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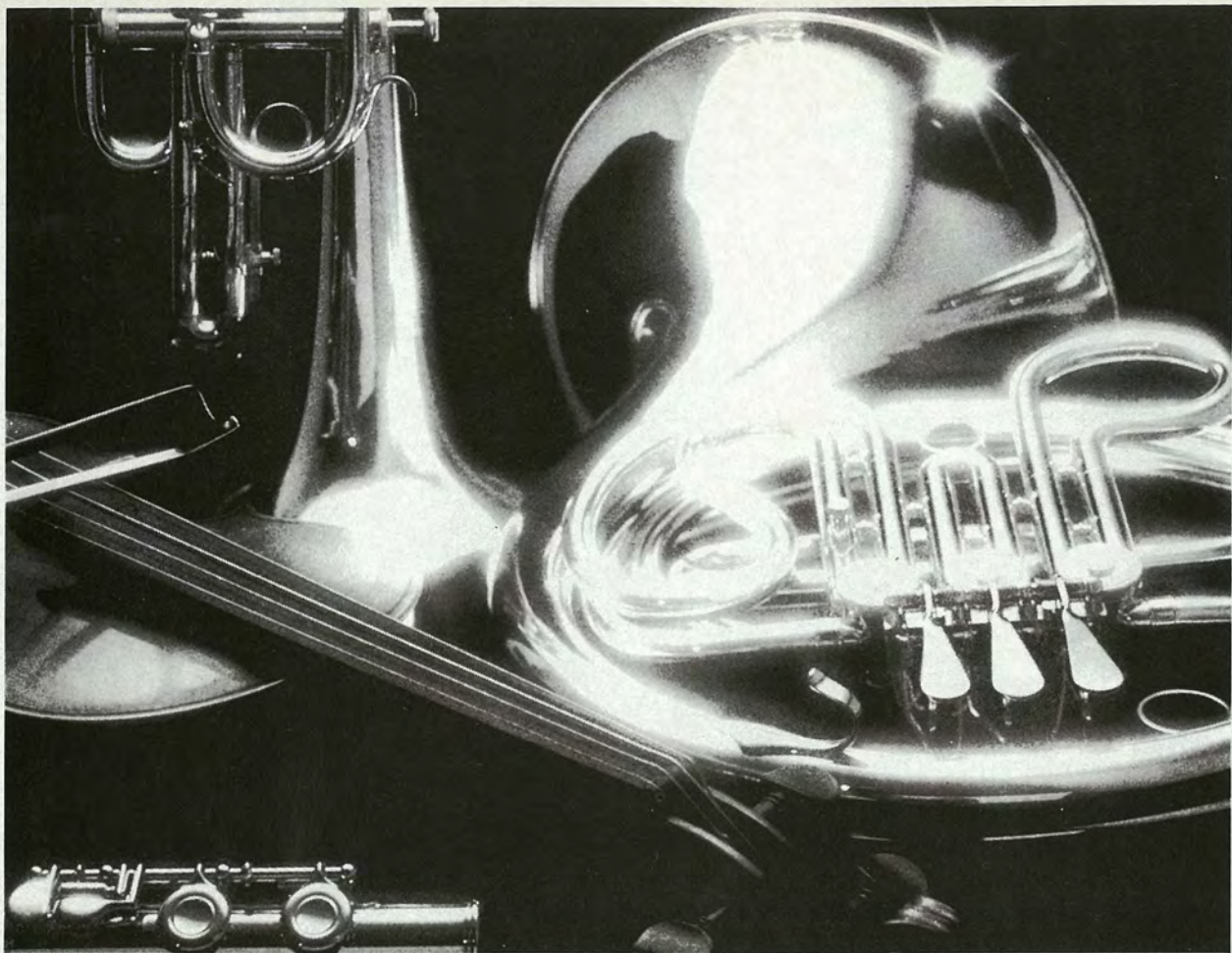
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OTELLO

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Ricciarelli, Keen; Mauro, Ellis, De Haan, Pittsinger
Kord~Asagaroff~Ponnelle~Ponnelle~Arhelger
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AIDA

Giuseppe Verdi
Sweet*, Zajick; Popov, Noble, Langan, Pittsinger
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12 (2:00pm), 14

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Gauci*, Manhart; Aragall, Schexnayder*, Li,
Skinner
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GREAT EXPECTATIONS

From Renaissance to Revolution

People and performances certain to make news in November

“It 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 . . . it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us . . .”

And so begins, in memorable if nearly interminable cadences, one of the best-known sentences of English fiction. The opening paragraph of Charles Dickens’s *A Tale of Two Cities* commences with a string of solemn summaries of one era and ends with a mocking comparison to Dickens’s own period.

There are other paradoxes in Dickens’s dark and decidedly ambiguous view of the French Revolution, for it was a time of great needs and dire remedies. As its own contribution to the widely celebrated bicentennial of that momentous upheaval, American Conservatory Theatre will present Nagle Jackson’s adaptation of *A Tale of Two Cities*. Tautly plotted and luridly painted, it is a thriller set within the tapestry of history.

When Dickens wrote the novel in 1859, Europe was wracked by uprisings, and the memory of France’s Reign of Terror

haunted the comfortable English middle class. (Dickens’s 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 Terror” endured only about sixteen weeks in 1794, and claimed hundreds of victims rather than the millions annihilated in twentieth century wars, the image of Parisians wallowing in the blood of daily beheadings maintains a horrific fascination. Almost nothing that Dickens wrote exaggerates the fury of a blood-crazed mob, the atmosphere of distrust, or the terrifying whimsy 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 chaos. Yet his concern for Lucia and Dr. Manette, Charles Darnay, and the redoubtable scallawag, Sydney Carton,

develops before a background of lacerating 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 Sabin 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



Above: Eugène Delacroix’s *Liberty Leading the People, 1830*, captures the melancholy triumph of the French Revolution, the subject of *A Tale of Two Cities* at the Geary in November.

by Kate Regan



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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 cranny 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 canvas of the time. Otherwise it's just a gaudy adventure." *November 9 through December 8. Geary Theatre. (415) 771-3880.*

WINNING PARSON-ALITY

When David Parsons made his West Coast debut last year at Zellerbach Hall in Berkeley, he and his six sassy 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 Batsheva Dance Company. *Walk This Way*, an amusing mating dance for Martina 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 Tayloresque movement to ornate lighting designs. Parsons knows Taylor's stylistic eccentricities well enough to take from 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 revealingly honest.

There generally seems to be a narrative thread in Parson's dances, as in those of Paul Taylor. *Scrutiny* moves from the sheer joy of dancers dancing freely to a mood of suspicion and tension when they are forced to cover their faces. *Elysian Fields*, a 1988 piece new to the Bay Area, hints of substance or content, in its title at least. Parson's true gift lies in his ability to phrase movement with fluidity and emotional force. Dancing so long with Taylor has not stifled his own gifts; it seems to have tested and liberated them.

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 1727 work in the Opera House.

It is only since the 1950s, when his *Four Seasons* concerti were "discovered," or at least recovered from obscurity, that



David Parsons' dancers appear at Zellerbach Hall on November 3.

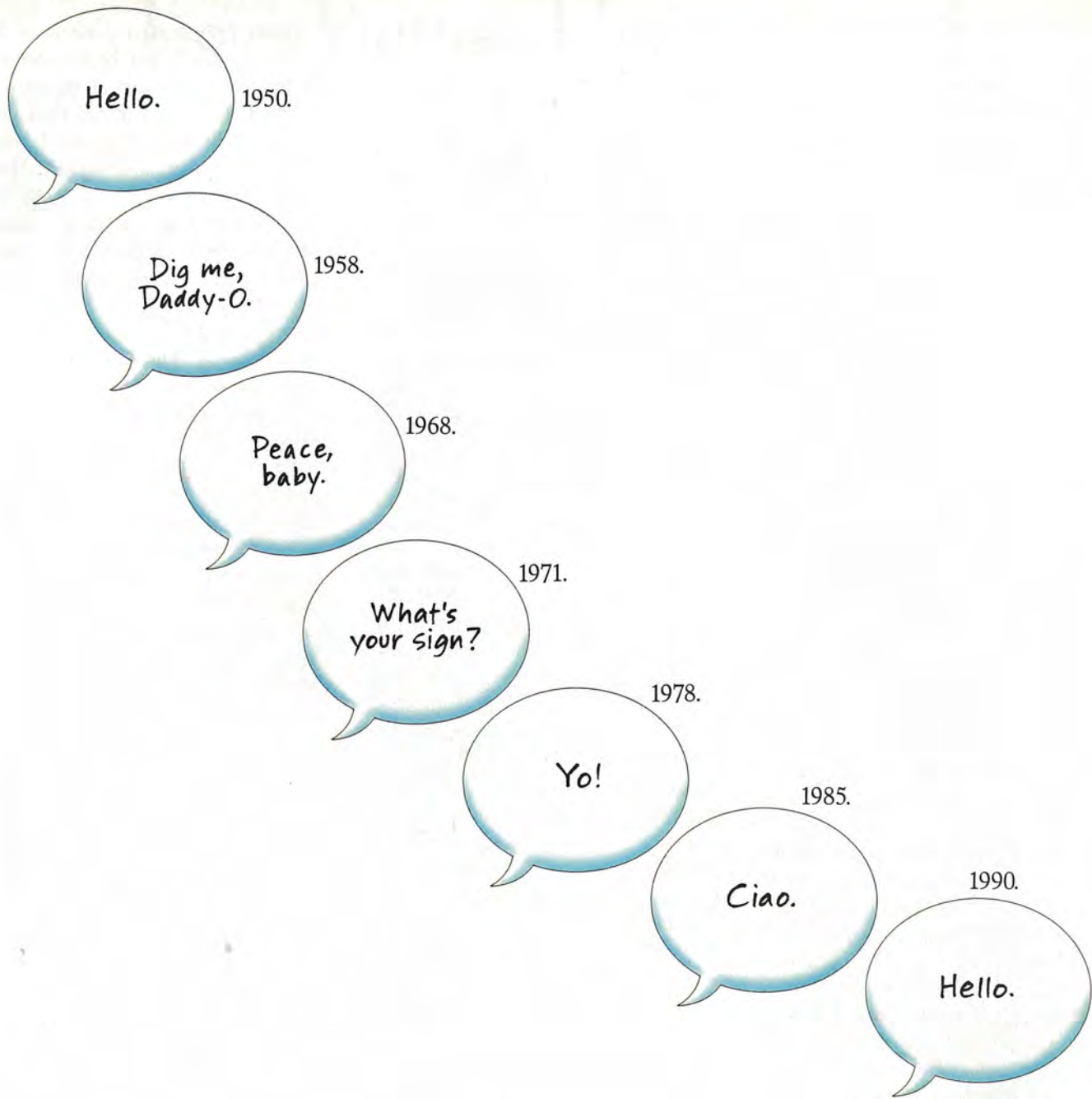
November 3. At Zellerbach Hall, UC Berkeley. (415) 642-9988.

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 *Kobbe's Opera Book* or in most other standard opera texts. The red-headed composer's con-

tributions to musical favor again. Much honored in his lifetime, and also the subject of much dissension, he was almost ignored for 200 years after his death in 1741. Even now, when the *Four Seasons* have almost been ruined by over-exposure, much of the rest of his work remains little known.

Orlando Furioso, Vivaldi's third attempt at grappling with the Renaissance epic poem by Ludovico Ariosto, offers more than historical interest. It does not divagate



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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 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 "pants" roles of the period were written for the artificially high and brilliant voice of a castrato; it was, in a practice deplored, 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 Lancetti, with whom he collaborated infrequently but to great effect. Marilyn Horne will take the 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, feigned 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. *November 19 through December 9. San Francisco Opera House. (415) 864-3330.*

ALSO RECOMMENDED

Music: Shomyo, a form of Buddhist chanting as old as Gregorian chants of the West, will be presented by ten monks of the Japanese Tendai school, November 1 in Zellerbach Hall, UC Berkeley. (415) 642-0212 **The Guarneri String Quartet**, with a quarter-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) 626-6596



Antonio Vivaldi, the "Red Priest."

The San Francisco Symphony presents the Vienna Choir Boys, November 12 at Davies Symphony Hall. (415) 431-5400 The San Francisco Contemporary Music Players, a series now in its fifteenth season, celebrates American Music Week in premieres by Daniel Weymouth and Steven Mackey, as well as Anthony Korf's **Nothing But Love Songs**, a large-scale work for soprano and chamber orchestra featuring soprano Susan Narucki; November 6 in the Green Room of the Veterans Building, 401 Van Ness Avenue; selected galleries in the San Francisco Museum of Modern Art, located upstairs, will be open before and during the concert. (415) 558-0447 "Courtyly



John Gutmann: *Beyond the Document is at the San Francisco Museum of Modern Art. Below, The Game, 1937.*

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 1989-90 season. (415) 843-2119 **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 3. (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 fears, ignorance, and greed want to keep them; through November 26 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

SEHR GUT(MANN)

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 1976 retrospective there, 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,

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LOUIS VUITTON
MALLETIER A PARIS

MAISON FONDÉE EN 1854

which he traveled from coast to coast, the "new toy" of photography became seductive. Stringently trained in painting under Otto Muller — one of the founders of Die Brucke, 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 Kozloff, 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 feistier, funnier and more crammed with details than those remote FSA records. There are the hoards of shiny black cars, many of them covered with furious political admonitions, as in "Yes, Columbus Did Discover America!" (San Francisco, 1938), an almost delirious sermon on wheels that still yells at us across the years. There are the warriors, pimps, and masqueraders of New Orleans at Mardi Gras. There are the majorettes, the 1936 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 bulls of the Lascaux Caves. There are erotic and confessional scrawls, 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 Clarence." Gutmann didn't dream these up, no more than he imagined the chilling "Death Stalks Fillmore" or "The Omen" or his radical, jazzy views of Count Basie's dancers. He only watched, wondered, and shared 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) 861-4008.*

ALSO RECOMMENDED: ART

Ellsworth Kelly Prints, some ninety lithographs, intaglio, and handmade paper prints, through December 3 at the University Art Museum, UC Berkeley **Intimate Appeal: the Figurative**

Ellsworth Kelly Prints is at the University Art Museum, Berkeley, through December 3.



MARY SMIL

Susan Taylor in Oakland Ballet's production of Nijinska's Le Train Bleu.

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 lustre-glazed vessels and "naughty figures" since the 1930s; November 18 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 Gonzales** (1939-1981), a San Francisco artist of unusual humanity and craft; November 15 through February 11 at the Mexican Museum, Fort Mason

TAKE 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 dancer/choreographers that goes back at least to her grandparents, the Polish dancers Thomas and Eleanora 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 Does).

Overshadowed in popular legend by the charisma and tragic fate of her brother, Vaslav 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 1913, 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 1930 with Olga Spessivtzeva Ballet Company. Traveling throughout Europe in the 1930s with the Polish Ballet, under the direction of Nijinska, 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

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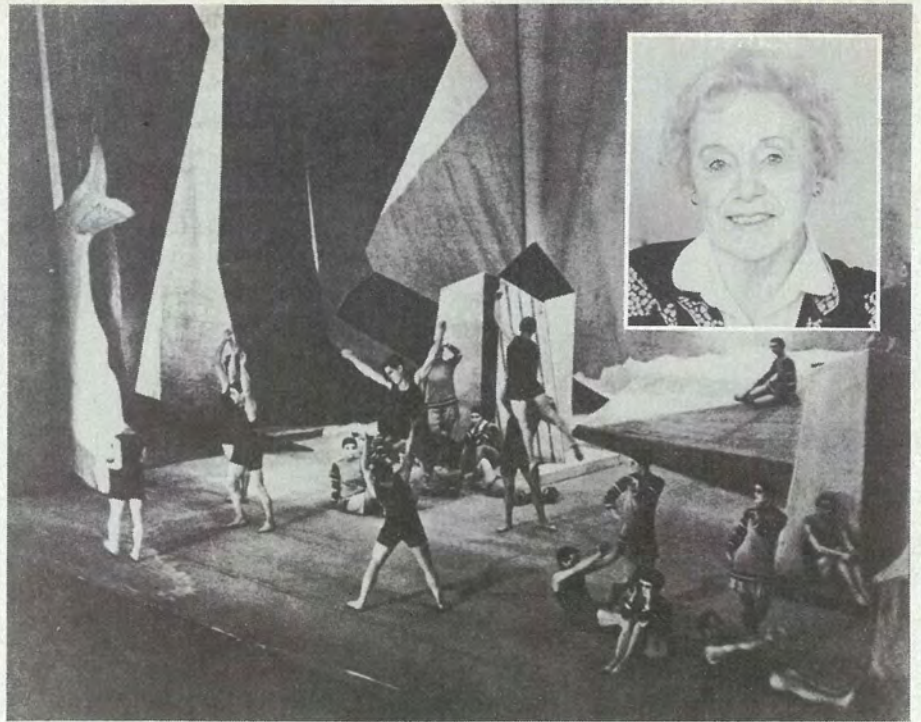
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The 1924 production of Bronislava Nijinska's *Le Train Bleu*, which Irina Nijinska (inset) is helping to reconstruct for the Oakland Ballet.

acted as her assistant. She retired from teaching in 1950, after her marriage to Gibbs Raetz, 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 Memoirs* (published in 1982) before her death.

Irina, 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 works. Serenely possessed 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 resort, 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 Gosse* (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 repertory 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," Irina says, of the mime and choreography.

This production of *The Blue Train* — the title refers to the high-speed train to the Cote d'Azur — will be "d'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 1983 revival of *Les Biches* 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 and 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 frosty shoulders.

"When I started in 1967, you couldn't pry a play loose from an agent," the artistic director of the Mark Taper Forum recalled. "No agent would submit you a play until it had been done in New York."

A few blocks away in downtown Los Angeles, Bill Bushnell, head of the Los Angeles Theatre Center, remembers the literary doors slammed in his face a decade later. "When we started focusing on new work in the later 1970s," said Bushnell, "it was a bitch to get people to let anything go." "You'd get this attitude, that whole 'La-La-Land' thing."

Nowadays, California theater chiefs don't get a lot of attitude. They get new scripts. Plus top-of-the-line actors and directors eager to work on them.

Bouyed by the decline of New York City as the nation's creative theater center, California stages are enjoying an unprecedented boom as a home for new drama, be it American-born or imported. Where California once waited its turn for release of stock performance rights, or for the arrival of national touring companies from New York, playwrights



increasingly turn to the solid audiences and comparative financial health of California's far-flung network of non-profit theaters.

"We're not taking our leads from any other part of the country anymore," said David Emmes, producing artistic direc-

tor of South Coast Repertory in Costa Mesa. In 1988, South Coast Repertory won the Tony Award given annually to a regional theater by the New York commercial theater world, largely on the strength of the Orange County company's considerable track record with new American drama in the last decade.

"I don't think there's any question," said Bushnell, "that the larger world out there now looks at California, especially Southern California, and says this is as potent a place for new theater as anything going on in the New York-Boston-Washington corridor."

California subscription audiences have become accustomed to premieres, but the infant 1989-90 season promises a bumper crop.

In Los Angeles, Davidson's Taper has two American debut dramas on its Music Center mainstage: *Our Country's Good*, by Britain's Timberlake Wertenbaker and *The Mystery of the Rose Bouquet*, by Manuel Puig, the South American author of *Kiss of the Spider Woman*.

Bushnell's four-stage Los Angeles Theatre Center complex has a fall world premiere, *Daytrips*, by Jo Carson.

In San Diego, the venerable Old Globe Theatre has become a nurturer of home-grown dramatists, as well as Shakespeare, such as this fall's *Breaking Legs* by Tom

Thomas O'Connor is a staff theater critic and arts reporter for The Orange County Register.

Above: The nineteenth-century actress Helena Madjeska, the subject of Once in Arden at South Coast Repertory, and artist Alex Laurent's drawing for George Coates's Right Mind at the American Conservatory Theatre.

by Thomas O'Connor

A few of the growing number of world premiere occurring on California stages — Below: *Joanna Gleason, Ellen Foley, and Chip Zien in the Sondheim/Lapine collaboration Into the Woods at the Old Globe.* Opposite page, top to bottom: *Tommy Amendola, Mark Morgan, Harris Laskavy, and James Walch in Our Country's Good at the Mark Taper Forum; Beth Henley's Abundance at the South Coast Repertory with Bruce Wright, Belita Moreno, and Jimmie Ray Weeks; Neil Simon's Rumors with Joyce Van Patton, Andre Gregory, Ron Leibman, Jessica Walter, and Christine Baranski at the Old Globe; At a reading of Howard Korder'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 *Into the Woods* had what amounted 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 The-

atre has several premieres on it 1989-90 schedule. The season started with the American premiere production of *Are You Lonesome Tonight?* and continues with *Slingshot*, a new play by young Russian, Nicolai Kolyada. Later in the season the Rep will present the world premieres of *Albanian Softshoe*, by Mac Wellman, and *Animal Nation*, a collaboration with the Dell'Arte 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, *Judevine*, by David Budbill 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 Korder's *Search and Destroy*, about a businessman confronted with a moral crisis, the other Richard Helleser'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 no fewer than 575 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 McDonald, called *When I Was A Girl I Used to Scream and Shout*.)

Inevitably, Emmes conceded, a portion of the flood of scripts drawn by the first California writers' contest were dusted-off trunk plays. But the surprising quantity and quality equally 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 widely produced romance *Strange Snow*. Two years ago



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the Connecticut native moved from New York to San Diego, where he is the sole playwright on 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," Matcalfe 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 wells 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 Lagomarsino, who typifies a new breed of theater person trying to balance stage assignments with Hollywood work (Lagomarsino is a regular director for ABC-TV's *thirtysomething*).

"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 said. "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, time and again. There's a lot of artistic heat out there."

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San Diego's Old Globe Theatre hosted Tom Dulack's *Breaking Legs* in its world premiere this month.

Taper's Davidson, that has risen in theatrical vigor as changing economics 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 non-profit, regional theaters.

Dennis Powers, associate artistic director of American Conservatory Theatre, recalls the success enjoyed by actor-playwright Mark Harelik, 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-vaunted 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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Continued on page ACT-21

Dear A.C.T. Patron —

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 sizes we can assume. We're going to be showing off a little 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 Stratford, Connecticut as the premiere attraction 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 press for *A Funny Thing Happened on the Way to the Forum*, and to watch audiences leap to their feet after the triumph of *Saint Joan*.

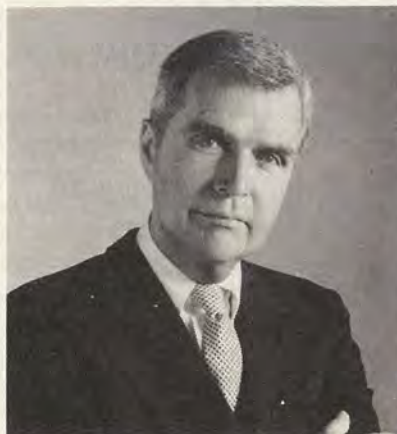
Now we're unveiling our new season, showing off our newest wares to the folks at home — new friends and old. I take great pride in the accomplishment of the show you will see at this performance, which is the result of a special sharing of A.C.T.'s resources with George Coates Performance Works in the commission of *Right Mind*, our opening adventure.

We're taking another leap forward by continuing our collaboration with the Lorraine Hansberry Theatre; in early November we'll join forces again to present two exciting one-act plays — *Clara* by Arthur Miller and *Dutchman* by Amiri Baraka — at the Lorraine Hansberry's newly remodeled theater at Sutter and Post.

During the summer the process of looking forward to what lies in store — along with a bit of looking back on where we've been together — has given me the chance to contemplate the mysteries of this curious thing we do together: this act of theater.

Think of how many people are involved every time the curtain goes up at the Geary Theater. There is the rich profusion of actors in the A.C.T. company, and behind them an unseen army of artists, technicians, and administrators. On the other side of the proscenium, there's you: a vast array (vaster and vaster all the time, we hope) 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 — *you* — at the same time as it happens to one of our actors onstage. A trans-



action takes place before the crowd . . . a character touches another in some human way, exciting and crystalizing 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 such times a crowd is nothing but one individual — you — magnified.

And, when we do this curious thing right, you go home with this spark and it takes fire, and you *act* on it.

This is going to be a special year at A.C.T., and we expect to see 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.

Sincerely,

A handwritten signature in cursive script that reads "Edward Hastings". The signature is written in dark ink and is positioned above the typed name.

Edward Hastings
Artistic Director

P.S. Since I wrote this letter, an alarming turn of events has cast a shadow over the future of the arts in America. My optimism remains strong, but this threat has moved me to action and it requires action from us all. Please take a moment to read the information on the insert in this program to find out how you can help.



NEWS OF THE AMERICAN CONSERVATORY THEATER

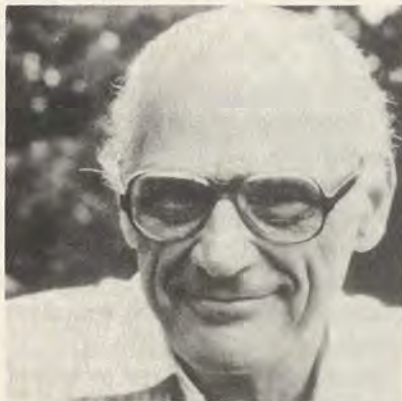
A.C.T. and Hansberry To Present One-Acts by Baraka and Miller

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 collaborating on the production of two one-act plays: the West Coast premiere of Arthur Miller's *Clara*, and *Dutchman* by Amiri Baraka (Leroi Jones). "One of the strengths of this year's collaboration," says Stanley Williams, Artistic Director of the Lorraine Hansberry Theatre, "is found in producing the works of two world-class writers on the same bill."

According to Edward Hastings, Artistic Director of A.C.T., Miller's *Clara* is a "fascinating psychological thriller." First performed with a companion piece under the title *Danger: Memory* at New York's Lincoln Center, the play concerns the discoveries a father makes about himself and his murdered daughter during questioning by a veteran detective.

This detective was originally written as Jewish, but when Hastings approached Miller he requested the playwright to rewrite the role for this project as a black detective. Miller responded enthusiastically, as his play explores issues that confront any minority that has been the object of prejudice. *Clara*, Hastings points out, also focuses on the need to rediscover one's idealistic and altruistic hopes in a society that seems bent on destroying them. "Through the father-detective confrontation," Hastings says, "Miller forces us to re-examine our values and take stock of the collapse of liberalism, but, in the process, perhaps reaffirm our belief in mankind."

Dutchman provides a stimulating complement to *Clara*, because Jones's play is also concerned with the search for truth in a culture that often holds its prisoner



Arthur Miller

to a world of stereotypic perceptions. "Unlike *Clara*," says Hastings, "the events and discoveries in *Dutchman* are brutal and horrifying": a brazen white woman seduces a young, middle-class black man on a New York subway. Leroi Jones, who took the Muslim name Amiri Baraka (Blessed Prince) in 1967, was one of the earliest black activist playwrights, and his anger over failed racial relations is powerfully expressed in *Dutchman*. Stanley Williams adds, "while some may disagree with Jones's politics, most would agree that *Dutchman* has become a classic in the American theater."

Clara and *Dutchman* will be performed in early November at the newly renovated 300-seat Lorraine Hansberry Theatre — located in the Sheehan Hotel at Sutter and Post — and will feature A.C.T. and Lorraine Hansberry actors, designers, and directors.

Says Hastings, "One of A.C.T.'s long-range goals is to get you, our audience, used to seeing us work in two theaters. We're eager to continue our association with the Lorraine Hansberry Theatre, and



Amiri Baraka (Leroi Jones)

to introduce more of you to their newly renovated, intimate theater space. After all, we're neighbors just two blocks apart. We hope that you'll plan to attend this special event. In fact, we're offering A.C.T. subscribers and donors a 20% reduction in ticket prices."

For more information about the A.C.T./Lorraine Hansberry Theatre production of Arthur Miller's *Clara* and Leroi Jones's *Dutchman*, call A.C.T.'s box office at (415) 749-2ACT.

Sponsorship Programs Launched

The 1989/90 season at A.C.T. takes off in grand style thanks to generous corporate and foundation underwriting for mainstage productions, Conservatory programs, and community outreach activities.

The Paul L. and Phyllis Wattis Foundation, the California Arts Council, and Tology, Inc. kick off the season with generous leadership grants in support of the exciting and innovative production of *Right Mind*. A.C.T.'s large-cast presentation of the classic *A Tale of Two Cities* is co-sponsored by Fireman's Fund Foundation and the L. J. Skaggs and Mary C. Skaggs Foundation. Exclusive backing of this year's production of *A Christmas Carol* comes from the generous support of the Simpson Fund, longtime friends of A.C.T. Contributions from the Andrew W. Mellon Foundation for *Twelfth Night* and Bank of San Francisco for *The Imaginary Invalid* continue A.C.T.'s 24th season in fine form.

In addition, A.C.T.'s Conservatory and community outreach programs have received substantial support from beneficent Bay Area arts patrons. Major gifts from the Bernard Osher Foundation in support of this year's Student Matinee Series and "umbrella support" from the Walter and Elise Haas Fund for A.C.T.'s multi-cultural outreach activities, Student Matinee Series, and Young Conservatory open the experience of live theater to an ever-widening audience.

From this great beginning, A.C.T. looks forward to continuing the momentum in an effort to raise more than \$2 million in contributed gifts during the 1989/90 season. For more information on how you or your company can become involved in

supporting A.C.T.'s many artistic and educational programs, please contact the Development Office at 749-2251.

Season Gala

While A.C.T. and George Coates Performance Works have come together to present the innovative *Right Mind*, another collaboration has been going on. Corporate and business donors from around the world joined artists and staff to create the Season Gala raising funds for A.C.T.'s Conservatory programs on October 6.

The Portman San Francisco provided the elegant setting for both the champagne reception and the post-performance "Dinner and Dancing in Wonderland."

A prestigious group of businesses contributed an exotic selection of travel packages going to the highest bidder during the "Wonderland Auction," hosted by auctioneer Peter Fairbanks: adventures to Australia courtesy of Qantas Airlines, Regent International Hotels of Sydney and Melbourne and the Victorian Arts Centre — to Paris via UTA French Airlines and Le Méridien Hôtel of Paris — and to the Mexican Riviera on Royal Cruise Line's Crown Odyssey.

Our special thanks to a generous group of individuals, businesses, and retailers whose contributions guaranteed a spectacular evening of gourmet delights and visual treats: Roederer Estate Anderson Valley Brut, Grgich Hills Cellar, Villa Zapu Wines, Macy's California, Michael Rayner, and Mr. Orlando Diaz Azcuy, A.C.T.'s Season Gala designer.

Our deepest gratitude goes to the collaborative team of Gala Chairs Erika Hills and Nonie de Limur for all their creativity, dedication, and energy, which assured a tremendous success for the Gala, and contributed so much to help the students of the conservatory.

Mrs. Paul L. Wattis — champion of Bay Area arts, devoted benefactor, and a very special friend to the American Conservatory Theater. Her leadership gift of \$250,000 in support of the season's opening production of *Right Mind* has paved the way for a production of innovation, collaboration, and artistic vision. A contributor to A.C.T. for over 20 years, Mrs.

N.E.A. Challenge Grant Update

Back in February, A.C.T. received a grant that allows us to go forward into a bright future. The National Endowment for the Arts announced that it would award a prestigious Challenge Grant to A.C.T.: a gift of \$250,000 to help eliminate the accumulated deficit and establish a working cash reserve.

But . . . this is a grant A.C.T. will receive *only* if the theater can match the federal funds with \$750,000 in new and increased contributions from the community — and balance the annual budget — over a three-year period.

The good news is that — thanks to generous support from individuals like you — A.C.T. ended last season in the black: an important first step in meeting the grant's requirements. The next step is a major fundraising campaign already underway; A.C.T. is approaching local corporations, foundations, and individuals to elicit over \$2 million in contributed income during the 1989/90 season.

We turn to you now to help this extraordinary resource realize its full potential and go forward into an era of strength, stability, and artistic vision. Please consider making a generous three-year gift to the American Conservatory Theater's Challenge Grant Campaign.

Our special thanks go to the following individuals whose generous three-year gifts have helped A.C.T.'s Challenge Grant Campaign get off to a great start.

Mr. & Mrs. Park Chamberlain
Mr. & Mrs. Lyle Cook
Mr. & Mrs. Ray Dolby
Mr. & Mrs. Henry Grausz
Mr. & Mrs. Hilliard Katz
Ms. Sallie Bell Kelly
Mr. & Mrs. Peter Johnson

Mr. & Mrs. Robert McGrath
Mr. & Mrs. Burton McMurtry
Mr. & Mrs. Claude Rosenberg
Mr. & Mrs. Jack Schafer
Mr. & Mrs. Rudi Schmid
Mr. & Mrs. Jack Shnider
Mr. John Shock

For more information on how you can become a Challenge Grant contributor, call the Development Office at (415) 749-2249.



Mrs. Paul L. Wattis with members of the San Jose Taiko Group

Wattis's personal interest and encouragement of this world premiere has made possible a level of artistic growth and expansion that otherwise might never have been realized.

In recognition of her unflagging generosity and enthusiastic support for

Right Mind, Mrs. Wattis has been designated Honorary Chairman of A.C.T.'s Season Opening Gala on October 6.

As the lights of the Geary come up on the season's opening presentation, our heartfelt gratitude goes out to this extraordinary philanthropist.



Charles L. Dodgson: A Chronology



"'Who are you?' said the caterpillar.'" Drawing by Charles Dodgson.

1832 — January 27: Birth of Charles Lutwidge Dodgson, third child of Charles Dodgson, perpetual curate of the parish of Daresbury in Cheshire.

1846 — Charles goes to Rugby. His memories of this are to be most unhappy. He begins to write things for his brothers and sisters, in particular some of the parodies we find later on in *Alice's Adventures Under Ground* and *Through the Looking Glass*.

1851 — Charles enters Christ Church College, Oxford on January 24, where he is to reside until his death. His mother dies a few days later.

1854 — Takes his B.A. in mathematics and starts to prepare for ordination.

1855 — Henry George Liddell is elected Dean of Christ Church. Charles makes contact with Edmund Yates, editor of the *Comic Times*, and offers him some parodies (mostly poems) and a few short stories.

1856 — Yates coins the pseudonym "Lewis Carroll." Charles meets Alice Liddell, the Dean's 4-year-old daughter.

1856-61 — Uneventful life at Oxford. Charles becomes a keen photographer, and often uses Alice for a model.

1861 — Ordained deacon on December 22, but intends to go no further.

1862 — July 4: Rowing expedition on the Thames, during which the story of *Alice* is told extempore.

1863 — His friends the MacDonalds strongly encourage him to publish the manuscript of *Alice*. John Tenniel agrees to illustrate it.

1865 — Publication of *Alice's Adventures Under Ground*. Charles's first satirical pamphlet, *The Dynamics of a Parti-cle*, published anonymously in Oxford.

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.

1880 — Suddenly gives up photography.

1881 — Decides to give up lecturing math at Christ Church. Though he has been doing it for 25 years, he seems never to have been very successful.

1886 — The facsimile of the original manuscript of *Alice's Adventures Under Ground* is published; also several articles on logic.

1887 — *The Game of Logic* appears. He teaches logic in a girls' senior school in Oxford.

1891 — Devises instructions for the Nictograph, 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, *Syzygies and Lanrick*; and *Curiosa Mathematica, Part II*; also *Pillow Problems* (signed C. L. Dodgson).

1894 — Completes *Symbolic Logic* and *Two Logical Paradoxes*.

1897 — Gives sermons to a congregation of children. He discovers 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.

1898 — January 14: Charles Lutwidge Dodgson dies peacefully.

American Conservatory Theater
in collaboration with
George Coates Performance Works
presents

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

<i>Mathematician</i>	Ken Ruta	<i>Director</i>	Rebecca White
<i>Storyteller/Alice</i>	Stephen Hanan	<i>Insect</i>	Azizah Hodges
<i>Photographer</i>	Luis Oropeza	<i>Little Girl Who</i>	Kate Taylor
<i>Theatergoer</i>	Michael Scott Ryan	<i>Dancer</i>	Lizzie Henry
<i>Low Church Official</i>	David Maier	<i>Singer</i>	Noe Venable
<i>Little Good and Bad Queen</i>	Marlynn Smith	<i>Dancer</i>	Eva Popper
<i>Big Bad and Good Queen</i>	Jeanie Tracy		

The children performing in Right Mind are students in A.C.T.'s Young Conservatory program.

Musicians

San Jose Taiko Group: P.J. Hirabayashi, Roy Hirabayashi, Jose Alarcon, Gary Tsujimoto, Nancy Ozaki, Toni Yagami, Meri Mitsuyoshi, Keith Morita.
Guitars: Chris Halaby, Rick Vandivier; *Percussion:* David Frazier; *Saxophone:* Fritz Hansen

Understudies

Mathematician, Photographer, Theatergoer, Low Church Official; — Robert Keefe;
Storyteller/Alice — Michael Scott Ryan; *Queens* — Velina Brown.

Stage Manager: Bruce Elsperger

For George Coates Performance Works

<i>Producing Director</i>	Eric Bernhard
<i>Production Manager</i>	Jeffrey Wilk
<i>Costumes by</i>	Warren Travis
<i>Lighting by</i>	Larry Neff
<i>Side Slide Projections by</i>	Gregory Allen
<i>Images by</i>	Charles Rose, Keith Bradley, Stuart Cudlitz
<i>Movement by</i>	Bob Ernst, Emily Keeler
<i>Technical Direction</i>	Larry Springer
<i>Music Direction</i>	Michael Grossman
<i>Sound Engineer</i>	Guy Brenner
<i>Image Programming</i>	Frank Craig
<i>Research and Dramaturg</i>	Barbara Imhoff
<i>Script Assistants</i>	Susan Ricketts, Sean Kilcoyne
<i>Assistants to the Director</i>	Sean Kilcoyne, Kathy Brew, Robert Keefe
<i>Film</i>	John Scarpa, Jennifer Tait
<i>Motion Picture Animation</i>	Matthew Day
<i>Additional Film</i>	Bill Knowland, Dan Goldstein
<i>Storyboard Artist</i>	Alex Laurant
<i>Image Assistants</i>	Aline Mayer, Lorna Roza, Michelle Elliot, Alex Laurent, Judy Allen, Ed Evans
<i>Costume Assistant</i>	Traci Robinson
<i>Assistant Technical Director</i>	Ernie Ernstrom
<i>Production Assistants</i>	Josh Chambers, Sean Forrester, John Harcharik, Jason Hymen, Chris Read, Kyle Robinson, Zach Shapli, Antonia Sheller, Jason Teitel, Tom Willis, Judith Zellner
<i>Set Construction</i>	John Chapot, Holzmueller Productions, Delphi Productions
<i>Special Engineering</i>	Howard Barney, Jeff Kerr
<i>Graphics</i>	Tungsten Graphics
<i>Photography</i>	Dennis Cerletti
<i>Fiber Optic Suit</i>	Howard Barney, Hitomi Ikuma
<i>Model Builders</i>	Graphic Blade Studio, Chris Rossi, Thomas Allen, E. Hope Ashley, Henri Marie-Rose
<i>Audio Services</i>	Paul Carlsen
<i>General Manager</i>	Nora St. John
<i>Development Director</i>	Brooke Boynton

There will be one ten-minute intermission.

Right Mind has been made possible, in part, through major funding from the Paul L. and Phyllis Wattis Foundation and the California Arts Council, with additional support from the Columbia Foundation. Major corporate underwriting provided by **TELOGY INC.**



From the Works of Charles L. Dodgson

"I quite agree with you," said the Duchess; "and the moral of that is — 'Be what you would seem to be' — or, if you'd like it put more simply — 'Never imagine yourself not to be otherwise than what it might appear to others that what you were or might have been was not otherwise than what you had been would have appeared to them to be otherwise.'"

— *Alice's Adventures Under Ground* (1865)

"When *I* use a word," Humpty Dumpty said, in a rather scornful tone, "it means just what I choose it to mean — neither more nor less."

"The question is," said Alice, "whether you *can* make words mean different things."

"The question is," said Humpty Dumpty, "which is to be master — that's all."

Alice was too much puzzled to say anything; so after a minute Humpty Dumpty began again. "They've a temper, some of them — particularly verbs: they're the proudest — adjectives you can do anything

with, but not verbs — however, *I* can manage the whole lot of them! Impenetrability! That's what *I* say!"

"Would you tell me please," said Alice, "what that means?"

"Now you talk like a reasonable child," said Humpty Dumpty, looking very much pleased. "I meant by 'impenetrability' that we've had enough of that subject . . ."

— *Through the Looking Glass* (1872)

"This must be the wood," she said thoughtfully to herself, "where things have no names" . . .

What do you call yourself?" the Fawn said at last. Such a sweet voice it had!

"I wish I knew!" thought poor Alice. She answered, rather sadly "Nothing, just now."

"Think again," it said: "that won't do." Alice thought, but nothing came of it.

"Please, would you tell me what *you* call yourself?" she said timidly. "I think that might help a little."

"I'll tell you, if you'll come a little

further on," the Fawn said. "I can't remember *here*."

— *Through the Looking Glass*

The recent extraordinary discovery in Photography, as applied to the operations of the mind, has reduced the art of Novel-writing to the merest mechanical labour. We have been kindly permitted by the artist to be present during one of his experiments, but as the invention has not yet been given to the world, we are only at liberty to relate the results, suppressing all details of chemicals and manipulation . . .

The machine being in position, and a mesmeric rapport established between the mind of the patient and the object glass, the young man was asked whether he wished to say anything; he feebly replied "Nothing." He was then asked what he was thinking of, and the answer, as before, was "Nothing." The artist on this pronounced him to be in a most satisfactory state, and at once commenced the operation.

— from *Photography Extraordinary* (1855)

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 past 11 years the company has developed and staged performance works with numerous ensembles and virtuosos including singers who have graduated from the San Francisco Opera's Merola Training program and musicians from the faculty of the San Francisco Conservatory of Music. In *Right Mind* the participating ensembles include the American Conservatory Theater, the San Jose Taiko Group, and my company, GCPW.

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 *Right*

Mind I have been guided by the interventions of Charles Dodgson through his collected works. Of the more than 100 artists participating in the creation of *Right Mind*, Charles Dodgson was the only artist not required to physically show up for rehearsals.

Selections from Dodgson's diaries, letters, fiction, and miscellany appear throughout *Right Mind*, not to present the real Charles Dodgson (there never having been such a singularity) but as contending perspectives of his differing selves, in all their inconsistencies and contradictions. As a multiple personality, Charles Dodgson provided for us an ideal group of collaborators with which to create a theater of many mediums.

— George Coates



Alice Jane Donkin posing for a composition picture, "The Elopement." Photograph by Charles 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, sticking a large piece of plaster on her finger as she spoke, "there's the King's Messenger. He's in prison now, being punished: and the trial doesn't even begin till next Wednesday: and of course the crime comes last of all."

"Suppose he never commits the crime?" said Alice.

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

Alice felt there was no denying *that*. "Of course it would be all the better," she said: "But it wouldn't be all the better his being punished."

"You're wrong *there*, at any rate," said the Queen. "Were *you* ever punished?"

"Only for faults," said Alice.

"And you were all the better for it, I know!" the Queen said triumphantly.

"Yes, but then I *had* done the things that I was punished for," said Alice: "that makes all the difference."

"But if you *hadn't* done them," the Queen said, "that would have been better still: better, and better, and better!"

— *Through the Looking Glass*

My dearest Mary,

. . . I *do* like getting such letters as yours. I think all you say about my girl-guests is most kind and sisterly, and most entirely proper for you to write to your brother. But I don't think it 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 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 have grounds for asserting what they say. I have met with a good deal of utter misrepresenta-



Grace Denman, daughter of Lord Chief Justice Denman. Photograph by Charles Dodgson.

tion of that kind. And another result of my experience is the conviction that the opinion of "people" in general is absolutely worthless as a test of right and wrong. The only two tests I now apply to such a question as the having some particular girl-friend as a guest are, first, my own *conscience*, to settle whether I feel it to be entirely innocent and right, in the sight of God; secondly, the *parents* of my friend, to settle whether I have their *full* approval for what I do. You need not be shocked at my being spoken against. Anybody who is spoken about at all, is *sure* to be spoken against by *somebody*: and any action, however innocent in itself, is liable, and not at all unlikely, to be blamed 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*

Honoured Sir,

Understanding you to be a distinguished algebraist (i.e. distinguished from other algebraists by different face, different height, etc.) I beg to submit to you a difficulty which distresses me much.

If x and y are each equal to "1," it is plain that $2x(x^2 - y^2) = 0$, and also that $5x(x - y) = 0$. Hence $2x(x^2 - y^2) = 5x(x - y)$.

Now divide each side of this equation by $(x - y)$.

Then $2x(x + y) = 5$.

But $(x + y) = (1 + 1)$, i.e. $= 2$.

So that $2x \cdot 2 = 5$.

Ever since this painful fact has been forced upon me, I have not slept more than 8 hours a night, and have not been able to eat more than 3 meals a day.

I trust you will pity me and will kindly explain the difficulty to

Your obliged,
Lewis Carroll

— to Wilton Rix, from *Selected Letters . . .*



Selected Lyrics

© George Coates 1989

Act I

"Right Mind"

It's a right mind
Been 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
Just a right mind
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 we can we can be one of them
We can we can be one be one be one
I can I can I can be all the rest
I can I can I can be next above the one I was

Wonder if I've changed
Yes I wonder if in the night have I changed
If 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
She's so very mad
We're all so mad
He's always 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 keep changing

Find him
Find all who she is
He fell through a window window
Buried underground
He fell through a window buried underground

Keep change changing changing
Don't let them know
She liked them best

This must ever be a secret
'Tween you and
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
He's mad and I'm mad
And you're mad and we're all mad

"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 hap-
pens to be
What is one and one and one and one and
one
What is one and one and one and one and
one



"Where the noise came from, she couldn't make out: the air seemed full of it, and it rang through and through her head till she felt quite deafened." Drawing by John Tenniel.

"That's Logic"

Have you guessed the riddle yet
It's impossible do it
Have you guessed the riddle yet
It's impossible do it
It's a numbers game pure mathematics
It's a numbers game purely mental

If it was it might be
If it were it could be
If it's so it might be
If it's so it could be
It's a numbers game pure mathematics
A numbers game
That's logic a logic
That's a logic logic a logic

"Heroes and Villains"

Heroes and villains
Good guys and bad guys too
Victors and victims
We can turn it around
The moral of the moral of the story
Is the moral of the moral of the tale

Bring me a simple little melodrama
We are all captive captive by the tale

"The Crime of It Is"

Why did you have me tell such a story
Why did you have me buried underground
Buried buried
Why did I have you crash through a mirror
Why did I have you drowning in your tears
Drowning Drowning
But you know that the crime of it is
Crime of it is
I found my way
I couldn't get lost
The crime of it is
The crime of it is
I took the verb out of play
And dressed it as a noun
Dress as a noun

The crime is I told such a damn good story
I can't I can't tell anymore

"Thinking in Chorus"

Thinking in chorus
Thinking in chorus

Things flow about so
Here things flow about so
Here things flow about so here
Puzzle it work it out
Riddle it work it out

Things do flow about so here
Here things flow about so here
Things flow about so here

No fits or seizures
No decapitation
No being devoured
No church in the theater

Adopt the following rules
Adopt the following rules
Nothing no how
Ditto ditto

Adopt the following rules
Things flow about so
Here things flow about so
Here things flow about so here

Act II

"Gamesong"

Monsters moments
Monsters moments

Games games
Games without winners
Are games games games without rules rules

Games games
Games without rulers
Are games games without fools fools



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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.

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Now that's good fortune.

Join the dance
 The dance join the dance
 Break her out
 We must rescue her
 We rescue them
 We must rescue her

Change them from monsters to moments
 Join the dance
 The dance join the dance

"Logic for Ladies"

You've never seen beautiful
 Floating about in the air
 You've never seen beautiful
 Littered about on the floor
 Have you
 Logic for ladies
 You have never seen beauty
 Beauty littered about
 You have never seen
 Beauty floating about never seen beauty
 You have never seen beauty beauty
 Littered about

Have you never seen beauty

"We Can Turn It Around"

We can turn it around
 We can turn it around around around around
 Let me help you arrange it
 Turn a little to the left
 Move a little to the right
 Now hold real still
 And stay in the light
 Let me help you exchange it
 Just a little to the left
 Stand a little bit closer
 Now don't move please stay in the light

What do you do when you grow up
 He's not enough just to show up

What do you do when you grow up
 It's not enough just to show up
 What do you do when you grow up
 How do you stay in the light

Turn it around turn it around

"I'm Always Afraid"

I'm very much afraid
 I'm very much afraid
 So whatever good meanings are found in
 the words
 Whatever good meanings are found in the
 words
 I'm always afraid
 I'm always afraid

'Twas brillig in slithy toves
 Did gyre and gimbel in the wabe
 All mimsy borogroves
 And the mome raths outgrabe
 Black is white
 Who are you
 Wrong is right
 Who are you
 I'm very much afraid
 I'm always afraid

"Plain Superficiality"

Plain superficiality is a character of speech
 In which any two points being taken
 The speaker is found to lie
 Wholly with regard to those two points

No moment is ever really lost
 By fully enlightened particles

No moment is ever really lost
 By fully enlightened fully enlightened
 particles

"Parallel Lines"

I see what I eat
 I eat what I see

I like what I get
 I get what I like

I say what I mean
 I mean what I say

Glory fills the air
 Glory glory
 That's glory for you

If A=B
 B=A
 If B=A
 O say can you see it=me

Parallel lines

Parallel lines

Parallel lines

If A=see
 B=eat
 If I say what I eat
 I eat what I say
 It=me

Selected Titles from Dodgson's Personal Library

Books

Proctor's *Easy Star Lesson*
 Drummond's *Natural Law of the Spiritual World*
Demon Possession and Allied Themes
 Luckock's *Life after Death and Intermediate State*
The Mummy
Tales of Superstition and Chivalry
The Epic of Hades
 Mather's *Wonders of the Invisible World*
 Howitt's *Supernatural*
 Bushnell's *Natures in the Supernatural*
Mysteries of Life, Death and Futurity
System of Magic
Drelincourt on Death
History of Apparitions
 Wright's *Narrative of Sorcery and Magic*
The Occult World
 Lynton's *Witch Stories*
Footfalls on the Boundary of Another World
 Lee's *The Other World*
 Wallace's *Miracles and Modern Spiritualism*
Spiritual Dynamics
Psychical Research Proceedings
 Home's *Lights and Shadows of Spiritualism*
 Townshend's *Facts on Mesmerism*
Spiritual Wives
Night Side of Nature
Ghost Stories
Phantom World, by H. Christmas
 Seafield's *Literature and Curiosities of Dreams*

Clodd's *Myths and Dreams*
 Sully's *Illusions*
Miracles Past and Present
Confessions of a Medium
Magic and Magicians
Superstition of Witchcraft
Caliban, the Missing Link
 Tuke's *Influence of the Mind upon the Body*
Stimulants and Narcotics
Freemasonry
A Wonderful Ghost Story — Thomas Heaphy

Pamphlets and Miscellaneous

A. Calmet — *The Phantom World*
 T. L. Nichols — *Supramundane facts in the life of Rev. J. B. Ferguson*, "including twenty years' observation of preternatural phenomena."
Report of the London Dialectical Society
 A. T. Thomson — *The Occult Sciences*
 D. H. Tuke — *Sleep Walking and Hypnotism*
More Glimpses of the World Unseen
Witchcraft — "A collection of rare and curious tracts on Witchcraft and the second sight, with an essay on Witchcraft."
 "Narratives of Sorcery and Magic, from the most authentic sources."

Personal Effects

Crystal signs of the Zodiac
 Human skull
 Skeleton of human hand and foot
 Three "spirit" decanters



Who's Who



VELINA BROWN made her A.C.T. debut as Vibrata in *A Funny Thing Happened on the Way to the Forum*. Her stage work has included appearances at the Eureka Theatre as Miss Pat in *The Colored Museum* and Sister in *You Can Lead a Horse to Water*; at the Lorraine Hansberry Theatre as Melody in *In the House of Blues*, Joyce in *Air Guitar*, and the title role in *Sarita*; at the Oregon Cabaret Theatre as Alice the attorney in *A . . . My Name Is Alice*; as Mampedi in *S'Kotiphola* at the Julian Theatre; and as Ronnette in *Little Shop of Horrors* at TheatreWorks. Ms. Brown has also performed in *One for My Baby* (a cabaret of songs by Harold Arlen) and in film, television, and commercials. She holds a B.A. in psychology and an M.S. in mental health counseling from San Francisco State University.



In San Francisco during the 1970s **STEPHEN HANAN** entertained thousands with his concertina-aria-snappy-patter 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 Raul Julia in *The Taming of the Shrew*, and on Broadway opposite Linda Ronstadt in *The*

Pirates of Penzance; and he was nominated for a Tony Award for his performance as Asparagus/Growltiger in the original Broadway production of *Cats*. He has also performed at such regional theaters as the Guthrie in Minneapolis (Moonface in *Anything Goes*) and Boston's Huntington Theatre Company (Voltaire/Pangloss) in Leonard Bernstein's *Candide*. He recently played the role of Thenardier in the London production of *Les Misérables*. Mr. Hanan is also a playwright; his first play, *David Dances*, was produced in A.C.T.'s Plays-in-Progress series; his latest play, *Rainbow's Return*, a Haight-Ashbury comedy, was seen at the John Drew Theatre in East Hampton, New York.



ROBERT KEEFE holds a B.F.A. in theater arts from Boston University, and trained 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

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 Tokio in *Golden Boy*, the Steward and DeCourcelles in *St. Joan*, and roles in *Feathers*, *When We Are Married*, *Marco Millions*, 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-Logue award — include a five-year-old girl in *Cloud Nine* and 21 different characters in *How I Got That Story* (both for the Eureka Theatre), and appearances with San Jose Repertory Theatre, Berkeley Shakespeare Festival, and Berkeley Repertory Theatre, where he was in *Filumena* and *The Good Person of Szechwan*. Mr. Oropeza has also worked at San Diego Repertory Theatre, New Mexico Repertory Theatre, and the Denver Center Theatre Company. 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 Christmas Elf in the Hershey's Kiss commercial.

KEN RUTA joined A.C.T. when it first arrived in San Francisco in 1967, and remained with the company as actor/instructor for the next six seasons. He returned in 1982 to direct *Loot*, and was last seen with the company in *The Floating Light Bulb* and *The Immigrant* (for 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 acted in over thirty productions in thirteen seasons there; he also served as Associate Director of the Guthrie for two years under Michael Langham, directing *A Streetcar Named Desire*, *Doctor Faustus*, and *La Ronde* (which he also adapted and translated). Most recently he appeared in the American premiere of *Breaking the Silence* at the Pasadena Playhouse, at San Diego's Old Globe in *Love's Labour's Lost*, *Coriolanus*, and *Romeo and Juliet*, and with the Seattle Repertory Theatre in *The Tempest* and *Nothing Sacred*. Among the other resident theaters 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 Three Sisters*, *Ross, Separate Tables*, and *Inherit the Wind*. Mr. Ruta has also 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.

MICHAEL SCOTT RYAN is now in his third season at A.C.T., where he has appeared as Marley's Ghost in *A Christmas Carol*, as Pablo Juarez in *Diamond Lil*, and in *Golden Boy*, *Feathers*, *Marco Millions*, *When We Are Married*, *Saint Joan*, and *A Funny Thing Happened on the Way to the Forum* (both here and in A.C.T.'s production at the American Festival Theatre in Stratford, Connecticut). A graduate of A.C.T.'s Advanced Training Program, he appeared with Encore Presentations in David Mamet's *The Water*



Engine, Howard Baker's *No End of Blame*, and Ted Tally's *Coming Attractions*. He has played Adolph Eichmann in *Good* at the P.C.P.A. Theaterfest, and Oberon in John C. Fletcher's production of *A Midsummer's Night Dream* at the Westwood Playhouse in Los Angeles. Mr. Ryan danced as a witch in the San Francisco Opera's *Macbeth*.



Soprano **MARLYNN 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 Leontyne Price 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 Bess in Gershwin's *Porgy and Bess*. 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 Coates Performance Works at the Kennedy Center Opera House, Summerfare Festival in New York, and at the Herbst Theatre in San Francisco. *Right Mind* marks her debut on the Geary stage.



JEANIE TRACY grew up singing in church, and she credits those years with inspiring her distinctive spiritual style. She has sung background for some of the top names in the music industry, including Aretha Franklin, Jeffrey Osborne, Sheena Easton, Santana, and as the "Third Ton of Fun" with Sylvester throughout his career. Among her recordings are several successful club and dance numbers — "Manhunt," "Timebomb," and "Don't Leave Me This Way" — and Megatone 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 Mahalia Jackson in *Sing, Mahalia, 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 Herbert 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 Foundation. •**AZIZAH HODGES** played Princess Kukachin in A.C.T.'s production of *Marco Millions* 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 Theater. •**EVA POPPER** is an 8th-grader at Herbert Hoover Middle School, where she sings in the school chorus, plays flute and piano, and enjoys gymnastic and soccer. •**KATE TAYLOR** won second prize in the Marin County Fair for her short story "A Train to Burlington Station." A 5th-grader at Mt.



Clockwise from top left: Noe Venable, Kate Taylor, Eva Popper, Azizah Hodges, Lizzie Henry, Rebecca White.

Tamalpais School, she has studied musical theater 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 played Rosie in the musical *Really Rosie* with the New Conservatory Children's Theatre Company, and is currently heard as the voice of *Vacation Video* on KQED. • **REBECCA WHITE** attends Kensington Elementary School. She has appeared in *The Sound of Music* at Contra Costa Civic Theatre, and in *Annie* with Diablo Light Opera Company.

DIRECTORS, DESIGNERS, AND STAFF

EDWARD HASTINGS (Artistic Director) assumed the leadership of A.C.T. early in 1986. A founding member of the company, he directed *Charley's Aunt* and *Our Town* during its first two San Francisco seasons. Since then he has staged many A.C.T. productions, including *The Time of Your Life*, *The House of Blue Leaves*, *Street Scene*, *Fifth of July*, *The Real Thing*, *King Lear*, and last season's *When We Are Married*. In 1972 he founded the company's Plays-in-Progress program devoted to the development and presentation of new theater writing. Mr. Hastings served as a resident director at the Eugene O'Neill Playwrights' Conference for three summers and taught acting in 1984 at the Shanghai Drama Institute as part of the

Theater Bridge Program between A.C.T. and the Shanghai theater. Last year the program took a major step forward with the residence at A.C.T. of three theater artists from Shanghai for the O'Neill centennial production of *Marco Millions*. He directed a national company of the London and Broadway musical *Oliver!*, staged the American production of *Shakespeare's People* (starring Michael Redgrave), directed the Australian premiere of *The Hot I Baltimore* and restaged his A.C.T. production of Sam Shepard's *Buried Child* in Serbo-Croatian at the Yugoslav Dramatic Theater in Belgrade. His A.C.T. productions have also been presented on tour in the United States, including Hawaii, and in Tokyo, and he has been a guest director at major resident theaters throughout the country. A graduate of Yale College and the Royal Academy of Dramatic Art, Mr. Hastings teaches in the A.C.T. Conservatory and this season will direct the professional premiere of David Budbill's *Judevine* at the Geary.

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

JOY CARLIN (Associate Artistic Director), who has been a member of the acting

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

DENNIS POWERS (Associate Artistic Director) joined A.C.T. in 1967 as Press Representative. He subsequently served as Dramaturge and Artists and Repertory Director, working with General Director William Ball on new adaptations or translations of *Oedipus Rex*, *Cyrano de Bergerac*, *The Cherry Orchard*, and *The Bourgeois Gentleman*. With Laird Williamson he adapted *A Christmas Carol* for the stage; the production has been presented annually since 1978 at A.C.T. and seen at other theaters as well. His dramatization of *Dracula* was commissioned and presented by the Pacific Conservatory of the Performing Arts in 1975. In 1985 he and Williamson wrote *Christmas Miracles*, which had its premiere at the Denver Center Theatre Company. Both *Cyrano* and *A Christmas Carol* were produced for television and seen throughout the country. During the past two seasons, he worked with directors Paul Blake and Michael Smuin on the repertory productions of *Diamond Lil* and *Saint Joan*.

SABIN EPSTEIN (Conservatory Co-director) has been a member of A.C.T.'s training faculty since 1978, and has been a guest instructor at Temple University, the University of California at Davis, and U.C./San Diego, where he directed *Guys and Dolls*. He has also directed productions as a guest artist at the University of Washington, California Institute of the Arts, and S.U.N.Y./Purchase; his recent

studio productions for A.C.T.'s Advanced Training Program have included *Richard III*, *Cloud 9*, *The AIDS Show*, *Tartuffe*, *Heartbreak House*, and *Nicholas Nickleby*. This season he directs A.C.T.'s production of *A Tale of Two Cities* at the Geary, where he previously staged *Woman in Mind*, *The Immigrant*, and *Private Lives*. Mr. Epstein has also worked at the Georgia, Oregon, and Utah Shakespeare Festivals, and at San Diego Rep, where he directed *A Christmas Carol* and *Hard Times*. He is co-author, with John Harrop, of *Acting with Style* (published by Prentice-Hall).

SUSAN STAUTER (Conservatory Co-director) came to A.C.T. two years ago as Director of the Young Conservatory. She is a playwright (her *Miss Fairchild Sings* was produced at Little Victory Theatre in Los Angeles), director (more than 40 productions), actress (Cabaret Repertory Theatre), and educator. She earned her M.A. from California State University at Fullerton, taught in Southern California for 14 years (earning a citation for outstanding teaching in 1986/87), and served as Chairman of the Theatre Department of the Los Angeles County High School for the Arts. At the Conservatory she has created and directed *Who Are These People?* (in collaboration with Scott Freeman), *Find Me a Hero*, *The Wildest Storm of All (Teenage Voices Confront AIDS)*, and *To Whom It May Concern*. She has been a creative consultant at Disneyland, and toured to Alaska as playwright-in-residence with the Oregon Shakespearean Festival.

GEORGE COATES (Director) has been creating original performance works since 1976 through a process that mixes many media to alter the contexts in which opera, dance, music, and theater are experienced. Each work is evolved in collaboration with composers and designers from a wide variety of disciplines, including architecture, photography, film, and fabric arts. His collaborators on the music/theater spectacles *The Way of How*, *Seehear*, and *Rare Area* included the composers Paul Dresher and Marc Ream, designers Jerome Sirlin and Ted Heimerdinger, tenors John Duykers and Rinde Eckert, and mimes Leonard Pitt and Hitomi Ikuma. His performance works have been presented at festivals in Europe and throughout the United States, includ-

ing the Brooklyn Academy of Music's Next Wave Festival, Philadelphia's American Music Theatre Festival, the Walker Art Center of Minneapolis, and the Washington, D.C. Performing Arts Society. As part of GCPW's tenth anniversary season the Theater Der Welt Festival in Stuttgart, West Germany and the producing organization American Inroads commissioned his *Actual Shō*, which was subsequently invited to the Open Theatre Festival in Wrocław, Poland, and the Bitef Festival in Belgrade, Yugoslavia.

MARC REAM (Composer) holds a Ph.D. in music composition from the University of California at Santa Barbara. Among the numerous music/theater pieces he has composed is *Panhandle*, which has been performed in Los Angeles and several cities in Texas. For George Coates Performance Works he has composed *Rare Area*, *Actual Shō*, *hoi polloi*, *Post-modern Moms*, and *Edifice Next*. His music has also been heard on KQED's "Art Notes," in the PBS documentaries *One More Season* and *The Last Dragon*, and on Teri Yarbo's video *Atomic Dreams*. Mr. Ream's dance commissions include those from choreographers Sheri Alley, Suzanne Clements, Betsy Kagan, Mary McQueen, and Virginia Matthews. His chamber music piece "Rose Mists" was performed in the Monday Evening concert series at the Los Angeles County Museum, and his other chamber works have been performed extensively in the United States and Europe. He collaborated with Chris Halaby on the album *Trance Factory*, which is due out in early winter. Mr. Ream also works with Barbara Imhoff and Diana Trimble in the music ensemble Chalk Circle.

WARREN TRAVIS (Costumes) designed costumes for A.C.T.'s *Golden Boy* two seasons ago, and previously worked with the company as costume and set designer for *The Lady's Not for Burning*, and costume designer for *Romeo and Juliet* under the direction of the late Allen Fletcher. At P.C.P.A. in Santa Maria he worked with Mr. Fletcher's son, John C. Fletcher, on *The Suicide*, and designed sets for *The Madwoman of Chaillot*. He won a Drama-Logue award for *The Comedy of Errors* at the Oregon Shakespeare Festival, and Bay Area Theatre Critics Circle awards for

costumes for *Pericles* and *Cymbeline* at the Berkeley Shakespeare Festival, where he also designed a unit set for four of the history plays in the summer of 1987, as well as the unit set for last season; this summer he designed costumes for the Festival's *Much Ado About Nothing*. A professor of dramatic arts at U.C./Berkeley, Mr. Travis created designs for *The Norman Conquests* at Berkeley Rep and *Trigger*, with music by Philip Glass, for the Oakland Ballet.

LARRY NEFF (Lighting), a graduate of Carnegie-Mellon University, has designed lighting for many Bay Area productions, including Kronos Quartet's *Live Video*, the Paul Dresher Ensemble's *Slow Fire* and *Power Failure*, *Beach Blanket Babylon Goes Around the World*, Rinde Eckert's *Nomad Mad*, Leonard Pitt's *Not for Real*, and the local production of Eric Bogosian in *Drinking in America*. For GCPW he designed lighting for *Rare Area*, *hoi polloi*, *Post-modern Moms*, and *Actual Shō*.

BOB ERNST (Movement) is a founding member of the Blake Street Hawkeyes theater company, which was formed in 1975 in Berkeley. He has received Drama-Logue awards for ensemble acting in the Eureka Theatre's *Road* and as director of *Tokens* at Theatre Artaud. He holds the record for marathon solo improvisational performance: 24 hrs. and one minute, set on 13 December 1987.

EMILY KEELER (Movement) is resident dancer and choreographer for the San Francisco Moving Co., and principal dancer for both Cliff Keuter's New Dance Company and the Joe Goode Performance Group. She has been commissioned to create dances for DanceArt Company, Joffrey II Dancers, and the Oakland Ballet. For the past five years Ms. Keeler has served as Artistic Director for the Arts Education Foundation, which produces the *Event of the Year*.

The **SAN JOSE TAIKO GROUP** blends the traditional peasant and classical drum sounds of Japan with their own Asian-American sound, which is also infused with the rhythms of Africa, Latin America, and jazz. Since 1979 SJTG has performed at various theaters and festivals, including the Disneyland Hotel, the



American Conservatory Theater

Powell Street Festival in Vancouver, CAL Expo, the Asian American Jazz Festival, the Mayer Theater at the University of Santa Clara, and the US Festival in San Bernardino. It has recently played in Los Angeles, Boston, St. Louis, Dallas, and San Diego, and toured Hawaii. The group was founded fifteen years ago through the efforts of Rev. Hiroshi Abiko, Dean Miyakusu, and Roy Hirabayashi, who were active with the youth at the San Jose Buddhist Church.

ERIC BERNHARD (Producing Director) produced the final performances of *Actual Shō* for GCPW's 1988/89 Home Season at the Herbst Theatre. Before joining the company he was the Director of Management & Finance for San Diego Repertory Theatre, and has worked at the Berkeley Repertory Theatre, L.A. Theatre Works, the California Theatre Council, and the University of Southern California. He has worked for the past ten years as a presenter in Southern California, where he produced concerts, jazz festivals, and special events. Mr. Bernhard received an M.B.A. in Arts Management from the University of California at Los Angeles, and was recently awarded a Producers Grant from the N.E.A. Opera-Music Theatre program.

JEFFREY WILK (Production Manager) has worked on numerous dance and theater productions, including *A Song for Manong* and *Mind's Eye* for Talespinner's Theater, *Animal Nights* for Suzanne Clemens-Martin, and the Bay Area Dance Series. He studied painting and sculpture at the San Francisco Art Academy and the University of California at Berkeley, and holds a degree in sociology. For GCPW he has worked on *Actual Shō*, *Rare Area*, *Post-modern Moms*, and the San Jose Taiko collaboration *Spirit of the Drum*. In 1987 Mr. Wilk shared with the company the Bay Area Critics Circle Award for Technical Achievement for *Actual Shō*.

CHARLES ROSE (Image Process Coordinator) is a fine-art photographer. As manager of the New Performance Gallery he has presented artists from across the United States, including the Mark Morris Dance Group, Pat Graney, and GCPW's *Meantime*. He produced *Rare Area* at the Doolittle Theater in Los Angeles, and

assisted in the production of *Edifice Next*, *Post-modern Moms*, and *Rare Area* at Theatre Artaud. Mr. Rose was scenic designer for *Actual Shō*.

GREGORY ALLEN (Side Slide Projection Designer) has worked as a technician with GCPW since 1987. He served as Master Carpenter for Theatre Rhinoceros productions of *Spookhouse* and *Rents*, and as a carpenter with Tech'nique of San Francisco. He is now affiliated with the High Risk Group and Studio 4 as a designer/technician and performer. Mr. Allen graduated from Burlington College in Vermont.

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

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



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Anonymous, Earl Adkins, Barbara Barclay, Lee Bendekgey, Carrie Campbell, Dr. & Mrs. Alfred Childs, Toni Childs, Stan Clark, Mrs. Clifton, Judy Coburn, Stephen Connet, Lynn Eubanks/Mary Redick, Mike Felker, William Felman, Mary Frank, Robert Gadas, Linda Gerson, Ron Goldsand, Katherine Hill, Nan Hohenstein, Carol Hoover, Robert Hu, T. Paris Ives, Dr. Roy Kahn, Paul Kantner, Martha Kilcoyne, Lynn Koulish, Colleen Larkin, Sinkinson & Levitas, Mort Levy, Joshua Mailman, John Wells Marsh, Henry & Bidget Massie, Ann McCorry, Jill Moore, Doan Nguyen, Jim Nisbet, Rosalind Reynolds, Betty Roblin, Jane Roos, John Shaw, Zoya Sheedy, David Sheff, Richard Smith, Stephen Smith, Linda Stupshi, Julie Turnross, Ed Weed, Damon Wells, Mr. & Mrs. Jonathon Whitman, William Yee

The following people have participated in the development of Right Mind:

Rick Alonzo, Trip Baldwin, Keith Beattie, Matt Brady, Pam Bridant, Michael Burkhart, Peter Byrne, Mark Christiansen, Judy Coburn, Ed Cohn, Daniel Corr, Peter Crossman, Vincent Cruz, Annalis Dalrymple, Vladimir Douhovni-

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Among the productions of SMArtS for Right Mind is the lobby installation

HyperDodgson, An Interactive Computer Disorientation

Concept and
Direction Steve Beck

Art Direction Bill Ford

Contributing
HyperCard Artists Gaye Graves,
Pat Coleman,
Judith Mayer

Producers Steve Beck,
Eric Bernhard

Associate Producer James C. Harris

Dodgson Research
Coordination Susan Ricketts

SMArtS

George Coates Performance Works created the Science Meets Art Society (SMArtS) last year to continue and extend its collaboration with this region's inventors, designers, engineers, and companies. SMArtS has become a network for artists and inventors working together to develop creative applications for emerging technologies to impact live performance. As part of GCPW's ongoing research and discovery process, 'SMArt-ists' from industry and the arts work together to propose creative problems which help to reclaim advanced technologies as instruments of creative human expression.

GCPW would like to thank Howard Barney, the chairperson of SMArtS, for helping establish it, inspiring its creation through his assistance in the design and creation of the rolling pivot stage, and for chairing SMArtS' first year.

The following 'SMArt-ists' and their companies have contributed hardware, software, ideas, challenges, and solutions in the past year:

Howard Barney, BarneyScan
Jeff Bork, Informix Software

Chris Halaby, Opcode Systems
Elaine Ellias, Paracom Software
John Petit, Silicon Beach Software
Marc Canter, MacroMind
Steve Beck, Lapis Technologies
Steve Jobs & Norm Miller, NeXT Computers
Liz Gephardt & Anne McMullin,
Apple Computer
Deborah Levy, PacTel Business Systems
Kim Criswell, Criswell Communications

Donny Blank, Judith Mayer, Nick Arnett & Jack Scully/Creative Strategies Research International, Denise Caruso, Gaye Graves, Roger Gilbertson/MONDOtronic, Peter Black, Marina Bosi and Chris Chaffe/CCMRA, Harry Bowers, Scott Fisher/NASA Ames, Wolfgang Gersch, William Glenn, Nat Goldhaber, Michael Gosny, Eric Gullichsen, David Hindawi, Allison Kennedy, Jeff Kerr, Kristee Kreitman, David Land, Efreem Lipkin, Bob Lippman, Roger Malina/Leonardo, Josephine Morrissey/Connect, George Olczak, Brian Reid, Thomas Rielly, Morgan Russell, Paul Saffo, Robert Simon, Joel Slayton/CADRE, Rodney Stock, Will Tait, Dr. Robert White, David Winer.

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Ticket Information: (415) 749-2228
Charge to Visa, American Express, MasterCard.

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

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

Ticket Prices: Orchestra/
Mezzanine Balcony Gallery

Previews \$21 \$15 \$10

Mon-Thur Eve. \$25 \$19 \$10

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

Fri-Sat Eve. \$32 \$24 \$10

Sat Mat. \$32 \$24 \$10

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

Mailing List: Call 749-2228 to request advance notice of shows, events, and subscription information.

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

Theater Parties: For groups of 15 or more, call Linda Graham at (415) 346-7805 for special group prices up to 30% off single prices.

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

Ticket Policy: All sales are final, and there are no refunds. Only current subscribers enjoy ticket exchange privileges or lost ticket insurance. If at the last minute you are unable to attend, you may make a worthwhile contribution by donating your tickets to A.C.T. The value of donated tickets is tax-deductible and will be acknowledged by mail. Tickets for performances already past cannot be considered as a donation.

IN THE GEARY

Latecomers will not be seated until an appropriate interval.

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

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

Sennheiser Listening System is designed to provide clear amplified sound to people with hearing impairments anywhere in the

auditorium. Headsets are available free-of-charge in the lobby before performances. A small security deposit is required.

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

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

Photographs and Recordings of A.C.T. performances are strictly forbidden. Flash cameras can dangerously distract the actors.

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

GETTING TO A.C.T.

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

Parking: Convenient secure parking for hundreds of cars is available within one

block. City garages offering low hourly rates are located under Union Square, across from Macy's on O'Farrell, and on Stockton at Sutter.

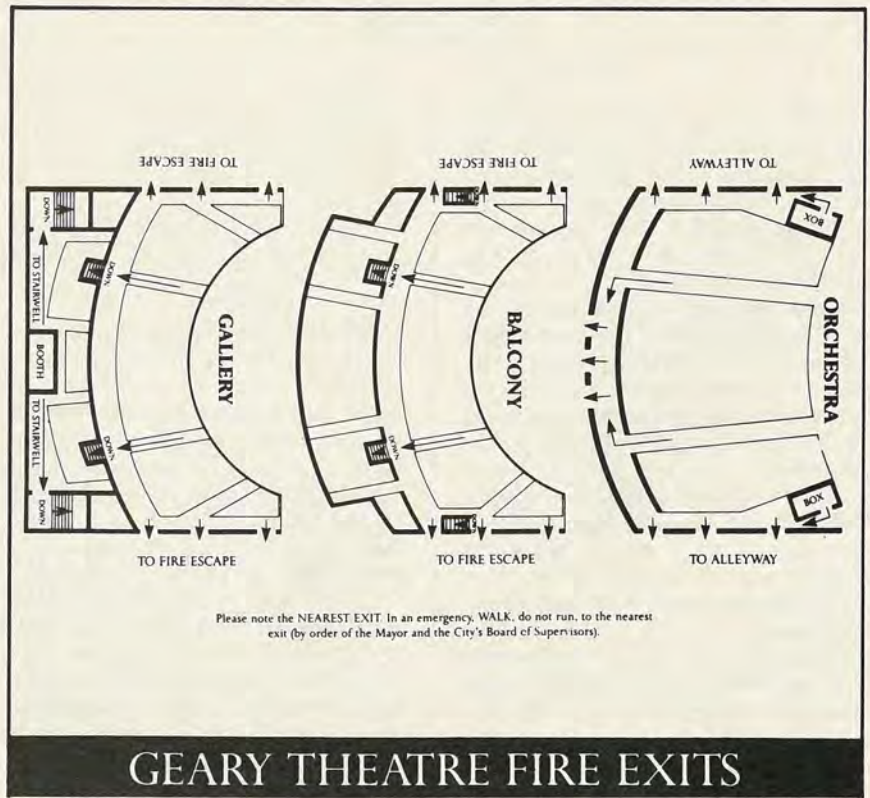
BART and Muni: The Powell Street Station is just four blocks from the theater. Follow Powell Street to Geary, turn left and walk one block to Mason. Major Muni bus lines stop within one block. For schedules call (415) 465-BART or 673-MUNI.

SPECIAL PROGRAMS

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

Educators: Call 749-2230 for information about \$7 Student Matinee Program tickets; teachers' handbooks; backstage tours. Call 749-2200 for information about A.C.T.'s Speakers Bureau.

Conservatory: A.C.T. offers community classes, training, and advanced theater study. Its Young Conservatory program offers training for students between the ages of 8 and 18. Call 749-2350 for a free brochure.



GEARY THEATRE FIRE EXITS

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continued from page ACT-4

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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 Hall, 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 ("infantine," the text said), hyperactive, ultimately touching, but in many ways unendurable: a show-off, touchy, and ungenerous to fellow artists. 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 obliga-



NOBBY CLARK

tion 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 *Schippel*, 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 Krafft. Inset: 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 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? Crisis. 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 forced 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 Joint Stock man.



Paul Scofield as Antonio Salieri

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.

NOBBY CLARK

Stoli. For the purist.

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 firemen 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



NOBBY CLARK

Simon Callow as Mozart

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 *life*?" 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.

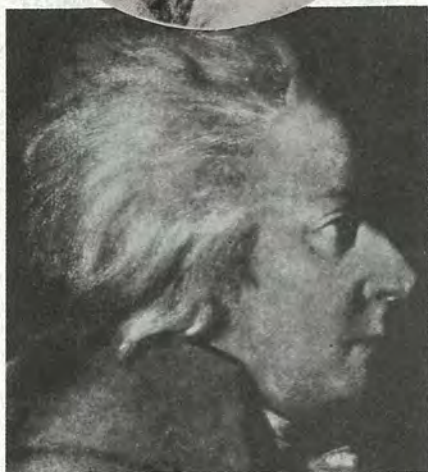
Then quite by chance I picked up Otto Deutsch's hefty *Mozart: A Documentary Biography*. I'd read everything I could get my hands on, but had been daunted by the bulk and dryness of title of this. Within minutes of flicking through its pages, I knew I'd struck gold. There he was, the little bugger: a 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-





NOBBY CLARK

Peter Shaffer, John Bury, and Peter Hall at Amadeus rehearsals



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 Deutsch'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 busied 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 exalted 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, Shaf-

fer'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, ways 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 Stephen's Atahualpa in *The Royal Hunt of the Sun*, pure gesture, voice, movement. It's a linear technique, not in depth — legerdemain 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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PG PARENTAL GUIDANCE SUGGESTED
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OPENS OCTOBER 20.

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to somehow make it credible that the man had written the music. It was essential to believe that inside the giggling, shit-shanking, hyperactive little man was *The Marriage of Figaro*. I listened to the overture to that 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 charge 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 now, 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 feeds straight into your work, but never in the way you expect it to. Falling in love dissolved 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 strangely 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 Sara 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 Dignam. 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 *hors-concours*. I had somehow slipped back years to an earlier me. I was a vat of stagnant emotion.

Then I read the Sonnets. □

This excerpt from Callow's Being An Actor has been reprinted by permission of Grove Press.

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*Annual Tastes of America Survey, Restaurant and Institutions Magazine, and National Family Research Center, 1989.

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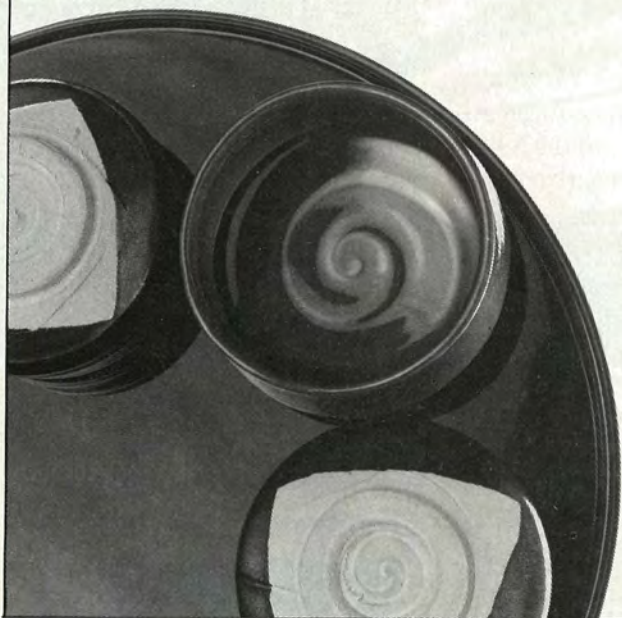
Chado for two.

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 16th century when Zen priests decided to transform their showy 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.

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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 drape of wool in new coat shapes like the bathrobe wrap, tuxedo swing, or topper are

season highlights in tones of burnished pumpkin, ripened avocado, or a range of browns and shocking brights led by tomato red, offering a wardrobe of choices. Scott Menz continues, "This is

essential. "Today, women need a wardrobe 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 "car coats"

The season's easy drape of wool is apparent in Anne Klein II's overcoat (left), the wool swing jumper of Joan Vass (center), and Calvin Klein's updated, single-breasted reefer (right).

by Barri Leiner

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of the past. Now, "swing it sexy" at the knee with an easy trapeze or A-line wrap. These shapes work overtime at the office, dress up for evening, and serve up a dash of whimsy for weekends. Best this season from Ashley Scott is the tuxedo swing in barely blush from the season's pale color palette. Some coats go so far this fall, in the most delicate hues of stone, sage, straw, or the palest pastel yellow.

A season signature, the effortless elegance of an ankle-sweeping bathrobe wrap, can be found in the premier Ellen Tracy coat collection by Linda Allard. With tassel belt loosely knotted, this coat adds feminine balance to the most tailored looks. An updated, single-breasted reefer, with rounded shoulder and over-sized turn back cuff, in golden chestnut merino wool, is a traditional Calvin Klein favorite.

Fall coats bring "delicious" alternatives to basic black. Add a dash of dazzling color to the monochromatic looks of the season with a coat from the vegetable palette's rich ripe selections, vivid brights or soft, cool hues.

Braided trim, bold piping, a turned up cuff, or face-framing portrait collar, are some of the wonderful details that add to the fall fashion appeal of coats. Easy closures and fuller arms, allow pure comfort over a favorite "boyfriend" sweater.

Wool is a natural for coats and jackets; it's durable yet elegant. Easy wear wool holds brilliant colors, sheds wrinkles and, of course, keeps you warm. This winter, just wrap it, swing it, turn up a big collar. Ignore the thermometer, and enjoy! □



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

The Future in Space



Upscale. That's the direction in which many Bay Area homeowners, and even some first-time buyers are moving.

"It (upscale) is traced to existing homeowners 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," Cook

Barbara Miller is a Program Editor at Performing Arts magazine.

says. "But how much of a market there is remains to be seen."

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

An 1,875-acre ranch, Fountaingrove 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 concentrates 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," Bue

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 Fountaingrove is situated. To the west lies the Pacific Ocean, to the east, vineyard-covered hills.

"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 3,000 square

Above: The land of Blackhawk — 4,800 acres in all — surrounds itself with rolling hills, secluded valleys, ponds, deer, and views of Mt. Diablo.

by Barbara Miller

feet with a median price of \$550,000. Phase one of a two-phase project currently under construction consists of houses beginning at 1,500 square feet with a pre-construction price of about \$240,000.

Fountaingrove also offers Sonoma County's most exclusive residential enclave, Lake Pointe. Five lots, three of which have already been sold, are nestled on a knoll overlooking Fountaingrove Lake and the neighboring Fountaingrove golf

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 Raiders coach John Madden lives there), 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 FJ's Blackhawk Market, and retail shopping and office complexes. Also on site will be the Behring Educational Institute and Behring Museum, which will house a rare collection of classic automobiles.

Since its first development in 1977, 1,950 of the 2,300 homesites available are now occupied. Four options are offered buyers: 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, settings on which to design and build your own home; and custom homesites, which offer choice settings like those around the golf course or creekside meadows. Prices within the seven individual neighborhoods range from \$350,000 to \$2 million.

"This is high-end housing, for an upscale quality of life," Cohen-Meyer says. "It's the Beverly Hills or Brentwood of this area, but with a countrified setting."

Still removed from the city of San Francisco, but on the "other" side of the Golden Gate Bridge, is Marin Lagoon, Southwest Diversified, Inc.'s 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 lagoons, which are 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 1150 Sacramento Street take you into a world of classic elegance.

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 — 4,800 acres in all — surrounds itself with rolling hills, grazing cattle, secluded valleys, creeks, ponds, trees, deer, and views of Mt.

says Joe Cohen-Meyer, an account executive with the Stone Group, the marketing agency for Blackhawk. "There has been a lot of growth out here."

Businesses continue to find outer-city locations, such as the East Bay, about thirty-five miles east of San Francisco, prime locations with more reasonable rents than the city, Cohen-Meyer says.

Blackhawk features townhomes and condominiums as well as large estates to

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. Years in planning, Marin Lagoon is a 47-acre



water front residential community in San Rafael. Bordered by a marshland preserve, the homes of Marin Lagoon cluster around a fingered lagoon that is fed daily by the tides of the San Francisco Bay.

This has been a habitat of shorebirds for 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.

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.



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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 Chavarria, 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 Sproule Mansion. With vistas of Huntington Park, Grace Cathedral, Coit Tower, and, of course, the Bay, 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 early 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 Genevieve 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 1,071 to 1,578 square feet, with prices beginning at \$200,000.

Designed by architects Jones and Mah of Scottsdale, Arizona, the gate-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." □



The Estates, Townhouses and Villas of Marin Lagoon are clustered around a many-fingered lagoon system in San Rafael.



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GEORGE ROSE



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 hostleries; various buildings, neighborhoods and areas are being remodeled, reclaimed, and reborn into living and recreational spaces that reflect the tone and beat of the city. The restaurant scene is especially benefitting from all this gentrification — take note of Cindy Pawlcyn's *Bistro Roti* near the ferry terminal, and Jeremiah Tower's *690*, housed in a former automotive garage — as eateries are popping up all over in the least likely places.

Deborah Sroloff writes on food and restaurants for The Los Angeles Reader and other publications.

Another notable example is the new *Il Fornaio* at Levi Plaza (1265 Battery St., 415-986-0100); what's 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 packager who put together (with his partner, Jerry Magnin) *Ciao, Prego, Harry's Bar, Guaymas*, and others while he helmed 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-

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

by Deborah Sroloff

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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. Mindel 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 décor 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 marauding 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 Gulisano, yet another of those wunderkinds, who formerly plied his trade at Wolfgang Puck's excellent *Chinois on Main* in Santa Monica. He manages to maintain his creativity with both new dishes and reinterpretations 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 *spremuta energetica*, (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 *Zarina*, 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 *filone di mozzarella* (fresh mozzarella cheese rolled with smoky prosciutto, ricotta cheese, arugula, and studded with roasted pinenuts), 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 col 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 *farfalle* 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 rabbit sauce is a perfect dish for when that biting wind is blowing off the bay. The *tagliani 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 al Gorgonzola, basilico e pignoli* (pizza-like *focaccia* bread filled with musky Gorgonzola cheese, pinenuts, 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 *bistecca alla Fiorentina*, a version of steak Florentine, consists of a massive, two-pound Porterhouse, marinated in olive oil, herbs, and garlic on a bed of Tuscan white beans. The menu says this dish serves



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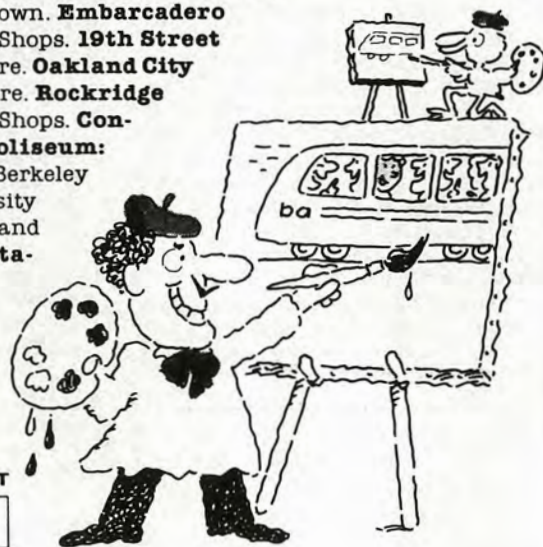
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two — let me amend that to two line-backers. The spring chicken roasted in a clay pot is not to be missed, as well as the pot roast soaked in barbaresco wine and herbs, served with porcini mushrooms and polenta. And don't despair if you're not a meat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

The real keystone of *Il Fornaio*, however, is revealed by its name, which translates as "the oven." *Il Fornaio* began as a chain of bakeries in Italy, and Mindel's stateside branches remain true to their genealogy. The breads here are 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 *Sear's* to the tony *Campton Place*, and *Il Fornaio* now joins those ranks. French toast with mascarpone and maple syrup (talk about cross-culture!), Italian corned beef hash, hot raisin rolls with melted orange-cinnamon butter — so won-

derful a start to the day that you'll want to come back for lunch and dinner too.

Bruschetta

- 1 cup chopped ripe tomato
- 2 cloves garlic, blanched and sliced
- 1 ounce virgin olive oil
- 8 basil leaves, julienned
- Basil leaves (as needed)
- 4 slices toasted Filone bread brushed with olive oil, butter, and garlic

In a bowl combine tomato, garlic, oil, and julienned basil; toss to blend. Set aside one half hour. Arrange toasted bread on platter. Spoon tomato mixture onto toast, dividing equally. Garnish with basil leaves.

Makes 4 servings □

SAN FRANCISCO

Restaurant Guide

CALIFORNIA CAFE BAR & GRILL, The Embarcadero at Broadway (415/433-4400). L 11:30-2:30 Mon-Fri, D 5:30-10:30 Mon-Sat, 5-10 Sun, BR 10-2:30 Sun; The freshest California/American cuisine. Hardwood-grilled steaks & seafood, pastas & salads. Full bar, outdoor dining. AE DC V MC

CHINA STATION, 700 University Ave., Berkeley (415/548-7880). L-D 11:30-1 Daily, Cocktails till 2; Extensive Cantonese and Sichuan menu featuring fresh seafood, located in the historic So. Pacific railroad depot. Full bar. Free parking. AE DC V MC

CIAO, 230 Jackson St., (415/982-9500). L-D Mon-Sat 11 am-Midnight, D Sun 4-10:30 pm. Lively Milanese trattoria, featuring charcoal-grilled fresh seafood & meats, pasta voted "best in San Francisco," & other Italian specialties. AE V MC

CITYSCAPE, San Francisco Hilton, One Hilton Sq. (415/776-0215). D 5:30-10 Sun-Thu, Till 11 Fri-Sat, BR 11-2:30 Sun; Cityscape's menu reflects the best the Bay Area has to offer. Seasonal cuisine. Sensational views. Dancing nightly. Free parking if available. AE DC CB V MC JCB

CORONA BAR & GRILL, 88 Cyril Magnin at Ellis (415/392-5500). L 11:30-3:30 Mon-Sat, D 3:30-11 Mon-Sat, 5-11 Sun; Innovative & colorful contemporary Mexican cuisine. Fresh lime margaritas voted "Best in San Francisco." AE DC CB V MC DIS

GAYLORD INDIA, One Embarcadero Center (415/397-7775); Ghirardelli Square (415/771-8822); Stanford Shopping Center, Palo Alto (415/362-8761). L 11:45-1:45, D 5-10:45 Daily; Quite simply, the ultimate in Indian Tandoori cuisine. AE DC V MC

HARRY'S BAR AND AMERICAN GRILL, 500 Van Ness (415/86-HARRY). L 11:30-3 Mon-Fri, D nightly; Known for its Bellinis and Northern Italian cooking. Valet parking, evenings. AE DC CB V MC



Amédée Ozenfant, Still Life with Bottles, 1920. *Hermilage Museum, Leningrad.*

KULETO'S ITALIAN RESTAURANT, 221 Powell St., (415/397-7720). B 7:30-10:30 AM, L & D 11:30-11 PM. Wonderful antipasto, pastas, grilled fish, meat & poultry. Considered San Francisco's favorite Northern Italian restaurant. AE DC CB V MC DIS

LEHR'S GREENHOUSE, 740 Sutter (415/474-6478). D 5-11 Mon-Sat, 4-10 Sun, BR 9:30-2:30 Sun; Enjoy fresh local seafood, dry-aged steaks, prime rib, pastas & salads, served in a garden in full bloom. Validated garage parking at 840 Sutter. AE DC V MC RR

THE LION BAR AND LOUNGE, 2899 Sacramento St. at Divisadero (415/567-6565). Noon till 2AM, 7 days/nights. In Pacific Heights, a lively & eclectic atmosphere, lounge with fireplace. Superb music, hors d'oeuvres 5-8 PM, diverse crowd, full bar & wine list.

MAGIC PAN RESTAURANT, 341 Sutter St., (415/788-7397), B-L-D 11-10 Mon-Sun, Ghirardelli Sq., (415/474-6733), B-L-D Mon-Thu 10:30-10, Fri-Sat 10:30-11, Sun 10-9. Casual yet elegant dining; new con-

tinental saute entrees plus your favorite crepes. Banquet facilities. AE DC CB V MC

MALTESE GRILL, 20 Annie Street, directly behind the Sheraton Palace Hotel, (415/777-1955). L 11:30 AM-3 PM Mon-Fri, D 5:30-10 PM Mon-Thurs, till 10:30 Fri-Sat. Passatempo Bar all day from 11:30 AM Mon-Fri. Northern Mediterranean cuisine from the regions of France, Italy, Spain. AE V AC

MASON ST. WINE BAR, 342 Geary at Mason (415/931-3454 or 415/956-9626). Hours 2PM-2AM Mon-Sun. Eclectic environment featuring over 90 wines and champagnes available by the glass, bottle or case. Entertainment nightly. AE

MAX'S OPERA CAFE, 601 Van Ness (415/771-7301). L-D 11:30-10 Mon, till 12 Tue-Thu, till 1 Fri-Sat, till 11 Sun; New York style deli serving overstuffed sandwiches, salads, seafood, chicken & huge desserts. Nightly entertainment by singing waiters. AE DC V MC

MODESTO LANZONE'S, Opera Plaza-601 Van Ness (415/928-0400). L 11:30-2:30 Mon-Fri, D 4:30-10:30 Mon-Sat; 3-9 Sun; Traditional Italian lunch and dinner menu, with special lunch & theatre menus. Banquet facilities. Reservations accepted. AE DC CB V MC AIRPLUS JCB

NEW DELHI RESTAURANT, 160 Ellis St. (415/397-8470). Open 7 days. L 11:30-2:30, D 5:30-10:30, Bar 11:30 AM-2:00 AM. North Indian cuisine: recreations of 16th & 17th centuries, favorite recipes of famous kings. Tandoori chicken; curries made-to-order. AE V MC

PREGO, 2000 Union St., (415/563-3305). L-D daily 11:30-Midnight. This trattoria serves homemade pastas, authentic Italian pizzas baked in an oakburning brick oven, grilled or spit-roasted meats & fowl, fresh fish, & homemade desserts. AE V MC

TUTTO BENE, 2080 Van Ness at Pacific, (415/673-3500). D 5-11 Sun-Thur, till 12 Fri-Sat; Cucina Italiana Immaginativa includes platters of assorted foods to share. Valet parking. AE DC CB V MC

WHITE ELEPHANT, HOLIDAY INN UNION SQUARE, 480 Sutter St. (415/398-8900). B 6:30-10:30, L 11:30-2:30 Mon-Sat, D 6-10 Nightly; Salads, steak & fresh seafood. Special menu for early dining. Full bar & wine list. Sherlock Holmes Cocktail Lounge, 4:30-11 Nightly, with live entertainment Tue-Sat. AE DC CB V MC DIS

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DEWAR'S PROFILE:

JEREMIAH TOWER

HOME: San Francisco, California.

AGE: 45.

PROFESSION: Head chef and owner, Stars.

HOBBY: Running the Society to Stamp Out Kiwis. "The fruit, not the bird."

LAST BOOK READ: *Bread and Circuses*, Patrick Brantlinger.

LATEST ACCOMPLISHMENT: Wrote a cookbook, *New American Classics*, featuring such recipes as Eggs in Hell, Texas Style.

WHY I DO WHAT I DO: "With a B.A. and M.A. in architecture from Harvard, it's hard to explain, but it's a lot of fun."

QUOTE: "Fresh herbs."

PROFILE: Aristocratic, confident and a self-described monarchist.

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