalo. Along with Judevine, which is based upon his books of poetry, his plays are Mountain Grist, Moonlight, Band of Angels, and Poets' Nativities, Thingworld, and Part II, which draws upon his love of improvised music. His lifelong interest in jazz music (he plays the tenor saxophone) led him to create a performance piece of the spoken word and various musical instruments. A Love Supreme: A Beaded Poem for Black Music, which weaves quotations from jazz musicians with improvised music, Mr. Budbill is a member of the Dramatists Guild.
SELECTED POEMS BY DAVID BUDBILL

Requiem for a Hill Farm

Raymond died last spring.

(Or was it 0 spring ago?)

It doesn't matter.

It was spring.

It is always spring.

A summer day. Winter's light broken. Little rising.

He quit cane up the west. Left.

A withered, withered cane on a broken table.

With the man gone

the place dies

like an old pine dying

bit by bit, brown sap

upward. The outward sign

of inner futility death.

The garden goes to pasture, timothy, color, flowers,

gray bled, red, maple.

Flowers, snapdragon begin

dull brown make through the roof

of his old ear.

One night coyote sits

on Raymond's porch

and howls, to the rest:

this spin

is nowhere.

Modern gone

midnight.

The roof lets in rain;

Joins buckle, floors warp,

red barn mud and sap.

All give up geometric promise, go pulpy soft.

Chimney brick shatters.

Someone hollers the windows.

Rumplings come in.

The house fills with spilt and soil.

Two dead porkys in the sink.

The sofa is a nesting barn's delight.

A broken chair.

Then dawn.

Dishwater most.

Pile of sticks.

There is no in, no out.

Raspberries sneak from Raymond's rotten mattress.

What boards are left turn black.

Conrad 48

works at the Garage

rests a room from Poems

just next door

has his separate existence so

everything will be

on the up and up.

Changes times, takes the bottle

but never needs the register.

What do I love, Conrad?

"Well...you...I don't know.

You better go ask Jerry."

Every evening when the valley darkens

just about the time

the lights go on above the gas pumps.

Conrad enters. Beer

and Blackberry dinner for a minor

By closing time at eight

he leaves in the low and darkened room

like a dead cat. Jerry looks up,

puts out the lights, except for the one

in the window that says: BEER.

and Conrad packs the hundred feet to home

till between

broken cars and snow machines,

headed for his separate entrance.

Supe'! Eric!

The beer is filling.

Think of all those calories.

The sugar in the brandy

gives him euphoria.

His poise comes from television.

He dines each night in black and white.

He drinks his beer and medicine

from a two dimensional stream.

Now he is mugged, hardcore, swift and mean.

There is no gorgeous woman hanging on his sleeve.

Conrad's only failure is as a novelist.

He never learned to lie. Don't pity him.

Pity yourself instead. Ask if you have more

or whether it is simply, as it is with the

that you write better fiction for your life.
The Hopper Place

Down Country Road
just across the tracks
there's a hut with a hole in it
full of flashing junk and charred remains
what's left of where the Hoppers used to be.
They're in a shack now, up on the bank
behind the river. There, the Hopper women,
two of them, six kids and a good dog
all in that shack, or so they say.
Always, summer and winter,
three snowmobiles and an old car.
But many kids are scattered in the downtown.
People say the Hoppers have a good
sort of a life on Wolfe's, Pool Stamps and
every other give-away you can get.
They say they wish they didn't have to work,
that they could just sit on their hands and
get taken care of. A school
the kids all say the Hopper kids have
hugs and warm (which they do)
and the kids don't get near them
except to-call them names. People say
they wish they had a real TV set
and all their snowmobiles and could just sit back and get taken care of
like the Hoppers do. They say
they're jealous, and they say
the Hoppers have a good

Carol Hopper

Almost any night you can see her on the street
out to the noise and clutter of the shack,
his brother, her mother's best friends.

Tonight, November 3rd, 1983. 100 degrees,
inches of snow in the village, the highway west,
headlights shining in the east.

There is a quiet here Carol seems to meet
to be with, almost every night. She sits
in the dark on the steps of the abandoned.

Teapot down and grins through the village,
windowless and unheated, their red and yellow,
square-rigged lights nestled in the dark
and Carol Hopper listens to the engine late.

Driving Home at Night

Midnight.
Outside the car it is 15 below.
A foot of snow, snow.
The village is deserted, dark,
except for light street lamps
and the light in the window
of Jerry's garage that says

BEER.

The smell of woodsmoke impinges into the car.

Jadriose.
A small town in northern Vermont,
except it's East Jardiniere.
Undamaged, untried, Jadriose is untried in the night.

It is beautiful because
its simple, gentle souls have given up their fears,
their loneliness and worry.
For a few hours now they know
the obvious of sleep
and the town lies quiet
in their ease.

On Being Native

The Vermont Jewish mother says
So what's native?
Don't talk to me native.
Because you're here early
makes you more.

Wich grass, oxtails, tomatoes,
and me —
All monsters in what I'm talking.

Native is dirt and stones, mountains.
What else?

You live, you water
Or just passing through.

Poem for a Man Whose Wife Has Died

You can see him in his house
sitting in a chair
his hands folded in his lap
his mouth slightly open.

You can see him in his house
sitting in a chair
one hand in his pocket
lips moving slowly.

You can see him in his house
sitting in a chair
his hand trailing his wife's ghost
like a child's blanket.

Ghosts

Blue smoke from a bench
nine feet off the ground
in a Bush of Glass
that stands beside the hill
below the road
down by the river
in the center of the village.

It is a baby carriage
which is the high water mark
for the flood of seventy
and why nobody has ever taken it down — a reminder
of the day we were cut off.

We pulled it down the road to Jerry's
tied up at the gin pole
and watched corn and potatoes
growing down the river.

Selena Beaudin got twelve trout
out of her cellar that day
But that high water was nothing
like the flood of seventy.

Then the river washed this place away
and some people say
what was left and what's here now
isn't a town at all.

They say it's only ghosts of what once was.

The only people who think this place is real
they say, are folk who live here:
the rest of the world doesn't even see it
driven through and doesn't notice — which
they say
is good.

Jadriose and all of us who live here
really don't exist at all,
that we are not even dead
and have been dead
for years.

Data: essays by Lois Eley.
The Hopper Place

Down Crematory Street just across the tracks there's a burn-out culvert hole
of rusting junk and charred rubble - what's left of where the Hoppers used to be.
The Hoppers are half a block away, two of her men, six kids and a goat all in that shade. It's odd people say.
Always, summer and winter, three snowmachines and all, but.
That many kids are scurrying in the doorway.
People say the Hoppers have a good Band as they're on Welfare, Food Stamps and every other giveaway you can get. They say they wish they didn't have to work, that they could just sit back and get taken care of. At school the kids say the Hopper kids have big red wagon (which they do) and the kids don't get near them except to call them names. People say they wish they had a color TV set, and all them snowmachines and could just sit back and get taken care of like the Hoppers do. They say they're jeeves, and they say the Hoppers have it good.

Driving Home at Night

Outside the car it is 30 below.
A foot of snow.
The village is deserted, dark, except for street light and the light in the window at Jerry's Garage that says:

BEER.

The smell of woodsmoke seeps into the car.

Judovine - smallest town in northern Vermont, except maybe East Judovine.
Undeveloped, remote, Judovine is beautiful in the night.
It is beautiful because its people hundred souls have given up their fears, their superstition and worry.
For a few hours now they know only the delicious sleep and the town lies quiet in their rest.

Carol Hopper

Almost any night you can see her on the street on her way from the store and across the street, her brother, her mother's best friend.

The town, November 13th, 8 p.m., 19 degrees, an inch of snow in the village, the highway wet, headlights glowing in the moon's black mirror.

The road is quiet here Carol seems to meet to be with, almost every night. She sits on the dark on the steps of the abandoned farm house, she is alone, for long hair, shift in streetlamp, is prettier than her face.

The road is quiet, and through the village, worn-down and rusted, their red and yellow, square-tied lights vanish in the dark and Carol Hopper listens to the engines fade.

On Being Native

The Vermont Jewish mother says
So what's native?
Don't talk to me native,
Because you got home early makes you more.

Witch grass, sunshine, tomatoes, you and me -
all remnants in what I'm talking.
Name in dirt and stone, mountains.
What else?
Gin, love, air water
Just passing through.

Poem for a Man Whose Wife Has Died

You can see him in his house sitting in a chair,
his hands folded in his lap
his mouth slightly open.
You can see him in his house standing at a window
one hand of fingers touched gently to his lower lip.
You can see him in his house leaving from room to room
his hand trailing his wife's ghost like a child's blanket.

Ghosts

We publish a cause down the road to Jerry's file up at the ski jump and watched cars and porches
going down the river.
Beneath beauty get twelve trout
out of his cellar that day.
but that high water was nothing
like the flood of seventy.
Then the river washed this place away
and some people say
what's left and what's here now
isn't a town at all.

The only people who think this place is real
they say, are folks who live here;
the rest of the world doesn't even see it
it's so far away, and doesn't notice - which
they say
is good.
Judovine and all of us who live here
really don't exist at all.
that we and this place are dead
and have been dead
for years.

Drawings by Lois Roby.
American Conservatory Theater

Who's Who

WILMA BOKET made her debut with A.C.T. in this season's A Christmas Carol. She has performed extensively with the San Francisco Mime Troupe, and received a Bay Area Critics Circle Award for her acting in Scenes in the Studio and a Dragoon, a role she also played in Los Angeles. She has appeared in numerous Mime Troupe productions including Fleeting the Opera, Snowball, Build a Catalog, Escapade, Meet the World of Pagan Opera. Her other Mime Troupe roles include Fleeting the Opera, Snowball, Build a Catalog, Escapade, Meet the World of Pagan Opera. She has appeared at the Old Globe Theatre, the Magic Theatre, Barclay Theatre, El Teatro Campesino, the L.A. Theatre Center, and with the Bilingual Foundation for the Arts in Los Angeles. She has appeared on television in "Midnight Caller," and in the film "El Mismo," Every Second Count, and Brown Shoe. Among others, Ms. Boket is an artist-in-residence with the East Bay Players Center for the Performing Arts in Richmond, where she also teaches acting.

RICHARD BUTTERFIELD, who is now in his fourth season with the company, has appeared as Charlie Buncy in A Tale of Two Cities. He is also seen as the Host in Over the Edge, the Maker in Light, the Soldier in Sunday in the Park with George, Tony in Women in Mind, Captain Fiorello in Daughters of The Dust, Young Scrooge in A Christmas Carol, Miles Gloriosus in A Funny Thing Happened on the Way to the Forum, Bluebeard in Saint Joan, and in Side by Side by Sondheim, Follies, and Pajama Game.

JOY CARLIN, who has been a member of the acting company for many years, is an Associate Artistic Director of A.C.T. Among the roles she has played are Miss Priss in A Tale of Two Cities, Auntie Parker in The Yeats, Mlle. Tournelle in The House of Blue Leaves, Ann in Peer Gynt, Aunt Sally in All the Way Home, Birdie in The Lariat Puma, and Olga in Opera Comique. She has been Resident Director of the Berkeley Repertory Theatre, and served as its Acting Artistic Director. Among her directing credits are The House of Bernarda Alba, The Lady's Not for Burning, The Doctor's Dilemma, Marco Millions, and Golden Boy at A.C.T., and productions of the Oregon Shakespeare Festival, the San Jose Repertory Company, A Contemporary Theatre of Seattle, and the springtime Opera Comique of China, where she directed You Can't Take It With You.

A graduate of Bowdoin College, ANDREW DOLAN is in his third year with the company's Advanced Training Program. His radio roles include Clarence and Richmond in Richard III, Ben in The Little Prince, Austin in The Last Waltz, Spanish in The Country Wife, Robert in In the Next Century, and Tiger in Brown in The Brownsway Opera House. He has played Hubert in Frailty and Carl in Getting Out at City College of San Francisco, and was seen last season at the Geary in Marco Millions. Last summer Mr. Dolan appeared in Coming Attractions for Encore Productions. He recently appeared in South Beach at A.C.T.'s Plays-in-Progress production Pick Up, and in A Christmas Carol at the Orpheum.

A graduate of Lawrence College, LAWRENCE EDDICT has been with the company in the last two seasons as part of the Musical Continuum at A.C.T. In 1980-81, he was seen in The Who's Who and in The Women at the Geary. Last season he appeared as the Mayor in Marco Millions and in A.C.T.'s first production of Pinter's Columbia Room. In his role as Baptiste in The Seagull, Robert Companion, Simon Bliss in Hay Fever, Dermot in The Map of Male, the title role in The Fire, and in a role of Middlemarch in The Bronte Brothers, he has been a member of the company since 1973, performing in over 200 shows, including The National Bellah, The Visit, The Bird, Night and Day, The Three Sisters, Happy Hooligan's, The Novels, Sunday in the Park with George, Dead of the World, A Tale of Two Cities, and in The Map of Male. His other roles include Dr. Heath in The Doctor's Dilemma, and in The Seagull, Robert Companion, Simon Bliss in Hay Fever, Dermot in The Map of Male, the title role in The Fire, and in a role of Middlemarch in The Bronte Brothers. In the fall of 1981, he was seen in The Map of Male, the title role in The Fire, and in a role of Middlemarch in The Bronte Brothers.
American Conservatory Theater

Who's Who

WILMA BONET made her debut with A.C.T. in this season's A Christmas Carol. She has performed extensively with the San Francisco Mime Troupe, and received a Bay Area Critics Circle Award for her acting in Secrets in the Sand and a Drama League of N.Y.C. Blithe Spirit role at La Jolla in Paname. Her other Mime Troupe credits include: The Mirror Game, Sleeping, The Head of a Ring, Rendezvous, The Most Miserable, and 8555. She has also appeared at the Old Globe Theatre, the Magic Theatre, Berkeley Repertory, El Teatro Campesino, and the L.A. Theatre Center, and with the Bilingual Foundation for the Arts in Los Angeles. She has appeared on television in "Midnight Caller" and in the film LES MUGURS, Every Second Counts, and Born to the Other, among others. Ms. Bonet is an artist-in-residence with the East Bay Center for the Performing Arts in Richmond, where she also teaches acting.

RICHARD BUTTERFIELD, who is now in his fourth season with the company, has appeared as Charlie Derry in 4 Aisle of the Show, Edgar in King Lear, the Acting in Sunday in the Park with George, Tony in Woman in Mind, Captain Command in diamonds in the Rough, and HulHide in The Real Thing. Young Scorpio in A Christmas Carol, Miss Gingerly in A Flooey Thing Happened on the Way to the Forum and Blue Blood in Saint Joan, and in Side by Side by Sondheim, Rehearsals, and Failures in A Doll. He has also worked with the San Jose Repertory Company, Berkeley Shakespeare Festival, and Berkeley Jewish Theatre. Last season he acted in two productions in Connecticut: A.C.T.'s Saint Joan at the American Festival Theatre in Stratford and Woman in Mind at the Westport Country Playhouse. Mr. Butterfield is a graduate of Stanford University (with honors in international relations) and A.C.T.'s Advanced Training Program. He now teaches and directs in the A.C.T. touches in the Young Conservatory, and serves on the Board of Trustees as one of two adult members.

JOY CARLIN, who has been a member of the acting company for many years, is an Associate Artistic Director of A.C.T. Among the roles she has played are Miss Press in A Tale of Two Cities, Ammie Parker in When We Are Married, Meg in A Tale of Two Cities, Iris in Rehearsals, and Sarah in A Flooey Thing Happened on the Way to the Forum. She has worked at numerous theatres on the West Coast, including the Oregon Shakespeare Festival, the Berkeley Repertory Theatre, and the Berkeley Shakespeare Festival. She is currently a member of the Performing Arts and Shakespeare-Santa Cruz, where she played Beatrice in Much More About Nothing and April in Company. Last season she appeared at an Annual in Mervyn in A Tale of Two Cities, in Harold Cupid in The Importance of Being Earnest, Ely in Ely in the Time of Our Life, in the House of Blue Leaves, Ann in Peer Gynt, Aunt Sally in The Way Home, Birdie in The Lillian Plan, and Olaf in Ojai Opera Company. She has been Resident Director of the Berkeley Repertory Theatre, and served as its Acting Artistic Director. Among her directing credits are The House of Bernarda Alba, The Lady's Not For Burning, The Doctor's Dilemma, Miss Mills, and Golden Boy at A.C.T., and productions at the Oregon Shakespeare Festival, the San Jose Repertory Company, The Contemporary Theatre of Seattle, and the Shanghai Young Drama Troupe of China, where she directed You Can't Hide It With You.

A graduate of Bowdoin College, ANDREW DOLAN is in his third year with the Advanced Training Program. His stage roles include Malcolm and Richmond in Richard III, Ben in The Little Prince, Austin in Tryst in the West, Spanish in The Country Wife, Robert Chiltern in An Ideal Husband, and Tyler Brown in The Three Cheers for Berlin. He has played Hal Carter in Praise and Care in Gething Out at City College of San Francisco, and was seen last season at the Geary in Mervyn Mills. Last summer Mr. Dolan appeared in Laundry Albatross at the Bridge Project. He recently appeared as Keith Rahn in A.C.T.'s A Tale of Two Cities production Pick Up Art and in A Christmas Carol at the Oregon.

Among the roles NANCY CARLIN has played in the last four seasons at A.C.T. are Lady Macduff in A Tale of Two Cities, Beth in A Tale of Two Cities, Iris in Rehearsals, and Sarah in A Flooey Thing Happened on the Way to the Forum. She has worked at numerous theatres on the West Coast, including the Oregon Shakespeare Festival, the Berkeley Repertory Theatre, and the Berkeley Shakespeare Festival. She is currently a member of the Performing Arts and Shakespeare-Santa Cruz. For a number of years she has been a member of the company at A.C.T. since 1973, during which time she appeared in Othello, Othello, which toured the Soviet Union, General George, The Three Cheers for Berlin and Tryst in the West, which televised for the PBS series Television in America. During his ten seasons with the Oregon Shakespeare Festival he played such roles as Benedick in Much About Nothing, Tom in The Glass Menagerie, Bishop 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 Harlow in the film The Principal.

LAWRENCE EMBERT, now in his 14th season with A.C.T., has performed in over two dozen productions, including The National allied, The Visit, Scudder, The Night and Day, Three Sisters, Happy Landings, The Lodger, Sunday in the Park with George, Del Colle, The Rock, The Good Doctor, A Tale of Two Cities, The Ballet in Nothing Sacred, Bill in Woman in Mind (which he also played last summer at the Westport Playhouse with Sally Kirkland), Oswald in King Lear, Paul and Ben in End of the World, Man in The Best Thing, and Elton in Private Lives. He was a member of the company from 1973 through 1979, during which time he appeared in Othello, Othello, which toured the Soviet Union, General George, The Three Cheers for Berlin and Tryst in the West, which televised for the PBS series Television in America. During his ten seasons with the Oregon Shakespeare Festival he played such roles as Benedick in Much About Nothing, Tom in The Glass Menagerie, Bishop 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 Harlow in the film The Principal.
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and Night" at the Geary, numerous productions for Play-In-Progress, and Excursions 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 founded in 1984.

McFadden has appeared as an actor, producer, and director, and Director of Acting Training for the Pacific Conservatory of the Performing Arts, where his directing credits include Dinner for One, Major Barbara, and Bus Stop.

RICHARD JOHNSTON, who earned a B.A. at North Carolina State University, is a third-year student in the Advanced Training Program, where he has played Oscar in Another Part of the Forest, Hamlet in Antique Arsenic, and Macbeth in Macbeth. Last season he acted with Shakespeare/Santa Cruz and in Mercurial Misfits at the Geary.

LAUREN LANE is a third-year student in the Conservatory's Advanced Training Program, where she has played Ariadne in The Sogliola, Audrey and Charles (the window manager) in Ar Leitha B, and Lavinia in Another Part of the Forest. Last season she appeared in Mercurial Misfits at the Geary. Her other regional credits include the Dallas Theater Center and Stage West in Fort Worth, Texas. She has spent two seasons with Encore Presentations, appearing in Oedipus and The Hound of the Baskervilles.

FRANCES LEE McCAIN was a member of A.C.T. from 1969 to 1972, appearing in The Fronde, Love's Labor Lost, and as Cleopatra in Coriolanus and Cleopatra. Ms. McCain now makes her home in the Bay Area, and since her return to A.C.T. she has appeared as Madame Defarge in A Tale of Two Cities, Lottie in When We Are Married, Lorna in Golden Boy, and July in The Fronde. Her most recent performances have been in Oedipus and the production of Maria Tallchief's Lament of the Innocent.

ANNE LAWLOW returns to A.C.T. for her eighteenth season. A graduate of the University of California at Santa Cruz, she was originally a member of the San Francisco actors' union. She has appeared with the Seattle Repertory Theatre, the Oregon Shakespeare Festival, P.S.E.U., and as a member of Ensemble Studio Theatre, acting in such plays as Our Town, The Three-Penny Opera, Lysistrata, The Trojan Women, and The Love of the Blacksmith.

ED BODSON has appeared with A.C.T. in a Tale of Two Cities, Nothing Sacred, Woman of Value, and in The Misanthrope. He has appeared in A Night in Hollywood, Little Women, and The Importance of Being Earnest. His other regional credits include The School for Scandal at the O'Neill, and in The Importance of Being Earnest at the Geary. His other regional credits include The School for Scandal at the O'Neill, and in The Importance of Being Earnest at the Geary.

BARRY KRAFT, a charter member of the company, has been seen in recent seasons as Ethel in Another Part of the Forest, King Lear in The Winter's Tale, and in The Importance of Being Earnest. Last season he appeared in Mercurial Misfits at the Geary. His other regional credits include the Dallas Theater Center and Stage West in Fort Worth, Texas. He has spent two seasons with Encore Presentations, appearing in Oedipus and The Hound of the Baskervilles.

FRANCIS LEE McCAIN was a member of A.C.T. from 1969 to 1972, appearing in The Fronde, Love's Labor Lost, and as Cleopatra in Coriolanus and Cleopatra. Ms. McCain now makes her home in the Bay Area, and since her return to A.C.T. she has appeared as Madame Defarge in A Tale of Two Cities, Lottie in When We Are Married, Lorna in Golden Boy, and July in The Fronde. Her most recent performances have been in Oedipus and the production of Maria Tallchief's Lament of the Innocent.

MICHAEL McKEAN, in his fourth season with A.C.T., has appeared in Malvolio in Twelfth Night, King Mob in A Night in Hollywood, Big City in The Importance of Being Earnest, and in The Importance of Being Earnest. His other regional credits include The School for Scandal at the O'Neill, and in The Importance of Being Earnest at the Geary.

A C YORK, with the University of California at Santa Cruz, she was originally a member of the San Francisco actors' union. She has appeared with the Seattle Repertory Theatre, the Oregon Shakespeare Festival, P.S.E.U., and as a member of Ensemble Studio Theatre, acting in such plays as Our Town, The Three-Penny Opera, Lysistrata, The Trojan Women, and The Love of the Blacksmith.

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A C YORK, with the University of California at Santa Cruz, she was originally a member of the San Francisco actors' union. She has appeared with the Seattle Repertory Theatre, the Oregon Shakespeare Festival, P.S.E.U., and as a member of Ensemble Studio Theatre, acting in such plays as Our Town, The Three-Penny Opera, Lysistrata, The Trojan Women, and The Love of the Blacksmith.
ED BODSON has appeared with A.C.T. in A Tale of Two Cities, Nothing Sacred, Woman in Mind, Golden Boy, A Lie of the Mind, A Christmas Carol, and The Red Thing. At the Bayview Theatre he has performed in A Narrow Road, Red Fox, and Landscape of the Body, and he has worked with Encore Presentations in RomEO, The Water Engine, and Coming Attrac-
tions. He is a member of Improv Thea-
tre, toured nationally in Amadeus, and
studied in A.C.T.‘s Advanced Training Pro-
gram.

RICHARD JOHNSTON, who earned a B.A. at North Carolina State University, is a third-year student in the Advanced Training Program, where he has played Oscar in Another Part of the Forest, Ham-
ron in Antigone, Acton in Uncle Vanya, and Macbeth in Macbeth. Last season he
acted with Shakespeare/Santa Cruz and in
Meroe Maligne at the Geary.

STEVEN ANTHONY JONES, originally from Seattle, holds a B.A. in music education and a
B.F.A. in performance studies (clarinet) from
the University of Washington. He is a third-year student in the Advanced Training Program and the 1989/90 recip-

BARRY KRAFT, a charter member of the company, has been seen in recent seasons in A Christmas Carol, King Lear (alternating in the title role), End of the World, . . . , Golden Boy, in the Inquisition in Saint Joan, and as Escalante in A Tale of Two Cities. He is a veteran of A.C.T.‘s 1985 production of King Lear in Pennsylvania, and also of the 1986 season in San Francisco. Mr. Kraft has spent 23 of the last 30 summers acting in Shakespearean festivals around the country, and has appeared in 34 of Shakes-
peares 35 plays. Among the roles he has
played at the Oregon Shakespeare Festival are Benavon in Love’s Labour’s Lost, Hot-
spur in Henry IV, Part 1, Mark Antony in Julius Caesar, Lear in The Winter’s Tale, and Bottom in A Midsummer Night’s Dream. He was seen recently as Leontes in The Winter’s Tale and Prospero in The Tempest at the Utah Shakespearean Festival. His work has been seen at the Empty Space in Seattle, the Berkeley Shakespeare Festival, Shakespeare Santa Cruz, the Old Globe, and in the San Jose Repertory Company’s productions of Cymbeline and Pericles. 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.

LAUREN LANE is a third-year student in
the Conservatory’s Advanced Training Program, where she has played Ariel in The Tempest, Audrey and Charles (the wrestler) in A Raisin in the Sun, and Isabella in Another Part of the Forest. Last sea-
vess she appeared in Meroe Maligne at the Geary. Her regional theatre credits include
the Dallas Theatre Center and Stage West in Fort Worth, Texas. She has spent two seasons with Encore Presentations, appearing in Coming Attractions and No End of Harm. Recently she played Julia in Dutchman and the title role in Charm in the A.C.T./Lorraine Hansberry co-produc-
tion 2 Acts of Passion. Ms. Lane is a graduate of the University of Texas at Arlington.

FRANCES LEE McCAIN was a member of A.C.T. from 1970 to 1972, appearing in The Lizard in My Eye, David Copperfield, Paradise Lost, and as Cleopatra in Cleo-

LAUREN LANE is a third-year student in
the Conservatory’s Advanced Training Program, where she has played Ariel in The Tempest, Audrey and Charles (the wrestler) in A Raisin in the Sun, and Isabella in Another Part of the Forest. Last sea-
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the Dallas Theatre Center and Stage West in Fort Worth, Texas. She has spent two seasons with Encore Presentations, appearing in Coming Attractions and No End of Harm. Recently she played Julia in Dutchman and the title role in Charm in the A.C.T./Lorraine Hansberry co-produc-
tion 2 Acts of Passion. Ms. Lane is a graduate of the University of Texas at Arlington.

MICHAEL McGINNIS, now in his fourth season with A.C.T., has appeared in Malvolio in Moll Flanders, King John in Henry VI, and as Cleopatra in Cleo-

ANGELA LAWLOW returns to A.C.T. for her eighteenth appearance. A graduate of
Ohio State University, she was an original member of the San Francisco Actors’ Workshop. She has appeared with the Seattle Rep-

toery Theatre, the Oregon Shakespeare Festival, P.T.C.A., and the Denver Center Theatre, acting in such plays as The Room, The Three Penny Opera, Lys-

has taught Shakespeare at the Santa Cruz and Irvine campuses of the University of California and for the National Theatre Conservatory in Denver.

LAUREN LANE is a third-year student in
the Conservatory’s Advanced Training Program, where she has played Ariel in The Tempest, Audrey and Charles (the wrestler) in A Raisin in the Sun, and Isabella in Another Part of the Forest. Last sea-
vess she appeared in Meroe Maligne at the Geary. Her regional theatre credits include
the Dallas Theatre Center and Stage West in Fort Worth, Texas. She has spent two seasons with Encore Presentations, appearing in Coming Attractions and No End of Harm. Recently she played Julia in Dutchman and the title role in Charm in the A.C.T./Lorraine Hansberry co-produc-
tion 2 Acts of Passion. Ms. Lane is a graduate of the University of Texas at Arlington.

MICHAEL McGINNIS, now in his fourth season with A.C.T., has appeared in Malvolio in Moll Flanders, King John in Henry VI, and as Cleopatra in Cleo-

ACHIE McGINNIS, now in his fourth season with A.C.T., has appeared in Malvolio in Moll Flanders, King John in Henry VI, and as Cleopatra in Cleo-

MICHAEL McGINNIS, now in his fourth season with A.C.T., has appeared in Malvolio in Moll Flanders, King John in Henry VI, and as Cleopatra in Cleo-
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David Maier, a graduate of the Advanced Training Program, has acted in numerous roles throughout the San Francisco area. He is a founding member and producer of the A.C.T. alumni presentation "The Avenue," which has been presented annually since 1972. In addition, he is the director of A.C.T.'s Play-In-Progress program. Maier has produced works by such playwrights as Edward Albee, Sam Shepard, and David Mamet.

Daniel Rechert was last seen as Sydney Carton in A Tale of Two Cities. Previously at A.C.T., he played Marcel in The English Patient, and as The Man in The Glass Menagerie. Rechert has also appeared in productions of Death of a Salesman, and at the Seattle Repertory Theatre in The Tempest and Nothing Sacred. He is currently a member of the A.C.T. ensemble.

Michael Scott Ryan is now in his third season at A.C.T., where he has appeared as Mark in The Glass Menagerie, and in his recent production of A Christmas Carol, he played Bob Cratchit.

WILLIAM PATerson is now in his 2nd season with A.C.T., having joined the company in 1997 to play James Tyrone in Long Day's Journey into Night. A graduate of Brown University, 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 Mississippi Flat House, taking time out for live television, film, and national tours with his own one-man show. The list of A.C.T. productions in which he has appeared in major roles includes: You Can't Take It With You, The Sunshine Boys, and A Christmas Carol. Paterson has appeared in fifteen productions at A.C.T., including The Three Sisters (which played on Broadway in 1983). The Matchmaker, and Desire Under the Elms (which toured the Soviet Union), and Morocco. He has also been seen in television versions of A Christmas Carol on The Carol Burnett Show, A Christmas Carol, and A Christmas Carol on PBS. He is a member of A.C.T.'s Board of Directors.

FRED O'LEARY was a member of the A.C.T. company from 1979 to 1983, most recently as the Songwriter, in the Merry Wives of Windsor, The House of Bernarda Alba, Equus, and as Katie in The Slaving of the Sores, which also was broadcast on "Television in America" (TBS). Since his return in 1986 he has performed in The West End, Private Lives, The Lady's Not For Burning, King Lear, A Christmas Carol, Women in Mind, and Where We Are Married. At the Oregon Shakespeare Festival, where he spent five years, his roles included Berenger in Three Days About Nothing, Fortin in The Merchant of Venice, Bilbo Durnin in Lord of the Rings, and the title role in Macbeth and Macbeth and Macbeth. He has been a member of the company at the Milwaukee Repertory Theater, Long Wharf Theater, Hartford Theater, and Actors' Theatre of Phoenix. His television credits include guest appearances on "Carney and Lassy," "Lou Grant," and "A Year in the Life."
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David Meeker, a graduate of the Advanced Training Program, has appeared in numerous roles throughout the San Area. He is a founding member and producer of the Conservatory's A.C.T. alumni presentation program. In addition, he is the director of A.C.T.'s Plays-In-Progress program, where he recently directed Anthony Caruso's Pick Up Air. Mr. Meeker is in his fourth season with A.C.T.

Nadine Moxon acted with the Berkeley Shakespeare Festival last summer, playing in Measure for Measure, The Taming of the Shrew, Romeo and Juliet, and Much Ado About Nothing (Benvolio). She is a second-year student in the Stanford Training Program, where she has played in productions of As You Like It (Celia) and The Cherry Orchard (Carolina). She was seen last season in Women of the Grave, and has appeared in this season's A Christmas Carol, in Taming with At Theatre in the River Nave and Blue-Honeyskype landscaper at the Locomotive.

Fred Gerst already directed the Caltrain's A.C.T. production from 1979 to 1979, before leaving for the San Francisco Ballet. The Merry Wives of Windsor, The House of Bertram, Aida, Europa, and in Korea in the Spring of the Seven, which was also broadcast on "Television in America" (TBS). Since her return in 1986, she has performed in many different plays, including Peter Pan, The Lord's Not for Burning, King Lear, A Christmas Carol, Women in Mind, and Where We Are Married. At the Oregon Shakespeare Festival, where she spent five years, her roles included Beatrice in Much Ado About Nothing, Portia in The Merchant of Venice, Billie Dunn in Born Yesterday, and the title role in As You Like It. She has also been a member of the companies of the Milwaukee Repertory Theatre, Long Wharf Theatre, Hartford Theatre, and Alme Theatre. Her television credits include guest entrance appearances on "Canby and Lacey," "Lou Grant," and "A Year in the Life."
dent theaters in which he has both acted and directed are the Mark Taper Forum in Los Angeles, the Huntington in Boston, and the Arbitman Theatre Company, where he was Associate Artistic Director from 1984 to 1986. In New York he has worked with the Phoenix and Circle-in-the-Square companies, and in the Broadway productions The Elephant Man, The Three Sisters, Ibsen, and Inherit the Wind. Mr. Futa has also appeared on radio, recordings, television, and film, and has performed and directed with the Lyric Open of Chicago, the Stella Open, the Sacramento Opera, the Minnesota Opera, and the Minnesota Orchestra.

O'Brien and the Natalie Wood acting awards. Last summer he played Boyle in Love's Labour's Lost at Shakespeare in Santa Cruz.

HAROLD SARRATT, who was seen as Bob Cratchit in this season's A Christmas Carol, first appeared with the company from 1952 to 1964, playing in Lost, A Christmas Carol, A Midsummer Night's Dream, and The Mystery Play. Since that time he has played on Broadway in Serious Money and off-Broadway with the New York Shakespeare Festival in Art, Like It and Ryan and Juliet, directed by Estelle Parsons. His regional theater credits include South Coast Rep (Gus/genny Glen Ross), Mark Taper Forum's Paper Two (The Game of Love and Chance), Denver Center Theatre Company (Hamlet), The Time of Your Life, Pericles, and Aeneid (of Annapolis), Odd Globe Theatre (The Merry Wives of Windsor), P.C.P.A. (Death of a Salesman and The School for Scandal), and the Berkshire Shakespeare Festival (The Merchant of Venice and the title role in Othello). He recently acted in Jilts and Serious Money for Berkeley Repertory Theatre, and has appeared in such television shows as "Simon and Simon," "Nightcourt," "The Bold and the Beautiful," and "Hart to Hart," and in the feature film The Dream Team. Mr. Sarratt is a graduate of A.C.T.'s Advanced Training Program.

CATHY THOMAS-GRANT, a graduate of the Advanced Training Program, is now in her second season at A.C.T., where she has appeared in 1 Pouce, and in The House That Happened on the Way to the Forum, St. Joan, Macbeth, A Christmas Carol, Golden Boy, and A Tale of Two Cities. She has also appeared in three presentations in Edward Bond's Saved, and in Currents and D.B. in A.C.T.'s Paysage-Program series. Last summer Miss Thomas-Grant directed the Bay Area premiere of David Armand's Scoundrels for Howar Productions at the Intersection for the Arts.

SHARI SIMPSON, a native of Chicago, rigidly views in The Night at the Chicago Shakespeare Company and Stells in The Collection at the Lillian Theater. A third-year student in the Advanced Training Program, she acted Edward and Betty in Cloud Nine and Nine in The Crucible. Last summer she appeared at Western Stage in Salinas as Abigail in The Crucible and as Alibech in The Country Wife. Most recently she was seen in A.C.T.'s A Tale of Two Cities. Miss Simpson received a B.F.A. in acting from the University of Illinois at Chicago-Urbana.

PATRICK STREICH joins the company as a third-year student in the A.T.P. He has appeared at the Geary in St Joan, A Christmas Carol (both this season's and the original production), and Julius Caesar, and has acted in studio productions of The Songbird (Consalvi), As You Like It (Touchstone), Cloud Nine (Betty/Edward), and The Little Flowers (Oscar). Prior to attending A.C.T. Mr. Streich received a B.A. from U.C.L.A., where he was recipient of both the Hugh

STONY WALKER, a forty-five-year veteran of stage, film, and television, has performed in some 214 productions. A native of Philadelphia, he trained with Harper Deeter at the Hedgerow Theatre in Media, Pennsylvania, and from 1953 to 1959 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 John Houseman. In 1974 Mr. Walker joined A.C.T., and has since performed in 46 productions including The Matchmaker (U.S.S.R. tour), Poor Ophelia, The Circle, Diamond Lil, A Christian Carol, Lost Angels, Hill, The School for Wives, Translations, Where We Are Married, Nothing Sacred, the remounting of St Joan at the American Festival Theatre in Chicago, Strawman, and in the Lorraine Hansberry/A.C.T. co-production of A Taste of Honey. He has appeared on television in such series as "The Guiding Light," "The Secret Storm," and "As the World Turns," and as a police officer in the NBC film The Peg on the Sponsore. Mr. Walker was narrator for the KGTV-series "New York Master Class" and teaches auditioning in A.C.T.'s Conservatory. Last year he made his debut with Berkeley Rep in Craig Lucas’s Prelude to a Kiss.

MICHAEL WINTERS was a member of the A.C.T. company from 1976 to 1980, during which time he directed The Admirable Crichton and acted in numerous productions, including Pintlik; The Three Sisters, Romeo and Juliet, The Winter's Tale, Hotel Horizon, and The National Health; and also appeared in The Little Foxes and to Japan with Ah, Wilderness! Last season he appeared with the company in When We Are Married and Nothing Sacred. He has spent four seasons with the Devere Center Theatre Company, appearing in such productions as Long Day’s Journey into Night, Oedipus Tyrannus, A Love of the Mind, The Cherry Orchard, and Don Juan. In Seattle he recently acted in Rosensyme and Gallows Bird for the Intiman and in Women in Mind, Red Noses, and the world premiere of Happenstance for A Contemporary Theatre. Mr. Winters has also been a company member of the FPAPA, Theatrical and the Oregon Shakespeare Festival, and has directed at PC.P.A., Western Stage Company in Salem, and the Vita Shakespeare Festival in Sarasota.

KEVIN HAN YEE played Medvedenko in A.C.T.'s The Songbird, several roles in McMillion and A Tale of Two Cities, and Brother Martin Ludvinsky in Saint Joan (as well as Foolishly in last summer's American Repertory Theatre’s production). He originated the role of Fidlya Yambulakina in Russian Eyes You Die at the Berkeley Repertory Theatre and the Los Angeles Theatre Center, and was seen in the premiere of Jon Son Bi at the Bay Area Playwright’s Festival, and in OOP: Crazeface at San Jose Rep. A founding member of the National Theatre of the Desert, he is an award-winning improvisational group. Mr. Yee has been a member of the Asian-American Theatre Company for ten years, appearing in Peyer Angial’s Golden Ladder, Inside-Outside Take 2, Western Street Blues, and David Henry Hwang’s P.F.U. His film credits include Paul Fong in A Great Wall (the first American feature film shot in the People's Republic of China), and an appearance in Guardian Angel for the "ABC Mystery Movie" last season.
dent theaters in which he has both acted and directed are the Mark Taper Forum in Los Angeles, the Huntington in Boston, and the Arkansas Center Theatre Company, where he was Associate Artistic Director from 1984 to 1986. In New York he has worked with the Phoenix and Circle-in-the-Square companies, and in the Broadway productions The Elephant Man, The Three Sisters, Shaw, Tchaikovsky, and Inherit the Wind. Mr. Fuss has also appeared on radio, recordings, television, and film, and has performed and directed with the Lyric Opera of Chicago, the Stuttgart Opera, the Sacramento Opera, the Minnesota Opera, and the Minnesota Orchestra.

SHARI SIMPSON, a native of Chicago, studied voice at the Chicago Shakespeare Company and Stellas in The Collection at the Lifeline Theater. A third-year student in the Advanced Training Program, she acted Edward and Betty in Cloud Nine and Nine in The Singing. Last summer she appeared at Western Stage in Sallins as Abigail in The Crucible and as Althea in The Country Wife. Most recently she was seen in ACT’s A Tale of Two Cities. Ms. Simpson received a B.F.A. in acting from the University of Illinois at Champagne-Urbana.

PATRICK STREICH joins the company as a third-year student in the A.T.P. He has acted at the Geary in San Jose, A Christmas Carol (both this season’s and the original production), and Julius Caesar, and has appeared in studio productions of The Singing (Konstantin皴, As You Like It (Touchstone), Cloud Nine (Betsy/Edward), and The Little Foxes (Oscar). Prior to attending A.C.T. Mr. Streich received a B.A. from U.C.L.A., where he was recipient of both the Hugh Onetti and the Natalie Wood acting awards. Last summer he played Boyce in Love’s Labor’s Lost at Shakespeare/Santa Cruz.

HAROLD SULLIVAN, who was seen as Bob Cratchit in this season’s A Christmas Carol, first appeared with the company from 1982 to 1984, playing in Loot, A Christmas Carol, A Midsummer Night’s Dream, and The Chipping Service. Since that time he has played on Broadway in Serious Money and off-Broadway with the New York Shakespeare Festival in At You Like It and Romeo and Juliet, directed by Estelle Parsons. His regional theater credits include South Coast Rep (Grosvenor Green), Mark Taper Forum’s Pinter Trio (The Game of Love and Chance), Denver Center Theatre Company (Hamlet, The Time of Your Life, Pericles, and Acredale Smith of An American), Old Globe Theatre (The Merry Wives of Windsor), P.C.F.A. (Death of a Salesman and The School for Scandal), and the Berkeley Repertory Theatre. Mr. Sullivan’s most notable role is that of making his Tropic Heat debut with the Baltimore Shakespeare Festival as the Gentleman in Twelfth Night.

CATHERINE GRANT, a graduate of the Advanced Training Program, is now in her second season at A.C.T., where she has appeared in 1 Pencing, or the Life That Happened on the Way to the Forum, St. Joan, Marco Millions, A Christmas Carol, Golden Boy, and A Tale of Two Cities. She has also appeared with three presentations in Edward Bond’s Saved, and in Currenza and D.N.R. in A.C.T.’s Plays in Progress series. In the past summer Ms. Thomas-Grant directed the Bay Area premiere of David Beckett’s Sonatas for Howler Productions at the Intersection for the Arts.

Stanley Walker, a forty-year veteran of stage, film, and television, has performed in some 211 productions. A native of Philadelphia, he trained with Roger Deager at the Hedgerow Theatre in Media, Pennsylvania, and from 1961 to 1969 he 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 John Houseman. In 1974 Mr. Walker joined A.C.T., and has since performed in 46 productions including The Matchmaker (U.S.S.R. tour), Peer Gynt, The Circle, Diamond Lil, A Christmas Carol, Lost Angels, Hill, The School for Wives, The Plough and the Stars, Where He Was Married, Nothing Sacred, the remounting of Saint Joan at the American Festival Theatre in Denver, and in Our Town in Germany. In the Lorraine Hansberry/A.C.T. production 2 Acts of Passion. He has appeared on television in such series as “The Guiding Light” and “The Secret Storm,” and acted in Love Story and the NBC Film Ride on the Spooner. Mr. Walker was narrator for the KQED TV series “New York Master Class” and has taught acting in A.C.T.’s Conservatory. Last year he made his debut with Berkeley Rep in Craig Lucas’s Prelude to a Kiss.

KELVIN HAN YEE (played Movsedinok in A.C.T.’s The Singing), several roles in Marco Millions and A Tale of Two Cities, and Brother Martin Lawfres in Saint Joan (as well as Poucy in last summer’s American Repertory Theatre production). He originated the role of Remmy Yashinsk in Russian Essay You Die at the Berkeley Repertory Theatre and the Los Angeles Center for the Performing Arts, and was seen in the premier of Ace Kne-Po in the Bay Area Playwright’s Festival, and in Off-Center at San Jose Rep. A founding member of the National Theatre of the Desert, Mr. Yee is a winner of the award-winning improvisational group. Mr. Yee has been a member of the Asian American Theatre Company for four years, appearing in Peyer’s Angel, Golden Lamartine, Into The Wlider, The Diary, and David Henry Hwang’s P.O.L. His film credits include Paul Fong in A Great Wall (the first American feature film shot in the People’s Republic of China), and an appearance in Shogun’s “The ABC Mystery Movie” last season.
The director of the American Conservatory Theater (ACT) has been active in the theater since the mid-1970s, when he directed several productions at the San Francisco Mime Troupe and the San Francisco Playhouse. Since then, he has directed many A.C.T. productions, including the world premiere of "Krapp's Last Tape" and the West Coast premiere of "Romeo and Juliet." He has been involved in the development and production of new theater writing, and his work has been featured in the Drama Desk Awards. In 1985, he directed the San Francisco Mime Troupe's production of "A Christmas Carol," which was presented at the American Conservatory Theater (ACT). In 1986, he directed the West Coast premiere of "Romeo and Juliet," which was produced by the San Francisco Mime Troupe and presented at the ACT. He has also directed several productions at the ACT, including "The Caucasian Chalk Circle," "The Seagull," and "The Cherry Orchard." In 1997, he directed the West Coast premiere of "The Three Sisters," which was presented at the ACT. In 1999, he directed the West Coast premiere of "The Caucasian Chalk Circle," which was presented at the ACT. He has also directed several productions at the ACT, including "The Cherry Orchard," "The Seagull," and "The Three Sisters." Finally, in 2001, he directed the West Coast premiere of "The Caucasian Chalk Circle," which was presented at the ACT. He has also directed several productions at the ACT, including "The Cherry Orchard," "The Seagull," and "The Three Sisters."
THE AMERICAN CONSERVATORY THEATER

DIRECTORS, DESIGNERS, AND STAFF

The director of American Conservatory Theater, Eduardo Hasting (Associate Director), assumed the leadership of A.C.T. in 1984. A founder of the company, he directed Channing’s part at A C T in 1984. Following that, he has been an active director in the theater since the mid-1950s, when he directed a series of plays at the Little Theatre Company in New York. Later, he was associated with the Mark Taper Forum in Los Angeles as a director, producer, and head of the musical department. More recently, he has directed and produced a number of plays at the University of California, Davis, and has also directed the Department of Theatre at the University of California, Los Angeles, as well as the San Francisco Opera. He has been the recipient of the National Endowment for the Arts award, and was nominated for the Tony Award for Best Direction of a Play.

SUSAN STEINER (Co-director) at A.C.T. for ten years as a Director of the Young Conservatory. She is a playwright and producer (for her musical Richbells was produced at the Young Conservatory Theatre in Los Angeles). She has directed Willa Cather’s The Song of the Lark and Cymbeline at the Berkeley Shakespeare Festival, and has also directed a number of other productions at the Berkeley Shakespeare Festival, including Time’s Arrow, a production of King Lear with music by Philip Glass, for which she was nominated for a Drama Desk Award.

ERICK DOMINGO (Director) has directed and produced for the original production of The Canterbury Tales at The Playhouse at the South Coast Repertory Theatre. He has also directed a number of other productions at the Berkeley Shakespeare Festival, including The Taming of the Shrew, and The Comedy of Errors. Among his other directing credits are a revival of A Midsummer Night’s Dream and a production of The Tempest at the San Francisco Shakespeare Festival. He has also directed productions of The Importance of Being Earnest at the Shakespeare and Company, and a production of The Taming of the Shrew at the Santa Barbara Shakespeare Festival.

ALICE EBBERT SMITH (Stage Manager) is in her eleventh season at A.C.T., where she has been a member of the stage management department since 1983. She has worked on a variety of productions, including Macbeth, The Comedy of Errors, and The Importance of Being Earnest, as well as the regional premiere of The Seagull. She also directed the world premiere of The Seagull at the Berkeley Repertory Theatre, and has directed productions of The Importance of Being Earnest, A Midsummer Night’s Dream, and The Taming of the Shrew at the San Francisco Shakespeare Festival. She has also directed productions of The Importance of Being Earnest at the Shakespeare and Company, and a production of The Taming of the Shrew at the Santa Barbara Shakespeare Festival.
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CDV, in the industry's shorthand, involves a playback system combining digital compact disc sound with video. The 12" optical disc (there are smaller ones, but they will not concern us here) can contain up to two hours of listening and viewing material. Retailing at around $80 each, they are played on user-friendly devices manufactured by Sony and by Magnavox costing in the vicinity of $175.

CD Video is, to quote from Magazine's literature (all manufacturers of CDV hardware and software are, by the way, licensed by Phillips and Sony, who jointly developed the technology), "a standardized system that is both backward compatible (able to play existing CD and laserdisc software) and forward upgradeable (able to play future discs)."

The aim is to unite the best sound with the clearest picture for opera, dance, or any form of musical theater while combating technological obsolescence. The CDV player hooks up to your stereo system and TV. The player's audio jacks are connected to jacks on the video monitor output of your large-screen TV (older sets do not have these inputs). Press a button on the new device to open a drawer and insert a disc, as with an ordinary CD player.

This 12" CDV video disc is of the same silver color as its 5" audio cousin. But, unlike the little guy, both sides are playble — each containing up to an hour of material.
The PolyGram group — which includes the Philips, Deutsche Grammophon, and London recording companies — was involved in the development of the CDV technology. The software, of which the following ten discs can be recommended as a beginning collection.
The list was chosen to illustrate the visual and theatrical capabilities of the medium. Therefore, filmed symphony orchestra concerts have been excluded. These concerts remain listening rather than viewing matter, as you must know from all those static filmed concerts when, if you're lucky, the director will not move in on the cello during the trumpet solo.
The celebrated 1905 La Scala, Milan production of Puccini's La Bohème, designed and directed by Franco Zeffirelli and conducted by the late Herbert von Karajan, has, happily, been preserved on film. It has never sounded or looked better than it does on CDV. The cast includes soprano Mirella Freni, tenor Gianni Raimondi, and baritone Sandro祉i. It is a Deutsche Grammophon CDV (one disc, two sides).
The late Jean-Pierre Ponnelle's production of Verdi's Rigoletto is not derived from a staging. Rather, it is a "TV

Above: Leonard Bernstein recording his West Side Story for Deutsche Grammophon. Fibreoptv highlights from the sessions are now available on CDV.

by Frederick Pleibel

Frederick Pleibel's articles on music have appeared in magazines and newspapers in the United States and England.

January 1986
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movie," filmed on location (Mantua and environs) and dubbed later by the singers, chief among them Ingvar Wixell in the title role, Luciano Pavarotti as the dissolute Duke, and Edita Gruberova as Gilda. Riccardo Chailly conducts the Vienna Philharmonic. It's a London CDV (two discs, three sides).

The CDV of Puccini's Zeffirelli is, again, a made-for-TV affair, filmed in the opera's Roman locations, in particular the Castel Sant' Angelo, under the direction of Gianfranco de Bosio. The veteran Baina Kabavarska is dramatically on the mark in the title role, Placido Domingo enact's and sings a fiery, lyrical Cavaradossi, and baritone Sherrill Milnes in the personification of the villain Scarpia. Bruno Bartoletti conducts London's New Philharmonic Orchestra. A London CDV (two discs, three sides).

Zeffirelli's production of Leoncavallo's Pagliacci with the orchestra and chorus of the Royal Opera House, conducted by Sir Colin Davis, provides the music, but this version is conceived by director Peter Weigl entirely in cinematic terms. It was shot amid nature, in eerie pastels, with actors miming the roles sung on the soundtrack by Helen Donath, Heather Harper, and Robert Tear. It works marvellously well, unless one demands a traditional operatic staging. Philips CDV (two discs, three sides).

Made-for-TV opera "arrived" as a viable art form in 1977 with the Ponnelle production of Mozart's The Marriage of Figaro. The late Karl Böhm conducted the Vienna Philharmonic and a cast of Mozartian masters, including Hermann Prey in the title role, Kiri Te Kanawa and Dietrich Fischer-Dieskau as the Count and Countess, Mirella Freni as Susanna, and Maria Ewing as Cherubino. Deutsche Grammophon CDV (two discs, four sides).

The imaginativeness of Patricia O'Hayre's controversial 1979-80 Bayreuth Festival production of Wagner's Ring, conducted by Pierre Boulez, is magnificently served on CDV. The highpoint of the filmed tragedy is its first episode, Das Rheingold, with a cast including Donald McIntyre's rough-hewn Wotan, Myrared's creepy Mime, and the (literally) gigantic Fisher and Feist of Mathis Larmann and Hermann Bock. A Philips CDV (two discs, three sides).

The production of Goethe, choreographed to Adolphe Adam's music by David Blair for American Ballet Theatre, was gorgeously filmed, and recorded, twenty years ago in Berlin with ABT's corps and its unforgettable principals, Carla Fracci and Erik Bruhn. John Lanchbery conducts the Orchestra of the Deutsche Oper. Philips CDV (one disc, two sides).

For something quite different and surprisingly satisfying, try the filmed-for-TV scenes from the recent season at which West Side Story was recorded with composer-conductor Leonard Bernstein at his most volatile, unhibited, and commanding. His cast includes operatic luminaries Kiri Te Kanawa, José Carreras, and Tatiana Troyanos. Deutsche Grammophon CDV (one disc, two sides).

And, finally, the George Gershwin Remembered, which deserves better than to be labeled "documentary." It is rather a touching, informative entertainment, intelligently written and produced by Peter Adam, in which some of the great American composer's friends and relatives—lyricist Irving Caesar, Gershwin's sister, Frances, Ann Brown (the original Bess), and Baby Feinman among them—unaffectedly share their reminiscences, which are literally sprinkled with Gershwin's tunes. London CDV (one disc, two sides).

NOTE: 1990 is likely to bring the first CDV versions of major Broadway and West End musicals of recent years. Details will follow as they become available.
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CDV of Purcell's Thoro is, again, a made-for-TV effort, filmed in the opera's Roman locations, most notably the Castel Sant'Angelo, under the direction of Gianfranco de Bosio. The veteran Balsa Kavbavarska is dramatically on the mark in the title role, Flavio Domingo enacts and sings a fiery, lyrical Carousedo, and baritone Sherrill Milnes is the personification of the evil Scarpia. Bruno Bartoletti conducts London's New Philharmonic Orchestra. A London CDV (two discs, three sides).

Zeffirelli's production of Leoncavallo's Pagliacci with the orchestra and chorus of La Scala, conducted by Georges Pretre, offers Domingo's heart-wrenching Carlo, the wail-like Noddi of Teresa Stratas, and Juan Pons's sympathetic Tonio. A Philips CDV (one disc, two sides).

One of the finest, operas of the past half-century is Benjamin Britten's The Turn of the Screw, based on Henry James's ghost story. The orchestra and principals

Luciano Pavarotti is the dissolute Duke in Verdi's Rigoletto on a London CDV of the 1982 London Royal Opera production, conducted by Sir Colin Davis, provide the music, but this version is conceived by director Peter Weigl entirely in cinematic terms. It was shot audibly nature, in eerie pastels, with actors mim-

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NOTE: 1990 is likely to bring the first CDV versions of major Broadway and West End musicals of recent years. Details will follow as they become available.
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IN FASHION

Basics - with New Style

An exciting new palette coupled with exceptional beading and detailing makes sweaters the fashionable choice for every occasion.

Wool sweaters have taken on a new dimension for winter, making a statement all their own. “They’re lighter, looser, and softer next to the skin,” says Lynn Scott Mom. The focal point of every wardrobe this season, sweaters are redefined by new silhouettes for both day and evening. An exciting new palette, in warm autumn hues of spruce, berry, and gold, coupled with exceptional beading and handsewn detailing, make wool sweaters the fashionable choice for every occasion.

A hit for fall/winter 1989 is the new structured sweater jacket, which replaces the blouson and blazer for both work and play, offering comfort and complete sophistication. Oversized silhouettes like the “boyfriend” in crevices or turtlenecks in stone, with a gold and burgundy abstract floral motif, sets the standard. Warm up to the season’s color palette. Taking a cue from autumn’s turning

Every cardigans in subtle shades of rose and moss that are sure to flatter. Charlotte Nevelle’s “Field Flower” tunic with a gold and burgundy abstract floral motif, sets the standard. Warm up to the season’s color palette. Taking a cue from autumn’s turning

by Barri Leiner

Above: Susan Sarandon’s “My True Love Gave to Me.” Left: “Thyme Abides” from Anne Klein II. Right: “Flower in Lace” from Donna Karen for JCKNY.
In Fashion

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leaves, sweaters in golden chestnut, rich cinnamon, and forest are making news. Wintry pales like stone, charcoal, and ivory add a softer touch to woods. Yuletide colors like merry, Kelly green, and red are treasured favorites when paired with black for festive holiday looks.

“Today’s top designers are "knit picking," and with very good reason. "Sweater dressing is the look, from head to toe," reports Mrs. Menz, "and the key to designer collections this season." Celebrated designer Rebecca Moses says, "I design woolen sweaters that can be worn for at least ten months out of the year." Her olive work shirt and gray stirrup pant, paired with a dickey, is knit dressing at its best. "Wool, a natural for sweaters, stands on its own and looks intelligent when pieces are intermingled with wardrobe favorites," adds Moses.

Gift giving has never been such fun! Donna Sarnat for BASS offers an oversized, winter white tunic with black "scribbled" embroidery at the neck and sleeve — it’s sure to warm any heart. Susan Bristol turns on the holiday magic with the Twelve Days of Christmas sweater complete with partridge, pear tree, and golden rings.

Sweaters dress up for evening. Adrienne Vittadini lights up the night with a hand beaded, gold trimmed tunic that is pure sparkle against a black wool background. "Wool is my favorite fabric to use any season," notes Louis Dell’Olio of his Anne Klein II Collection. "This fall I’ve used merino and ottoman knits because they mold to the body and are perfect for the tailoring needed for this season’s stand-out sweaters," continues Dell’Olio. "Rip off an evening look with his A-line topper, elegant with pants or slim skirt.

Sweaters are bold, romantic, more comfortable this season. The versatile alternative that carries career clout is also elegant for evening. Wool sweaters you’ll really cherish and want to live in — the ones that always seem exactly right no matter what the occasion."

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"Woven in California" from Rebecca Moses for the House Collection — "an orange sleeve and grey blue head dress, painted with a deer" — design wool sweaters that can be worn for at least ten months out of the year. Her olive work shirt and grey skirt, paired with a dickey, is knit dressing at its best. "Wool, a natural for sweaters, stands on its own and looks intelligent when pieces are intermingled with wardrobe favorites," adds Moses.

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THE ART OF DINING

Down In The Valley

Two St. Helena Restaurants—Beautiful & Scrumptious

By Deborah Sroloff

St. Helena has long been a marvelous destination, what with its wealth of wineries, beautiful, pastoral scenery and its charming main street dotted with sweet cafes and delectable, artistically private antique stores. Given the general affluence and worldliness of the community’s grape growers and wine makers (and other assorted sophisticates), it was only a matter of time until some first-rate restaurants worthy of widespread attention opened here. This isn’t to say that St. Helena was heretofore a gastronomic backwater; it’s just that now, there are a few restaurants in this lovely land that are worth a side trip in and of themselves.

The newest restaurant addition to the area is Terra [3345 Railroad Avenue, St. Helena, (707) 963-9881], just down the road apace from the sublime Miramar (which I will write about at a later date). Just a year old, Terra was opened by filmmaking and food-loving duo Deborah and Michael Finkelstein. Their menu offers local and seasonal fare at reasonable prices.

The other new restaurant in town is Vignette [130 Main Street, St. Helena, (707) 963-8444], which opened in 1999 by Cindy Pawlcyn, a former chef at Spago in Napa. She’s been acclaimed at the helm of some of the world’s most successful restaurants and has now opened a new venture in St. Helena.

The Brick has been stripped and glazed, and the interior is open and sunny, hung with beautiful Venetian fixtures woven out of glass beads, and shelves of herbs slung over rafters. A huge marble counter is piled with salamis, cheeses and hams, loaves of dense, thickly-cradled bread are continuously replaced as you devour them.

Vignette’s olive oil has already become the stuff of legend; you can purchase it at the restaurant, or your local branch of Williams-Sonoma, and you should — it’s clear green essence is divine.

But the olive oil ain’t the only worthy commodable here — the food is just as what you’d expect from Pawlcyn. From the simplest insalata caprese, with its soft, white budini mozzarella to the silky risotto to that Northern Italian standard of simply-cooked white beans, you can’t go wrong here. The pizzas and calzones strike just the right balance of crisp and gooey, and the pastas are lightly sauced with fresh ingredients. Be careful not to overserve it with that luscious bread that you dip into that supernatural olive oil — you’ll want to save room for the tiramisu and the wonderful homemade gelato.

My advice would be to do a lot of walking, sightseeing and wine-tasting in St. Helena in order to work up a major appetite — you’ve got a lot of grazing ground to cover between Terra and Vignette.

Above: Cindy Pawlcyn’s Terra Vignette, a Tuscan-inspired restaurant in St. Helena. Opposite: Hira Sine and Lisa Doumani’s Terra also in St. Helena.

by Deborah Sroloff
THE ART OF DINING

Down In The Valley
Two St. Helena Restaurants—Beautiful & Scrumptious

St. Helena has long been a marvelous destination, what with its wealth of wineries, beautiful, pastoral scenery and its charming main street dotted with sweet cafes and deliciously fancy antique stores. Given the general affluence and worldliness of the community’s grape growers and wine makers (and other assorted aficionados), it was only a matter of time until some first-class restaurants worthy of widespread attention opened here. This isn’t to say that St. Helena was herefore a gastronomic backwater; it’s just that now, there are a few restaurants in this lovely land that are worth a side trip in and of themselves.

The newest restaurant addition to the area is Terra [1346 Railroad Avenue, St. Helena, (707) 943-8831], just down the road from the sublime Miramonte (which I will write about at a later date). Just a year old, Terra was opened by vibraphonist Arthur Flanagan and wine director Tom Molyneaux. The seafood offerings are the star of the show, as are the wines from various regions, including California, France, Italy, and Spain.

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Sone, a former head chef under Wolfgang Puck at Spago, and his pastry chef wife, Lisa Doumani, also late of Spago. They settled into the beautifully restored, historic Hetchler Building, erected in 1864, which they split into two large dining rooms (one of which can be used for private parties). This solid, simple stone structure is cozy and comfortable, and the unusual and colorful silk paintings by local artist Lygia Chappallett off the Terra’s misted color scheme.

Chef Sone’s eclectic training is apparent in Terra’s menu: he trained in French, Japanese and Italian classical cooking at the Bajli Cooking School in Osaka, Japan, and he has managed to seamlessly incorporate all those influences — as well as some American touches — into his food here. Plus, his stints at both Spago Tokyo and the original in Los Angeles gave him a solid grounding in world cuisine.

Hiro and Lisa chose St. Helena as the spot for their own venture because Lisa’s roots are here — she grew up in the Valley. "I grew up in the Valley," she says. "I wanted to come back and be part of the community."

The brick has been stripped and glazed, and the interior is open and sunny, hung with beautiful Venetian fixtures worn out of glass beads, and sheaves of herbs slung over rafters. A marble mirror is pitted with salamis, cheeses and hams; loaves of dense, thick-crusted bread are continuously replaced as you devour them. Tira Vignes’s olive oil has already become the stuff of legend; you can purchase it at the restaurant, or your local branch of Williams-Sonoma, and you should — it’s clear green essence is divine.

But the olive oil isn’t the only worthy, homemade, sorbetos de tart and fresh-tasting food here. The pizzas and calzones are a treat for the eyes, as are the wines from various regions, including California, France, Italy, and Spain.

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THE SAN FRANCISCO BALLET, OPERA & CAL PERFORMANCES have something uncommon in common...
Striking Back at Critics

M
e Brooks was once asked what he thought of critics. "They're very noisy at night," replied the comic, "you can't sleep in the country because of them." When the interviewer pointed out that he had asked about critics, not crickets, Brooks exploded: "Oh, cri... What good are they? They can't make music with their hind legs!"

Despite the fact that many a creative genius, such as George Bernard Shaw and T.S. Eliot, were also critics, the persistent myth that critics are fated artists goes back at least to John Dryden (1631-1700): "They who write ill, and they who never durst write.. Turn critics out of mere revenge and spite."

"You know who the critics are?" asked Benjamin Disraeli, the English prime minister and novelist. "They are men who have failed in literature and art."
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Peter Hay, a sensitive critic, to the author of several books including Theological Anatomy and Broadway Anecdotes published by Tipton University Press.

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Alone: A Portraste critic of a tragedy was captured by Henri Eugene de Lavaux in 1832.

by Peter Hay

for his dictum, "if you can't stand the heat, stay out of the kitchen." But on a famous occasion he forgot his own advice. In 1950, his daughter Margaret, an aspiring singer at the time, gave a public concert. It was reviewed by Paul Hume of The Washington Post, who concluded that "Miss Truman is a unique American phenomenon with a pleasant voice of little size and fair quality... She has moments during her recital when one can feel confident that she will make her goal, which is the end of the song."

The very next day the critic received a missive from someone with the initials HST: "I have just read your long review buried in the back pages. You sound like a frustrated old man who never made a success, an eight-ounce man on a four-ounce job, and all four ounces working. I have never met you, but I do feel you need a new nose and plenty of beer and perhaps a bit more support below."

And it went on. Margaret Truman also went on to become a very popular mystery writer. The president might have taken a leaf from the collected letters of the German composer Max Roger, who wrote to one of his critics: "...night, but they can't do it themselves." And the usually urbane Christopher Hampton reached for an even earlier simile: "Asking a working actor what he thinks about critics is like asking a lamp post how it feels about dogs."

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Harry S. Truman is still often quoted for
5/4 oz. Smoked Bacon Strips (or 6 Strips)  
12 oz. Wild Mushrooms mixed  
(Chantelle, Shiitake, Oyster, etc.)  
1/4 t. Thyme chopped  
1/2 t. Garlic chopped  
2 cups Cream (manufacturers or heavy)  
3/4 cup reduced Chicken Stock  
(from 1 cup)  
Salt & Pepper  
Thyme for Garnish

Cut the Puff Pastry into Vol au Vents or use the already prepared variety. Place them on a sheet pan lined with parch- 
mnt paper. Mix the egg with a tablespoon of water and lightly brush on the puff pastry and then bake at 400° for 10 mins.  
and then reduce to 275° for 7 minutes.  

After removing from the oven keep them in a warm dry place. Now clean and prepare 
the mushrooms. Be sure to remove all the dirt and then chop into large pieces.  
Since the Bacon into 1½ inch pieces and in a large sauté pan add the butter and sauté the bacon until cooked then 
add the mushrooms, garlic, thyme, salt & pepper and sauté until the mushrooms 
start to turn brown. Then add the cream and bring to a boil and add the chicken 
stock and reduce this till half. Taste for 
salt & pepper and adjust if necessary. Cut 
the tops off the puff pastry and reheat in a 
400° oven for one minute. Place the 
bottom on a plate and plate with the 
mushroom mixture and then plate the tops on.  
Garnish with fresh thyme.

Restaurant Guide

Open: 4:00-10:00 Mon-Thur; 4:00-11:00 Fri; 5:00-11:00 Sat; 4:00-10:00 Sun.  
Kids are welcome.  
EXPRESS VINEYARDS, 4444 Rodeo Drive, Beverly Hills, 90210 (310) 275-2500.  
Open: 11:00-11:00 Mon-Thur; 11:00-12:00 Fri; 12:00-12:00 Sat; 12:00-11:00 Sun.  
Kids are welcome.  
MAMMOTH GRILL, 2528 Sunset BLVD, Hollywood, 90028 (323) 466-3000.  
Open: 11:00-12:00 Mon-Thur; 11:00-1:00 Fri; 12:00-12:00 Sat; 12:00-11:00 Sun.  
Kids are welcome.  
THE LAST WORD

Blowing back at Critics

M
e! Brooks was once asked what he thought of critics. "They're 
very noisy at night," replied the comic, "you can't sleep in the country 
because of them." When the interviewer 
pointed out that he had asked about critics, not crotches, Brooks exploded:  
"Oh, excuse! What good are they? They can't make music with 
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George Bernard Shaw and T.S. Eliot, were also critics, the persistent myth that 
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mister and novelist. "They are men who have failed in 
literature and art."  

The French wit Tristan 
Bernard defined a 
"virgin who wants to teach Don Juan 
how to make love." This was not 
enough for the Irish playwright 
Brendan Behan: "Critics are like eunuchs in a 
harem," he once said. "They're there 
every night, they see it done every night, 
they see how it should be done every 
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Peter Hay, a notorious critic, to the author of 
several books, including Theatrical Androcles and 
Beauties and published by the University 
Press.

by Peter Hay
Dear Sir,

I am sitting in the smallest room of my house. Your notice about my last concert is in front of me. Soon I will have it behind me.

Yours truly, Max Rogers.

"For an actress to be a success," Ethel Barrymore once observed, "she must have the face of Venus, the brains of Minerva, the grace of Terpsichore, the memory of Macaulay, the figure of Juno, and the hide of a rhinoceros." The thick skin is a vital protection against critics who, like any other predator, tend to prey on the weak.

There was the English actor Arthur Wood at the turn of the century who was playing Bottom in A Midsummer Night's Dream. When the local reviewer suggested possible improvements to his broad performance, the actor wrote an indignant letter to the paper, which published it with a typographical error: "Mr. Wood seems rather thin-skinned about his Bottom."

The name of Geoffrey Stuyve is only remembered from the 1920s because Haywood Broom once described him as "the worst actor on the American stage." Stuyve flinchingly sued and the case was dismissed. Reviewing the next play in which the actor appeared, the critic did not mention his name until the last sentence, which read: "Mr. Stuyve's performance was not up to its usual standard."

Sometimes it is lightly assumed that critics are lucky people because they get free tickets and all they have to do is go to the theater, opera, or concert four or five nights a week. But after thirty or forty years of sitting through mind numbing mediocrity and worse, critics take a different view.

Haywood Broom usually carried a book into the theater (he also reviewed books for his paper) just in case the play bored him. And Kelove Allen, who wrote for Women's Wear Daily for decades, was famous for dozing off in the theater. Hearing him sneeze one night, Walter Winchell, who was sitting nearby, said to his companion: "I see Kelove is writing his review curiously."

On another evening, just before an opening, an actor saw the critic at Sardi's restaurant and kidded him: "What's the matter, Kelove? Aren't you asleep yet?"

"You are not on stage yet," the critic replied. □
"Dear Sir,

I am sitting in the smallest room of my house. Your notice about my last concert is in front of me. Soon I will have it behind me.

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