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MEDITOFELE
Co-Produced with
Grand Théâtre de Genève
Anrio Boto
Bale, Aronov, O’Neill, Ramey
Anne-Catherine Leone, Munn
Oct. 4 (7:30pm), 6 (2:30pm), 10 (7:30pm)

OTELLO
Giuseppe Verdi
Reginald Keen, Mauro, Ellis, De Haan, Pittsinger
Kord-Augsburg, Pomerolle-Pommerle-Arigtig
Oct. 5, 8, 12 (7:30pm), 10 (2:30pm), 26, 29 (7:30pm)

DOMINEO
New Production
Wolfgang Amadeus Mozart
Attiglia, Guffo; Ochman, Blackwell, Alexander, Outland, Cox
Pritchard-Capone, Condlin-Stenstrom-Mann
Oct. 7, 11, 14 (2:30pm), 17, 21 (2:30pm), 25 (7:30pm), 27

AIDA
Giuseppe Verdi
Savant, Zajac, Popescu, Nader, Langer, Pittsinger
Kellogg, Donnell-Schmidt, Casey, Munn
Oct. 21, 25 (2:30pm), Nov. 1, (7:30pm), 4, 7, 12 (2:30pm), 14

MADAMA BUTTERFLY
Giacomo Puccini
Hartley, Redmon, Piazza, Lapierriere, Perry, Skinner
Oct. 28, 31, Nov. 3 (7:30pm), 5 (2:30pm), 10 (7:30pm), 15, 18
Salas, Manhart, Schrimmeyl, U., Skinner
Pritchard-Farragio-Businger-Mann
Dec. 3 (11:00am), 9 (1:00pm)

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All performances at War Memorial Opera House unless otherwise noted.

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MEDITOFLE
Co-produced with Grand Théâtre de Genève
Arrigo Boito
Belasco, Orritte, O’Neill, Ramey
Anna-Maria, Leontyne, Mann
Oct 4 (7:30pm), 6 (7:30pm), 10 (7:30pm)

OTHELLO
Giuseppe Verdi
Reynolds, Kern, Maure, Ellis, De Haan, Pittenger
Kodis-Myers, Ponnelle-Ponnelle-Aitchison
Oct 6, 9 (7:30pm), 15 (7:30pm), 28, 24 (7:30pm)

DOMEME
New Production
Wolfgang Amadeus Mozart
Matthis, Gass, Dohrmann, Blackwell, Alexander, Outland, Cox
Pittenger-Coyl, Collin, Stern-Mann
Oct 7, 10, 13 (7:30pm), 17, 22 (7:30pm), 25 (7:30pm)

AIDA
Giuseppe Verdi
Sennett, Zajac, Pippa, Nalle, Langan, Pittenger
Kalinke, Dornhill, Nettles, Caves, Mann
Oct 21, 26, 29 (7:30pm), Nov 1, 7 (7:30pm), 4, 7, 11 (7:30pm), 18

MADAMA BUTTERFLY
Giacomo Puccini
Hardin, Redford, Piazza, Lavernia, Paggi, Skinner
Oct 28, 31, Nov 3 (7:30pm), 5, 7:30pm, 10 (7:30pm), 14, 16

Sadler’s, Manhart, Animal, Scheuney, St. Skinner
Pittenger-Farragio-Businger-Mann
Dec 3, 7 (7:30pm), 11 (7:30pm)

English surtitles for every opera
All performances at 7:30 unless otherwise noted
San Francisco Opera debut
** Limited Time Offer **
Program and seating subject to change

MACISTE
Petticrew, Whiting, Whitaker, Hess, Whiting
Oct 21, 24, 27, 30 (7:30pm), Nov 1, 7 (7:30pm), 4, 7, 15 (7:30pm), 18

San Francisco Opera debut
** Limited Time Offer **
Program and seating subject to change

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GREAT EXPECTATIONS

From Renaissance to Revolution

People and performances certain to make news in November

"I was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity..." (Dickens' note that "a crowd in those days would stop at nothing, and was a monster much dreaded" refers to a London crowd.) Although the actual time of "Great Expectations" endured only about six years in 1814, and claimed hundreds of victims rather than the millions annihilated in the twentieth century war, the image of Phantabulous wallowing in the blood of daily beatings maintains a horrific illusion. Almost nothing that Dickens wrote exaggerates the fury of a blood-enraged mob, the atmosphere of distrust, or the terrifying whimsey by which most victims were accused and executed.

As good storytellers must, Dickens focuses upon the harrowing struggles of a small group caught within the larger class. Yet his concern for Lucy and Dr. Manette, Charles Darnay, and the redoubtable scoundrel, Sydney Carton, develops before a backdrop of learning poverty and corruption. The French aristocracy may have gone gallantly to its death in droves, along with many a petit bourgeois who happened to look the wrong way at an unseen spy. But its cruel frivolity had poisoned the spirit of a once fair and prosperous land.

As ACT director Abner Epstein points out, for instance, the infamous Mme. DeFarge, that sinister knitter and guardian of the guillotine, is "not the harridan she's often thought to be. She is a woman

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Porsche 944 Turbo S

Chevrolet Corvette ZR1

Ferrari 328 GTS

BMW M6 Coupe

BMW 750iL

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with deep scars, whose ferocity is comparable to that of a French resistance fighter." As portrayed by Frances Lee McCain, she may return to the character actually written by Dickens.

The production will be one of ACT's largest, with a cast of forty, including eighteen speaking parts. "It will not be a Nicholas Nickleby, exploring every nook and corner of the novel," Epstein observed, "but the essential and complex interactions will be there. You've got to have both: the focus on one imperiled group and the canvass of the time. Otherwise it's just a gaudy adventure." November 9 through December 4. Geary Theatre. (415) 771-3388.

WINNING PERSONALITY

When David Parsons made his West Coast debut last year at Zellerbach Hall in Berkeley, he and his six saucy cohorts sold out the house. Now they're back, with something new and several repeats that can well bear another view. A ten-year veteran of the Paul Taylor dance company, Parsons has been a serious choreographer for several years; his work has been commissioned by American Ballet Theatre, Momix, the Paris Opera Ballet and Israel's Batshiva Dance Company. Walk This Way, an amusing mating dance for Martha Van Hamel and Clark Tippet, was seen here in American Ballet Theatre's 1987 season.

The tall, dark, and splendid Parsons himself will dance in Caught, a 1982 solo in which he seems to fly, jump, run, and walk while suspended in the air. This clever use of strobe lighting goes beyond electronic trickery into baffling art. He will also present his signature piece, The Envelope (1984), a delicious spoof of dance styles and conventions, from Paul Taylor's romanticism to ornate lighting designs. Parsons knows Taylor's stylistic eccentricities well enough to take them, occasionally poke fun at them, and then turn them into something rare and original. He can be both satiric and lyrical, frequently in the same piece; in Sleep Study the dancers go through an entire repertoire of mattress movements, tossing and turning, curling up and rolling over, ending in a heap. It's unpretentious, small in scale, and revelatory.

November 3. At Zellerbach Hall, UC Berkeley. (415) 642-9988.

VIVID VIVALDI

Antonio Vivaldi, the "Red Priest" of Italian Baroque music, claimed to have written more than ninety operas in an immensely prolific career. Some twenty of them are still extant, but you won't find them mentioned in Robbe's Opera Book or in most other standard opera texts. The red-haired composer's contributions to opera have been neglected in this century, as have most Baroque operas, in fact. The San Francisco Opera, in an unusual foray into the field — and as a special showcase for the gifts of Marilyn Horne — will present a new production of Vivaldi's Orlando Furioso next month. Designed by Pier Luigi Pizzi, it is the first performance of this 1725 work in the Opera House. It is only since the 1960s, when his Four Seasons concertos were "discovered," or at least recovered from obscurity, that

You always come back to the basics.
VIVID VIVOX

Vivid Vivid's new album, "Vivid Vivid," is a departure from the group's previous work. The album is marked by a darker, more introspective tone, with themes of mortality and the fleeting nature of life. The opening track, "Eternal," sets the mood for the rest of the album, with its haunting vocals and somber instrumentation. The track "Lost in Space" features a collaboration with the renowned electronica artist, adding a new dimension to the group's sound. The album concludes with "The Last Waltz," a lament for the passing of the old world and the uncertain future. "Vivid Vivid" is a must-listen for fans of the group and for those who appreciate a deeper, more poignant musical experience.

WINES OF PERSPECTIVE

When David Mancuso made his West Coast debut last year at Zabar's Cove in Berkeley, he was met with a standing ovation. Mancuso, who is known for his legendary party at the Warehouse in New York City, is a pioneer in the world of house music. His sets are characterized by their slow, steady beat and the deep, soulful vocals of his guests. Mancuso's influence on the electronic dance music scene is undeniable, and his presence in Berkeley was a testament to his enduring popularity.

The image features a photograph of a live performance by David Mancuso, with a crowd of fans cheering him on. The atmosphere is electric, with people dancing and enjoying the music. The image captures the essence of a Mancuso show, with his signature style and the thrilling energy of his audience.

The text also mentions the release of a book by Mancuso, "The Warehouse," which chronicles the history of his legendary party. The book includes exclusive interviews with Mancuso and his guests, as well as rare photographs and memorabilia. It is a must-read for anyone interested in the history of house music.

The image also features a bottle of Jim Beam, with the text "Always come back to the basics." This phrase is a nod to Mancuso's love for the classic sounds of house music and his commitment to providing a high-quality experience for his fans.
from the firm conventions of early-eighteenth-century opera; for example, long passages of explanatory recitative alternate with arias that express emotional states rather than action or exposition. But it was written at the height of Vivaldi's mature period, he was clearly fascinated by the themes and language of Ariosto's work, and the opera contains some of his most eloquent music. Inspired by the central theme — the madness and redemption of the Christian knight Orlando (identified with the French epic hero Roland) — Vivaldi fashioned recitatives of more than usual variety and dramatic interest.

Most "panta" roles of the period were written for the artificially high and brilliant voice of a castrato: it was, in a practice despised, often denied, and eventually outlawed, not uncommon for young boys to be castrated in order to produce mature voices with the power of a male and the clear upper register of a woman. Not so the title role of Orlando, which Vivaldi specifically created for the Venetian soprano Lucia Lanocetti, with whom he collaborated infrequently but to great effect. Marilyn Horne will take the title role in the San Francisco production, joined by Susan Patterson as Angelica, the object of Orlando's hopeless desire. The complicated plot, involving witches, enchantment, spurned love, signed death, disguises, and accusations of infidelity — not to mention Orlando's "fury," or amorous ravings — certainly offers scope for bewilderment as well as pleasure. But the grandeur of the characters' motives and emotions is richly realized in Vivaldi's music.

Also Recommended:

Music: Shomepo, a form of Buddhist chanting as old as Gregorian chants of the West, will be presented by ten monks of the Japanese Tenri school, November 1 in Zellerbach Hall, UC Berkeley. Call 642-0212. . . . The Guarnieri String Quartet, with a quarter-century of music-making behind it, will perform Haydn's Quartet in D major, Lutoslawski Quartet, and Schumann's Quartet in F major, November 6 at Herbst Theatre, San Francisco Performances. (415) 868-6596 . . . .

The San Francisco Symphony presents the Vienna Choir Boys, November 12 at Davies Symphony Hall. (415) 441-5400 . . . . The San Francisco Contemporary Music Players, a series now in its fifteenth season, celebrates American Music Week in premiers by Daniel Weymouth and Steven Mackey, as well as Anthony Corf's Nothing But Love Songs, a large-scale work for soprano and chamber orchestra featuring soprano Susan Naranko; November 6 at the Green Room of the Veterans Building, 201 Van Ness Avenue; selected galleries in the San Francisco Museum of Modern Art, located specially, will be open before and during the concert. (415) 558-0447 . . . . "Courtly Pastymes," a musical portrait of the Renaissance court, will be the theme of the New World Consort of Vancouver's November 11 concert at the First Congregational Church, Dana and Durant, Berkeley. It's part of the Early Music Society 1981-82 season. (415) 543-3119 . . . . Theater: Loot, Joe Orton's scathing black comedy about English life, death, police, money, and other sacred institutions, comes to the Marin Theatre Company, November 1-December 5. (415) 388-5200 . . . . The Film Society, Jon Robin Baitz's bleak and bitterly funny look at South Africa's white society in the 1970s, doesn't have a black character in it, they're in the background, where white furs, grievance, and greed want to keep them; through November 20 at Magic's Southside Theatre, Fort Mason. (415) 441-8001 . . . . Berkeley Repertory Theatre presents its third Craig Lucas play in as many seasons: Reckless, a romance that becomes a thriller and a comic adventure, through December 2. (415) 841-6108 . . . .

SHER GUTMANN

When John Gutmann left Hitler's Germany in 1933, a friend told him, "Don't stay in Europe. The only country you want to go to is the U.S. The only state is California. The only city, San Francisco." He arrived here on a freighter, and the first thing he saw was a multi-racial group of laughing people shooting caps. It was his first American glimpse of "the marvelous extravaganza of life" revealed in all his photography. For the first time since his 1976 retrospective here, the San Francisco Museum of Modern Art will examine The Work of John Gutmann through seventy vintage prints from the 1930s to the present.

Gutmann was the son of wealthy Breslau Jews, looking ahead to a promising career as a painter and art professor until the Nazi government forbade him any public work. He turned to photography, at first only as a means to work abroad for Press-Photo, a Berlin agency. Gutmann's entire background in photography at that point consisted of buying a camera, reading the instructions, and shooting three roles of film.

Once in the United States, however,
from the firm conventions of early-eighteenth-century opera; for example, long passages of explanatory recitative alternate with arias that express emotional states rather than action or exposition. But it was written at the height of Vivaldi’s mature powers, he was clearly fascinated by the themes and language of Aristotle’s work, and the opera contains some of his most eloquent music. Inspired by the central theme—the madness and redemption of the Christian knight Orlando (identified with the French epic hero Roland)—Vivaldi fashioned recitatives of more than usual variety and dramatic interest.

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The complicated plot, involving witches, enchantment, spurred love, signed death, daggers, and accusations of infidelity—not to mention Orlando’s “fury,” or nervous ravings—certainly offers scope for bewilderment as well as pleasure. But the grandeur of the characters’ motives and emotions is richly realized in Vivaldi’s music. November 19 through December 9, 1983. (415) 864-3320.

**ALSO RECOMMENDED**

**Music:** Shogun, a firm of Buddhist chanting as old as Gregorian chants of the West, will be presented by ten monks of the Japanese Tenri school, November 1 in Zellerbach Hall, UC Berkeley. 1011 University Avenue, Berkeley. (415) 642-0212.

The Guarnieri String Quartet, with a quartet-century of music-making behind it, will perform Haydn’s Quartet in D major, Lutoslawski’s Quartet, and Schumann’s Quartet in F major, November 6 at Herbst Theatre, San Francisco Performances: (415) 864-6006.

**Theater:** Lost Joe Orton’s archetypal black comedy about English life, death, police, money, and other sacred institutions, comes to the Marin Theatre Company, November 1-December 5. (415) 388-5200.

**Film:** The Society, Jon Robin Baitz’s bleak and bitterly funny look at South Africa’s white society in the 1970s, doesn’t have a black character in it, they’re in the background, where white folks, ignorance, and greed want to keep them. Through November 20 at Magic’s Southside Theatre, Fort Mason. (415) 441-8001.

**Sehr Gutmann**

When John Gutmann left Hitler’s Germany in 1933, a friend told him, “Don’t stay in Europe. The only country you want to go to is the U.S. The only state is California. The only city, San Francisco.” He arrived here on a freighter, and the first thing he saw was a multi-racial group of laughing people shooting craps. It was his first American glimpse of “the marvelous extravagance of life” revealed in all his photography. For the first time since his 1970 retrospective here, the San Francisco Museum of Modern Art will examine the Work of John Gutmann through seventy vintage prints from the 1930s to the present.

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which he traveled from coast to coast, the “new toy” of photography became seductive. Strongly trained in painting under Otto Muller—a one of the founders of Die Brücke, the early German Expressionist group—he had the discipline and trained eyes of an artist. The camera developed his radar for life’s most extravagant moments, allowing him to catch the surreal and intimate images of a country’s immense humor, variety, and exuberance.

His photographs of the 1930s, captured in the now out-of-print book The Restless Decade, are unlike many government-supported views of the Depression era. Max Kuntz, in his introduction to that book, points out how Farm Security Administration photographs always focused on rural poverty, emptiness, bleakness. Gutmann’s urban world is feister, funnier, and more crammed with details than those remote FSA records. There are the boards of shiny black cars, many of them covered with various political admonitions, as in “Yes, Columbus Did Discover America” (San Francisco, 1938), an almost delicious sermon on wheels that still yells at us across the years. There are the white, plump, and maquaquers of New Orleans at Mardi Gras. There are the capoeiras, the 1938 Berkeley Leap Year Parade, featuring a float dedicated to “Karl Marx and His Campus Red-Hots,” and black-garbed nuns at a carnival ferris wheel.

Gutmann likes to work in series, and among the most affecting and lively of them are shots of graffiti. There is “The Monkey” (San Francisco, 1938), whose pale presence beckons us from a city wall with a suggestive magic as potent as the prehistoric balls of the Lascaux caves. There are erotic and profane confessions, and there is a San Francisco “Apology,” which states simply, “To my best pal I ever had, I’m sorry I did you wrong. Glenn From Claremore.” Gutmann didn’t dream those up, no more than he imagined the chilling “Death Stalks Fillmore” or “The Omen” or his radical, jazzy views of Count Basie’s dancer. He only watched, wondered, and shared up with us his wonderment. Even his more somber views have a mysterious rhythmic vitality, a close sense of how interesting life looks if you’re paying attention. November 17 through January 21, San Francisco Museum of Modern Art. (415) 861-6000.

ALSO RECOMMENDED: ART
Ellsworth Kelly Prints, some ninety lithographs, intaglio, and handmade paper prints, through December 5, at the University Art Museum, UC Berkeley . . . .

Intimite Appeal: The Figurative
Ellsworth Kelly Prints is at the University Art Museum, Berkeley, through December 5.

I. MAGNIN

T.A.K.E. THE “BLUE TRAIN”

At the age of seventy-five or thereabouts, Irina Nijinska could look back and celebrate a life in dance, were she not too busy looking forward. As the daughter of Bronislava Nijinska and niece of Vaslav Nijinsky, she is the last in a line of great ballet dancers/choroaphers who goes back at least to her grandparents, the Polish dancers Thomas and Eleonora, Bereda Nijinsky. Trained principally by her mother, Irina was a memorable dancer and ballet mistress herself, but her finest accomplishments in the last two decades have been the revivals of Bronislava’s ballets. She is currently collaborating on a reconstruction of Bronislava Nijinska’s 1924 avant-garde ballet Le Train Bleu for the Oakland Ballet, which previously presented Nijinska’s Les Noces (The Wedding) and Les Biches (The Goats).

Overshadowed in popular legend by the charisma and tragic fate of her brother, Vadim Nijinsky, Bronislava was a far more prolific choreographer and, apparently, a woman of sturdy sanity and artistic drive. She created more than fifty ballets, was considered fully her brother’s equal in the vitality and technical finesse of her dancing, and was active in the world of dance up until her death in 1972 at the age of eighty-three.

Her daughter Irina, born in St. Petersburg in 1918, learned her first ballet steps at the age of five in her mother’s living room/ballet studio and made her stage debut in London in 1938 with Olga Spessivtzeva’s Ballet Company. Traveling throughout Europe in the 1930s with the Polish Ballet, under the direction of Nijinsky, Irina saw most of her mother’s ballets and danced in at least twenty of them. In later life, when mother and daughter had settled in Hollywood, Irina both taught at her mother’s school there and

Susan Taylor in Oakland Ballet’s production of Nijinsky’s Le Train Bleu.

Art of Beatriz Wood, sixty-six objects on paper and in clay by an Ojai artist, born in San Francisco, raised in New York and Paris; now ninety-six, she has been making buste-sized vessels and “naughty figures” since the 1920s; November 15 through February 18, Oakland Museum . . . .

Selections from the Nelson A. Rockefeller Collection of Mexican Folk Art and an exhibition of Candelario Medina López’s fantastic ceramic sculptures, both chosen from the permanent collection, complement a retrospective of the Abstract Expressionist work of Robert Gonsales (1909-1981), a San Francisco artist of unusual humanity and craft; November 15 through February 11 at the Mexican Museum, Fort Mason . . . .
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Art of Beatrice Wood, sixty-six objects on paper and in clay by an Ojai artist, born in San Francisco, raised in New York and Paris; now ninety-six, she has been making lattice-glazed vessels and “naughty figures” since the 1920s; November 13 through February 18, Oakland Museum . . . Selections from the Nelson A. Rockefeller Collection of Mexican Folk Art and an exhibition of Candelario Medrano Lopez’s fantastic ceramic sculptures, both chosen from the permanent collection, complement a retrospective of the Abstract Expressionist work of Robert Gonzaless (1909-1981), a San Francisco artist of unusual humanity and craft, November 16 through February 11 at the Mexican Museum, Fort Mason . . .

TAKE THE ‘BLUE TRAIN’

INTRODUCING EAU DE TOILETTE

COCO

A Tantalizing New Aspect of the Modern Classic

PERFORMING ARTS
 act as her assistant. She retired from teaching in 1950, after her marriage to Gibbs Bate, then an aerospace engineer, to whom she is happily attached. When her two children were enrolled in college, however, she returned to help her mother, who completed most of her Early Moments (published in 1992) before her death.

Irma, a round little woman with delicately tinted hair, speaks in a soft rush of Russian-accented phrases. Now troubled by lameness, she relies upon her eloquent hands and a mind full of accurate memories to convey the style, the steps, and the phrasing of her mother's work. Severely paced of her mission to maintain the spirit as well as the motion of her mother's artistic works, she knows them in her bones.

Le Train Bleu, a collaboration of Bronislava Nijinska, Jean Cocteau, who did the libretto, Coco Chanel, who did the costumes, Pablo Picasso, who contributed the majestic drop curtain, and the composer Darius Milhaud, created a sensation at its Paris debut for its extraordinary way of bringing the modern world onto the stage. A light-hearted projection of life and leisure at a Riviera hotel, it employed acrobatic feats of great difficulty in conveying such contemporary figures as the French tennis champ,

Suzanne Lenglen, danced by Nijinska herself. As Le Beau Gossie (The Handsome Boy), Anton Dolin performed a manic series of cartwheels, handstands, and backbends that were beyond the abilities of later dancers. Le Train Bleu, after only one year of performance by Diaghilev's Ballets Russes, was dropped from the company's repertoire and never revived until the dance historian and Cocteau expert Frank Ries was able to begin the reconstruction through talking with some of the original dancers, including Dolin, who remembered "ninety percent," Irma says, of the mime and choreography.

This production of Le Bleu Train — the title refers to the high-speed train to the Cote d'Azur — will be "apres Bronislava Nijinska," her daughter says.

"At first I was dubious that it could be done, but after seeing the initial rehearsals, I was pleasantly surprised. Ries has been a very wonderful collaborator. And the Oakland Ballet's Michael Lowe — I saw him in the 1960 revival of Les Noces and saw that he was very strong, right for the athletic role of the Handsome Boy. My mother had never wanted to do Le Train Bleu again, but I am very touched to see it. Le Train Bleu at Oakland Ballet. November 10, 11, 12 at the Paramount Theatre, Oakland."
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You Saw It Here First

California is rich with premiere productions in the 1989-90 season.

Gordon Davidson remembers the first time he saw a play. "When I started in 1967, you couldn't see a play unless you presented it," he says. "Now you can see a play in New York." A few blocks away in downtown Los Angeles, Bill Bushnell, head of the Los Angeles Theatre Center, remembers the days when he was a drama student at California State University, Los Angeles. "It was a big deal to get people to see something new," he says. "You'd get this attitude, that it was 'Le-Le-Land' thing."

Nowadays, California theatre audiences don't get a lot of attitude. They get new scripts, top-name actors, and directors eager to work on them. But it's not just about the plays. The audience is also important. They expect more from the plays, and they demand it. California is a state of mind, and its theatre is a reflection of that. California theatre is vibrant, diverse, and ever-changing.

In Los Angeles, Davidson's Taper has two American debuts. On its Music Center mainstage: Our Country's Good, by Brittain's Timbershade. And The Mystery of the Rose Bouquet, by Manuel Puig, the South American author of Kiss of the Spider Woman.

Los Angeles Theatre Center's new season opens with a world premiere, Daytrip, by Jo Carson. In In San Diego, the venerable Old Globe Theatre has become a nurturing ground for home-grown dramatists, as well as Shakespeare, such as this fall's Breaking Legs by Tom Stoppard. The audience is an integral part of the production, and the theatre is a place where new ideas can be shared and explored.

Thomas O'Connor is a staff theater critic and arts reporter for The Orange County Register. He recently wrote a column titled "ABILITY ALONE WON'T GET YOU THERE." The column discusses the importance of dedication and hard work in achieving excellence, using American Airlines as an example. The column was published in the October 2009 issue of the Orange County Register. The column also highlights the rich theatre scene in California, with mentions of Los Angeles and San Diego theatre productions, including Our Country's Good, The Mystery of the Rose Bouquet, and Breaking Legs by Tom Stoppard. The column argues that audiences are an integral part of the theatre experience, and that the theatre is a place where new ideas can be shared and explored.
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American Airlines  Something special in the air.
A few of the growing number of world premieres occurring on California stages — Below: James Gleason, Ellen Rigby, and Chip Zien in the Southern California collaboration from the Woods at the Old Globe. Opposite page, top to bottom: Tony Amendola, Mark Morgan, Harris Crawford, and James Walsh in Our Country's Good at the Mark Taper Forum; Beth Henley's Atticadice at the South Coast Repertory with Joyce Whitehorne, Bessie Brown, and Yasmine Ben Ayed; and The Three's Honor with James Von Putten, Andra Gregson, Jim Lambros, James Wales, and Christine Bowers in the Old Globe's In the mood of Howard Koch's Search and Destroy, which will premiere at the South Coast Repertory later this season.

Dulack. The Old Globe has in recent years displaced New Haven or Philadelphia as a tryout site for Broadway-bound material. Both Neil Simon's Rumors and Stephen Sondheim and James Lapine's musical Follies the Woods had what seemed to pre-Broadway tryouts there. Simon's newest, Jake's Women, will have its world premiere at the Globe in March.

A short hop up the coast, the La Jolla Playhouse has continued its collaboration with Lee Blessing, author of the popular drama about arms negotiators, A Walk in the Woods. Blessing's new Down the Road, about a serial killer, was commissioned by La Jolla and premiered in August.

The young San Diego Repertory Theatre has several premieres on its 1989-90 schedule. The season started with the American premiere production of Am Ros Lowdown's Tonight! and continues with Sling Shot, a new play by young Russian, Natalya Konyuha. Later in the season the Rep will present the world premieres of Austrian Slaughto, by Mac Wellman, and Animal Nation, a collaboration with the DellArte Players, based on George Orwell's Animal Farm.

In San Francisco, the American Conservatory Theatre has emerged from several years of artistic and financial chaos early in this decade ready to expend resources on untested work. ACT's 1989-90 season opens with a new, multi-media piece about the work of Lewis Carroll, titled Right Mind. In November, ACT will premiere a new stage adaptation of Charles Dickens's A Tale of Two Cities. And later in the season, the first professional staging of a New England drama, Judee, by David Bushell will be presented.

In Orange County, a typically premiere-studded South Coast Repertory season includes two new American scripts previously polished in the theater's elaborate play-development system of commissions and workshops (dubbed Collaboration Laboratory). One is Howard Koch's Search and Destroy, about a businessman confronted with a moral crisis, the other Richard Heilser's Once in Arden, a historical drama about the nineteenth century stage star Helena Modjeska, a play uncovered in the theater's first California Playwrights Competition, held last year.

South Coast Repertory will repeat its contest for Golden State dramatists this year. The first competition brought in more than 50 entries, and yielded two productions for the company's Second Stage Theater, where one or two slots are routinely left open in the confidence of finding a new script. (This season's Second Stage schedule also includes a US premiere, a Scottish drama by Sharman Macdonald, called When I Was a Girl I Used to Scram and Shoot.)

Inevitably, one of the flood of scripts drawn by the first California writers' contest were dusted off trunk plays. But the surprising quantity and quality equality reflects the growing ranks of serious writers who set down roots in California, lured partially by proximity to Hollywood, partially by the fertility of California's stages.

A case in point is Stephen Metcalfe, author of Emily and the wizy produced romance Strange Snow. Two years ago the Connecticut native moved from New York to San Diego, where he is the sole playwright in the Old Globe's roster of associate artists; he also writes screenplays. "Over the last several years, I was finding more and more work in California," Metcalfe said in an interview last year. "And I guess I was just ready for a change."

The possibility of dipping pens with equal convenience in the mills of stage and screen — large and small — has lured to California such prominent writers as Pulitzer Prize-winner Beth Henley. Her latest stage script, Abundance, premiered this spring at South Coast Repertory, where it was staged by another New York expatriate, Ron Lagimodiere, who typifies a new breed of theater person trying to balance stage assignments with Hollywood work (Lagimodiere is a regular director for ABC-TV's thirty-something).

"It's inevitable now that a serious theater person will, in one way or another, have to deal with California," said David Chambers, the New York-based director who will stage Search and Destroy for South Coast Repertory this winter.

Chambers, who teaches at Yale University in Connecticut and has directed at major resident theaters around the country, has observed a steady stream of writing, acting, and directing talent abandoning New York stages in recent years for California, drawn by the lure of film and TV work.

"When I put in a list of possible actors to casting directors now, the list will come back saying half or more of them are in Los Angeles," Chambers says. "I don't know who the people are in New York restaurants anymore. It used to be like going to the student-union at Yale, but now it's like that in Los Angeles, twice and again. There's a lot of artistic heat out there."

It's not just California, noted the
A few of the growing number of world premieres occurring on California stages — Below: James Glennon, Ellen Page, and Chip Zien in the South Coast Repertory production of the Old Globe. Opposite page, up to bottom: Zorric Amendariz, Mark Morgan, Harris Cleveland, and James Walsh in Our Country’s Good at the Mark Taper Forum; Beth Henley’s Amande at the South Coast Repertory with Anne Wight, Della Mannix, and Jasmine Sykes. West Coast’s Season with Jayne Von Puten, Andra Gregory, Ren Lackeras, Judith Walter, and Christine Bordan at the Old Globe; a reading of Howard Korder’s Search and Destroy, which will premiere at the South Coast Repertory later this season.

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San Diego's Old Globe Theater's award-winning Tom Dallos' Breaking Legs is in its world premiere this month. Taper's Davidson, that has risen in theatrical vigor as changing economies and dwindling audiences for serious drama have shrunk New York's role in writing the nation's theatrical menu. "You can't discount the fact that it's happening in New Haven and Seattle and Boston, too," said Davidson, "all because New York is no longer the generating force in theater."

No one suggests that New York's traditional cultural hegemony has simply evaporated. Playwrights still migrate to New York in search of success, some of them from California, such as Los Angeles native David Henry Hwang, whose M. Butterfly won a Tony Award and became a rarity: a serious, non-musical hit on Broadway.

And, while playwright commissions, aggressive workshop development programs, and swelling national reputations have altered the traditional flow, they have yet to tilt it a full 180 degrees. "The fact is," said Bushnell of the Los Angeles Theatre Center, "that Joe Papp [producer of the New York Shakespeare Festival] still sees almost everything first. "But I think theaters in Southern California now see things very quickly, very close to the head of the line."

If no one is getting rich on resident theater, playwrights and their agents have at least discovered a living can be made through the nationwide network of nonprofit, regional theaters. Dennis Powers, associate artistic director of American Conservatory Theatre, recalls the success enjoyed by actor-playwright Mark Hurwitz, whose tale of his Jewish grandfather's life in Texas, The Immigrant, has never played in New York. Yet the play's success in a number of resident theaters, beginning with the Denver Theatre Center and including both ACT and the Mark Taper Forum, illustrates the resident theater's increasing clout.

"New York is no longer an essential imprimatur," Powers said. "And the sheer number of theaters in California is a big factor in this. It permits the kind of diversity that, say, Missouri doesn't have."

At South Coast Repertory, Emmes sees California's arrival as a theater center as an inevitable, if tardy, outgrowth of the much-vaulted California dream. "It's the whole idea of the West as a place of innovation and entrepreneurship," said Emmes, who is a native of California. "In some ways, the arts have always seemed to be last thing that come into place in a community. California's innovativeness has long been recognized, so it almost follows that in the arts, too, it would be innovative, once the arts developed themselves to an established point.

"There's a sense in California that there's an audience here open to the experience of new work because they're used to innovation."
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—Mayor Art Agnos

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Come to Marlboro Country.

American Conservatory Theater
Edward Hastings
Artistic Director
John Sullivan
Managing Director

1989-90 REPERTORY SEASON

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The American Conservatory Theater was
founded in 1965 by William Ball.

RIGHT MIND
by George Coates Performance Works
October 6 through November 4

A TALE OF TWO CITIES
by Charles Dickens
adapted for the stage by Nagle Jackson
November 9 through December 3

A CHRISTMAS CAROL
by Charles Dickens
December 8 through December 24

ALMOST LIKE BEING IN LOVE
The Magic of Alan Jay Lerner
December 25 through December 31

JUDE/JOY
by David Durrell
January 5 through February 4

TWELFTH NIGHT
by William Shakespeare
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HAPPY/GOOD
by Tom Stoppard
February 14 through April 23

THE IMAGINARY INVALID
by Molière
March 7 through May 6

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by landfill Wilson
April 25 through May 26

Tickets and Information: (415) 749-2ACT

OCTOBER 1989

SURGEON GENERAL'S WARNING: Smoking
By Pregnant Women May Result in Fetal
Injury, Premature Birth, And Low Birth Weight.
Welcome to our twenty-fourth season in San Francisco!

I think this is going to be a great season for our company: a splendid array of productions, giving ourselves the opportunity to stretch into all sorts of different shapes, to show the variety of colors and sounds and shapes we can assume. We're going to be showing off a bit for you this year, and I think it will be as much fun for you as it will be for us.

While you were away from the Geary this summer, we were away, too — showing off our wares in Saratoga, Connecticut at the premiere exhibition at the American Theater Festival, which operates at the old house of the American Shakespeare Festival. It was a real thrill to read the great reviews from the New York press for A Farthing Happened on the Way to the Forum, and on the other side of the rosicrucianism, there's you, a vast army (yaster and vaster all the time, we hope) of people joined together for the event.

It's two multidimensional faces of the same coin: A farthing happened on the way to the forum, and one day the great pride in the accomplishment of the show we will see at this performance, which is the result of a special sharing of A.C.T.'s resources with George Coates Performance Works in the commission of Right Mind, our opening adventure.

Sincerely,

Edward Hastings
Artist in Residence
Welcome to our twenty-fourth season in San Francisco.

I think this is going to be a great season for our company: a splendid array of productions, giving ourselves the opportunity to stretch into all sorts of different shapes, to show the variety of colors and sounds and uses we can assume. We're going to be showing off a bit of this year, and I think it will be as much fun for you as it will be for us.

While you were away from the Geary this summer, we were away, too — showing off our wares in San Francisco, Connecticut, and at the premiere of our production at the American Festival Theatre, which operates at the old home of the American Shakespeare Festival. It was a real thrill to read the great reviews from the New York Times for our production of A Midsummer Night's Dream. I think of the performance at the Geary Theatre. There is the rich profusion of actors in the A.C.T. company, and behind them are an unequaled army of artists, technicians, and administrators. On the other side of the prosenium, there's the vast army (suit and vest) of people joined together for the event. It's two multitudes facing each other and yet what really happens during this mysterious event, when it works as it should, is intensely personal: it happens to one individual — yes — at the same time as it happens to one of our actors. A treatment takes place before the curtain rises, a photographer touches someone in some human way, exciting and crystallizing a human emotion — and a make-believe spark is ignited that magically flies into the house and lights a real spark within you.

It's great when it happens to a crowd. But at each time a crowd is nothing but one individual — you — magnifies.

And, when we do this thing right, you go home with a spark that not only flies, but burns.

This is going to be a special year at A.C.T. And we have a lot of action flowing from our stage into your heart and mind and soul, and through you — out into the world. Thanks for helping to light our fires.
NEWS OF THE AMERICAN CONSERVATORY THEATER

A.C.T. and Hamsbury To Present One-Artps by Barka and Miller

Last year A.C.T. joined with the Lorraine Hamsbury Theater in offering August Wilson’s Joe Turner’s Come and Gone as part of both theater’s subscription seasons. This fall A.C.T. and the Lorraine Hamsbury will continue their association by collaborating on the production of two one-act plays: the West Coast premiere of Arthur Miller’s Edwin Drood and Edward Albee’s A Delicate Balance.

Supporting A.C.T.’s many artistic and educational programs, please contact the Development Office at 415-386-0251.

Season Gala

While A.C.T. and George C. Scott Center for Performance Works have come together to present the innovative Right Mind, another collaboration has been born on our Greenwich Avenue and business downtown and around the world to join artists and staff to create the Season Gala raising funds for A.C.T.’s perennial programs on October 6.

The Portman San Francisco provided the elegant setting for both the champagne reception and the gala performance “Dinner and Dancing in Wonderland.” A prestigious group of business contributed an eclectic selection of travel packages going to the highest bidder during the “Wonderland Auction,” hosted by auctioneer Peter Flaherty. Admissions to the gala are tied to the purchase of banquet tickets for the gala. The event will be held at the Portman San Francisco on October 6.

A.C.T. and the Lorraine Hamsbury Theater have joined forces to bring you an exciting evening of entertainment and fundraising. The gala will feature a special performance of “Dinner and Dancing in Wonderland,” an auction of travel packages and fine art, and a live performance of “Right Mind” by our talented A.C.T. company.

For more information on how you can become a Challenge grant contributor, call the Development Office at 415-386-0251.

Mrs. Paul L. Warrin — champion of Bay Area arts, devoted benefactor, and a very special friend to the American Conservatory Theater. Her leadership in the arts has made it possible to support a wide range of programs and production, including the production of Right Mind, which has brought new heights to the work of our theater. Mrs. Warrin’s personal interest and encouragement of this world premiere has made it possible to present this unique production of Right Mind, which has received critical acclaim from around the world. Mrs. Warrin’s generosity and enthusiasm have been a beacon to all those who appreciate the arts.

Mrs. Paul L. Warrin with members of the San Jose State Group

Right Mind. Mrs. Warrin has designated Honorary Chairman of A.C.T. Sea Opening Gala on October 6.

As the lights of the Geary come up on the season’s opening presentation, our gratitude goes out to this extraordinary philanthropist.
NEWS OF THE AMERICAN CONSERVATORY THEATER

A.C.T. and Hunsberry To Present One-Armed Betsy by Baraka and Miller

Last year A.C.T. joined with the Lorraine Hansberry Theatre in offering August Wilson's Joe Turner's Come and Gone as part of both theaters' subscription seasons. This fall A.C.T. and the Lorraine Hansberry will continue their association by co-producing the world premiere of a two-play production of two one-acts: the West Coast premiere of Arthur Miller's Clar and Lorraine Hansberry's A Raisin in the Sun, at A.C.T.'s box office at (415) 749-2407.

Sponsorship Programs Launched

The 1988-89 season at A.C.T. takes off in style with a major capital campaign and the establishment of a Corporate Sponsorship Program. The campaign, entitled "Dinner and Dancing in Wonderland," will support new buildings and improvements, and business leaders from around the world join artists and staff to create the Season Gala raising funds for A.C.T.'s capital campaign. October 6.

The Portman San Francisco provided the elegant setting for this year's dinner dance and gala, "Dinner and Dancing in Wonderland." A prestigious group of business professionals contributed an exciting selection of travel packages going to the highest bidder during the "Wonderland Auction," held at the Portman Hotel. The proceeds will go to support A.C.T.'s "Dinner and Dancing in Wonderland."

The proceeds will go to support A.C.T.'s "Dinner and Dancing in Wonderland."

For more information on how you can become a Challenge Grant contributor, call the Development Office at (415) 749-2407.
Charles L. Dodgson: A Chronology

1863 — His friends the Macdonalds strongly encourage him to publish the manuscript of Alice. John Tenniel agrees to illustrate it.
1869 — Appearance of Phantasmagoria and Other Poems.
1871 — Completes the manuscript of Through the Looking Glass. The book appears in time for Christmas.
1874 — Publishes several mathematical works under his own name.
1876 — Publication of The Hunting of the Snark, illustrated by Henry Holiday. Charles beginsimmering himself in logic.
1878 — Invents his first word game, which uses letter tiles to create words on a chess board — an early form of Scrabble.
1880 — Succeeds in giving up photography.
1881 — Decides to give up lexicography at Christ Church. Though he has been doing it for 25 years, he seems never to have been very successful.
1886 — The决胜的 of the original manuscript of Alice's Adventures Under Ground is published, also several articles on logic.
1887 — The Grammar of Logic appears. He teaches logic in a girls' secondary school in Oxford.
1891 — Designs instructions for the Ny prospect, a mechanism for writing in the dark.
1892 — Publishes several short texts on logic.
1893 — Publication of Sylvie and Bruno Concluded; a collection of word games, Slights and Laurens, and Curious Mathematics, Part II, also Pifflin Problems (signed C. L. Dodgson).
1894 — Completes Complete Logic and Two Logical Paradoxes.
1897 — Gives lectures to a congregation of children. He discourses a number of rules for rapid division and multiplication. On November 8 he decides to send back all letters addressed to "Lewis Carroll, Christ Church" with the word "UNKNOWN" written on them.
1889 — January 14: Charles Lutwidge Dodgson dies peacefully.

"Who are you and the enterprise" — Drawing by Charles Dodgson.
Charles L. Dodgson: A Chronology

1833 — His friends the MacDonalds strongly encourage him to publish the manuscript of Alice. John Tenniel agrees to illustrate it.
1869 — Appearance of Phantasmagoria and Other Poems.
1871 — Completes the manuscript of Through the Looking Glass. The book appears in time for Christmas.
1874 — Publishes several mathematical works under his own name.
1876 — Publication of The Hunting of the Snark, illustrated by Henry Holiday. Charles begins immersing himself in logic.
1878 — Invents his first word game, which uses letter tiles to create words on a chess board — an early form of Scrabble.
1883 — Publlished by A. C. Lea, the pseudonym "Lewis Carroll." Charles meets Alice Liddell, the 4-year-old daughter.
1885 — Unsuccessful life at Oxford. Charles becomes a keen photographer, and often uses Alice for a model.
1891 — Devotes his entire time to writing and starts to prepare for publication.
1892 — Publishes several short texts on logic.
1893 — Publication of Sylvie and Bruno Concluded; a collection of word games, Slapsticks and Spectacles, and Diorama Mathematica, Part II, also Puzzles Problems (signed C. L. Dodgson).
1894 — Completes Symbolic Logic and Two Logical Paradoxes.
1897 — Leaves room in the reading of the students to work with nurses and doctors.
1898 — Works on the text and the story of Alice is told extemporaneously.

American Conservatory Theater

In collaboration with

George Coates Performance Works

The World Premiere of

RIGHT MIND

Written and Directed by George Coates

Music and Arrangements by Marc Ream

Lyrics by George Coates

Image Process Coordination by Charles Rose

The Cast

Mathew Monahan

Director

Rebecca White

Liam O’Connor

Stephanie Hagan

Arran Dodds

Liam O’Connor

Katie Taylor

Michael Scott Bynum

Kate Taylor

David Brierly

Luzie Henry

Matt Smith

Sage Rain

Marilla Smith

Note: These performances in Right Mind are in association with the A.C.T. 2010 Conservatory program.

Musicians

Seriee Rae; Scott; George; R. P. Hineson; lauren; Rod rec; Austin; Gary; Juan; Nancy; Tom; Joe; Matt; Keith; Martin; Chris; Kim; Kyle; Erik;Measured; Point; Full; Full

Dramaturgs: Chris Bailey; Bob Vanden; Persimmon; David Falter; Spectrum; Fritz; Hansen

Understudies

Mathew Monahan, Stephanie Hagan, Eric Brierly; Alice Liddell; Lewis Carroll; Stuart; Caridad; Robert; Michael; Todd; Julia; Travis; Brett; Sarah; Jennifer; Bill; Mike; Sean; Sarah; Kari; Jodi; Beth; Steve; Paul; Steve; John; Roy; Scott; Donovan

"Who are you with the elephants" Painting by Charles Dodgson.

American Conservative Theater
From the Works of Charles L. Dodgson

Director’s Note

George Coates Performance Works is a non-profit production company that creates and presents unique collaborative performances with participating art forms and individual artists. For the past 11 years the company has developed and staged performance works with numerous ensembles and venues including singers who have graduated from the San Francisco Opera Mersi Mural program and museums from the faculty of the San Francisco Conservatory of Music. In SightMind the participating ensembles include the American Conservatory Theater, the San Jose Taiko Group, and my company, GFW.

As in all of our collaborations, the music, the script, the staging as well as all the major visual elements are developed simultaneously in our San Francisco studios, enabling each artist’s contributions to influence the further evolution of each production. In shaping the form of SightMind I have been guided by the intersections of Charles Dodgson through his collected works. Of the more than 100 artists participating in the creation of SightMind, Charles Dodgson was the only artist not required to physically show up for rehearsals.

SightMind is Dodgson’s diaries, letters, fiction, and maximums. According to my interpretation this is not an entirely new and original work, but an attempt to reframe the work of Charles Dodgson for a 21st-century audience, as I am not an expert in the field.

My dear Mary,

... I do like getting such letters as yours. I think all the people about my girl-girl is most kind and sily, and most entirely proper for me to write to your brother. But I don’t think it is at all advisable to enter into any controversy about it. There is no reasonable probability that it would be to modify the views either of you or of me. I will say a few words to explain my views; but I have no wish whatever to have “the last word,” so please say anything you like afterwards.

You and your husband have, I think, been very fortunate to know so little, by experience, in your case or in that of your friends, of the wicked meekness which with people repeat things to the disadvantage of others, without a thought as to whether they have grounds for asserting what they say. I have met with a good deal of utter misrepresenta-

From. The Selected Letters of Lewis Carroll...
American Conservatory Theater

From the Works of Charles L. Dodgson

“What sort of things do you remember best?” Alice ventured to ask.

“Oh, things that happened the week after next,” the Queen replied in a careless tone. “For instance, now,” she went on, picking up a large piece of plaster at her finger as she spoke, “there’s the King’s Messenger: he’s in prison now, being punished; and it won’t look as though he’ll be well next Wednesday, and of course the crime comes last of all.”

“But you’re never out of the crime!” said Alice.

“That would be all the better, wouldn’t it?” said the Queen, as she bound the plaster round her finger with a bit of ribbon.

Alice felt there was nothing to be done, so she said, as she bound the plaster round her finger with a bit of ribbon.

My dearest Mary,

... I do like getting such letters as yours. I think all you write about my little girls is most kind and picturesque, and most entirely proper for me to write to your brother. But I don’t think it is all advisable to enter into any controversy about it. There is no reasonable probability that it would be to modify the views either of you or of me. I will say a few words to explain my views; but I have no wish whatever to have the last word, so please say anything you like afterwards. You and your husband have I think, been very fortunate to know so little, by experience, in your own case or in that of your friends, of the wicked recklessness with which people repeat things to the disadvantage of others; without a thought as to whether they would for good or for evil, be heard by somebody. If you limit your actions in life to things that nobody can possibly find fault with, you will not do much!

Ever your affectionate brother,

C. L. Dodgson

—from The Selected Letters of Lewis Carroll

Director’s Note

George Coates Performance Works is a non-profit production company that creates and presents unique collaborative performances with participating arts ensembles and individual artists. For the last 12 years the company has developed and staged performances with numerous arts ensembles and venues, including the San Francisco Opera Merola Training Program and San Francisco Conservatory of Music. In Sight, the company’s latest production, is a multimedia experience that explores the intersection of music, dance, and visual art. The production features an original score by composer David T. Marron, and an ensemble of diverse performers. As in all of our collaborations, the music, the script, the staging and as well as the entire production is created together in our San Francisco studio, enabling each artist’s contributions to influence the further evolution of each production. In shaping the form of the production, with all its unique elements, are shaped simultaneously in our San Francisco studio, enabling each artist’s contributions to influence the further evolution of each production.
Act I

“Right Mind”
It’s a right mind
I am and I am
Just a right mind
Who is I am
Just a right mind
At any time
It’s a right mind
Not only one
Not only one
Who is I am
Here then are I

Was I the same when I got up this morning
Was I the same?
I wonder if I have been changed in the night
I wonder if I’ve changed

We can see we can be one of them
We can see we can be one of us
I am I can’t be all the rest
I am I can’t be seen above the one I was
Wonder if I’ve changed

Can I wander if in the night have I changed
In the night yes I wonder if I am the same

“We’re All Mad”
We’re all so mad
We’re all so mad
Shit’s so very mad
We’re all so mad
Mumbers mad
Change change change change changing
We’re all changing
We’re all mad
So mad
I’m mad and she’s mad and we’re all mad
And we’re all mad
So mad
And I’m mad and she’s mad and we’re all mad
And she’s mad and we’re all mad
Change change changing
Find him
Find all who she is
He fell through a window and a window
Buried underground
He fell through a window and a window
Buried underground
Keep change change changing
Don’t be them
She lied them best
This must ever be a secret
Powers you are and
Find him
Find all who she is
He fell through a window and a window
Buried underground
He fell through a window and a window
Buried underground
We’re all mad
It’s mad and I’m mad
And you’re mad and we’re all mad

“Mums and Villains”
Mums and Villains
Good guys and bad guys too
Violent and vicious
We can turn it around
The moral of the moral of the story
Is the moral of the moral of the tale

Lux One-Fam, 138 Cu Ft, W/W Carpet, Magnif Liv Spce, 4-Drs. Hi Ceil, Easy Commute City/Shppg/Wilderness. New.

It’s good to find something that rewards your investment as handsomely as the new Montero.

Consider it just as a 4x4: automatic-locking hubs, 4-wheel drive, and a 3.0-liter, 143 hp, V-6 powerplant are all standard. They let Montero take you out where the Girly is aren’t.

In comfort, “Off-road, the Montero handled the rough with grace,” reported Motor Trend, “courtesy of its independent suspension with unequal-length A-arms, torsion bars, and anti-roll bar in front and solid axle with coil springs in back.”

But there’s no sense in achieving such comfort and control off-road, only to feel sorely out of place on the highway. So the Montero’s sophisticated suspension system is designed to be smooth-riding on the paved roads.

Add the fact that the 4-door Montero provides nearly a third more interior cargo space than Jeep Cherokee or Isuzu Trooper II, and you’ll see why Motor Trend ultimately chose it Top Buy in the Sport/Utility Class for 1989.

All this, and so Vry Positly Priced
Call 1-800-447-4700 for your nearest Mitsubishi Motors dealer.
Act I

"Right Mind"
It's a right mind
Both and I am
Just a right mind
Why is I am
Just a right mind
At any time
It's a right mind
Not only one
And a right mind

War is the same when I got up this morning
War is the same
I wonder if I been changed in the night
I wonder if I've changed
We can we can we can be one of them
We can we can be one be one
I can I can I can be all the rest
I can I can I can be seen above the one I was
Wonder if I've changed
I wonder if in the night have I changed
If in the right yes I wonder if I can the same

"We're All Mad"
We're all so mad
We're all so mad
We're all so mad
We're all so mad
We're all mad
We're all mad
Change change change change changing
We're all changing
We're all mad
So mad
I'm mad and she's mad and we're all mad
And we're all mad
So mad
And I'm mad and she's mad
And he's mad and we're all mad
Change keeping change
Find him
Find all who she is
He fell through a window
Buried underground
He fell through a window buried underground
Keep changing changing
Don't be them
She feared them
This must ever be a secret
Powers are yours
Find him
Find all who she is
He fell through a window window buried underground
He fell through a window buried underground
We're all mad
I'm mad and you're mad
And you're mad and we're all mad

Lux One-Fam, 138 Cu Ft, W/W Carpet, Magnif Liv Spce, 4-Drs. Hi Ceil, Easy Commute City/Shippi/Wilderness. New.

Act II

"One and One and One"
My mind goes on working all the same
The same what does it matter
Where my body happens to be
My mind goes on working all the same
The same
What does it matter where my body happens to be
What is one and one and one and one and one
What is one and one and one and one and one

"The Crime of It All"
Why did you have to tell such a story
Why did you have to tell such a story
Buried burried
Why did you have to tell such a story
Why did you have to tell such a story
Drowned drowning
But you know that the crime of it is
Crime of it is
I found my way
I couldn't get lost
So the crime of it is
I took the verb out of play
And dressed it as a noun

"Thinking of Chance"
Thinking of chance
Thinking of chance
Things flow about so
Here things flow about so
Here things flow about so
Purple it work it out
Riddle it work it out

"That's Logic"
Blow you guessed the riddle yet
It's impossible to do it
Blow you guessed the riddle yet
It's impossible to do it
It's a numbers game pure mathematics
It's a numbers game pure mathematics
If it was it might be
If it were it could be
If it was it might be
It's a numbers game pure mathematics
A numbers game
That's logic a logic
That's a logic a logic

"Heroes and Villains"
Heroes and villain
Good guys and bad guys too
Victors and victim
We can turn it around
The moral of the moral of the story
Is the moral of the moral of the tale

It's good to find something that rewards your investment as handsomely as the new Montero.
Consider it just as a 4x4: automatic-locking hubs, 4-wheel drive, and a 3.0-liter, 143 hp, V-6 powerplant are all standard. They let Montero take you out where the Off Y's are.
In comfort. "Off-road, the Montero handled the rough with grace," reported Motor Trend. "courtesy of its independent suspension with unequal-length A-arms, torsion bars, and anti-roll bar in front and solid axle with coil springs in back.
But there's no sense in achieving such comfort and control off-road, only to feel sorely out of place on the highway. So the Montero's sophisticated suspension system is designed to be smooth-riding on the paved roads.
Add the fact that the 4-door Montero provides nearly a third more interior cargo space than Jeep Cherokee or Isuzu Trooper II, and you'll see why Motor Trend ultimately chose it Top Buy in the Sport/Utility Class for 1989. All this, and so Viry Really Pric.
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MITSUBISHI MONTERO
SUDDENLY THE OBVIOUS CHOICE™
Now that's good fortune.
Now that's good fortune.
VELINA BROWN made her A.C.T. debut in 1977 by playing the title role in the United States première of Miss Brill at the O’haill Festival. She has appeared in over a hundred productions in this country, as well as in London, Edinburgh, and Berlin, and has won several citations, including the O.L.T.S. Award for Best Actress. She is currently starring in the San Francisco Opera’s production of “The Magic Flute.”

ROBERT KEEFE holds a B.F.A. in theater arts from Boston University, and is currently acting at the National Theatre of Great Britain. He has performed at the Manhattan Class Co. and the Lincoln Center Institute in New York City.

DAVID MAIER is now in his fourth season on the Geary Stage. A graduate of the Advanced Training Program, Mr. Maier has acted in numerous roles throughout the Bay Area. He is a founding member and producer of Encore Presentations — the A.C.T. alumni production company — and has directed several productions of the company's repertoire.

LUI S ROCEOZE made his debut at A.C.T. in 1987 as the Fool in King Lear. Since then he has played Tolino in Golden Boy, the Steward and Steampunk in St. Joan, and roles in Phlegra, Where We Are Married, Marco Million, and A Christmas Carol. He began his career performing Chicano street theater in the barrios of East Los Angeles, and spent five years working with Luis Valdez and El Teatro Campesino. His various Bay Area theater credits — which have earned him four Critics Circle awards and a Drama League award — include a five-year-old girl in Cloud Nine and 21 different characters in Any Guy Who Says (both for the Bay Area Theatre), and appearances with San Jose Repertory Theatre, Berkeley Shakespeare Festival, and Berkeley Repertory Theatre, where he was in Pitmen Panniers and The Good Person of Szechuan. Mr. Roccoze has also been with San Diego Repertory Theatre, New Mexico Repertory Theatre, and the Denver Center Theatre Company. He has appeared in Howard Barker’s Six Play, and has been featured in the works of Tom Stoppard, Peter Handke, and Robert Durst. Mr. Roccoze has also appeared in radio, television, and film, and has performed and directed the live opera of Chicago, the Dallas Opera, the Sacramento Opera, and the Minnesota Opera, and the Minnesota Orchestra.

MICHAEL SCOTT RYAN is now in his third season at A.C.T., where he has appeared in A Christmas Carol, as Bob Cratchit in Diamond Gill, and in Golden Boy, Phlegra, Marco Million, Where We Are Married, St. Joan, and A Funny Thing Happened on the Way to the Forum (both of which he received Bay Area Critics Circle Awards). He was selected by Sir Tyrone Guthrie to be an original member of the Guthrie Theatre of Minneapolis, and in over thirty productions in thirteen seasons; he also served as Associate Director of the theater for two years under Michael Langham, directing A Director Named Desire, Doctor Faustus, and Beckett (which he also adapted and translated). Most recently he appeared in the American premiere of Breaking the Silence at the Pasadena Playhouse, in San Diego’s Old Globe in Lend’o Lend’o Lend’o, Coriolanus, and Romeo and Juliet, and with the Seattle Repertory Theatre in The Tempest and Much Ado About Nothing. Among the other roles in which he has both acted and directed are the Mark Taper Forum in Los Angeles, the Huntington in Boston, and the Arizona 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 New Atlantis, Rose, Square Mile, and The Wind. Mr. Roccoze has also appeared in radio, television, and film, and has performed and directed and with the Lyric Opera of Chicago, the Dallas Opera, the Sacramento Opera, and the Minnesota Opera, and the Minnesota Orchestra.

Soprano MARYLYNN SMITH received a Bachelor of Music degree from the University of the Pacific, and a Master’s degree in vocal performance from the San Francisco Conservatory of Music. The winner of the National Association of Teachers and Singers Award in 1988, and a national finalist in the Lyric Opera Vocal Arts Competition, she was later selected by the American Institute of Musical Studies to attend the Summer Vocal Institute in Graz, Austria, where she performed the role of Beethoven’s Fidelio. She has also performed with the Opera de San Juan, the San Francisco Opera, and the Minnesota Orchestra.

JANICE TRACY grew up singing in a church, and she credits those years with inspiring her distinctive vocal style. She has sung background for some of the top names in the music industry, including Aretha Franklin, Jefferey Osborne, Sheena Easton, Santana, and as the "Third Fun of Fun" with Sylvester throughout her career. Among her recordings are several successful club and dance numbers — "Mambo", "Timebomb", and "Don’t Leave Me This Way" — and Montego Records is about to release her single "Let’s Dance." She was chosen "Best Female Vocalist" seven times on the syndicated television show "Star Search." Ms. Tracy has also appeared as Mathilda Jackson in Sting, Madeline, Sing, and performed in Dylan: Words and Music and Street Dreams. She performed in the Bay Area throughout the 70s as a solo act.

LIZZIE HENRY, an 8th grader at Berberi Hoover Middle School, is Student Body President and plays flute in the band. She has trained in gymnastics, and has studied dance through the San Francisco Arts Academy. At the ZIAHIA HOLLANDS performed Princess Kukakih in A.C.T.'s production of Moor-Millaou last season. A 6th grader at Kent Middle School, she studies ballet, tap dancing, piano, and voice. She has appeared in productions with the Marin Civic Light Opera, Marin Theater Company, and Mountain Play Festival. At the 8th grader at Berberi Hoover Middle School, where she skilled in the school choir, plays flute and piano, and enjoys gymnastics and soccer. KELLY TAYLOR won second prize in the Marin County Fair for her short story, "A Train to Burlington Station." A 6th grader at Mill Valley.
Who’s Who

PHILADELPHIA: PAULINE GROVE is now in his fourth season on the Gorary Stage. A graduate of the Advanced Training Program, Mr. Maze has acted in numerous roles throughout the Bay Area. He is an founding member and producer of Encore Presentations — the A.C.T. alumni production company — and a producer of A.C.T.’s Plays-in-Progress program.

Luis Oropeza made his debut at A.C.T. in 1987 as the Fool in King Lear. Since then he has played Takeshi in Golden Boy, the narrator and Macbeth in St. Joan, and roles in Father’s, Where We Are Married, Momo Millioux, and The Christina Corel. He began his career performing Chicano street theater in the barrios of East Los Angeles, and spent five years working with Luis Valdez and El Teatro Campesino. His various Bay Area theater credits — which have earned him four Critics Circle awards and a Drama-Logue award — include a five-year-old girl in Cloud Nine and 12 different characters in Deep in That Soup (both for the Eureka Theatre), and appearances with San Jose Repertory Theatre, Berkeley Shakespeare Festival, and Berkeley Repertory Theatre, where he was in Phineas and The Good Person of Szechuan. Mr. Oropela has also written for San Diego Repertory Theatre, New Mexico Repertory Theatre, and the Denver Center Theatre Company. He has appeared in Howard Barker’s No End of Blame for Encore Presentations, and has been featured on “Falcon Crest” and “Midnight Caller.” He is the Christian Sir in the Hershey’s Kiss commercial.

MICHAEL SCOTT RYAN is now in his third season at A.C.T., where he has appeared as Marky’s Booth in A Christmas Carol, as Pablo Suarez in Diamond Gli, and in Golden Boy, Father’s, Momo Millioux, When We Are Married, Staud Aam, and A Funny Thing Happened on the Way to the Forum (both of which he received Bay Area Critics Circle Award). He was selected by Sir Tyrone Power to be an original member of the Gohathe Theatre of Minneapolis, and acted in over thirty productions in thirteen seasons there; he also served as Associate Director of the theater for two years under Michael Langham, directing A Director Named Desire, Doctor Zhivago, and La Boheme (which he also adapted and translated). Most recently he appeared in the American premier of Breaking the Silence at the Pasadena Playhouse, at San Diego’s Old Globe in Love’s Labor’s Lost, Coriolanus, and Romeo and Juliet, and with the Seattle Repertory Theatre in The Tempest and Midsummer Night’s Dream. Among the other revol- lution theaters in which he has both acted and directed is the Mark Taper Forum in Los Angeles, the Huntington in Boston, and the Arizona Theatre Company, where he was Associate Artistic Director from 1984 to 1986. In New York he has worked with the Phoenix and Circus-on-the- Square companies, and in the Broadway productions The Elephant Man, The Snow Sisters, Rose, Squeeze, and Judi and the Wind. Mr. Bata also has appeared on radio, recordings, television, and film, and has performed and directed with the Lyric Opera of Chicago, the Dallas Opera, the Sacramento Opera, the Minnesota Opera, and the Minnesota Orchestra.

Soprano MARILYN SMITH received a Bachelor of Music degree from the University of the Pacific, and a Master’s degree in vocal performance from the San Francisco Conservatory of Music. The winner of the National Association of Teachers of Singers competition in 1982, and a national finalist in the Young Volunteer Vocal Arts Competition, she was later selected by the American Institute of Musical Studies to attend the Summer Vocal Institute in Gars, Austria, where she performed the role of Bess in Bernhardi’s The Strong. Closer to home, audiences have seen her in West Bay Opera’s Madame Butterfly, singing the title role of Cio-Cio-San. Ms. Smith has appeared with George Cooper Performance Works at the Kennedy Center Opera House, Summerfest in New York, and at the Herbst Theatre in San Francisco, Right Mind marks her debut on the Gorary Stage.

In San Francisco during the 1970s STEPHEN HANAN entertained thousands with his concertina-ass-trapsy-puddler act as they passed through the Golden Gate Ferry Terminal. Since then he has appeared at the New York Shakespeare Festival with Meryl Streep and Burt Julius in The Taming of the Shrew, and on Broadway opposite Linda Ronstadt in The
Am 0 American Conservatory Theater

Good ACTS of fancy: from top left: Noe Venable, Kate Flannery, Erik Papp, Amahl flower, Leola Devitt, Rebecca White.

Tamalis School School has studied music at the Young Conservatory for four semesters. NOE VENABLE is an honors student in the Gifted and Talented Education Program at Everett Middle School. She recently studied a musical, Brandy Rose with the New Conservatory Children's Theater Company. and is currently the voice of Shannon Dever on KGEC. JERRICA WRIGHT attends Bennington Elementary School. She has appeared in The Sound of Music at Costa-Costa Civic Theater, and in Avenue with Diablo Light Opera Company.

DIRECTORS, DESIGNE TS, AND STAFF

EDWARD HETING (Artistic Director) assumed the leadership of A.C.T. early in 1986. A founding member of the company, he directed Charley's Aunt and One Man Show during the first five years of the company's life. Since then he has staged many A.C.T. productions, including The Last of the Mohicans, Great Expectations, and The Tempest. He is a resident director, producer, and head of the company's Laboratory. More recently he has directed The Detective, a collaboration between Joseph Chaikin and Vassar College, and has served on the Advisory Board of the San Francisco New Vaudeville Festival. His latest production was at the Imaginary Opera Company in San Diego, featuring the multimedia production of Diamond Life and Shabab Atoon.

EMILY KEEPER (Movement) is resident movement director for San Francisco Opera and has choreographed for Opera San Francisco and San Francisco Opera. She is a member of the faculty at the San Francisco Conservatory of Music and has worked with the San Francisco Opera Ballet, the San Francisco Symphony, and the San Francisco Ballet. She is the movement director for A.C.T.'s production of The Last of the Mohicans. She received her B.F.A. in dance from the University of California, Berkeley, and her M.F.A. in dance from the Juilliard School. She has also worked as a choreographer for the San Francisco Ballet and the San Francisco Opera.

WARREN TRAVIS (Costumes) designed costumes for A.C.T.'s Golden Boy two seasons ago, and previously worked with the company as costume designer for The Last of the Mohicans. His collaboration with composer and designer, and with a wide variety of disciplines, including visual arts and technology. His work on A.C.T.'s productions of The Last of the Mohicans and Shabab Atoon has been widely praised. He received his B.F.A. in costume design from the University of Washington, and his M.F.A. in costume design from the University of California, Berkeley. He is a member of the Stage Directors and Choreographers Society and the Society of Singers. He is the costume designer for A.C.T.'s production of Shabab Atoon. He received his B.F.A. in costume design from the University of Washington, and his M.F.A. in costume design from the University of California, Berkeley. He is a member of the Stage Directors and Choreographers Society and the Society of Singers. He is the costume designer for A.C.T.'s production of Shabab Atoon. He received his B.F.A. in costume design from the University of Washington, and his M.F.A. in costume design from the University of California, Berkeley. He is a member of the Stage Directors and Choreographers Society and the Society of Singers. He is the costume designer for A.C.T.'s production of Shabab Atoon. He received his B.F.A. in costume design from the University of Washington, and his M.F.A. in costume design from the University of California, Berkeley. He is a member of the Stage Directors and Choreographers Society and the Society of Singers. He is the costume designer for A.C.T.'s production of Shabab Atoon. He received his B.F.A. in costume design from the University of Washington, and his M.F.A. in costume design from the University of California, Berkeley. He is a member of the Stage Directors and Choreographers Society and the Society of Singers. He is the costume designer for A.C.T.'s production of Shabab Atoon. He received his B.F.A. in costume design from the University of Washington, and his M.F.A. in costume design from the University of California, Berkeley. He is a member of the Stage Directors and Choreographers Society and the Society of Singers. He is the costume designer for A.C.T.'s production of Shabab Atoon. He received his B.F.A. in costume design from the University of Washington, and his M.F.A. in costume design from the University of California, Berkeley. He is a member of the Stage Directors and Choreographers Society and the Society of Singers. He is the costume designer for A.C.T.'s production of Shabab Atoon. He received his B.F.A. in costume design from the University of Washington, and his M.F.A. in costume design from the University of California, Berkeley. He is a member of the Stage Directors and Choreographers Society and the Society of Singers. He is the costume designer for A.C.T.'s production of Shabab Atoon. He received his B.F.A. in costume design from the University of Washington, and his M.F.A. in costume design from the University of California, Berkeley. He is a member of the Stage Directors and Choreographers Society and the Society of Singers. He is the costume designer for A.C.T.'s production of Shabab Atoon. He received his B.F.A. in costume design from the University of Washington, and his M.F.A. in costume design from the University of California, Berkeley. He is a member of the Stage Directors and Choreographers Society and the Society of Singers. He is the costume designer for A.C.T.'s production of Shabab Atoon. He received his B.F.A. in costume design from the University of Washington, and his M.F.A. in costume design from the University of California, Berkeley. He is a member of the Stage Directors and Choreographers Society and the Society of Singers.
American Conservatory Theater

Goodness from the top left: Noel Bean, Linda Badger, Erik Poppe, Annette Buzi, Linda Boler, Rebecca White

Tamalpais School, she studied musical theater at the Young Conservatory for four summers. 

DIRECTORS, DESIGNERS, AND STAFF

EDWARD BARTON (Artistic Director) attended the University of California, Berkeley, in 1964. A founding member of the company, he directed Charley's Aunt and One Man Show, an assembly of San Francisco music. Since then he has staged many A.C.T. productions, including The Winter of Your Fairy Days, Noise, Quando Seven, Fifth of July, It's a Beautiful Thing, And Last Year's Wife AreAnonymous. In 1972 he founded the company's Play-In-Progress program directed to the development and presentation of new work. Mr. Barton served as a resident director at the Eugene O'Neill Playwrights' Conference for three summers and taught acting at the Shanghai Drama Institute as part of the Theatre Bridge Program between A.C.T. and the Shanghai theater. Last year the program took a major step forward at the residence of A.C.T. of three theater artists from Shanghai for the O'Neill Center's international production series. He directed a national company of the London and Birmingham Symphony Orchestra. Among the American productions that have been presented at the A.C.T. production of San Francisco's Shepherd's Theatre in a popular Baroque stage. His productions have also been presented on tour in the United States, including the Bay Area, and on tour in the Bay Area and the San Francisco Giants, and he has directed major presentations throughout the country. A graduate of Yale College and the College of Art, Mr. Barton has taught in the A.C.T. Conservatory and this season will direct the professional performances of Robert Hunt's The Joker at the Geary.

JOHN SULLIVAN (Managing Director) joined A.C.T. as its third administrative officer in 1960. A former department director of the California State University, he has been a director of the Beaux Arts Society, and a member of the Advisory Committee of the Graduate School of Arts and Sciences at the University of California at Berkeley. He is a member of the Bay Area Dramatists' Club and has directed numerous plays at the Bay Area Dramatists' Club and has been a member of the Pacific Conservatory of the Performing Arts, Theater, and Dance, and of the Performing Arts Commission since 1960. In 1965, he and William wrote Christmas Morning, which had its premiere at the U.S. Center in Europe. Mr. Sullivan has been active in the theater scene and has directed the San Francisco company of the San Francisco Bay Area Puppeteers. He has directed several plays for the San Francisco Shakespeare Festival and the San Francisco Mime Troupe. He has directed numerous plays in the Bay Area and the San Francisco Giants, and he has directed major presentations throughout the country. A graduate of Yale College and the College of Art, Mr. Barton has taught in the A.C.T. Conservatory and this season will direct the professional performances of Robert Hunt's The Joker at the Geary.

GEORGE COATES (Director) has been the creative director of the A.C.T. and has been responsible for all aspects of the company's activities, including the production of the company's annual spring festival. His work has been widely recognized, and he has served on the advisory board of the San Francisco Arts Commission and the San Francisco Bay Area Puppeteers. He is a member of the Bay Area Dramatists' Club and has been a member of the Pacific Conservatory of the Performing Arts, Theater, and Dance, and of the Performing Arts Commission since 1960. In 1965, he and William wrote Christmas Morning, which had its premiere at the U.S. Center in Europe. Mr. Sullivan has been active in the theater scene and has directed the San Francisco company of the San Francisco Bay Area Puppeteers. He has directed several plays for the San Francisco Shakespeare Festival and the San Francisco Mime Troupe. He has directed numerous plays in the Bay Area and the San Francisco Giants, and he has directed major presentations throughout the country. A graduate of Yale College and the College of Art, Mr. Barton has taught in the A.C.T. Conservatory and this season will direct the professional performances of Robert Hunt's The Joker at the Geary.

SABINA PETERSEN (Costume Designer) has been the costume designer for A.C.T.'s San Francisco productions, including The Winter of Your Fairy Days, Noise, Quando Seven, Fifth of July, It's a Beautiful Thing, And Last Year's Wife AreAnonymous. In 1972 she founded the company's Play-In-Progress program directed to the development and presentation of new work. Mr. Barton served as a resident director at the Eugene O'Neill Playwrights' Conference for three summers and taught acting at the Shanghai Drama Institute as part of the Theatre Bridge Program between A.C.T. and the Shanghai theater. Last year the program took a major step forward at the residence of A.C.T. of three theater artists from Shanghai for the O'Neill Center's international production series. He directed a national company of the London and Birmingham Symphony Orchestra. Among the American productions that have been presented at the A.C.T. production of San Francisco's Shepherd's Theatre in a popular Baroque stage. His productions have also been presented on tour in the United States, including the Bay Area, and on tour in the Bay Area and the San Francisco Giants, and he has directed major presentations throughout the country. A graduate of Yale College and the College of Art, Mr. Barton has taught in the A.C.T. Conservatory and this season will direct the professional performances of Robert Hunt's The Joker at the Geary.

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THE SAN JOSE STATE UNIVERSITY department of classical drama and music has been internationally acclaimed for its performances of Shakespeare, and in the past year has produced a new production of The Tempest. The company's latest production, directed by Mr. Petersen, is scheduled for a tour of the United States and Europe. The Tempest was performed in the theater at the University of California, Berkeley, and has been presented in the United States, including the Bay Area, and on tour in the Bay Area and the San Francisco Giants, and he has directed major presentations throughout the country. A graduate of Yale College and the College of Art, Mr. Barton has taught in the A.C.T. Conservatory and this season will direct the professional performances of Robert Hunt's The Joker at the Geary.
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GREGORY ANGEL (Stage Style Production Designer) has worked as a technical director with the New York City Opera since 1980. He has served as set designer for the Metropolitan Opera in New York City, and as a lighting technician for the Metropolitan Opera in New York City.

JAMES HAIR (Production Designer) began his career on Broadway with the National Tour of Le Guin's "The Garden of Eden." He is now working on the film adaptation of "The Garden of Eden." He has also worked on the film adaptation of "The Garden of Eden." He has also worked on the television series "The Adventures of Superman." He has also worked on the television series "The Adventures of Superman.

JAE HO (Lighting Designer) has worked on a variety of productions, including the National Tour of "The Garden of Eden." He has also worked on the film adaptation of "The Garden of Eden." He has also worked on the television series "The Adventures of Superman." He has also worked on the television series "The Adventures of Superman.

GEORGE COATES (Performance Works Program Director) has worked as a director with the American Conservatory Theater since 1980. He has also worked on the film adaptation of "The Garden of Eden." He has also worked on the television series "The Adventures of Superman." He has also worked on the television series "The Adventures of Superman.

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George Coates Performance Works is supported by a variety of organizations, including the National Endowment for the Arts, the California Arts Council, and the San Francisco Space Initiative. The organization has also received support from the New York Foundation for the Arts.

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Art Direction: Bill Ford
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George Coates Performance Works awards to the following for their dedication and contributions:


George Coates Performance Works awards special thanks to Paul L. Waddell for his continued support of our work and for making this collaboration possible, and to Mark Sadlik, whose leadership of our Board over the past several years has been instrumental.

Among the productions of SMARTs for Right Mind is the following:

HyperDodge
An Interactive Computer Disorientation

Concept and Direction
Steve Beck
Art Direction
Bill Ford
Co-producing
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Sound/Video Coordination
Drew Lowitsch, Jon Miller
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MacOSX computer and software
Apple Computers, Cupertino

HyperDodge
A computer game

Steve Beck
Bill Ford

SMARTs

Chris Halley, Ozone Systems
Elaine Elise, Planets
Mike Freitas, John Peter, Silicon Beach Software
Marc Markey, MacDrill
Steve Beck, Apple Technologies
Steve John, Steve Miller, SMARTS Computers
Liz Stappert, Ann McAfee, Michael McDonald
Apple Computer

Delmart Levy, Pacific Business Systems
Kim Cowell, Crystal Communications

Danis Frank, Judith Mayer, Nick Arneson & Jack Soody/Creative Strategies Research International

Darrell Garrett, Gary Genis, Roger Gillieson/MOOGO/MOOGO
Ben and Chris Gouchet/COMMA, Gary Sisson
Scott facade/SMARTS
Wolfgang Gehrke, William Glenn, Nat Goldbeck, Michael Gregory
George Coates, David Horlick, Allison Kennedy
Jeff Kern, Kristine Kinderman, Darryl Land, Erich Link, Bob Linker, Robert Malin Johnson
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Desperately Seeking Mozart

Simon Callow, the English actor, director, and writer, shares the experience of his trials and ultimate triumph in the original production of Amadeus.

Amadeus, which, as I discovered through that indispensable adjunct to the National Theatre's somewhat faulty internal communications network, the Evening Standard, was to be directed by Peter Shaffer, was a strikingly different experience. In many ways we approached the play almost experimentally. We had to. We were traveling through completely unknown country.

Before rehearsals started, I had been as pleased as punch. When I was first asked to play Mozart, I was almost overwhelmed with self-congratulation. This was the Big Break. Also, clearly, a very flashy role. Peter Shaffer had selected — I don't say invented — a brilliantly vivid Mozart: vulgar, childlike ("infantile," the text said), hyperactive, ultimately touching, but in many ways unendurable: a show-off, touchy, and ungenuinely to follow. It was shocking even if you knew enough about Mozart — if, for example, you'd read the letters — to know it was a part of the truth. The play isn't a biography of Mozart, and Shaffer was under no obligation to present a full-blown portrait; but what was there was true. Mozart, if you like, glimpsed by lightning. The role itself, moreover, made a journey from outrage to dejection and finally suffering that was uniquely satisfying.

There was, too, the prospect of being reunited with Felicity Kendal, with whom I'd already had Instant Rapport when we worked together on the television Schigolch, and close contact with Paul Scofield, giant. I thought that I had a very clear idea of what I was going to do. I had a giggle, as prescribed by the text (borrowed from David Frost and tuned up two octaves). I had a voice, I had some idea of the physical life of the part. All this I produced at the readthrough.

It was impossible to believe that the little beast I'd produced (in direct response to the text) had written a note of the music around which the whole play revolved. It was equally clear that it would be impossible for an audience to sit and watch this all-farting, all-shrieking monstrosity for more than a few seconds at a time. Continued.

Above: Wolfgang Amadeus Mozart, detail of a portrait by Krenfl, c. 1781. A scene from Amadeus with the author as Mozart.

by Simon Callow
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Above: Wolfgang Amadeus Mozart, detail of a portrait by Kauff, Venice. A scene from Amadeus with the author as Mozart.

by Simon Callow
At the end of the readthrough, Peter Hall thanked me for having given such a brave performance — and we all know what that means. I trotted off to that evening’s performance of _As You Like It_ distinctly buffeted. It seemed so simple on the page, so eminently playable. Why didn’t it work? Cynicism. It was quite clear that the shapes and the situations of Peter’s play were right; it was also clear that Mozart’s function in the play was to provoke and disturb all around him. There could be no soft-pedaling, but one had somehow to find a way of combining his dramatic function with a real man. Struggling with the part was agonizing — embarrassing, painful. I felt feebled and heavy-handed, a cackling, prancing robot. I was not the only one with problems. The play was far, far too long. Paul Scofield’s part was dauntingly long, but which of the many delectable speeches should go? Cutting and rewriting didn’t make learning it any easier, either. But rewrite he must. Peter Shaffer is, in his relation to actors, almost an experimental writer, a spontaneous, jittery man.

His response to what the actors do, to what the scenes require and what they can do without, is lightning. At an early stage, Peter Hall had drawn attention to Shaffer’s speech patterns in everyday conversation, above all to the cascade of words, and said we should learn from them in our handling of the text: not milking any particular word or phrase, but with a sense of the whole arc of a sentence or a speech — an excellent observation.

Hall has great sensitivity to text, and fine taste in terms of acting. He was wonderfully helpful in judging between one invention and another. He creates, too, a relaxed and genial atmosphere which is very productive. We laughed a great deal. It was delightful.

But I had by no means resolved my crisis. Felicity and I flung ourselves into the hurly-burly of the Mozarts’ domestic life with great abandon, sometimes even getting Shaffer’s words right. Paul and I, very different acting animals, had found each other’s wavelengths. I’d overcome my awe and was feasting hungrily off the extraordinary riches he was sending my way. One day, we were rehearsing the scene round the piano. Over our heads, there was a tiny flicker from a lighting fitting. We carried on acting. The flicker persisted, and so did we. A flame leapt out, and shot along the cable above us.

We continued with the scene. By now, the whole ceiling was ablaze. The stage management were dragging tables and sound equipment to the other side of the room. We kept on acting. Finally, the scene came to an end. Without moving, as bits of the ceiling fell about our ears, Paul turned to me and said: ‘Are you really going to do it like that?’ We bolted for the door. Somehow, then, I realized that we were a team. (As we got into the corridor and flames rushed into the room from which smoke was now billowing, Michael Rudman sauntered past. ‘Simon Callow overacting again, I suppose,’ he said.)

Such diversions notwithstanding, I was still at sea with Mozart. I understood the play very well by now. Picking up on Peter Hall’s remark about Shaffer’s quicksilver speech patterns, I had observed that the play was a spinning top: until we had it up to speed, the pattern would never emerge, it would never hum. Very astute, very clever. Yes, but what about my performance? Physician, heal thyself. No amount of speed would make up for my inability to find a credible human being. One day, in great depression, I had sat with the Peters on the edge of the Olivier stage, where we’d just had a run-through very nicely up to speed. ‘I still haven’t got it, have I?” I said. ‘It’s coming,” they both said. “If only we can believe that he wrote the music,” Hall added. “I know, I know,” I said, “of course that’s true, but my problem is more fundamental. There’s no one there.” I asked them who, in an ideal world, living or dead, they’d like to see play the role, so that I could get a sense of its parameters. Wisely, they refrained from naming anyone. “Anyone in light?” I pleaded. “Or literature?” I was desperate for a point of reference. Tentatively, Hall suggested the young O’Toole — ‘before he had his nose fixed.” I hadn’t known him, so it was no help. I trailed away sadly.

Then quite by chance I picked up Otto Deutsch’s _Mozart: A Documentary Biography_. I’d read everything I could get my hands on, but had been daunted by the bulk and dryness of title of this. Within minutes of flicking through its pages, I knew I’d struck gold. There he was, the little bugger: a speaking likeness. Mozart portrayed in letters, memoirs and laundry bills by his contemporaries. Most of the biographies start from the standpoint of his music; here was the way people really saw him — partisan, some-
At the end of the readthrough, Peter Hall thanked me for having given such a brave performance — and we all know what that means. I tottered off to that evening’s performance of *As You Like It* distinctly baffled. It seemed so simple on the page, so eminently playable. Why didn’t it work? Critics. It was quite clear that the shapes and the situations of Peter’s play were right; it was also clear that Mozart’s function in the play was to provoke and disturb all around him. There could be no soft-pedaling, but one had somehow to find a way of combining his dramatic function with a real man. Struggling with the part was agonizing — embarrassing, painful. I felt foxed and heavy-handed, a cackling, prancing robot. I was not the only one with problems. The play was far, far too long. Paul Scofield’s part was dauntingly long, but which of the many delectable speeches should I cut? Cutting and rewriting didn’t make learning it any easier, either. But rewrite he must. Peter Shaffer is, in his relation to actors, almost an experimental writer, a spontaneous Jont. Stock man. His response to what the actors do, to what the scenes require and what they can do without, is lightning. At an early stage, Peter Hall had drawn attention to Shaffer’s speech patterns in everyday conversation, above all to the cascade of words, and said we should learn from them in our handling of the text: not mimicking any particular word or phrase, but with a sense of the whole arc of a sentence or a speech — an excellent observation.

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times one-sided, but immediately vivid — a picture of a light, tiny, mercurial, volatile, immature, prodigiously energetic, bird-like creature. There were stories of him leaping from the piano-stool to run under the table like a pussy-cat, tapping his fingers incessantly in complex rhythms; making absurd and childish jokes. Much of this is in Peter’s play. The beauty of Deutchel’s book is that it puts these details in the context of a whole life. One entry, an excerpt from the memoirs of his brother-in-law, Josef Lange, provided the best key of all: “Never was Mozart less recognizably a great man in his conversation and actions than when he was buried with a great work. At such times he spoke confusedly and disconnectedly... he did not appear to be brooding and thinking about anything... either he intentionally concealed his inner tension behind superficial frivolity, for reasons which could not be fathomed, or he took delight in throwing into sharp contrast the divine ideas of his music and these sudden outbursts of vulgar platitudes, and in giving himself pleasure by seeming to make fun of himself. I can understand that so excitable an artist can, out of a deep veneration for his Art, belittle and, as it were, expose to ridicule his own personality.”

The moment I saw this Mozart, Shaffer’s text fell into place. Every word, every gesture that he had written was consonant with the man. They simply needed a framework of character to unify them. Once I had found that, the playing style of the piece came easily. Psychological realism was out of the question in view of the kaleidoscopic sequence of scenes. Something akin to revue technique was called for: the capacity to start a scene bang in the middle of it, and to wipe it away as soon as it was finished in order to make room for the quite different emotions of the next. Shaffer’s is a theatre of gesture. The whole body, the mask of the face, the way of speaking, external details, are all of the essence of Peter’s work. The wig, the giggle, the little hop, and so on. The definitive Shaffer performance was Robert Stephens’s Ahasuerus in The Royal Hunt of the Sun, pure gesture, voice, movement. It is a linear technique, not in depth — logarithmic the indispensable quality. The glory of Shaffer’s work, and one of the reasons for its great popularity, is the opportunities it affords directors, designers, and perhaps above all, actors.

From now on, for me, the tracks were down and I simply had to travel along them as fast as I could. The outstanding remaining problem, which I never ceased to work on till the last performance, was...
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**"Enchanting! An endearing old-fashioned fairy tale."**

— Jeffrey Lyons SNEAK PREVIEWS

**HELEN MIRREN • PAUL SCOFIELD**

**When the Whales Came**

A story so enchanting you'll wish it were real.

GOLDEN SWAN a CLIVE REES FILM

HELEN MIRREN • PAUL SCOFIELD • WHEN THE WHALES CAME

DAVID SUCHET • BARBARA JEFFORD • DAVID THREALL • JOHN HALLAM

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PHOTOGRAPHY BY SIMON CHANNING-WILLIAMS • CLIVE REES

OPENS OCTOBER 20.
to somehow make it credible that the man had written the music. It was essential to believe that inside the gigling, self-thinking, hyperactive little man was The Marriage of Figaro. I listened to the overture that to work morning, noon, and night.

With all our problems, we never paused to think that we were doing a major new work by the most successful dramatist in the world. We even stopped thinking that the play might in any way be controversial. We just wanted to get it right.

Finally, we tumbled on to the stage.

From the first preview there was never any question that, whatever the critics might say, the effect of the play on the public was going to be enormous. Playing it, I had again the experience I've only had on two or three previous occasions: a hunger from the audience, a feeling that they were getting something they'd done without for too long. Everyone who appears in the play feels the same thing; there's a magnetic pull coming from the auditorium. The combination of words and Mozart's music in the play had an extraordinary impact. At any rate, not one performance of the two hundred or so that we did failed to ignite an electric change in the audience; nor was there one which wasn't better than the one before. The play and the production were both flexible in a way that enabled one to work on one's performance incessantly.

After six months of playing, a breakthrough occurred: I attained real grace and lightness, instead of striving for it (paradox!), and it became credible that I'd written the music. It was the result of my falling in love. At last I found the courage to be charming. I realized that up till then, not only as Mozart but in every part I had ever played, because I was certain that no audience (and, of course, no man) could ever accept me as attractive or charming, I determined to make it clear that I wasn't trying, that what I was was ridiculous, ugly, overpowering, and chose instead to command admiration for my honesty and self-exposure. In fact, the greater honesty, the greater self-exposure, was to offer myself as I was, just as attractive and charming as I actually was, not trying to be more or less. It had taken eight years to learn this simple thing.}

Strange how your life flows straight into your work, but never in the way you expect it to. Falling in love disarmed some inner knot which had been inhibiting the ease which must have been at the heart of Mozart, as it is of his work. Had I fallen out of love, however, I would have been able to retain the development because I now had the taste of it. As it was, the inner stream grew and grew until it became a river.

For some months, life and art had been engaged in a torrid dance in which it was hard to say which was following, which leading. It seemed to start with my work on Shakespeare's Sonnets. I was drawn to them so violently because of an aching frustration in my heart strongly at odds with my outward appearance. In the world's eyes, I must have seemed strikingly successful. I was playing leading roles at the National Theatre, in a bright blaze of publicity, and sometimes to actual acclaim. The roles themselves were challenging and rewarding. One of the roles was that of the greatest musical genius who has ever lived, in a play by Peter Shaffer. In it, I was playing opposite Paul Scofield and Felicity Kendal. In As You Like It, I was acting with Sarah Kestelman. I had made many new friends.

I was financially solvent for the first time in my working life. I had been promoted from the communal dressing room where I started my life at the National, to sharing one with the enchanting Mark Diggan. I spent delightful hours with other actors in Joe Allen, a sort of after-hours extension of the National Theatre's Green Room, which I now discovered — could now afford — for the first time. No one could ask for more. Except that I was deeply unhappy.

The performances were my only satisfaction, but they were somehow sterile. The gulf between me and the characters I played was widening. At the end of each show, I felt a fraud. Though I had lost weight and was in peak condition physically, as for love and sex, I felt a horns-and-concubines. I had somehow slipped back years to an earlier me. I was a sort of manic emotion.

Then I read the Sonnets.

*Excerpt from Cadman's Blog, an actor has been repudiated by permission of Grove Press.

In 1964, the now world famous Benihana chefs gave their first performance. The theater was an authentic Japanese steakhouse, and the stage a searing Hibachi grill. Every delicious scene included sizzling steaks and tender chicken, succulent lobster and savory shrimp.

The cast received such rave reviews that 25 years later, Benihana was still being voted America's favorite restaurant in a major magazine survey.*

*If you haven't been to Benihana lately, come back for a command performance.

CELEBRATING 25 YEARS AS AN AMERICAN CLASSIC.

San Francisco Japanese Center: 563-4864, Burlingame: 342-5302
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If They Ever Close, We’ll Have The Longest-Running Off-Broadway Show.

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CELEBRATING 25 YEARS AS AN AMERICAN CLASSIC.
Chado for two.

The tea ceremony of Japan is more than just a respite for refreshment, it’s an experience of art, spirit and contemplation. There’s no equivalent in the West. The tradition extends back to the fifth century when Zen priests decided to transform their shabby tea service into a more natural ritual. The vessels used soon became revered for their serenity and economy. Today, this humble ceremony reflects one’s level of taste and discrimination. To thank your host properly, you should direct your compliments towards the tea pot and the cups.

Northwest notes.
In addition to over 300 convenient flights a week to Japan, we offer something no other U.S. airline can—the knowledge that comes from over 40 years of helping people do business in Asia. For international reservations call your travel agent or Northwest at 1-800-467-4747. If you’d like to obtain more information on doing business in Asia, call ext. 110 at 1-800-555-1235.

Coats of Many Colors
The New Wraps for Fall are Fun and Functional

Winter coats are in the forefront of fashion this season. With an array of newsworthy looks...vivid colors, elegant silhouettes, exciting lengths and detailing, designed in pure wool...dare yourself to choose just one! Winter warmers are the focal point of every collection this fall. Designers are paying special attention to this fashion essential. "Today, women need a warm robe of coats," says celebrated designer Bill Blass. "Wool offers the most luxurious variety of color, pattern and texture." Blass’s traffic-stopping yellow and black three-quarter coat with gold, bold button detail, is a fall favorite. Once again, hemlines are making headlines this season. Gone are the "fur coats"

The season’s easy drape of wool is apparent in Anne Klein II’s coat (left), the wool accented jumper of Joan Vass (center), and Calvin Klein’s updated, single-breasted peacoat (right).

by Barri Leiner
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The tea ceremony of Japan is more than just a respite for refreshment. It’s an experience of art, spirit, and contemplation. There’s no equivalent in the West. The tradition extends back to the 16th century when Zen priests decided to transform their showy tea ceremony into a more natural ritual. The vessels used soon became revered for their serenity and economy. Today, this humble ceremony reflects one’s level of taste and discrimination. To thank your host properly, you should direct your compliments towards the tea pot and the cups.

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IN FASHION

Coats of Many Colors
The New Wraps for Fall are Fun and Functional

Winter coats are in the forefront of fashion this season. With an array of newsworthy looks ... vivid colors, elegant silhouettes, exciting lengths and detailing, designed in pure wool, ... dare yourself to choose just one! “Women want to feel comfortable in what they wear,” says Lynn Scott Menz, Women’s Fashion Director for the Wool Bureau, “but they also want to be noticed.” The easy draping of wool in new coat shapes like the bathrobe wrap, tuxedo swing, or topper are definitely a coat year!” “Winter Warmers” are the focal point of every collection this fall. Designers are paying special attention to this fashion essential. “Today, women need a warm and cozy coat,” says celebrated designer Bill Blass. “Wool offers the most luxurious variety of color, pattern and texture.” Blass’s traffic-stopping yellow and black three-quarter coat with gold, bold button detail, is a fall favorite. Once again, hemlines are making headlines this season. Gone are the “fur coats” by Barri Leiner

The season’s easy drape of wool is apparent in Jil Sander’s coat (left), the wool swing jacket of Jean Muir (center), and Claude Montana’s shoulder-tipped, single-breasted coat (right).

by Barri Leiner

October 1990
WOOL MAKES LIFE EASIER
Your day begins and ends with comfortable pure wool.

From the office to after five
wool always looks good... you can be confident that you made the right choice.

Traveling
always choose wool because it keeps its shape... easy care.

For leisure time
indoors and outdoors wool is comfortable and feels good.

Available at fine retail stores everywhere
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For leisure time
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Only The Food Can Match The View.

You know what they say about restaurants high atop hotels or office buildings?

"Don't expect the food to match the view."

Well Cityscape, on the 45th floor of San Francisco Hilton, does indeed have an extraordinary 360° view of the city.

And our food is as good as the view.

Seasonal California Cuisine, simply the freshest of everything, beautifully prepared to your specific order.

All topped off with some choice piano or tasty light jazz nights, for quiet dancing on the lights of the city.

Truth is, no matter how you look at it, Cityscape is a very special place.

Call (415) 776-0215 for reservations, and see for yourself.

Dinner at Cityscape

Seasonal Cuisine. Sensational Views.
San Francisco Hilton, One Hilton Square

Escape to the South of France with the warm and hearty cuisine of Chef Fred Halpern's new "Espirit de Provence" menu at The Portman Grill. Signature entrees include whole roasted shellfish on ice, Striped Bass with Fennel, and Bouillabaisse, the famous French fisherman's soup.

Enjoy Provençal, Rhone and California wines selected to match the cuisine, and impeccable service—a Portman trademark. Steps away from Union Square and the theater district, The Portman Grill features special pre- and post-theater menus.

Bill Allen's "traffic-stopping" yellow and black three-quarter coat.

Properties in Development

The Future in Space

U pside. That's the direction in which many Bay Area home-owners, and even some first-time buyers are moving.

"It (upscale) is traced to existing home-owners moving out of the city," says Tom Cook of the Bay Area Council, a business-sponsored public policy organization.

Cook says he sees more and more people leaving San Francisco and moving into outlying suburbs, where the major draw is the natural settings offered by many current developments.

"There have been a number of proposals for high-end developments," says "But how much of a market there is remains to be seen."

For now, however, looks promising. According to Evelyn Kaiser Bue, co-owner and vice president of sales and marketing for the Fountain Grove Group, "demand, in most cases, is exceeding supply."

An 1,875-acre ranch, Fountain Grove is located on the northern edge of the city of Santa Rosa, about four miles from the city's downtown center. Along with many other upscale residential developments, it consolidates heavily on keeping both the conservationists and homebuyers happy by allotting a good portion of the surrounding land for non-development.

"We're extremely conscious of it," says. "We have a covenant with the city that we will not remove trees larger than ten inches across. For every tree that must be removed, we'll plant three more."

The trees, primarily California live oaks and valley oaks, dot the surrounding area, adding to the serene environment in which Fountain Grove is situated. To the west lies the Pacific Ocean, to the east, vineyard-covered hills of the city.

"There's a desire on all people's parts to keep the type of environment that has drawn people to this part of the state," Bue says. "And the only way to ensure that is to be strict in the way the land is to be subdivided."

Existing homes, designed by Christopher Homes, begin at $50,000 square

by Barbara Miller

Above: The land of Blockhawk — 4,800 acres in all — surroundings with rolling hills, secluded valleys, pond, stream and views of Mt. Diablo.
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PERFORMING ARTS

Properties in Development

The Future in Space

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Existing homes, designed by Christopher Homes, begin at $5,000 square
Peas please everybody from single people to
retirees to young families.
The developers didn’t originally think it
would be so family-oriented,” Cohen-
Meyer says, “but it has just boomed. It’s
an excellent area to raise a family.

Of the 4,500 acres on which Blackhawk
sits, 2,000 acres have been designated for
the expansion of adjacent Mt. Diablo
State Park. About 1,000 acres consist of
natural hillsides, parks, golf courses, and
sports fields. Forty-five acres are cur-
rently being developed for commercial
use, including EI’s Blackhawk Market,
and retail shopping and office complexes.
Also on site will be the Behavioral Educa-
tional Institute and Behring Museum,
which will house a rare collection of
classic automobiles.

Since its first development in 1977,
the 2,000 homesites are now occupied.
Four options are offered buyers: townhouses, designed for smaller
families, semi-custom homes, of which
most of which are built on the golf
course and country club. The lots, at
three-quarters of an acre each, are priced
at $400,000.

If exclusive empty lots aren’t your
thing, then may be estates ranging in size
from 3,500 to 30,000 square feet will
meet your space demands.

The land of Blackhawk — 4,500 acres
in all — surrounds itself with rolling hills,
grazing cattle, secluded valleys, creeks,
ponds, trees, deer, and views of Mt.

Diablo. Blackhawk, like Fountaineaue,
offers to its residents an environ-
mental setting — a chance for them to
gain back to nature.

A sports-oriented community (no won-
der former Raiders coach John Madden
dwells here), Blackhawk residents have
their choice of two eighteen-hole champion-
ship golf courses, tennis, volleyball,
basketball, swimming in an Olympic
size pool, and shopping in the pro shops.

“Blackhawk immediately caught on

The condensations of 1150 Sacramento St. take you into a world of classic elegance.

Three different kinds of homes are being built here — the single family Estate Homes; the Townhomes; and the Villas. The environ-
mental-protective requirements and the architectural diversity of Marin Lagoon will unquestionably establish it as one of the
most distinguished new communities in Marin County.

Finding a place to practice the fine art of self preservation is becoming increasingly difficult these days. We suggest you see
Marin Lagoon today, before this very rare opportunity flies away.

The Estate Homes from the $400,000’s | The Townhomes from the $300,000’s | The Villas from the $200,000’s

4 Lagoon Court, San Rafael, CA 94903 A planned community of Southern California. A project of the Silverleaf Group. Plans, terms and project specifications subject to change without notice. Artist’s concept only. Directions: Hwy 101 North to Redwood Rd, right on Redwood Rd, left on North San Pedro Rd, right on Lagoon Court. Sales office open daily 10 a.m. to 6 p.m., Friday 10 a.m. to 9 p.m.

Broker Cooperation Invited.
Foot with a median price of $550,000. Phase one of a two-phase project currently undergoing construction consists of houses built on 3,500 square feet with a pre-construction price of about $240,000.

Fountaingrove also offers Sonoma County’s most exclusive residential enclave, Lake Fountaingrove. Five lots, three of which have already been sold, are nestled on a knoll overlooking Fountaingrove Lake and the neighboring Fountaingrove golf course and country club. The lots, at three-quarters of an acre each, are priced at $400,000.

If exclusive empty lots aren’t your thing, then you may be interested in a new development that is currently being sold.

The land of Blackhawk — 4,800 acres in all — surrounds itself with rolling hills, grazing cattle, secluded valleys, creeks, ponds, trees, deer, and views of Mt. Diablo. Blackhawk, like Fountaingrove, prefers to offer its residents an environmental setting — a chance for them to get back to nature.

A sports-oriented community (no wonder former Raider coach John Madden lives here), Blackhawk residents have a choice of two eighteen-hole championship golf courses, tennis, volleyball, basketball, swimming in an Olympic-sized pool, and shopping in the pro shops.

"Blackhawk immediately caught on please everybody from single people to retirees to young families. "The developers didn’t originally think it would be so family-oriented," Cohen-Meyer says, "but it has just boomed. It’s an excellent area to raise a family.

Of the 4,800 acres on which Blackhawk sits, 2,000 acres have been designated for the expansion of adjacent Mt. Diablo State Park. About 1,000 acres consist of natural hillsides, parks, golf courses, and sports fields. Forty-five acres are currently being developed for commercial use, including Fountaingrove Blackhawk Market and retail shopping and office complexes. Also on site will be the Bethel Educational Institute and Bethel Museum, which will house a rare collection of classic automobiles.

Since its first development in 1977, $200 million of the 2,000 homesites available are now occupied. Four options are offered: townhomes, designed for smaller families; semi-custom homes, some of which grace the fairways of the golf course and reflect a more active way of living; custom estates, on which to design and build your own home; and custom homesites, upon which custom settings like those around the golf course or creekside meadows. Prices within the seven individual neighborhoods range from $350,000 to $3 million.

"This is a high-end housing, for an upscale quality of life," Cohen-Meyer says. "It’s the Beverly Hills of Brentwood of this area, but with a controlled setting." Still remove from the city of San Francisco, but on the "other" side of the Golden Gate Bridge, is Marin Lagoon, Southest Diversified, Inc. new waterfront development in San Rafael. As with Fountaingrove and Blackhawk, where environmental consciousness is a concern, so it is with Marin Lagoon. Many of the homes will border the lagoon, which is directly linked to the tides of the San Francisco Bay.

Of the thirty-three detached single-family estates released during its first phase, twenty-six have been sold, with prices in the high $300,000 range. Also gathering interest of prospective homebuyers are the townhomes and villas, of which twenty-two of the twenty-nine available have been sold. Attached units.

The condominiums of 1110 Sacramento Street take you into a world of classic elegance.

People Sanctuary.

In a world that is more and more with us, we are pleased to present a place that is staying somewhat aloof from the intrusions of civilization — Marin Lagoon.

Year in planning, Marin Lagoon is a 47-acre water front residential community in San Rafael. This is a habitat of seagulls and Hundreds of years.

Marin Lagoon is a place for people, too. There are floating docks, a jogging path circling the property, a recreation pavilion with pool and spa, mini-parks, even a scenic lookout point.

Three different kinds of homes are being built here — the single family Estate Homes; the Townhomes; and the Villas. The environmental protective requirements and the architectural diversity of Marin Lagoon will unquestionably establish it as one of the most distinguished new communities in Marin County.

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MARTIN LAGOON

Fine Waterfront Homes • San Rafael, CA

The Estate Homes from the $400,000's / 491-1600 • The Townhomes from the $300,000's / 491-1400

4 Lagoon Court, San Rafael, CA 94903 • A planned community of Southwest Development • Prices, terms, and project specifications subject to change without notice

Directions: Highway 101 to North San Pedro Exit. Head East. Left on Civic Center Dr. Right on McInnis Parkway. Sales office open daily 10 a.m. to 6 p.m. Friday 10 a.m. to 5 p.m.

Broker Cooperation Invited

Marin Lagoon
such as the townhomes with three bedrooms and anywhere from 1,700 to 2,000 square feet, sell in the high $200,000s. A slightly smaller version of the attached townhome, villas offer two to three bedrooms within a 1,000 to 1,200 square foot area and sell in the high $100,000s.

According to Darin Chaverra, marketing assistant with Southwest Diversified, the 224-unit development is expected to be completed by the middle of next year.

As picturesque a setting as these natural environments can offer, there are still those who prefer to make their home in San Francisco, which has some of its own views to be proud of. Among the best views are those from Nob Hill, once described by Robert Louis Stevenson as "the best part of San Francisco."

There, at 1150 Sacramento, Taldan Investment Co. has created a twenty-nine-unit condominium building on the site of the old Sprague Mansion. With vistas of Huntington Park, Grace Cathedral, Coit Tower and, of course, the Bay, the 1150 Sacramento's condos offer a specialized style of living.

The spaces range in size from 2,000 to 3,300 square feet and are priced from $875,000 to $2.5 million.

"There aren't many new buildings with this kind of square footage," says Julia Schiller, marketing director for Taldan. The size is 1150 Sacramento's biggest attraction, Schiller says, but its location, also, is special.

The eight-story structure offers four models, including penthouses with rooftop terraces and courtyard units with private terraces. Also offered are amenities such as a concierge on site, private elevator entrances into the foyer of each unit, twenty-four-hour security, air conditioning, marble bathrooms and fireplaces, acoustic windows (state-of-the-art in soundproofing), and a lifetime membership in the Nob Hill Health Club.

Though Taldan expected 1150 Sacramento to attract mostly empty nesters, the buyer profile leans more toward professionals in their forties and fifties.

"We've even had a few people who have purchased a couple of units with plans to combine them," Schiller says. Almost sixty percent of the units have been sold, and many purchasers of "basic" units and two-story penthouses have been encouraged to create their own floor plans with the help of Bay Area designers chosen by Taldan.

For those still not wanting to live in the city, or who aren't ready for estates nestled in the hills, there is Andalusia. Located in Fremont, about thirty-five miles southeast of San Francisco, this 432-unit condominium complex offers a Mediterranean resort lifestyle — without having to leave home.

"We think it's the greatest thing because of its location and the need for new home developments in Fremont," says Geneviève Billy, public relations director for Gauger & Silva, Dividend Development Corp.'s marketing firm.

Though geared toward the first-time buyer and empty nester moving to a smaller home, Andalusia is still seen as a "move-up" residence, Billy says. The project is expected to be ready for sale in February or March, 1990.

"Dividend has always prided itself in its quality craftsmanship," Billy says. "It could just be something like rounded wall corners — but it's the extra mile Dividend goes that has allowed it to rely heavily on referrals from previous owners of Dividend homes."

First move-ins are expected by the end of the summer of 1990. The six-phase development offers five floor plans, all with fireplaces. The units range in size from 1,271 to 1,578 square feet, with prices beginning at $200,000.

Designed by architects Jones and Mah of Scottsdale, Arizona, the gated-guarded community will attempt to offer a European village feel, yet allowing each building its own identity. Also on site will be two pools, an exercise facility, and a clubhouse.

And who does Dividend see settling into this Fremont resort?

"San Jose residents, the permanent homebuyer who can't afford a home, say, in Palo Alto," says Billy, "and the San Francisco buyer who wants to get away while still maintaining a comfortable lifestyle."

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IL FORNAIO AND LEVI — A PERFECT FIT

San Francisco, as is obvious to everyone who lives here or visits regularly, is in a flurry of urban renewal. Old, tawdry hotels in the Tenderloin are being refurbished and transformed into chic hostels; various buildings, neighborhoods and areas are being remodeled, reclaimed, and reborn into living and recreational spaces that reflect the tone and heart of the city. The restaurant scene is especially benefiting from all this gentrification — take note of Cindy Pawlcyn's Bistro Biot near the ferry terminal, and Jeremiah Tower's 600, housed in a former automotive garage — as caterers are popping up all over in the least likely places.

Another notable example is the new Il Fornaio at Levi Plaza (1105 Battery St., 415-986-0100), which is a classy place like this doing in a mall?

Owner Larry Mindel knew exactly what he was doing by putting Il Fornaio here — after all, his previous branch of this ultra-successful mini-chain is in a shopping center in Corte Madera, and another just opened in a mall near San Diego.

Mindel, the pioneering restaurateur who put together (with his partner, Jerry Maguire) Ciao, Pronto, Harry's Bar, Guaymas, and others, was helped by the Spectrum Foods Group, sold the chain to the Saga Corporation in 1984 and tried to buy it back a couple of years later when that division was being divested, but was outbid by other investors. He decided to re-open Il Fornaio in a San Francisco mall.

Deborah Strollof writes on food and restaurants for The Los Angeles Times, and other publications.

Above: The outdoor patio of the beautiful new Il Fornaio at Levi Plaza.

by Deborah Strollof

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Il Fornaio does well by its pizzas, too—my favorite is the focaccia al Gorgonzola, basilico e pignoli (pizza-like focaccia) bread filled with mucky Gorgonzola cheese, pignoli nuts, basil, and sweetly caramelized onions. But the real proof is in the pizza Margherita, that most basic of pizzas topped only with tomato sauce, mozzarella cheese, oregano, and basil. The version here is a textbook example of how this pizza should be made.

The main dishes are quite generous, quite good, and quite filling. The panino alla Fiorentina, a version of steak Florentine, consists of a massive, two-pound Peterhouse, marinated in olive oil, herbs, and garlic on a bed of Tuscan white beans. The menu says this dish serves...
build his restaurant empire, and Il Fornaio in Corte Madera was the first link in the chain.

If anything, the new branch in Levi Plaza is even more beautiful than the first. Minded set out to create a "grand Italian cafe," and that he most certainly did. Howard Backen of the architectural firm Backen, Arrigoni & Ross made several trips to Italy for inspiration, and really did capture the feeling of dining in a Tuscan trattoria. The decor is a blend of antique and Italian futurist touches, with acres of marble and terra cotta, and soaring, arched windows. The walls are glazed to give the impression of age, and are painted with vast classical murals. The restaurant is open and sunny, the outdoor patio just secluded enough to discourage voyeurs and warming pigeons, yet allows one to glimpse the passing parade.

The food, however, is not overshadowed by its setting. The executive chef at Il Fornaio is Tony Gulliano, yet another of those wunderkinds, who formerly plied his trade at Wolfgang Paul’s excellent Osteria on Mayo in Santa Monica. He manages to maintain his creativity with both new dishes and interpretations of Italian country standards. The menu is voluminous, and one can easily make a meal of appetizers alone (mainly because it’s so difficult to narrow the choices to a manageable few!), but the entrees should not be overlooked by any means. At breakfast and lunch, there are marvelous juices to whet the appetite, including the spremute espressi, (a blend of fresh Roma tomato juice, celery, herbs, and spices — a sort of Mediterranean version of V-8), a tart green apple juice, and various citrus juices. There is also a selection of refreshing Italian cocktails (the Ziozo, made with fresh grapefruit juice, vodka, and Pernod is terrific), both alcoholic and non-alcoholic.

The starters range from the simplest insalata mista to the more ambitious plats di mozzarella (fresh mozzarella cheese rolled with smoky prosciutto, ricotta cheese, arugula, and stuffed with roasted pine nuts), perfectly fried baby squid, and fat, grilled langoustines served with herby chunks of bruschetta. The soups here are hearty and homey: the barley and bean is rich, thick, and flavored with fresh herbs, and the classic tuscan pappa al pomodoro — that fresh tomato soup thickened with bread, herbs, and cold-pressed olive oil — is practically a meal in itself.

The pastas are terrific, as well. One of the best is the farfalline with capers, olives, and grilled tuna in a spicy pomodoro sauce, scattered with chopped Italian parsley. The gnocchi stuffed with potato and Swiss chard in a chicken and red wine sauce is a perfect dish for when that winter wind is blowing off the bay. The insalata di pane, a thin pasta made of softened bread and tossed with sausage, onions, and red wine is a delight.

Il Fornaio does well by its pizzas, too — my favorite is the focaccia ai Gorgonzola, basilicio e peperoni (pizza-like focaccia bread filled with mushy Gorgonzola cheese, pine nuts, basil, and sweetly caramelized onions), but the real proof is in the pizza Margherita, that most basic of pizzas topped only with tomato sauce, mozzarella cheese, oregano, and basil. The version here is a textbook example of how this pizza should be made.

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**PERFORMING ARTS**

OCTOBER 1983
two — let me amend that, two line-dancers. The spring chicken roasted in a day pot is not to be missed, as well as the pot roast served with barley and herbs, served with porcini mushrooms and polenta. And don't despair if you're not a meat eater — there are always a couple of fish specials added to the daily menu.

The real legacy of Il Forlumio, however, is revealed by its name, which translates as "the oven." Il Forlumio began as a chain of bakeries in Italy, and Minelli's side-by-side branches remain true to their bakery history. The bread here is yeasty and fragrant — absolutely divine. The varieties are legion (olive, herb, grain, onion, garlic, and many combinations thereof), and the breadsticks are crisp outside and soft inside. It's almost impossible not to purchase a bagful of baked goodies from the adjacent shop (which also sells wonderful desserts, olive oils, vinegars, and other Italian condiments) for later delectation.

And I haven't even gotten to breakfast! San Francisco has a great tradition of wonderful A.M. joints, from the funky, ancient Star's to the high concept Tony Compton Place. And Il Forlumio now joins these ranks. French toast with marmalade and maple syrup (talk about cross-cultural), mimosa corned beef hash, hot main rolls with melted orange-cinnamon butter — so wondrous a start to the day that you'll want to come back for lunch and dinner too.

Beverages
1 cup chopped ripe tomato
2 cloves garlic, minced and sliced
1 clove garlic, minced and sliced
2 cups virgin olive oil
8 barrel leaf, julienne
Barrel leaves (as needed)
4 slices toasted Pichon blonde with olive oil, butter, and garlic

In a bowl combine tomato, garlic, oil, and julienne barrel; toss to blend. Set aside one half hour. Arrange toasted bread on a serving platter, drizzle with mixture onto toast, dividing equally. Garnish with barrel leaves. Makes 4 servings

S A N F A R C I S C O

Restaurant Guide


CHINA STATION, 700 University Ave, Berkeley (510) 898-0211, 11-10 Mon-Fri, 12-10 Sat-Sun. Excellent Chinese and Asian foods featuring fresh seafood, located in the historic site, both indoor and outdoor. Full bar, live music. AC D V M

CINO, 300 Jackson St, 415-398-2103. L: 8:30-10 Mon, 5-10 Sun w/ Sat. AC D V M

CITYSCAPE, San Francisco Hilton, 1000 Market St, 415-788-5555. L: 8-10 Mon-Sat, 5-10 Sun. Full bar. AC D V M

CORONA BAR & GRILL, 5515 Market St, 415-431-2569. L: 11-10 Mon-Sat, 5-10 Sun. Full bar. AC D V M

HALIFORD NHSA, One Hanover Center (415) 777-2650, Ghirardelli Square (415) 434-6522, Starlight Shopping Center, Redwood City (415) 253-7050, L & R, 1-6 Mon-Sat, 11-6 Sun. Quaint, delightful, the ultimate in Italian restaurant sitting. AC D V M

HARRY'S BAR AND AMERICAN GRILL, 600 Van Ness (415-655-9999). L: 11-10 Mon-Fri, 5-10 Sun. Quaint, known for its French and Northern Italian cooking. Voted #1 restaurant in San Francisco. AC D V M

KELLY'S INN, 211 Polk St, 415-775-8080, 7-10 Mon-Fri, 11-10 Sat-Sun. Full bar, live music, dinner. AC D V M

LEON'S GREENHOUSE, 750 Jackson St (415) 447-6847, L: 11-6 Mon-Fri, 11-6 Sat-Sun. Full bar, live music, dinner. AC D V M

THE LION BAR AND LOUNGE, 2299 Sacramento St, 415-447-6840. L: 11-2 Mon-Thurs, 11-3 Fri-Sat. Full bar, live music, dinner. AC D V M

MAGIC PAN RESTAURANT, 541 Batter St, (415) 778-2391, L: 11-10 Mon-Fri, 11-10 Sat-Sun. Full bar, live music. AC D V M

PERFORMING ARTS
DEWAR'S PROFILE:

JEREMIAH TOWER
HOME: San Francisco, California.
AGE: 46
PROFESSION: Head chef and owner, Stars, Napa Valley
Hobbies: Hunting the sources of Stamp Out Kivas, "the fruit, not the seed." LATEST BOOK READ: Bread and Circuses, Carlin. Favorite dish: Beef stroganoff. LATEST ACCOMPLISHMENT: Wrote a cookbook, New American Cuisine, featuring new recipes and photos in Hell, Electro Style. "Why do I want to be a chef? With a B.A. and M.A. in architecture from Harvard, it's hard to catch up, but it's worth a shot."
QUOTE "Farther, Persia..."
PROBLEM: Everyone finds the restaurant on the map. San Francisco monograph. "Everybody knows that if I wouldn't be here, I'd be a whole lot happier."
HIS SCOUT: Dearden's "White Label" wine. "I don't like to cook, so I prefer to enjoy something I don't have to cook."

Wine Time Wines
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54
two — let me amend that to two line-
buckers. The spring chicken roasted in
a day pot is not to be missed, as well
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and Il Fornace now joins these ranks.
French toast with mascarpone and maple
syrup (talk about cross-cultural!) or corned
beef hash, hot main rolls with
melted orange-cinnamon butter — so won-
derful a start to the day that you'll want
to come back at lunch and dinner too.

San Francisco

Restaurant Guide


CORONA BAR & GRILL, 325 Capp Street at EIB (415-386-5000). L 11-2 Mon-Fri, D 3-10 Mon-Tue, D 3-10 Wed-Fri, Sun 11-3, Closed Sat. Mexican seafood and meat. A "California" restaurant. At 561-737-C.


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Restaurant Guide

Amercile Complex, South Life with Britain, Bananay. This and Sourdoughs. The combination of the two — the bread and the fish — is a classic San Francisco dish. At 561-737-C.

KILKENNY ITALIAN RESTAURANT, 221 Howard St. (415-222-5080). L 11-2 Mon-Fri, D 5-10 Mon-Fri, 5-11 Sat, Sun. Typical Northern Italian cuisine. At 561-737-C.


THE LION BAR AND LOUNGE, 2500 California St. (415-444-6240). L 11-2 Mon-Sat, 5-9 Sun. Typical Northern Italian cuisine. At 561-737-C.

THE LION BAR AND LOUNGE, 2500 California St. (415-444-6240). L 11-2 Mon-Sat, 5-9 Sun. Typical Northern Italian cuisine. At 561-737-C.

WHITE ELEPHANT, HOLIDAY INN (1500) (415-222-5080). L 11-2 Mon-Fri, 5-10 Sat, Sun. Typical Northern Italian cuisine. At 561-737-C.
I see a man and a mule in your future.

The richest coffee in the world.