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GREAT EXPECTATIONS

Far Away Lands & Fairy Tales

People and Performances certain to make news in March

NEW BEAUTY

Sleeping Beauty is the grandest of Tchaikovsky’s three ballets for the Imperial Ballet of Russia. And it is largely the splendor of Tchaikovsky’s score that transformed this leisurely, somewhat anticlimactic story-ballad into a masterpiece of the high classic period. *Sleeping Beauty* may lack the tragic resonance of Tchaikovsky’s *Swan Lake* or the charm of his *Nutcracker*, but it remains the ultimate challenge to a ballet company intent upon proving the strength of its classical line. It was first performed in St. Petersburg’s Maryinsky Theatre on January 15, 1880. The San Francisco Ballet will celebrate that first Beauty’s 100th birthday with a new production staged by artistic director Helgi Tomasson after the original choreography of Marius Petipa.

The difficulty of reviving *Sleeping Beauty* is clear to anyone who has seen a mediocrity modern performance. It requires a sense of drama but cannot be carried by drama alone. If the dancing is blurred or indifferent, there is very little left to see. We are presented with the most passive of heroines and heroines: a lovely adolescent who falls asleep at her Sweet Sixteen party and a prince whose only task is to awaken her with a kiss. It is in the time preceding and following this dozy romance that the thrills occur.

At the core of the work is dancing for its own sake: the solos for the six fairies at Princess Aurora’s christening, Aurora’s own radiant Rose Adagio, and the diversions offered by the guest at her wedding scene. The cast is huge, and the production demands sumptuous generosity, for it is the portrait of a great court at the height of its sylvan indulgence.

Tchaikovsky’s score seems to promise even more. He visualized the story as a victory of life over death, of goodness over evil. And his music, according to the Russian ballet historian Natalia Bobakova in her book *Art of the Russian Ballet*, was “a work that amounted to a reform in ballet.” Its rich formal beauty, structural sweep, and implied paths are not entirely matched by the long string of romantic solos and duets choreographed by Petipa, although each one has its brilliance and characteristic mood.

Tomasson’s collaborators in the new production will be Jens-Arne Worsaae, who also created the sets and costumes for Tchaikovsky’s *Swan Lake* of 1988. While the ballet is based on a French fairy tale by Charles Perrault and is generally set in a mythical kingdom, Tomasson and Worsaae have taken as their inspiration the culture of Imperial Russia. The time frame will span the seventeenth to the eighteenth centuries, the periods of Peter the Great to Catherine the Great.

Aurora and her court sleep for one hundred years before Prince Florentin’s gentle awakening kiss. If the audience, too, is not to die through the proceedings, the dancing must be a spell of physical enchantment. *Sleeping Beauty* complexes Tomasson’s presentations of the Tchaikovsky ballets, and it is his most ambitious undertaking yet. *Of the World’s Top 10 Performance Cars, Only One Is a 4-Door Sedan.*

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by Kate Regan

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Arriving at the Butterfly House painted by Wany Yani at age 5. At the Asian Art Museum, March 7 through July 15.

painting, where spontaneity and sophistication are equally demanded. Yani, The Brush of Innocence is a retrospective of paintings by this artist from the ages of four to fourteen. Even to one who notes with skepticism the heavy-handed marketing of a very young adolescent, her paintings are undeniably delightful. Somewhere between the age of three and four, Yani Wani developed a mature sense of composition, line, motion, and color without losing the innocence and vitality that make children's art so appealing. Her playful monkeys, birds, dragons, and lions move with a comic, muscular particularity. (She does not have the same perspective wit in making human figures.) Her landscapes are bold, confident, and convincing variations on a traditional Chinese theme. It is an astounding display of talent by one so young.

Seeing the exhibition at the Sackler Museum in Washington, D.C., where it opened, one did have doubts. Wany Yani has been so pedantically analyzed (the show is called a retrospective, and is categorized to the nth degree) and romanticized that one must wonder about her future. Will she grow into adult originality, as did Picasso and Klee, or capitulate into a maker of pretty formulae, like Landseer? The exhibition contains nothing painted after the age of eleven, possibly due to the long advance time for organizing such shows, so there is little to indicate her more recent development.

These qualms aside, the Brush of Innocence offers much to amuse and please us. The formations of traditional Chinese art have new vitality in these bold paint-nings. Wany Yani's small universe is large enough to hold many moods and movements, and for the moment that seems enough. March 7 through July 15 at the Asian Art Museum, Golden Gate Park. (415) 666-4897.

AN EASTERN WIND DANCES IN

Far in time and space from the gaudy struggles of a fairy court, the ghostly world of Harnpin-Ha Butoh Dance Theatre offers a darker view of life-death confrontations. This Berkeley-based company, led by the butoh master Koshi Kamo, presented evocative local concerts long before the big Japanese butoh companies attracted international attention. Until recently the company has remained unknown but to a small group of admirers, due to a performance schedule so erratic that it might be years between appearances. Kamo began his working life in Japan as a waiter and cook in something called the Ashes of a-Ren, and between engagements here in the Bay Area, he has worked quite serenely as a sushi chef.

In the past two years, Kamo has slowly moved from his former obscurity, although one major series of performances planned for last year was interrupted by the October, 1989 earthquake. In March, he will participate in the 1990 Bay Area Dance Series in Oakland.

The term butoh-butoh has been translated — roughly, as all translation from Japanese must be — as "dark soul dance." It grew primarily from the artistry of Tatsumi Hijikata, who in the 1960s evolved a style that employed many movement techniques of ancient Noh theater and classical Japanese dance, but turned them upside down. The distortions of the old use of extreme slow motion, mask-like facial expressions (or actual masks), and frozen body postures create a nightmare perversion of the elegiac tragedy of classic Japanese theatrical art. Grotesque juxtapositions of music and mime, weird gymnastics, and bodies stripped down to bare muscle only thinly veiled by white powder — these were the unsettling hallmarks of a dance that is said to mock and mimic the horror of modern life after the atomic apocalypse. Kamo's use of butoh, however, is dis
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ARRIVING AT THE BUTTERFLY House-painted by Wang Yani at age 5. At the Asian Art Museum. March 7 through July 15.

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CERTAINLY different from that of his fellow emigrants and far more famous colleagues, Elko and Koma, for instance. There is a gleam of humor in his odd complications — as in the most piquant homage of Nigilas's Afternoon of a Faun.

His art is more complex, possibly less despairing than other practitioners of ballet, and his sense of theater more compelling. And because his dancers are less claustrophobically focused than those of Elko and Koma, and because they seem to open up a larger vision of dance, sensation, they are all the more powerful and more enveloping.

Tamura's eccentric stage dominates Harmonia, but the company also includes a vastly gifted wife, Hikaru Tamano, and several apprentices whose powers have grown with each season.

Butch requires a nearly inhuman muscular and emotional control and expressiveness, and Tamano's current ensemble honors the art. March 2, 3, and 4 at LBJ City College Theater, 900 Fallon Street, Oakland. (415) 730-9290.

MEET LEWIS VILLANUEVA

Baritone Lewis Villanueva.

It's been said more than once of Lewis Villanueva that "he'll be a star someday," and anyone who's heard his baritone voice and watched his subtle ease on stage, may feel that the prediction rings true. But Villanueva manages to combine his operatic gifts with an intelligent modesty. "I have a long way to go," he says now, "and I'll feel that way for a long time."

It's not a pose of self-deprecation; it's the determination not to stall himself through easy satisfaction. "I'm young and open demands everything. It's singing, acting, movement, but it's more than a combination of these elements — it's OPERA, something bigger than its parts. The more you acquire, the more you bring to the role."

A winner of the San Francisco Opera's Schwabacher Memorial First Prize in the 1985 Grand Finals of the Merola Opera Program, Villanueva spent 1988 as a "Merola" as the Merola Opera clubbers themselves, and then as an Adler fellow, became a resident member in the 1989-90 season. His San Francisco Opera debut was as Prince Arjuna in the splendid 1989 production of Philip Glass's Satyagraha, followed by the role of the Journalist in Berg's Lulu, SF Opera's reviving opening for the 1989 season. He has since sung in Orlando, Madison Opera, and the Story Center. And next month makes his Schwabacher debut recital on a program offering works of Berthold, Schumann, Ravel, well, and some Palestinian songs to reflect his family heritage.

Satyagraha was such a moving experience for me. The presentation was very subtle, all the repetitions marked by almost subliminal changes. His twenty-minute part was "by far the most difficult piece I've done, requiring very high concentration, also singing in Sanskrit added to the work." (He sings in and "can get by" speaking in Italian, German, but Sanskrit is not in his repertoire of languages.)

It was even harder than Lulu, because Lulu's words are more easily interpreted and more related to natural speech. Oh, the acting part of Lulu is more demanding, but I want the acting roles." Villanueva grew up in East Los Angeles, an environment he describes as "not such a great neighborhood," and began singing at age nine with the California Boy's Chorus. They trained me for seven years. I traveled around the country, learned music theory, composition, acting, dictation — everything. God knows where I'd be now without that discipline." He remains close to his family; this interview took place just before his Christmas visit home. But he says frankly that "I just got pulled out of East LA in time. I was lucky."
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Baritone LeRoy Villanueva.

Certainly different from that of his fellow emigrants and far more famous colleagues, Elko and Kenta, for instance. There is a gleam of humor in his old civilizations — as in the most patchy homage of Nijinsky’s Afternoon of a Faun.

His art is more complex, possibly less despairing than other practitioners of burlesque, but his sense of theater more compelling. And because his dances are less claustrophobically focused than those of Elko and Kenta, and because they seem to open up a larger vision of deranged possession, they are all the spookier and more enveloping.

Taman’s eccentric majesty dominates Harupin-Ha, but the company also includes his vastly gifted wife, Hiroko Taman, and several apprentices whose powers have grown with each season. Butoh requires a nearly inhuman muscular and emotional control and expressiveness, and Taman’s current ensemble honors the art. March 2, 3, and 4 at Laney College Theater, 500 Fallon Street, Oakland. (415) 736-3860.

MEET LEROY VILLANUEVA

It’s been said more than once of LeRoy Villanueva that “he’ll be a star someday,” and anyone who’s heard his baritone voice and watched his subtle ease on stage, may feel that the prediction rings true. But Villanueva manages to combine his operatic gifts with an intelligent modesty. “I have a long way to go,” he says now, “and I’ll feel that way for a long time.” It’s not a pose of self-deprecation; it’s the determination not to stoop himself through easy satisfaction. “I’m young and open demands everything. It’s singing, acting, movement... but it’s more than a combination of these elements — it’s OPERA, something bigger than its parts. The more you acquire in life experience, in training, in artistic sensibility, the more you bring to the role.”

A winner of the San Francisco Opera’s Schwabaracher Memorial First Prize in the 1985 Grand Finals of the Merola Opera Program, Villanueva spent 1988 as a “Merola,” as the Merola people dub themselves, and then, as an Adler fellow, became a resident member in the 1989-90 season. His San Francisco Opera debut was as Prince Arujo in the splendid 1989 production of Philip Glass’ Satyagraha, followed by the role of the Journalist in Berg’s Lulu. SFO’s riveting opening opens for the 1989 season. He has since sung in Odello, Madam Butterfly, and Die Fledermaus. And next month makes his Schwabaracher debut recital on a program offering works of Beethoven, Schumann, Ravel, and some Aryan songs to reflect his family heritage.

“Satyagraha was such a moving experience for me. The presentation was very subtle, all the repetitions marked by almost unobtrusive changes.” His twenty-minute part was “by far the most difficult piece I’ve done, requiring very high concentration. Also, singing in Sanskrit added to the work.” (He sings in and “can get by” speaking in Italian, German, and French, but Sanskrit is not in his repertoire of languages.)

It was even harder than Lulu because Lulu’s text is more easily interpreted and more related to natural speech. Oh, the acting part of Lulu is more demanding, but I want the acting roles.”

Villanueva grew up in East Los Angeles, an environment he describes as “not such a great neighborhood,” and began singing at age nine with the California Boy’s Chorus. “They taught me for seven years. I traveled around the country, learned music theory, composition, acting, direction — everything. God knows where I’d be now without that discipline.” He remains close to his family: “this interview took place just before his Christmas visit home, but he says frankly that “I just got pulled out of East LA in time. I was lucky.”

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The Morska program was a "full-time job. It's really a chance to figure out what you've got, and every day is important. And you're being watched all the time!" Following that intensive training, and after completing his Adler Fellowship, he intends for now to "stick to the lyric roles, like Pajinami in The Magic Flute. In ten years, I will be ready for the heavier stuff, but not Wagner. I don't think I'll ever be doing Wagner."

IN BRIEF: Theater: American Conservatory Theater's peripatetic post-earthquake season continues with Molière's The Imaginary Invalid, a sardonic seventeenth-century look at an age-old malady: hypochondria. March 19 through April 14 at the Palace of Fine Arts, Berkeley. Repertory Theatre brings its Purim season of new plays to the main stage at Addison Street with Quincy Long's The Virgin Molly, set in the brutal atmosphere of a Marine Corps "queuehouse," where men are expected to shape up or be hooted out, February 28 through March 17, 2020 Addison Street, Berkeley. Magic Theatre's Springfest is a festival of new plays, some still being written at press time; March 21 through April 15 at the Southside Theatre, Building D, Fort Mason. Theatre Rhinoceros presents the off-Broadway success Gertrude Stein and A Companion by Wit Weels; March 10 through April 14. Dance: Pilobolus Dance Theatre returns to the Bay Area with two programs of vintage and new works: March 9 through 10 at Stanford's Memorial Auditorium, Tandy Beal, the supple Santa Cruz dancer-choreographer, brings her company to San Francisco with live jazz accompaniment by Art Lande and Paul McCandless, March 29 and 30, Herbst Theatre. Also at Herbst Theatre, the ODC/San Francisco spring program includes Brenda Way's new The Secret House, with music by Paul Dresher and book by Birdie Goldsmith; March 2 and 3 at the Herbst Theatre, UC Berkeley. The above-mentioned Bay Dance Series also offers Oyo Ogunmola in dances from the Yoruba people of Nigeria (March 23 to 25), and the impish Remy Charlip in collaboration with the Children's Troupe (March 24); Laney College Theatre, Oakland. Music: Today's Artists presents pianist Jean-Louis Steuerman in Bach's complete Goldberg Variations, March 11, Herbst Theatre. San Francisco Early Music Society's The Passionate Recorder program offers Martin Verbruggen on recorders and harpsichordist Robert Hill in Baroque works; March 17 in the First Congregational Church, Berkeley. The San Francisco Symphony presents Iona Brown, sterling conductor and virtuoso, in all-Baroque program, March 25 in Davies Hall. The Nausheen Ensemble will be at The Old First Church on March 9 as part of the San Francisco Symphony's New and Unusual Music Series. Cal Performances presents Steve Reich and Musicians at Zellerbach Hall on March 3. PAAA EastEye presents Ballet Katalena and saxophonist Jim Duke playing World and West Coast premieres at the Overture Theater (415) 548-1983. Art: From Palace and Province: Ancient Egyptian Art, selected from the Lowe Museum of Anthropology's Heard Collection; March 21 through May 6 at the University Art Museum, UC Berkeley. The Yiddishche Gauches, an intriguing exhibition and video documentary on Eastern European Jews settling in the nineteenth century Argentine pampas; February 27 through June 1, Magnes Museum, Berkeley. Treasures of the Abby Aldrich Rockefeller Folk Art Center; some 350 sculptures, paintings, furniture, and textiles from America's most eminent native folk art collection; March 10 through June 17 at the M.I. de Young Memorial Museum.
The Mondale program was "a full-time job. It's really a chance to figure out what you've got, and every day is important. And you're being watched all the time!" Following that intensive training, and after completing his Adler Fellowship, he intends for now to "stick to the lyric roles," like Papageno in The Magic Flute. In ten years, I will be ready for the heavier stuff, but not Wagner. I don't think I'll ever be doing Wagner.

IN BRIEF: Theater: American Conservatory Theater's peripatetic post-earthquake season continues with Miller's The Imaginary Invalid, a sardonic seventeenth-century look at an age-old male role: hypochondria. March 19 through April 14 at the Palace of Fine Arts ... Berkeley Repertory Theatre brings its final season of new plays to the main stage at Addison Street with Quincy Long's The Virgin Molly, set in the brutal atmosphere of a Marine Corps "queerhouse," where men are expected to shape up or be hooted out. February 28 through March 17, 2020 Addison Street, Berkeley ... Magic Theatre's Springfest is a festival of new plays, some still being written at press time; March 21 through April 15 at the Southside Theatre, Building D, Fort Mason ... Theatre Rhinoceros presents the off-Broadway success Gertrude Stein and A Companion by Win Wells, March 10 through April 14. Dance: Pilobolus Dance Theatre returns to the Bay Area with two programs of vintage and new works; March 9 through 10 at Stanford's Memorial Auditorium ... Tandy Beal, the supple Santa Cruz dancer/choreographer, brings her company to San Francisco with live jazz accompaniment by Art Lande and Paul McClure, March 29 and 30, Herbst Theatre. "OCR: San Francisco's spring program includes Brenda Way's new The Secret House, with music by Paul Dreher and book by Brian Robert; March 2 through 5 at the Orpheum, Berkeley ... The above-mentioned Bay Dance Series also offers Oyoji Iwamaichi in dances from the Nisei people of Nigeria (March 22 to 25), and the impulsive Remy Charlip in collaboration with the Childrenchoir (March 24). Laney College Theatre, Oakland ... Music: Today's Artists presents pianist Jean-Louis Steinman in Bach's complete Goldberg Variations, March 11, Herbst Theatre ... San Francisco Early Music Society's The Passionate Recorder offers Marcin Verheugen on recorders and harpsichordist Robert Hill in Baroque works; March 17 in the First Congregational Church. Berkeley ... The San Francisco Symphony presents Iona Brown, leading conductor and violist, in all-Bach program, March 25 in Davies Hall ... The Neno Percussion Ensemble will be at The Old First Church on March 9 as part of the San Francisco Symphony's New and Unusual Music Series. ... Cal Performances presents Steve Reich and Musicians at Zellerbach Hall on March 3. ... March 13 Earplay presents flutist Janet Kutulas and saxophonist Jim Dukas playing World and West Coast premieres at the Oneway Theater (415) 446-1888. Art: From Province to Palace: Ancient Egyptian Art, selected from the Late Museum of Anthropology's Hearst Collection, March 21 through May 6 at the University Art Museum, UC Berkeley ... The Yiddische Gauchos, an intriguing exhibition and video documentary on Eastern European Jews settling in the nineteenth century Argentine pampas; February 28 through June 3, Magnes Museum, Berkeley ... Treasures of the Abby Aldrich Rockefeller Folk Art Center; some 300 sculptures, paintings, furniture, and textiles from America's most eminent native folk art collection; March 10 through June 17 at the M.D. de Young Memorial Museum.
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BRIGHT MIND
by George Cotes Performance Works
October 2 through October 17
Geary Theater

TALE OF TWO CITIES
by Charles Dickens
adapted for the stage by Nagle Jackson
November 16 through December 2
Orpheum Theatre

CHRISTMAS CAROL
by Charles Dickens
December 3 through December 24
Orpheum Theatre

ALMOST LIKE BEING IN LOVE
The Magic of Ahlin Jay Lerner
December 25 through January 7
Herbst Theatre

JUDGENE
by David Rothblatt
January 8 through February 24
Polk Beale Street Theatre

TWELFTH NIGHT
by William Shakespeare
January 27 through February 25
Palace of Fine Arts Theatre

HAPGOOD
by Tom Stoppard
March 7 through April 28

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by Moliere
March 9 through April 14
Palace of Fine Arts Theatre

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by Lanford Wilson
May 9 through June 16

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American Conservatory Theater

1989/90 Repertory Season

Edward Hastings
Artistic Director

John Sullivan
Managing Director

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PERFORMING ARTS

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October 2 through December 17
Geary Theater

A TALE OF TWO CITIES
by Charles Dickens
adapted for the stage by Nagle Jackson
November 11 through December 2
Orpheum Theatre

A CHRISTMAS CAROL
by Charles Dickens
December 1 through December 24
Orpheum Theatre

ALMOST LIKE BEING IN LOVE
The Magic of Ahlin Jay Lerner
December 25 through January 2
Herbst Theatre

JUDY-VINE
by David Bothe
January 10 through February 24
Polk State Street Theater

TWELFTH NIGHT
by William Shakespeare
January 19 through February 22
Palace of Fine Arts Theatre

HAIPGOOD
by Tom Stoppard
March 7 through April 15

THE IMAGINARY INVALID
by Molière
March 31 through April 14
Palace of Fine Arts Theatre

BURN THIS
by Lanford Wilson
May 2 through June 16

Tickets and Information: (415) 773-2400

ACT 2

PERFORMING ARTS
American Conservatory Theater

News of the American Conservatory Theater

Northern California Grantmakers Pitch In after the Earthquake

Bay Area foundations, government agencies, and corporations have come together to provide $480,000 to create the Arts Recovery Fund to aid artists and arts organizations in the nine Bay Area counties affected by the October 17 earthquake.

This public-private partnership—sponsored by Northern California Grantmakers—has been awarded a $355,000 National Endowment for the Arts Challenge Grant. When the $370,000 match is made and all fundraising is completed, $82.2 million will be available for arts relief in the San Francisco Bay Area. The Arts Recovery Fund is designed to aid artists and arts organizations throughout the Bay Area that suffered financial and property losses.

"We are delighted with the response of our arts community, corporations, and government agencies to the National Endowment Challenge Grant," said John Knudsen, representing the Northern California Grantmakers Arts Recovery Fund. "This is an excellent example of the resources that are being made available to help those artists and arts organizations that have been affected by the earthquake." said Knudsen, who is Program Executive for the Arts and Humanities Programs for the San Francisco Foundation.

Because of the severe damage to the Geary Theater and the resultant $83 million in additional operating expenses and major ticket revenue losses, the American Conservatory Theater has been designated as one of the three major recipients of the Arts Recovery Fund. The other recipients are Santa Cruz County and individual artists in arts organizations in other Bay Area counties, particularly in artist live-work enclaves such as the South of Market area in San Francisco.

The Geary Theater after the October 18 earthquake.

The Arts Recovery Fund was established through leadership gifts from Dianne Hudson Foundation on behalf of Mervyn A. and Louise E. Hovey; the William and Flora Hewlett Foundation ($300,000), the James Irvine Foundation ($150,000), the San Francisco Foundation ($250,000), and the Zellerbach Family Fund ($150,000).

American Conservatory Theater

TWELFTH NIGHT
OF
WHAT YOU WILL
by William Shakespeare
(c. 1600)

Directed by John C. Fletcher
Music composed by Peter Erskine
Scenery by Rick Goodwin
Costumes by Bruce Banner
Lighting by Derek Druce
Sound by Stephen LeBlanc

Hair and makeup by Rick Eckels

The Cast

Oberon, Duke of Athens... Harold Russell
Viole, later disguised as Hermia... Nancy Carol
Theseus, brother to Egeus... Daniel Beighler
Toby Pelke, uncle to Olivia... Michael McShane
Sir Andrew Aguecheek... Scott Ryan
Celia, Olivia's waiting-gentlewoman... Wilma Brown
Bassanio, jester to Olivia... Wesley Mann
Gobine, a countryman... Fred Oster
Malvolio, Olivia's chamberlain... Peter Dunay
Autolycus, friend to Shylock... Richard Johnston
Curti, attendant to the Duke... Sam Fantina
Sebastian, friend to Viola... Leslie Ishida

Islanders

Michael Mejia, Ralston, John Scollay, Mark Alton, Mike Gatti, Gregory Pantaleo, Kelley Garley, Marcin Gorenc, Elizabeth C. Holmes, Vermont Jeanneau, Gillian Martin, Eric Mills, Michael Nicolais, Deborah Norton, Jim Price, Jeanne Marie Reichard, Elizabeth Sampson

Music Performed by: Peter Erskine, Symphony, Jovian

Paulélo DeCosta, Percussion
Vincent Mendels, Trumpet
Don Grolnick, Additional Keyboards
Will Lee, Electric Bass

Understudy

Oberon — Kevin Han Yan Viola — Patricia White, Sebastian — Richard Johnston
Toby Pelke — Michael Monahan, Sir Andrew Aguecheek, Antonio — Richard Butterfield
Curti — Michael Norton, Bass — Patrick Storchen, Olivia, Verona — Tim Simpson
Malvolio — Mark Alton, Cesario — Donald Foster, Office, Present — Eric Rose, Sea Captain — Andrew Dauk

Stage Manager: Karen Van Zandt

The production is made possible in part through the generosity of BankAmerica Foundation and the Andes W. Meloan Foundation.
American Conservatory Theater

News of the American Conservatory Theater

Northern California Grantmakers Pitch In after the Earthquake

Bay Area foundations, government agencies, and corporations have come together to provide $740,000 to create the Arts Recovery Fund to aid artists and arts organizations in the nine Bay Area counties affected by the October 17 earthquake.

This public/private partnership—sponsored by Northern California Grantmakers—has been awarded a $55,000 National Endowment for the Arts Challenge Grant. When the 9-1-1 match is made and all fundraising is completed, $2.2 million will be available for arts relief in the San Francisco Bay Area. The Arts Recovery Fund is designed to aid artists and arts organizations throughout the Bay Area that suffered financial and property losses.

"We are delighted with the response of the California foundations, corporations, and government agencies to the National Endowment Challenge Grant," said John Kemler, representing the Northern California Grantmakers Arts Recovery Fund. "Speed is of the essence in helping individuals and groups that are in jeopardy. There is virtually no limit to the operational systems of arts organizations and many of the Bay Area's individual artists and groups are in grave financial danger as a result of the quake," said Kemler, who is Program Executive for Arts and Humanities Programs for the San Francisco Foundation.

Because of the serious damage to the Geary Theater, and the resultant $31 million additional operating expenses and major ticket revenue losses, the American Conservatory Theater has been designated as one of the three major recipients of the Arts Recovery Fund. The other recipients of funds are Santa Cruz County and individual artists and organizations in other Bay Area counties, particularly in those areas that suffered extensive damage, such as the South of Market area in San Francisco.

The Geary Theater after the October 17 quake.

The Arts Recovery Fund was established through leadership gifts from Dyanne Hudson Foundation on behalf of Maryvonne; and Target Stores ($100,000); San Francisco Foundation ($75,000); Grants for the Arts of the City of San Francisco through its Voluntary Arts Contribution Fund ($100,000); the William and Flora Hewlett Foundation ($200,000); the James Irvine Foundation ($150,000); the San Francisco Foundation ($250,000); and the Zellerbach Family Fund ($150,000).

American Conservatory Theater presents

TWELFTH NIGHT

OF WHAT YOU WILL

by William Shakespeare

(c. 1600)

Directed by John C. Fletcher
Music composed by Peter Erskine
Scenography by Rick Goodwin
Costumes by Beaver Bauer
Lighting by Derek Duarte
Sound by Stephen LeBrand
Hair and makeup by Rick Brehm

The Cast

OFCENT, Duke of Alerchant
Harold Summitt
Viola, later disguised as Ceolui
Nancy Carlin
Sverre, brother to Viola
Daniel Bechler
Sir Toby Belch, uncle to Olivia
Michael McShane
Sir Andrew Aguecheek
Michael Scotti Ryan
Maria, Olivia's serving girl/donna
Wilma Bonet
Rude, Jester to Olivia
Wesley Mann
Gloria, a countrywoman
Fred Hines
Malvolio, Olivia's chamberlun
Malvolio, Olivia's chamberlun
Andy, friend to Malvolio
Peter Duval
Curtis, attendent to the Duke
Michael McLellan
Valentine, attendent to the Duke
Richard Johnston
Sir Charles, friend to Viola
Dorothy Sinden
Joyce, maid to Olivia
Leslie Siuta
Dorothy, maid to Olivia
Nadine Morgan

Latin Opera

Islandora
Michael Ngmiinahe, T. Chiyumuridi, Juliana Griska, Gregory Formente, Kelley Gabriell, Marc Green, Elizabeth C. Holmes, Veronique Jeanmarie, Gillian Martin, Eric Mills, Michael Nicholas, Deborah Noreen, John Passini, Jeanne Marie Richardson, Elizabeth Sampson

Music Performed by: Peter Erskine, Synthesizers, drums
Paulillo DeCena, Percussion
Vincent Moniz, Trumpet
Bob Grinlick, Additional keyboards
Will Lee, Electric bass

Undertakers

OFCENT — Kevin Han Yee, Viola — Papy Winnick, Malvolio — Richard Johnston, Sir Toby Belch — Michael McShane, Sir Andrew Aguecheek — Richard Butterfield, Maria — Nolene Moore; Pned — Patrick Skoff; Olivia, Manhood — Shari Simpson, Malvolio — Barry Krah, Curtis, Chamberman, Office, Figure — Eric Revie, Sea Captain — Andrew Dorn.

Stage Manager: Karen Van Anda

The production is made possible in part through the generosity of BankAmerica Foundation and The Andrew W. Mellon Foundation.
The Improbable Fiction of Comedy
by Jonathan Marks

O mistress mine, where are you roaming? To stay and hear, your true love's coming. That can sing both high and low. Trip no further, pretty sweetling; Journeys end in lovers' meeting. Every wise man's son doth know.

What is love? Tis not hereafter. Present mirth hath present laughter. What's to come is still unsure. In delay there lies no plenty. Then come kiss me, sweet and twenty. Youth's a stuff will not endure.

But it will endure in a world of magic and enchantment, in a land where magic is everywhere and play is forever. In such a kingdom youth will last in a realm of love, in which wisdom and folly fructify as pomegranates where identity is slippery, where work is never mentioned, where death is banished. Time will not pass in such a land; it will be allowed to stay in just long enough to bring lovers together, and then it will be arrested, seized. It cannot be allowed to work its mischief to steal love and youth, and bring us toward the grave.

Not here. Not in Byzantium; Not in this languid, tropical paradise of music and idleness, of plentiful food and drink for laughter and love. Not in the realm where people are not what they are not on the stage, not in Shakespeare's Twelfth Night.

Every wise man can tell you that no such place exists, but every wise man's son knows that it does — and so does the child, the fun-loving fact that novelty dwells within the soul of the wise man. These places exist in the self-delusive fantasies that make life worth living in the face of reality.

In the eighteenth century a very wise man, Dr. Johnson, wrote that the enjoyment of Twelfth Night exists in a holiday world. It bears a holdiay title: the last of the Christmas holidays. (Evidence suggests that Shakespeare was commissioned to write it for a Twelfth Night celebration for the last students at Middle Temple; his subtext is the anthem of obligation: What You Will. Anything goes in a land where you act whatever you want — what you will: the long lost at sea are restored to life; the unattainable prince offers his hand, gender is reversible at will, and the playful, drunken, glutinous, leering, cheating, riding, scheming old soldier gets the lady's maid to have and to hold. The "proper instruction required in the drama" is, indeed, not to be found in the world of What You Will. Every child gets all the cookies.

And yet that other world — the world of time and work and money and order of cold and rain and death — will always threaten to intrude. There are storms at sea, and brothers to be mourned; there are swords and naval battles and arrest warrants for pirates.

And there is Malvolio. Malvolio has a job and he takes it seriously; he is Olivia's steward, and he proudly wears his chain of office about his neck. His job is not merely to scampers about bearing letters, his job is to keep order. The first words out of his mouth are of death, decay, and infamy. What there is music he will squelch it. "Is there no respect of places, persons, nor time in you? He is above the fun-loving realm surrounding him. 'Tis are idle shallow things; I am not of your element.'"

What to do with such a man? How to deal with his cold soberly, his moralism, his sense of place and order? Simple; play with him; make sport of him; rust him in a play. But Don't Portia like Malvolio? Does playing? Of course — on the outside; but inside there must be a child desperate to get out. Is a child — like the rest of us fools — susceptible to the enchantments of swaps, of material pleasures of getting out of your everyday role, of smiling, and playing a part in the great game of love.

It works. A little comic plotting, some charges of costume and voice, some playingacting, and Malvolio goes right along with the game, playing his fool's part to perfection. "If this were played upon a stage now," says one of his tormentors, "I would condemn it as an improbable fiction."

The kids induce him to play their game, and so they have their cruel revenge on Malvolio for his insistent seriousness. "And thus," says the Fool, "the whirligig of time brings in his revenge." The figure of servility, order, and responsibility is banished.

And then he is sent for again. Just as Malvolio secretely needs the world of play, this world secretly needs Malvolio. The whirligig of time keeps turning, even if it's magically suspended for play-time. It has really been there all along, but now we must come to terms with it, now all the lovers have been matched, and it is time to end the play. Youth's stuff will not endure.

In Feste's final song, time returns with a vengeance. In the period of five little quatrains the little boy who once was comes face to face with his mortality, and the carefree tropical paradise disappears.

A great while ago the world began. Hey, ho, the wind and the rain. But that's all one, our play is done. And we'll strew in please you every day.
The Improbable Fiction of Comedy
by Jonathan Marks

But it will endure in a world of magic and enchantment, in a land where song is everywhere and play is forever. In such a kingdom youth will last; in a realm of colors and ale, where wisdom and folly frictus as pigrams; where identity is slippery, where work is never mentioned, where death is banished.

Time will pass in such a land; it will be allowed to slack in just long enough to bring lovers together, and then it will be arrested, erased. It cannot be allowed to work its mischief to steal love and youth, and bring us forward toward the grave.

Nor here, Not in Ithaca. Not in this lard, tropical paradise of music and idle, of plentiful food and drinks and laughter and love. Not in the realm where people are not what they are; not on the stage, not in Shakespeare's Twelfth Night.

Every wise man can tell you that no such place exists, but every wise man's soul knows that it does — and so does the child, the fun-loving fact that comedy dwells within the soul of the wise man. These places exist in the self-delusory fantasies that make life worth living in the face of the reality of death.

In the eighteenth century a very wise man, Dr. Johnson, wrote that the audiences of Twelfth Night "wants credibility, and fails to produce the proper instruction required in the drama, as it exhibits no just picture of life." True enough — for a wise man, but lacking in the essential truth of the fool or the child. What is exempt from the waking world's need for credibility, who rejects the call for pastoralism in art, and shuns the intrusion of sober mental preachment in comedy.

Growing up — moving responsibly through time, assuming the garb of each successive age of man — is work. Comedy is play. And Twelfth Night is one of the crowning glories of the world's comic stage. "Play" is essential to it; play as in games, play as in music, play as it plays.

The world appears in the very first line, and the last. Work exists in the real world, but Twelfth Night exists in a holiday world. It bears a holiday title: the last of the Christmas holidays. (Evidence suggests that Shakespeare was commissioned to write it for a Twelfth Night celebration for the bar students at Middle Temple; his subtitle is the antithesis of obligation: What You Will. Anything goes in a land where you get whatever you want — what you will: the long-lost at sea are restored to life, the unattainable prince offers his hand, gender is reversible at will, and the playful, drunken, pomposus, lying, cheating, roving, scheming old buffer gets the lady's maid to have and to hold. The "proper instruction required in the drama" is, indeed, not to be found in the world of What You Will. Every child gets all the cookies.

And yet that other world — the world of time and work and money and order, of cold and rain and death — will always threaten to intrude. These are storms at sea, and brothers to be mourned; there are swords and naval battles and arrest warrants for pirates.

And there is Malvolio. Malvolio has a job and he takes it seriously; he is Olivia's steward, and he proudly wears his chain of office about his neck. His job is not merely to scampers about bearing kneepads; his job is to keep order. The first words out of his mouth are of death, decay, and infinity. What is the music he will applaud? "Is there no respect of place, person, or time in you?" He is above the fun-loving revelers surrounding him: "You are idle things, how I am not of your element."

What to do with such a man? How to deal with his cold soberity, his moralism, his sense of place and order? Simple: play with him; make spot of him; ruin him in a play. But Don't Portraits like Malvolio do get playing? Of course — on the outside; but inside there must be a child desiring to put out a foolish child — like the rest of us fools — susceptible to the enchantments of dream-up, of material pleasures of getting out of your every day, of smiling, and playing a part in the great game of love.

It works. A little comic plotting, some changes of costume and voice, some playing, and Malvolio goes right along with the game, playing his fool's part to perfection. "If this were played upon a stage now," says one of his tormentors, "I would condemn it as an improbable fiction."

The kids induce him to play their game, and so they have their craft revenge on Malvolio for his ingratitude and insolence. "And thus," says the Fool, "the whirring of time brings in his revenge." The figure of solace, order, and responsibility is banished.

And then he is sent for again. Just as Malvolio secretly needed the world of play, this world secretly needs Malvolio. The whirring of time keeps turning, even if it magically suspended for play-time. It has really been there all along, but now we must come to terms with it; now all the lovers have been made, and it is time to end the play. Youth's a stuff will not endure.

In Freud's final song, time returns with a vengeance. In the period of five little minutes the little boy once was comes face to face with his mortality, and the carefree tropical paradise disappears.

A great while ago the world began. Hee, ho, the wind and the rain. That's all the work, our play is done. And we'll strike in please you every day.
Who's Who

WILMA BOSET made her debut with A.C.T. in this season’s A Christmas Carol. She has performed extensively with the San Francisco Opera and the San Francisco Ballet. She also has performed in two productions in Connecticut: A.C.T.’s Saint Joan at the American Festival Theatre in Saratoga and Women in Mind at the Westport Country Playhouse. Mr. Butterfield is a graduate of Stanford University (with honors in international relations) and A.C.T.’s Advanced Training Program. He now teaches and directs in the A.T.P., teaches in the Young Conservatory, and serves on the Board of Trustees as one of two artist members.

ROY CARLIN, who has been a member of the acting company for many years, is an Associate Artist Director of A.C.T. Among the roles he has played, is Track by Track in A Life of Two Others, Amos Parker in When We Are Married, Mert in A Life of the Mind, Ed in The Firelight Light-Bulb, Miss Prim in The Importance of Being Earnest, Kitty Duval in The Time of Your Life, Lazarus in The House of Blue Lantern, Anna in Peer Gynt, Aunt Sally in the Way Home, Birdie in The Little Pear, and Olivia in Oedipus Confinus. He has been Assistant Director of the Berkeley Repertory Theatre, and served as the Artistic Director of the company during her directing credits: as the House of Bernarda Alba, The Lady’s Not for Burning, The Doctor’s Dilemma, Mamore Millionare, and Golden Boy at A.C.T., and productions at the Oregon Shakespeare Festival, the San Jose Repertory Company, A Contemporary Theatre of Seattle, and the Shanghai Youth Drama Troop of China, where he directed You Can’t Take It With You.

Amid the roles NANCY CARLIN has played in the last four seasons at A.C.T., are Lucie Manette in A Tale of Two Cities, Belth in A Life of the Mind, Ed in Peer Gynt, Jennifer Dugdale in The Doctor’s Dilemma, Maria in The Seagull, and Phyllis in A Fiddling Thing Happened on the Way to the Forum. She has worked at numerous theaters on the West Coast, including the Oregon Shakespeare Festival, the Eureka Theatre, the Berkeley Shakespeare Festival, the Pacific Conservatory of the Performing Arts, and Shakespeare in Santa Cruz, where she played Beatrice in Much Ado About Nothing and Juliet in Romeo and Juliet. Last season she appeared as Mrs. Elrond in Beatrix Potter at Berkeley Rep and as Sheerly in Moth Magnolias in the inaugural season of the Oregon Shakespeare Festival Portland Center Stage. Ms. Carlin received an A.T.P. in comparative literature from Brown University and is a graduate of A.C.T.’s Advanced Training Program.

RICHARD BUTTERFIELD, who is now in his fourth season with the company, has performed as Charles Darnay in A Tale of Two Cities, Edgar in King Lear, the Soldier in Sunday in the Park with George, and as Woman in Mind. Captain Cum- mings in Diamond Lil, Billy in The Best Thing, Young Servage in A Christmas Carol, Miss Girouard in A Fiddling Thing Happened on the Way to the Forum, Bluebird in Saint Joan, and in Side by Side by Sondheim, Peaches, and Pitchers in Hell. He has also worked with the San Jose Repertory Company, Berkeley Shakespeare Festival, and Berkeley Jewish Theatre. Last summer he acted in two productions in Connecticut: A.C.T.’s Saint Joan at the American Festival Theatre in Saratoga and Women in Mind at the Westport Country Playhouse. Mr. Butterfield is a graduate of Stanford University (with honors in international relations) and A.C.T.’s Advanced Training Program. He now teaches and directs in the A.T.P., teaches in the Young Conservatory, and serves on the Board of Trustees as one of two artist members.

A graduate of Boston College, ANDREW DOLAN is in his third year with the Advanced Training Program. His roles include the Woman in Mind, Bess in The Firelight Light Bulb, Miss Prim in The Importance of Being Earnest, Kitty Duval in The Time of Your Life, Lazarus in The House of Blue Lantern, Anna in Peer Gynt, Aunt Sally in the Way Home, Birdie in The Little Pear, and Olivia in Oedipus Confinus. He has been Assistant Director of the Berkeley Repertory Theatre, and served as the Artistic Director of the company during her directing credits: as the House of Bernarda Alba, The Lady’s Not for Burning, The Doctor’s Dilemma, Mamore Millionare, and Golden Boy at A.C.T., and productions at the Oregon Shakespeare Festival, the San Jose Repertory Company, A Contemporary Theatre of Seattle, and the Shanghai Youth Drama Troop of China, where he directed You Can’t Take It With You.

Among the roles NANCY CARLIN has played in the last four seasons at A.C.T., are Lucie Manette in A Tale of Two Cities, Belth in A Life of the Mind, Ed in Peer Gynt, Jennifer Dugdale in The Doctor’s Dilemma, Maria in The Seagull, and Phyllis in A Fiddling Thing Happened on the Way to the Forum. She has worked at numerous theaters on the West Coast, including the Oregon Shakespeare Festival, the Eureka Theatre, the Berkeley Shakespeare Festival, the Pacific Conservatory of the Performing Arts, and Shakespeare in Santa Cruz, where she played Beatrice in Much Ado About Nothing and Juliet in Romeo and Juliet. Last season she appeared as Mrs. Elrond in Beatrix Potter at Berkeley Rep and as Sheerly in Moth Magnolias in the inaugural season of the Oregon Shakespeare Festival Portland Center Stage. Ms. Carlin received an A.T.P. in comparative literature from Brown University and is a graduate of A.C.T.’s Advanced Training Program.

SCOTT FREEMAN has appeared with the company in Nothing Sacred, Joe Turner’s Come and Gone, Golden Boy, A Christmas Carol, Macbeth, The Sleeping Princess, and A Life of Two Others, as well as in the Play-Up Production of Snow Globe and a studio production of Woman’s Credit. He performed in Ted Tally’s Coming Attractions and David Marriott’s The Water Engine with Encore Presentations, and in Orlando in As You Like It with the San Francisco Shakespeare Festival. He has also been seen in Threepenny and Hamlet at the Green Shakespeare Festival, in the Julliard Company at The One Act Theatre, and as Benedick in Romeo and Juliet with the South Coast Repertory. Mr. Freeman trained — and now teaches acting — in A.C.T.’s Advanced Training Program.

A third-year student in the Advanced Training Program, SAM FONTANA last summer played Catherine in Anitra and Nachtigal in Fiddler on the Roof at P.F.A. in Santa Maria. Last season he appeared at the Geary in Merry Millionaire and in several A.C.T. Student Cabaret productions in Fremont Columbus Room. His studio roles at A.C.T. include Tugger in The Seagull, Robert in Company, Simon Bellis in May Peach, Dominitz in The Man of Mode, and the title role in Period, and he played Mais Dima in the Play-Up Production Pick Up Air. He was seen in A.C.T. recent production of A Christmas Carol, and has performed at South Coast Repertory Theatre in Costa Mesa and in numerous productions in Los Angeles. Mr. Fontana toured as Vincenzo Fontana in Cosenza, and was featured in the film Quest, written by Ray Bradbury.

Since his return to A.C.T. in 1986 RICK HAMILTON has appeared as Barned in A Tale of Two Cities, the Ballif in Nothing Sacred, Bill in Woman in Mind (which he also played last summer at the Westport Playhouse with Sally Kirkland), Oswald in King Lear, Paul Ocean and Jim in End of the World, . . . Max in The Night Thing, and Elroy in Private Lives. He was a member of the company from 1978 through 1976, during which time he appeared in Delaware Under the Waves (which toured the San Francisco Union), Gertrude in The Tempest, and as Thoreau in The Tempest of the Sleeps, which was selected for the PBS series “Theater in America.” During his ten seas- sons with the Oregon Shakespeare Festival he played such roles as Benedict in Much Ado About Nothing, Tom in The Glass Menagerie, Beppo in Henry IV, Part I, Marc Antony in Julius Caesar, and Petruchio in The Taming of the Shrew. He has also spent seasons with the Alley Theatre, Milwaukee Repertory Theatre, Dallas Shakespeare Festival, and the Los Angeles Theatre Centre. Mr. Hamilton was a member of the original cast of As You Like It, and played Jack Haley in the film The Little Prince.

LAWRENCE HEIGHT, now in his 19th sea- son with A.C.T., has performed over two dozen productions, including The National Health, The First, Burned Child, Night and Day, Three Sisters, Hoppy Landings, The Houdini, Sunday in the Park with George, End of the World . . .

ED HOOSON has appeared with A.C.T. in A Tale of Two Cities, Nothing Sacred, Woman in Mind, Golden Boy, A Tale of the Mind, A Christmas Carol, and The Real Thing. At the Humana Festival he has performed in a Narrative Red, Pink, and Landscape of the Body, and he has worked with Encore Presentations in A商品, The Water Engine, and Coming Attractions. He is a member of Impore Thea- tre, toured nationally in As You Like It, and studied in A.C.T.’s Advanced Training Program.

LEslie Shih, originally from Seattle, holds a B.A. in music education and a B.F.A. in music performance (drums) from the University of Washington. She
Who's Who

WILMA BOYET made her debut with A.C.T. in this season's *A Christmas Carol*. She has performed extensively with the San Jose Repertory Company and the San Jose Repertory Company, Berkeley Shakespeare Festival, and Berkeley Jewish Theatre. Last summer she acted in two productions in Connecticut: A.C.T.'s *Saint Joan* at the American Festival Theatre in Stratford and *Women in Mind* at the Westport Country Playhouse. Mr. Butterfield is a graduate of Stanford University (with honors in international relations) and A.C.T.'s Advanced Training Program. He now teaches and directs in the A.T.P., teaches in the Young Conservatory, and serves on the Board of Trustees as one of two artist members.

JOY CARLIN, who has been a member of the acting company for many years, is an Associate Artistic Director of A.C.T. Among the roles she has played for the company: Miss Pross in *A Tale of Two Cities*, Annie Parker in *What We Are Meant to Be*, A Li...
American Conservatory Theater

A third-year student in the Conservatory's Advanced Training Program, where she has played Arkansas in The Skedaddle, Audrey and Charlie (the wrestlers) in Ar You Like It? and Lavinia in Another Part of the Forest. Last season she appeared in Montauk as Mrs. Osborn in The Glass Menagerie. Her regional theatre credits include the Dallas Theatre Center and San Francisco Playhouse. Miss Leane received the Student Award for Best of the Year in the A.C.T./Lorraine Hansberry competition during her freshman year. Miss Leane is a graduate of the University of Texas at Arlington.

BADY KRAFT, a charter member of the company, has been seen in recent seasons in The Merchant of Venice, A Christmas Carol, King Lear (alternating in the title role), Bent (i.e., the World) - Golden Bay, as the Impostor in In Saint Joan, and as Evangeline in A Tale of Two Cities. He is a veteran of A.C.T.'s 1966 production of King Lear in Pittsburgh, as well as of the 1965 season in San Francisco. Mr. Kraft has spent 23 of the last 29 summers playing in Shakespeare festivals around the country, and has appeared in 54 of Shakespeare's 87 plays. Among the roles he has played at the Oregon Shakespeare Festival are Pericles, Lear's Lear's Leontes, and Brutus in Coriolanus. Mr. Kraft has taught at the University of Texas at Arlington, and is the author of a book on the theater.
American Conservatory Theater

In a third-year student in the Advanced Training Program and the 1980/900 recipient of the Friends of A.C.T. Fellowship, her studio role includes Selena Anderson in Uncle Vanya, Lady Fidget in The Country Wife, Artemis in Antigone, and Mrs. Gorbman in Remains of the Dead. Most recently she was seen as Bela Cousins in A Christmas Carol at the Oregon. She has also performed in the Northwest American Theatre and the Pioneer Square Theater. Maureen with PCPA. Ms. Jaffe trained in dance with the Martha Graham School and Modern Dance Studio and studied at the University of Washington.

RICHARD JOHNSTON, who earned a B.A. in North Carolina State University, is a third-year student in the Advanced Training Program, where he has played Oscar in Another Part of the Forest, Phaedra in Antigone, Orestes in Oedipus and Macbeth in Macbeth. Last season he starred with Shakespeare/Santa Cruz and in Much Ado at the Geary. He is the recipient of a New York Catholic Shakespeare Festival in Love's Labor's Lost, and has appeared in 34 of Shakespeare's plays, among these, Macbeth in Newcastle, and in Much Ado in the Geary. He is the recipient of the National Shakespeare Festival in Love's Labor's Lost, and has appeared in 34 of Shakespeare's plays, among these, Macbeth in Newcastle, and in Much Ado in the Geary. He is the recipient of the National Shakespeare Festival in Love's Labor's Lost, and has appeared in 34 of Shakespeare's plays, among these, Macbeth in Newcastle, and in Much Ado in the Geary. He is the recipient of the National Shakespeare Festival in Love's Labor's Lost, and has appeared in 34 of Shakespeare's plays, among these, Macbeth in Newcastle, and in Much Ado in the Geary. He is the recipient of the National Shakespeare Festival in Love's Labor's Lost, and has appeared in 34 of Shakespeare's plays, among these, Macbeth in Newcastle, and in Much Ado in the Geary. He is the recipient of the National Shakespeare Festival in Love's Labor's Lost, and has appeared in 34 of Shakespeare's plays, among these, Macbeth in Newcastle, and in Much Ado in the Geary. He is the recipient of the National Shakespeare Festival in Love's Labor's Lost, and has appeared in 34 of Shakespeare's plays, among these, Macbeth in Newcastle, and in Much Ado in the Geary. He is the recipient of the National Shakespeare Festival in Love's Labor's Lost, and has appeared in 34 of Shakespeare's plays, among these, Macbeth in Newcastle, and in Much Ado in the Geary. He is the recipient of the National Shakespeare Festival in Love's Labor's Lost, and has appeared in 34 of Shakespeare's plays, among these, Macbeth in Newcastle, and in Much Ado in the Geary. He is the recipient of the National Shakespeare Festival in Love's Labor's Lost, and has appeared in 34 of Shakespeare's plays, among these, Macbeth in Newcastle, and in Much Ado in the Geary. He is the recipient of the National Shakespeare Festival in Love's Labor's Lost, and has appeared in 34 of Shakespeare's plays, among these, Macbeth in Newcastle, and in Much Ado in the Geary. He is the recipient of the National Shakespeare Festival in Love's Labor's Lost, and has appeared in 34 of Shakespeare's plays, among these, Macbeth in Newcastle, and in Much Ado in the Geary. He is the recipient of the National Shakespeare Festival in Love's Labor's Lost, and has appeared in 34 of Shakespeare's plays, among these, Macbeth in Newcastle, and in Much Ado in the Geary. He is the recipient of the National Shakespeare Festival in Love's Labor's Lost, and has appeared in 34 of Shakespeare's plays, among these, Macbeth in Newcastle, and in Much Ado in the Geary. He is the recipient of the National Shakespeare Festival in Love's Labor's Lost, and has appeared in 34 of Shakespeare's plays, among these, Macbeth in Newcastle, and in Much Ado in the Geary. He is the recipient of the National Shakespeare Festival in Love's Labor's Lost, and has appeared in 34 of Shakespeare's plays, among these, Macbeth in Newcastle, and in Much Ado in the Geary. He is the recipient of the National Shakespeare Festival in Love's Labor's Lost, and has appeared in 34 of Shakespeare's plays, among these, Macbeth in Newcastle, and in Much Ado in the Geary. He is the recipient of the National Shakespeare Festival in Love's Labor's Lost, and has appeared in 34 of Shakespeare's plays, among these, Macbeth in Newcastle, and in Much Ado in the Geary. He is the recipient of the National Shakespeare Festival in Love's Labor's Lost, and has appeared in 34 of Shakespeare's plays, among these, Macbeth in Newcastle, and in Much Ado in the Geary. He is the recipient of the National Shakespeare Festival in Love's Labor's Lost, and has appeared in 34 of Shakespeare's plays, among these, Macbeth in Newcastle, and in Much Ado in the Geary. He is the recipient of the National Shakespeare Festival in Love's Labor's Lost, and has appeared in 34 of Shakespeare's plays, among these, Macbeth in Newcastle, and in Much Ado in the Geary. He is the recipient of the National Shakespeare Festival in Love's Labor's Lost, and has appeared in 34 of Shakespeare's plays, among these, Macbeth in Newcas...
American Conservatory Theater


NADINE MCDONALD noted with the Berkeley Shakespeare Festival last summer, playing in Measure for Measure, The Taming of the Shrew, James and Paul's Peter Pan, and Madame About Nothing (Her). She is a third year student in the Advanced Training Program, where she has appeared in thirteen productions of A Kiss Like It (Celia) and The Cherry Orchard (Gordonia). She was seen last season in Merry Millions at the Geary, and has appeared in this season's A Christmas Carol, in Baltimore with TheaterWorks, The River Nerve and Rigo-Jolie Landscapes at the Lorraine Hansberry Theatre, and in the solo piece When the Men on the Ladder Were Killed, which she wrote for the Brave Women's Series in San Francisco. Mr. Muenz, who is the 1990-91 recipient of the Peninsula Children's Theatre Association Fellowship Award, is a native of Washington, D.C., and earned a B.A. in English from the University of Hartford in Connecticut.

FRED O'LEARY was a member of the A.C.T. company from 1972 to 1979, appearing in The Bailing Clause, The Merry Widow of Windsor, The House of Bernard, A Christmas Carol, and as Kate in The Taming of the Shrew, which was also broadcast on "Theater at America." Since her return in June 1980 she has performed in The Best Thing, Private Lives, The Lady's Not for Burning, King Lear, A Christmas Carol, Woman in Mind, and When We Are Married. At the Oregon Shakespeare Festival, where she spent five seasons, her roles included Beatrice in Much Ado About Nothing, Portia in The Merchant of Venice, Bessie Liddle in Dead Thursday, and the title roles in Miss Julie and Annihil's Antigone. She has been a member of the companies of the Milwaukee Repertory Theatre, Long Wharf Theatre, Hartford Theatre, and Alley Theatre. Her television credits include guest appearances on "Cagney and Lacey," "Lou Grant," and "A Year in the Life."

FRANK O'NEILL has taught the Alexander Technique at A.C.T. since the company's beginning in Pittsburgh in 1965. He studied at the Canadian Art Theatre in his hometown of Montreal before moving to New York, where he studied at the Stella Adler Studio of Acting and the American Center for the Alexander Technique. He has appeared in fifteen productions at A.C.T., including The Three Sisters (which played on Broadway in 1969). The Motivation and Desire Under the Elms (which toured the Soviet Union), and Macbeth. He has also been seen in television seasons of A.C.T. productions of Glorious Nightfall, A Christmas Carol, and On Her Majesty's Secret Service. Mr. O'Neill is a past president of A.C.T.'s Board of Trustees.

LUIS OROPEZA made his debut at A.C.T. in 1987 as the Foot in King Lear. Since then he has played Tokio in Golden Boy, The Steward and DeCouncillors in Saint Joan, and roles in Plays. Since he was a student at the San Francisco Conservatory of Music, Mr. O'Donnell has been a member of the company since 1967, appearing in plays such as Six Degrees of Separation, The Tempest, and The Comedy of Errors. Mr. O'Donnell is a past president of A.C.T.'s Board of Trustees.

WILLIAM PATERSON is now in his 23rd season with A.C.T., having joined the company in 1967 to play James Tyrone in Long Day's Journey Into Night. A graduate of Brown University, Mr. Pater son served in the army for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for twenty years at the Cleveland Play House, taking time out for live television, film, and four national tours with his own one-man show. The list of A.C.T. productions in which he has appeared in major roles includes You Can't Take It With You, Jum berson, The Matchmaker (U.S.R. tour), All the Way Home (Japan tour), Buried Child, The Gen Game, Dial "M" for Murder, Painting Churches, The Doctor's Dilemma, End of the Road, King Lear, Saint Joan, and this season's A Tale of Two Cities. Mr. Pater son played Seneca in the original A.C.T. production of A Christmas Carol, and this season he was Scrooge again in its fourteenth production. He served for nine years on the San Francisco Arts Commission.

DANIEL RECHERT was last seen as Sydney Carton in A Tale of Two Cities, Fec ciency at A.C.T. He played Marco Polo in A Christmas Carol, and in Oedipus at Colome. On the screen, Mr. Rechert is a past president of A.C.T.'s Board of Trustees.

KENDI POTA has played a variety of roles in A.C.T.'s productions of A Midsummer Night's Dream, As You Like It, Macbeth, and The Tempest. He also appeared in the Off Broadway production of The Matchmaker at the Westwood Playhouse in Los Angeles. Mr. Ryan is a veteran of the company and recently played Brian Weiss in the Parey-ns. He returned to A.C.T. last season with the company in The Floating Light Bulb. The Invigorate (for both of which he received Bay Area Critics Circle Awards), and this season's Right Mind and A Christmas Carol. He was selected by Sir Tyrone Guthrie to be an original member of the Guthrie Theatre of Minneapolis, and in over thirty productions of Guthrie plays he has served also as Associate Director of the Guthrie for two years under Michael Langham, directing A Strecker Almost. His work can be seen in San Francisco, Los Angeles, and New York. He has directed and adapted the American premieres of Brecht's trilogy on the Nazi regime in his adaptation of Chicago's Goodman Playhouse at the Guthrie Theatre, and in a production of the Guthrie's production of The Threepenny Opera. He has also appeared in over thirty productions of Guthrie plays he has directed and adapted the Mark Twain 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 of The Elephant Man, The Three Sisters, Paradise Lost, and Steelcase. His work has been seen in London, New York, and on television. He is a regular guest on radio, recording, television, and film, and has performed and directed with the Lyric Opera of Chicago, the Dallas Opera, the San Mateo Opera, the Minnesota Opera, and the Orchestra of the Southern Opera.
American Conservatory Theater

Aunt, and Robin Hood, and in the feature film Who's Harry Crumb?, My September is in June, Chainz and the Checkerboard, and Back to the Future II, and the television shows "Living Dolls, Night Court, A Normal Life," "Hart to Hart," and "Golden Girls."

NADINE MOYNIHAN noted with the Berkeley Shakespeare Festival last summer, playing in Measure for Measure, The Taming of the Shrew, I, James, and As You Like It. In Addings Nothing (Here), she is a thirteen-year-old in the Advanced Training Program, where she has seen sixteen productions of A Kiss Like A (Celia), and The Cherry Orchard (Carlotta). She was seen last season in Merry Millions at the Geary, and has appeared in this season's A Christmas Carol, in Addison with The TheatreWorks, The River Niner and The Red Haired Lady at the Lorraine Hansberry Theatre, and in the solo piece When the Men Are Kissing, the Women Are Killed, which he wrote for the Bravo Women's Series in San Francisco. Ms. Moyini, who is the 1989-90 recipient of the Peninsula Children's Theatre Association Fellowship Award, is a native of Washington, D.C., and earned a B.A. in English from the University of Hartford in Connecticut.

PRESIDENT ORSINO made his debut at A.C.T. in 1987 as the Fool in King Lear. Since then he has played Toke in Golden Boy, the Steward and Deacons in Saint Joan, and roles in Fiddler's Green, Where We Are Married, Merry Millions, A Christmas Carol, and this season's opener, Riders. He began his career performing Chicago street theater in the burbs of East Los Angeles, and spent five years working with Luis Valdez and El Teatro Campesino. His various Bay Area theater credits -- which have earned him four Critics Circle Awards and a Drama-Logue Award -- include a five-year-old girl in Cloud Nine, and 12 different characters in How I Got That Story (both for the Everek Theatre), and appearances with San Jose Repertory Theatre, Berkeley Shakespeare Festival, and Berkeley Repertory Theatre, where he was in Pseudolus and The Good Person of Szechwan. Mr. Orzuso 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 Productions, and has been featured on "Falcon Crest" and "Midnight Caller." He is the Christmas Elf in the Berkley's Kiss commercial.

FRANK O'CONNELL has taught the Alexander Technique at A.C.T. since the company's beginning in Pittsburgh in 1965. He studied at the Canadian Art Theatre in his hometown of Montreal before moving to New York, where he studied at the Vera Soloskin Studio of Acting and the American Center for the Alexander Technique. He has appeared in fifteen productions at A.C.T., including The Three Sisters (which played on Broadway in 1969). The Machicolan and Under the Elms (which toured the Soviet Union), and Macbeth. He has also seen seen in television versions of A.C.T. productions of Glory Be, Howling Dog, A Christmas Carol, and a short film, Of the Portrait. Mr. O'Connell is a past president of A.C.T.'s Board of Trustees.

LUIS OROPEZA made his debut at A.C.T. in 1987 as the Fool in King Lear. Since then he has played Toke in Golden Boy, the Steward and Deacons in Saint Joan, and roles in Fiddler's Green, Where We Are Married, Merry Millions, A Christmas Carol, and this season's opener, Riders. He began his career performing Chicago street theater in the burbs of East Los Angeles, and spent five years working with Luis Valdez and El Teatro Campesino. His various Bay Area theater credits -- which have earned him four Critics Circle Awards and a Drama-Logue Award -- include a five-year-old girl in Cloud Nine, and 12 different characters in How I Got That Story (both for the Everek Theatre), and appearances with San Jose Repertory Theatre, Berkeley Shakespeare Festival, and Berkeley Repertory Theatre, where he was in Pseudolus and The Good Person of Szechwan. Mr. O'Orpia 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 Productions, and has been featured on "Falcon Crest" and "Midnight Caller." He is the Christmas Elf in the Berkley's Kiss commercial.

THEATI-CORPUS has noted the Berkeley Shakespeare Festival last summer, playing in Measure for Measure, The Taming of the Shrew, I, James, and As You Like It. In Addings Nothing (Here), she is a thirteen-year-old in the Advanced Training Program, where she has seen sixteen productions of A Kiss Like A (Celia), and The Cherry Orchard (Carlotta). She was seen last season in Merry Millions at the Geary, and has appeared in this season's A Christmas Carol, in Addison with The TheatreWorks, The River Niner and The Red Haired Lady at the Lorraine Hansberry Theatre, and in the solo piece When the Men Are Kissing, the Women Are Killed, which he wrote for the Bravo Women's Series in San Francisco. Ms. Moyini, who is the 1989-90 recipient of the Peninsula Children's Theatre Association Fellowship Award, is a native of Washington, D.C., and earned a B.A. in English from the University of Hartford in Connecticut.

FRED O'LANAIR was a member of the A.C.T. company from 1971 to 1979, appearing in The Bailing Claw, The Merry Widow of Windsor, The House of Bernard, and in the feature film Who's Harry Crumb?, My September is in June, Chainz and the Checkerboard, and Back to the Future II, and the television shows "Living Dolls, Night Court, A Normal Life," "Hart to Hart," and "Golden Girls."

NADINE MOYNIHAN noted with the Berkeley Shakespeare Festival last summer, playing in Measure for Measure, The Taming of the Shrew, I, James, and As You Like It. In Addings Nothing (Here), she is a thirteen-year-old in the Advanced Training Program, where she has seen sixteen productions of A Kiss Like A (Celia), and The Cherry Orchard (Carlotta). She was seen last season in Merry Millions at the Geary, and has appeared in this season's A Christmas Carol, in Addison with The TheatreWorks, The River Niner and The Red Haired Lady at the Lorraine Hansberry Theatre, and in the solo piece When the Men Are Kissing, the Women Are Killed, which he wrote for the Bravo Women's Series in San Francisco. Ms. Moyini, who is the 1989-90 recipient of the Peninsula Children's Theatre Association Fellowship Award, is a native of Washington, D.C., and earned a B.A. in English from the University of Hartford in Connecticut.

PRESIDENT ORSINO made his debut at A.C.T. in 1987 as the Fool in King Lear. Since then he has played Toke in Golden Boy, the Steward and Deacons in Saint Joan, and roles in Fiddler's Green, Where We Are Married, Merry Millions, A Christmas Carol, and this season's opener, Riders. He began his career performing Chicago street theater in the burbs of East Los Angeles, and spent five years working with Luis Valdez and El Teatro Campesino. His various Bay Area theater credits -- which have earned him four Critics Circle Awards and a Drama-Logue Award -- include a five-year-old girl in Cloud Nine, and 12 different characters in How I Got That Story (both for the Everek Theatre), and appearances with San Jose Repertory Theatre, Berkeley Shakespeare Festival, and Berkeley Repertory Theatre, where he was in Pseudolus and The Good Person of Szechwan. Mr. Orzuso 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 Productions, and has been featured on "Falcon Crest" and "Midnight Caller." He is the Christmas Elf in the Berkley's Kiss commercial.
American Conservatory Theater

Crucible and as Milton in The Country Wife. Most recently she was seen in A.C.T.'s A Tale of Two Cities, Mr. Simpson received a B.F.A. in acting from the University of Illinois at Champaign-Urbana.

PATRICK STRETCH joins the company as third-year student in the A.C.T. Advanced Training Program. He appeared at the Geary in Saint Joan, A Christmas Carol (both this season's and the original production), and Julius Caesar, and has also appeared in national tours of The Seagull (Konstantin), As You Like It (Beachwood), A Month in the Country (Arthur), and The Little Foxes (Oscar). Prior to attending A.C.T., Mr. Stretch received a B.A. from UCLA, where he was recipient of both the Hugh O'Brien and the Natalie Wood acting awards. Last summer he appeared Boy in Ibsen's Lady's Lover at Shakespeare Santa Cruz.

HAROLD SARRATT, who was seen as Bob Cratchit in this season's A Christmas Carol, first appeared with the company from 1982 to 1984, playing in A Christmas Carol, A Midsummer Night's Dream, and The Sleeping Prince. Since that time he has played Broadway in Serious Money and off-Broadway with the New York Shakespeare Festival in As You Like It and Romeo and Juliet, directed by Estelle Parsons. His regional theater credits include South Coast Rep (Gregory Canary Ries), Mark Taper Forum's Taper Too (The Game of Love and Chance), Deemer Center Theatre Company's (Hannah, The Time of Your Life, Pericles, and Accidental Death of An American), 601 Globe Theatre (The Merry Widow of Windsor), P.P.A. (Death of a Salesman and The School for Scandal) and the Berkeley Shakespeare Festival (The Merchant of Venice and the title role in Othello). He recently won in Lula and Serious Money for Berkeley Repertory Theatre, and has appeared in such television shows as "Simon and Simon," "Miami Vice," "The Bold and the Beautiful," and "Hunters," and in the feature film The Dream Makers. Mr. Sarratt is a graduate of A.C.T.'s Advanced Training Program.

SYDNEY WALKER, a forty-five-year veteran of stage, film, and television, has performed in some 250 productions. A native of Philadelphia, he trained with Jasper Deeter at the Hedgeway Theatre in Morristown, New Jersey. In 1961 and 1969 was a leading actor with the ABP Repertory Company in New York under the direction of Ellis Rahl. He also appeared for three seasons with the Lincoln Center Repertory Company under John House in 1974. In 1976 Mr. Walker was presented at A.C.T. in Burying the Ex-Husband. He has performed in 56 productions including The Monumental (U.S.S. tour), Poor Fowl, The Circle, Diamond Lily, A Christmas Carol, Foot, Angel Hill, The School for Wives, Translations, When We Are Married, Nothing Sacred, the remounting of Saint Joan at the American Festival Theatre in Stratford, Connecticut, and in the Lorraine Hansberry/A.C.T. co-production 2 Acts of Passion. He has appeared on television in such series as "The Guiding Light" and "The Secret Storm," and in such television specials as Love Story and the NBC-TV film Eye on the Sparrow. Mr. Walker was narrator for the KQED-TV series New York Under the Child" and recently auditioning in A.C.T.'s Conservatory. Last year he made his debut with Berkeley Rep in Craig Lucas' Prelude to a Kiss.

STAN WRIGHT was a graduate of the State University of New York at Buffalo. His career in television and film included roles in the movies Source and The Instant Doctor. He has appeared off-Broadway in A.C.T.'s Il economico (as Assistant Director of plays and the People's Republic of China), and an appearance in Golden Oliver for the "ABC Mystery Movie" last season.

For the past two summers PIPPA WINSLOW acted with P.C.F.A. in Santa Maria and Solvang, performing Lulu in The Rothschilds and Johanna in Sunnyworld. Pippa, a graduate of the University of California at Irvine, is a student in the Advanced Training Program at A.C.T., where she has played Varia in The Cherry Orchard, Myra Gaff and Stage Manager in A Christmas Carol at the Oregon Shakespeare Festival, and in Currents and J.U.N.E. in A.C.T.'s Plays-in-Progress series. This past summer Mr. Wright and the company also performed at the Fugly Fest in the Bay Area. She has also acted with Encore Presentations in Edward Bond's Saved, and in Currents and J.U.N.E. in A.C.T.'s Plays-in-Progress series. This past summer Mr. Thomas-Grant directed the Bay Area production of David Roiter's Monster for Hudson Productions at the Intersection for the Arts.

EDWARD HASTINGS (Artistic Director), named the leadership of A.C.T. early in 1984. A founding member of the company, he directed Chekhov's A Doll's House Tour during its first two San Francisco seasons. Since then he has been responsible for A.C.T.'s productions, including The Time of your Life, The House of Blue Leaves, Street Scene, Fifth of July, The Best Thing, King Lear, and last season's When We Are Married. In 1982 he founded the company's Plays-in-Progress program, which is 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 1982 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 opening productions of When We Are Married. He directed a national company of the London and Broadway musical Oliver!, staged the American premiere of Shakespeare's People (starring Michael Bogdanov), directed the Australian premiere of The Beast of Broadway, and received A.C.T.'s production of Sam Shepard's Buried Child in Serre-Chevalier at the Bigoran Dramatic Theatre in Melbourne. His A.C.T. productions have also been presented on tour in the United States, including Manhattan and Los Angeles; and in Korea, where 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 directed the West Coast premiere of Arthur Miller's The Crucible at the Lorraine Hansberry Theatre, and Judgement, which is currently playing at the Mark Taper Forum.
American Conservatory Theater

Crucible and as Milton in The Country Wife. Most recently, she was seen in ACT's A Tale of Two Cities. Ms. Simpson received a B.F.A. in acting from the University of Illinois at Champaign-Urbana.

PATRICK STRETCH joins the company as third-year student in A.C.T.'s Advanced Training Program. He appeared at the Geis in St. Louis, A Christmas Carol (both this season’s and the original production), and Julius Caesar, and has acted in studio productions of The Seagull (Konstantin), As You Like It (Fluellen), The Memoirs of Marcel, and The Little Foxes (Oscar). Prior to attending A.C.T., Mr. Stretch received a B.A. from U.C.L.A., where he was recipient of both the Hugh O’Brien and the Natalie Wood acting awards. Last summer he played Boyet in the Royal Laborer’s Loot at Shakespeare Santa Cruz.

HAROLD SABATTI, who was seen as Bob Cratchit in this season’s A Christmas Carol, first appeared with the company from 1982 to 1984, playing in A Tale of Two Cities. A Christmas Carol, A Midsummer Night’s Dream, and The Sleeping Prince. Since that time he has played Broadway in Serious Money and Off-Broadway with the New York Shakespeare Festival in As You Like It and Romeo and Juliet, directed by Estelle Parsons. His regional theater credits include South Coast Rep (Gerry Gump in Rasic), Mark Taper Forum’s Poster Boy (The Game of Love and Chance), Denver Center Theatre Company.

CATHY THOMAS-GORTNER, a graduate of the Advanced Training Program, is now in her second season at A.C.T., where she has appeared in A Piano Thing Happened on the Way to the Forum, Saint Joan, Moro百分率, A Christmas Carol, Golden Boy, and A Tale of Two Cities. She has also acted with Encore Presentations in Edward Bond’s Saved, and in Currents and J.U.N.E. in A.C.T.’s Plays-in-Progress series. This past summer Mrs. Thomas-Gortner directed the Bay Area premiere of David Hare’s Skylight for Hudson Productions at the Intersection for the Arts.

SYDNEY WALDER, a forty-five year veteran of stage, film, and television, has performed in some 50 productions. A native of Philadelphia, he trained with Jasper Deeter at the Brandeis Theater in Moro, Kun, and from 1950 to 1958 was a leading actor with the APA Repertory Company in New York under the direction of Elia Kazan. He also appeared for three seasons with the Lincoln Center Repertory Company, also under Mr. Kazan. In 1974 Mr. Walder was a part of the A.C.T. season in San Francisco. He is the father of the late actor Jeffrey Walder and has been married to Margaret Walder, a former New York stage actress. For two years he has been acting in television series and in commercials.

For the past two summers PIPPA WINSLOW acted with P.C.P.A. in Santa Maria and Solvang, performing Luba in The Birthday Party, and in Activities at the University of California at Irvine and as a third-year student in the Advanced Training Program at A.C.T., she has played Varia in The Cherry Orchard, Myra in Sun City, and Jayne in The Comedy of Errors in The Oregon Shakespeare Festival. She has directed at the Oregon Shakespeare Festival and has directed for P.C.P.A., Western Stage Company in Santa Cruz, and the Vira Shakespeare Festival in San Antonio.

KEVIN HANBEE (played Scotchbrook in A.C.T.’s The Seagull) several roles in Moro百分率 and A Tale of Two Cities, and Brodie, Martin Luther in Saint Joan (as well as Brad in last summer’s A.C.T. Festival production of A Tale of Two Cities). He directed a national company of the London and Broadway musical Oliver!, staged the American productions of Shakespeare’s People (starring Michael Feldman), directed the Australian premieres of The Revengers’ Tragedy and The Merry Wives of Windsor at the A.C.T. Festival, and will direct the A.C.T. production of Sam Shepard’s Buried Child in Seeran-Comac at the Edinburgh International Festival. His A.C.T. productions have also been presented on tour in the United States, including Chicago, San Francisco, and Los Angeles. 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 has taught at the A.C.T. Conservatory, and this season directed the West Coast premiere of Arthur Miller’s The View from the Bridge at the A.C.T. Festival.
American Conservatory Theater

FOR YOUR INFORMATION

BOX OFFICE INFORMATION

A.C.T. Box Office: In the lobby of the Geary Theater and Main Street Mall, 473 Geary Street, San Francisco, California 94102.

Ticket Information: (415) 749-2222. Change to Visa, American Express, Mastercard.

Box Office Hours: Monday through Sunday 10am-6pm.

Performance Times: Mon-Sat. 8pm; Wed, Sat, Sun. 2pm. Other performance times as announced.

Mailing List: Call 749-2222 to request advance notices of shows, events, and subscription information.

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Theater Parties: For groups of 10 or more, call Linda Graham at (415) 447-8765 for special group prices.

Discounts: Half-price tickets are purchased as STBS on Union Square in San Francisco. Student and Senior Rush tickets at half-price are available beginning at 8pm for evening performances. Half-price dash tickets for matinees only are just $7.

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

Choreographer Brenda Way of ODC/San Francisco Goes Krazy

It’s nine o’clock on Tuesday morning at the New Performance Gallery, the yawning time when dancers arrive to limber up before the first class of the day. But today this whole block of San Francisco’s Mission District is eminently quiet. A yellow ribbon POV a row of half a dozen Victorians on the adjacent Shotwell Street, beautiful homes that are leaning on each other like fallen dominoes. And the facade of the Gallery building itself—which houses not only the school, but a lively performance space and San Francisco’s two largest and most distinguished modern dance companies—is even with cracks; some of which appear superficial to the untamed eye, while others, closer to the foundation, look positively forbidding. An official tag at the door confirms suspicions. "LIMITED ENTRY: Enter at Your Own Risk."

Choreographer Brenda Way, who established NPG in 1980 as the institutional home for her Oberlin Dance Collective, arrives via BART from her home in the East Bay and精神 up the stairs of the office portion of the building, bridefroin hand, throwing wienchecocks over her shoulder as she goes.

"Serious damage," she says in a brisk monotone when asked about the status of the building that she, along with and her dance company, sweated blood to create. "But you know, I’ve never been concerned about property. I kill myself, I work hard to get it, but it never achieves a kind of intrinsic value. It’s purely functional."

"Of course, I’ll have to figure out how to raise $40,000 to fix it," she adds with rock lightheartedness, suddenly reminding a visitor of Molly Brown, in her minx, rowing away from the Titanic. "But we’re alright. Keeps your values on track."

The Unpredictable Brenda Way is an image that suits this forthright postmodernist, whose latest work, Krazy Kat, premieres at the San Francisco Ballet this month on Program III. As a founder nineteen years ago of the Oberlin Dance Collective at a small liberal arts college in Ohio, Way — an ardent feminist — determined that her students should learn not only how to make dances, but how to handle lights and negotiate with college bureaucrats as well. "In this country, nobody owes you anything," she says, in tones that recall her early aspirations to a political career. (If she hadn’t gotten the Oberlin teaching position, she says, "You have to provide your own opportunities. And great talent, if it isn’t willing or able to do that, can just dry on the vine."

When the Collective moved to San Francisco in 1976, Way expanded her

by David Gere
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When the Collective moved to San Francisco in 1976, Way expanded her
dance agenda to encompass the health, wealth, and livelihood of the Bay Area dance community as a whole.

"When I chose to come out here, I knew that I wanted to help make this environment the most it could be," she says of the period when she and her dancers transformed an old stable into the NPN performance space, published a quarterly dance journal, and founded the dynamic American Inroads performance series. "The force, I think of my persuasion was a function of believing in the bigger picture."

Now, in 2000, Way's tireless efforts to build an institution and a community worthy of it have paid off. The company has a new name — ODC/San Francisco — reflecting Way's desire for ODC to become a major cultural force in the life of this city, a force that has been building after years of rough-and-tumble dancing in smleshers.

Artistic success for the company's founder is flowing like honey. Following on the heels of her 1998 Loose the Thread — a beautiful blending of her interest in new narrative forms with the expansive and evolving ODC dance technique — the choreographer has tackled a long list of commissions, from such well-established presenters as Cal Performances (Secret House premieres March 2 at Zellerbach Hall) and, from Stern Grove and the prestigious Walter Arts Center in Minneapolis (for 1991).

This month, upon her return from an unprecedented three-week tour of the Soviet Union with her company, Way achieves a new prominence as the SFB premieres her new Krazy Cat with sets by California painter Wayne Thiebaud and piano rags by William Bolcom, Charles L. Roberts, and Jolly Roll Morton. Way is the first modern dancer choreographer to be asked by SFB artistic director Helgi Tomasson to create a ballet for the company. Which leads inevitably to the question of whether all this attention and prestige will affect the artistic and community values Way has fought so hard to uphold. "Far from it! "You gotta be true to what you see," she says, passion coloring her whispery voice. "What do you want to say? Then you say it."

Is it any surprise then that even though the subject of her new ballet for the SFB is just a comic strip, Way has sought and found opportunity to fit the company with many of the social issues of our time? George Herriman's Krazy Kat was popular in the 1910s, '20s and '30s, when comics were not so much for kids as for their politically-minded parents. A favorite of William Randolph Hearst, the strip chronicled the continually inventive and often nonsensical adventures of a whole cartoon world, led by the ever-trusting Krazy Kat, an irascible mouse named Ignatz — who was the unlikely object of Krazy's affections and the chauvinistic canine Offsala Bull Pup. (According to art historian Robert Quinn, Felix the Cat is a pallid rip-off of Krazy Kat, and Herriman himself was convinced that Walt Disney stole the character of Ignatz as the basis for Mickey Mouse.)

Two years ago, when Way was making her first ballet, This Feat of a Time, for the Oakland Ballet, collaborator Thiebaud brought to the table a dog-eared copy of the collected Krazy Kat cartoons for consideration. Though nothing specific to the strips made its way into that ballet, says Way, "the images of those characters began to stick!" When Helgi Tomasson contacted her about making a new piece for SFB, again with Thiebaud, she and the artist agreed to take Krazy as their subject. "I had to check with Helgi to..."
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Bridget Way rehearsing Mikhail Nekrosiev and Cynthia Derking in Krazy Kat for the San Francisco Ballet. Photo: George Herriman's Krazy Kat and Ignatz the Mouse in action.
As for music, the choice of piano rags was a natural," says Way, because the early animated cartoons were accompanied by jazz music. The only thing that bothered her was that some of the Jelly Roll Morton rags had been used before, notably by Thurl Tharp in her classic Right Jelly Rolls. Uncanny about the inevitable comparisons — Way's work has been likened to Tharp's before — Way initially thought, "Oh God, this is a problem." But further listening convinced her that she had chosen the music that was really "right" for Krzyz. Besides which, quips Way, "There's a reason [Tharp] chose it too.

Developing the preliminary material, Way sat in several regular classes at the Ballet to choose the dancers — three leads and a "cartoon chorus" of eleven. Soloist Christopher Stowell was cast as Ignatz because he was "wary, quick, spry, and snappy," says Way. Principal dancer Timothy Fox, with his "great, innocent, all-American look," cut the perfect figure for Offissa Puppe.

For the role of Krzyz, Way tapped Grace Maduell, a dancer in the corps de ballet, whose "unaffected, completely musical attitude" and "beautiful, optimistic face" suggested just the quality Way was looking for. It didn't hurt that Maduell had an unusually eclectic dance background either. Having studied everything from tumbling to tap (with the encouragement of her mother, a retired dancer in the nightclub circuit), Maduell was fearless and willing to try anything.

"So when Brenda said, 'I wonder if we could do this solo in tennis shoes,' says Maduell, "I went out and I got my high-tops and had seude put on the soles and said, 'Sure.'"

Maduell's suitability for the part was further confirmed during the initial three-week rehearsal period, when Way was told by the idea of having Krzyz accompany her dancing by playing a set of spoons. Said Maduell, on the dime, "Shall I send home for my spoons, then?"

Way was flabbergasted: "You just don't expect that your ballerina is going to send home for her own set of spoons," says the choreographer.

A vaudevillean's delight in gimmicks, however, was not Maduell's only strong suit. Way describes her as a consummate interpreter with unusual physical and emotional range.

Take the time when Maduell performed her final solo alongside Nelson, her coach, at a New Performance Gallery lecture-demonstration last July. Breaking out of an almost shrewish concentration on Nelson's moves, the young ballroom dancer suddenly took the role as her own, interpreting the phrase's timing and physical nuances in a completely distinctive way. "That was the first moment. I was almost in tears," recalls Way. "I was overwhelmed."

According to Maduell — who humbly credits Nelson with teaching her the essentials — what makes Way's technique different from ballet is that it "uses a lot of weight displacement. It's a lot more loose — and it takes more inner strength. You don't have to have perfect placement. But you have to be grounded, which is something you don't often use in ballet."

Says ODC's Nelson, "The up and balance is a little longer. The stretch and the leap is a little fuller. Basically our style has a lot of motion and theirs has a lot of moments. So if you can integrate the two, it's more spectacular!"

There's more to it than that. While most ballroom dancing requires absolute
As for music, the choice of piano rags was a natural," says Way, because the early animated cartoons were accompanied by jazz music. The only thing that bothered her was that some of the Jelly Roll Morton rags had been used before, notably by Virgil Thomson in his classic film "Jelly Roll." Uncertainty about the inevitable comparisons — Way's work has been likened to Thomson's before — Way initially thought, "Oh God, this is a problem." But further listening convinced her that she had chosen the music that was really "right" for Krazy. Besides which, quiets Way, "There's a reason [Thomson] chose it too."

Developing the preliminary material, Way sat in on several regular classes at the Ballet to choose the dancers — three leads and a "cartoon chorus" of eleven. Soloist Christopher Stowell was cast as Ignatz because he was "airy, quick, springy, and snappy," says Way. And principal dancer Timothy Fox, with his "great, innocent, all-American look," cut the perfect figure for Offisa Pupke.

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corps precision — each dancer subordinating him or herself to the group in almost military fashion — Way encourages expressions of individuality, often pushed to the point of a subtlearchy. A carry-over from the seventies when Way choreographed movement for non-dancers — who couldn’t dance in perfect unison if they tried — this is Way’s distinctive twist on the notion of virtuosity. It pervades virtually all her work.

Way acknowledges that her individualistic approach puts a special kind of pressure on the dancers. “It requires other kinds of attention, concentration, and risk — not physical risk so much as emotional risk — because you’re on the line,” she says. Which is why she decided to choreograph the early sections of the piece with Fernandez and Nelson back at JPR, before even stepping foot in the Ballet building.

But Way also maintains that the ideal circumstance in a modern ballet collaboration “is that you come up with your ideas and your system and your style, and you come right up against the skills and style and the traditions of the ballet people. And you both end up somewhere else”.

Which is why she involved the SFB dancers more and more in the creative work as she went on, until the last group section of the piece was choreographed completely on them. “You could see the people for whom that was an exciting challenge, as opposed to those who held back,” says Way. “But that’s not particularly uncharacteristic even of our company. We all held back. There are some people who will connect more readily to the content of a given piece, or for whom the movement seems more personal and familiar.”

Having studied ballet as a kid at the School of American Ballet in New York, Way thrives on the hybridization of ballet and modern dance techniques. “I come from a ballet background,” says Way. “But as a modern-dance choreographer I spent a lot of years trying to throw it out. But that [hybrid] clarity does reveal certain kinds of things that I hadn’t seen in my own work, which are special. If the table was switched and I was moving back to this company after being at a ballet company, I would be talking about a certain weightedness and power that I was getting from [ODC’s] interpretation. They are different things. But two-thirds of my dance company or more is ballet-trained. It may be what I’ll come back with next is exploiting that.”

One of the recurring scenarios of the Krzyzki Kat strip, and one which is especially fascinating to the choreographer, has Ignatz hurling a brick at Krzyzki Kat, bearing her on the head but failing to elicit any reaction but love. Way thinks the brick-play is a significant image in two ways. “You know, maybe it’s a fact that keeps knocking you on the head. Have you noticed? It does that,” says Way with mock irony. And there’s then “Krzyzki’s persistence in seeing it her own way, and interpreting it in her own, optimistic fashion. But what does Way think of that kind of blind optimism? “I think that’s what I have,” she says, her voice drawing down to an intense whisper. “You know, I could describe my life absolutely as the Perils of Pauline. I got married too young. I had children too young. I had to support the family because the person I was married to didn’t. But, I mean, all of those things which one could construe as hardship haven’t tinkered with that way. They have been part and parcel of building what I feel is a tremendously productive and satisfying life.”

Which is to say that Way’s attitude about the modern world is polyvalent. “I really don’t mean it that way,” she says, her clear gray eyes turning thoughtful. “You know, in Krzyzki Kat,” she continues after a pause, softening her Molly Brown tone a little, “the final image I have is these bricks falling. And what I’m doing is changing the ultimate message to one a little less optimistic, sort of more contemporary, a little disillusioned.”

“It really is a pre-earthquake image,” she adds hastily. She may have trouble convincing her audience of that, suggests her interviewer. “I know,” she says, cocking her head to the side, “but it’s a basic metaphor.”

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PROPERTIES IN DEVELOPMENT

On Location

The emphasis in Real Estate today is on the Unique

It usually lasts from Thanksgiving to early February. And according to one vice president in the business, even the NFL playoffs have some affect. That's right, buyers just aren't interested in purchasing property when there are store sales to raid and football titles to be won.

One look at the Residences at Spanish Bay, should sway even the most die-hard of shoppers and sports fans.

Situated at Pebble Beach on the Monterey Peninsula, Spanish Bay consists of eighty townhomes on a private, twenty-acre oceanfront enclave, adjacent to the Pebble Beach Company's new resort, the Inn and Links at Spanish Bay.

The two-story designs, priced from $1.3 million to $2.5 million, range in size from 3,000 to 4,200 square feet, with four floorplans available, with four units to a building. Phase two sales opened in April '99, with twenty-four residences, nine of which have been sold. Phase three is expected to break ground early this year.

Among the interior amenities in each home are French doors, mirrored wet bars, master suites with fireplaces, custom wood cabinetry and a skylighted staircase in certain models. Then, there's the privilege. The golf privilege. Because of Spanish Bay's location.

"Golf is certainly a big draw," says Laura King of the Pacific Group. "It's also the lifestyle at Pebble Beach that is attracting people. For about twenty percent of those who have bought, this is their primary residence. For the other eighty percent, it serves as their secondary residence, where they can come for long weekends and play golf."

Special services offered at Spanish Bay on a fee basis include catering, housekeeping, and concierge assistance. Residents also receive an automatic membership in the Spanish Bay Club, which offers tennis, swimming, exercise programs, and massage therapy.

Pebble Beach, in Sonoma County, Venture America has developed its second group of homes, Winter Creek Estates. According to Kathryn McCord, vice president of marketing for Prudential California Realty, new subdivisions are springing up all over Sonoma County, but not all feature homes that are affordable for first-time buyers.

The wild appreciation of 1989 redefined Sonoma County as a place limited to moderately priced homes and opened the doors to luxury home developments," she says. Hidden in the hills of northeastern Santa Rosa, Winter Creek Estates' homes come with grounds ranging from 8.5 to

Barbara Miller is a Program Editor at Performing Arts magazine.

Above: Beautiful detailing is apparent in the two-story townhomes at The Residences at Spanish Bay in Pebble Beach on the Monterey Peninsula.
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by Barbara Miller
more than 11.5 acres. Prudential sees it as ideal land for horses.

The Monterey-style residences will have three to four bedrooms, four fire-
places, master suites, guest suites, libraries, formal dining rooms and three-
car garages.

Two of the sites — where the estate
homes run from $500,000 and up — have already been sold.

But Prudential senior sales executive
Martin Levy says that it's not just Sonoma
County residents who purchase this kind of
estate home.

"A wealth of buyers is coming from out of
the area, specifically Los Angeles and Marin ( counties)," he says. "People make
a great deal of money by owning real
estate in (those areas). They cash in, then
come here and make cash offers."

Lucas Dallas Inc., a firm out of Oakland
and Belmont, is also aware of the need
for more estate-quality homes. It has
recently focused on building custom
homes in Half Moon Bay, Redwood City
and San Carlos, though it still involves
itself with mixed-use and low-income
housing projects as well.

Above: A classic "San Francisco" house is
dressed by Melia E. Giddings at 2961
Broadrick Street.
Below: A trellised entryway leads to each
townhome at The Estates at Spanish Bay.

The company runs the gamut from
high-rise condominiums/office buildings to

Among Lucas Dallas's current develop-
ments is Ocean Colony, which will be
four minutes south of San Francisco. A
gated community, Ocean Colony consists
of 4,000 to 5,000 square-foot homes with
two to five bedrooms. Prices start around
$800,000.

"Many of the homes have ocean views
and some are situated on the eleventh
fairway of the Half Moon Bay Golf Links," says Chuck Clements, director of market-
ing and sales for Lucas Dallas. "We're
attracting primarily second to third-
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The final phase of Ocean Colony is
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At the San Carlos subdivision, Lucas
Dallas has designed 2,000 to 4,000
square-foot custom homes, all of which
are different, Clements says.

Ranging in price from the $800,000s
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four-bedroom homes will also have views

single-family homes, and Lucas Dallas is
proud of the fact that it invests its own
money in the projects, which helps to
reassure other investors, says former mort-
gage broker, and co-owner Bill Dallas.

Ever wondered what it would be like to have your very own ski lift? Well, all you need is an Isuzu Trooper, the official vehicle of the Women's Pro Ski Tour.

The Trooper comes standard with auto-locking hubs, so you can switch into four-wheel drive without ever getting your feet cold. And, with its powerful 2.6 liter, fuel-injected engine or optional 2.8 liter V6, it can handle slopes like an expert. Or just drive you through the slickest streets.

Of course, the Trooper's got as big a ski lodge. With room for five adults and the most cargo space in its class* And what's more, thanks to its price, you don't have to be a mogul to drive over one.

In fact, finding a better downhill vehicle would be an uphill battle. So test drive an Isuzu Trooper today. And get snow bound. For free Isuzu brochures call: (800) 285-4549.

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*With rate and/or. Combinations of 30/40 base 4-door test vehicle. MSRP is $13,499. Includes base, license and delivery fee of $1,580. Optional equipment shown as additional cost. Prices start at $13,499.
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The Monterey-style residences will have three to four bedrooms, four fireplaces, master suites, guest suites, libraries, formal dining rooms and three-car garages.

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Among Lucas Dallas's current developments is: Ocean Colony, located about forty minutes south of San Francisco. A gated community, Ocean Colony consists of 4,000 to 5,000 square-foot homes with four to five bedrooms. Prices start around $850,000.

"Many of the homes have ocean views and some are situated on the east side of the Half Moon Bay Golf Links," says Chuck Clements, director of marketing and sales for Lucas Dallas. "We're attracting primarily second to third-time buyers."

The final phase of Ocean Colony is expected to be complete early this year.

At the San Carlos subdivision, Lucas Dallas has designed 3,000 to 4,000 square-foot custom homes, all of which are different, Clements says.

Ranging in price from the $900,000s to the $1,000,000s, most of these three to four-bedroom homes will also have views single-family homes, and Lucas Dallas is proud of the fact that it invests its own money in the projects, which helps to reassure other investors, says former mortgage broker and co-owner Bill Dallas.
of the surrounding hills.
And for something just a little higher up the economic scale, Palomar Canyon offers homes on one- to two-acre lots for $1.1 million to 1.5 million.
Seven to nine homes will be available around May 1991. Clements says the lots would make great pieces of equestrian property.

Near from rolling hills and into the rolling streets of San Francisco lies Lombardia, a development on Russian Hill.
Recently awarded the Golden Nugget award as "Best in the West" for best residential project and the Merit award for best condo unit design, Lombardia sales have reached almost seventy percent since it first opened.
Ranging in size from 1,000 to 3,300 square feet, the units are priced from $456,000 to $1,550,000 with anywhere from two bedrooms and two baths to four bedrooms and three and a half baths.
Designers have adopted Moorish and Mediterranean architectural styles, with rounded columns, dramatic archways and tiled roofs for the homes. Everything from villas, penthouses, gardinos and residences are offered.

Among some of the other interior amenities are skylights in top units, full size walk-in closets, private elevators in three-story townhouses, hardwood floors, laundry rooms in all units, breakfast nooks and a twenty-four-hour doorman in the main lobby.
Additional services offered to Lombardia buyers include an upgrade finishing program which allows buyers to select specific upgrades or take a credit off the price; an on-site design center which allows buyers a selection of various materials from Lombardia's upgrade package, plus consultation with a designer and the concierge, who can assist buyers with move-ins, deliveries and other services.
Ten, two and three-story villas are situated at the highest point of the site on Lombardia between Hyde and Larkin streets. Many, including the nine penthouse suites that overlook Chestnut Street, have expansive views of the Golden Gate Bridge, Alcatraz and Telegraph Hill.
Of the forty-two units available, thirty have been sold. □
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## 1990 Season Calendar

**San Francisco Ballet**

**Helgi Tomasson, Artistic Director**

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All programs subject to change. All performances at the War Memorial Opera House, San Francisco.

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**Lincoln Mercury Division**

**Rebuilding, together we can serve more.**
### 1990 Season Calendar

**San Francisco Ballet**

*Helgi Tomasson, Artistic Director*

**Reserve Your Seats Today! For A Season of Extraordinary Dance**

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**Programs**

- "Semiramis" *Brasserie, "Take Five"*
- "Con Brio" *Theodoros Regas, "Program One"*
- "Valencia" *Susan Conley, "Alhambra Courtyard"*
- "Harvest Moon" *Edward Albee, "Magde"*

**March**

- "Ballo della Regina" *Elena Manthey*;
- "The "Wanderer" Fantasy* *Walter Plank, "Gardens Courtyard"*;
- "Sleeping Beauty* *Flora, "Gardens Courtyard"*;

**April**

- "Interplay" *Bolshoi Ballet, "Pavlovsk*;
- "World Premiere" *Christopher Wheeldon, "Woolf, "Carnival of"*;
- "Symphony in C" *Rachel Siegel, "Gardens Courtyard"*;

**Variations de Ballet* *Choreography, "Gardens Courtyard"*;

**Conversations* *Christopher Wheeldon, "Woolf, "Carnival of"*;

**Roses* *Auch-Capulet, "Woolf, "Carnival of"*;

**Il Bottino" *Edward Albee, "Gardens Courtyard"*;

**Rudin" *Jacob's Pillow, "Carnival of"*;

**Hannah" *Edward Albee, "Gardens Courtyard"*;

**Forgotten Land" *Hans Bob, "Gardens Courtyard"*;

**La Sylphide* *Bolshoi Ballet, "Gardens Courtyard"*;

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Who's Who

PETER DONAT, born in Nova Scotia, attended the Yale School of Drama before beginning his professional career in the United States doing summer stock and several national tours. He was a member of Ellis Rabb's APA Company, spent seven seasons with the Stratford Shakespeare Festival in Canada, appeared extensively on and off-Broadway (winning the Theatre World Award for Best Featured Actor in 1957), and came to A.C.T. in 1968. Here he has played in more than fifty productions, including King Lear, Hadrian VII, Cyrano de Bergerac, Equus, Man and Superman, Uncle Vanya, The School for Wives, Faustus in Hell, Our Town, A Funny Thing Happened on the Way to the Forum, and A Tale of Two Cities. He has guest-starred on such TV programs as "Hawaii Five-O," "Simon and Simon," "Hill Street Blues," "Dallas," and "Murder She Wrote," and starred in the NBC series "Flamingo Road" for two years. His films include The Hindenburg, The China Syndrome, Highpoint, A Different Story, The Bay Boy (with Liv Ullman), Francis Ford Coppola's Godfather II, Tucker, and War of the Roses. Mr. Donat recently appeared in Lane Letters with Barbara Rush at Theatre on the Square.
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