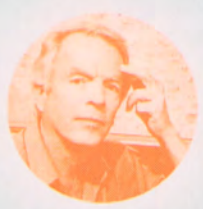
# PERFORMING ARTS magazine

FEBRUARY 2002



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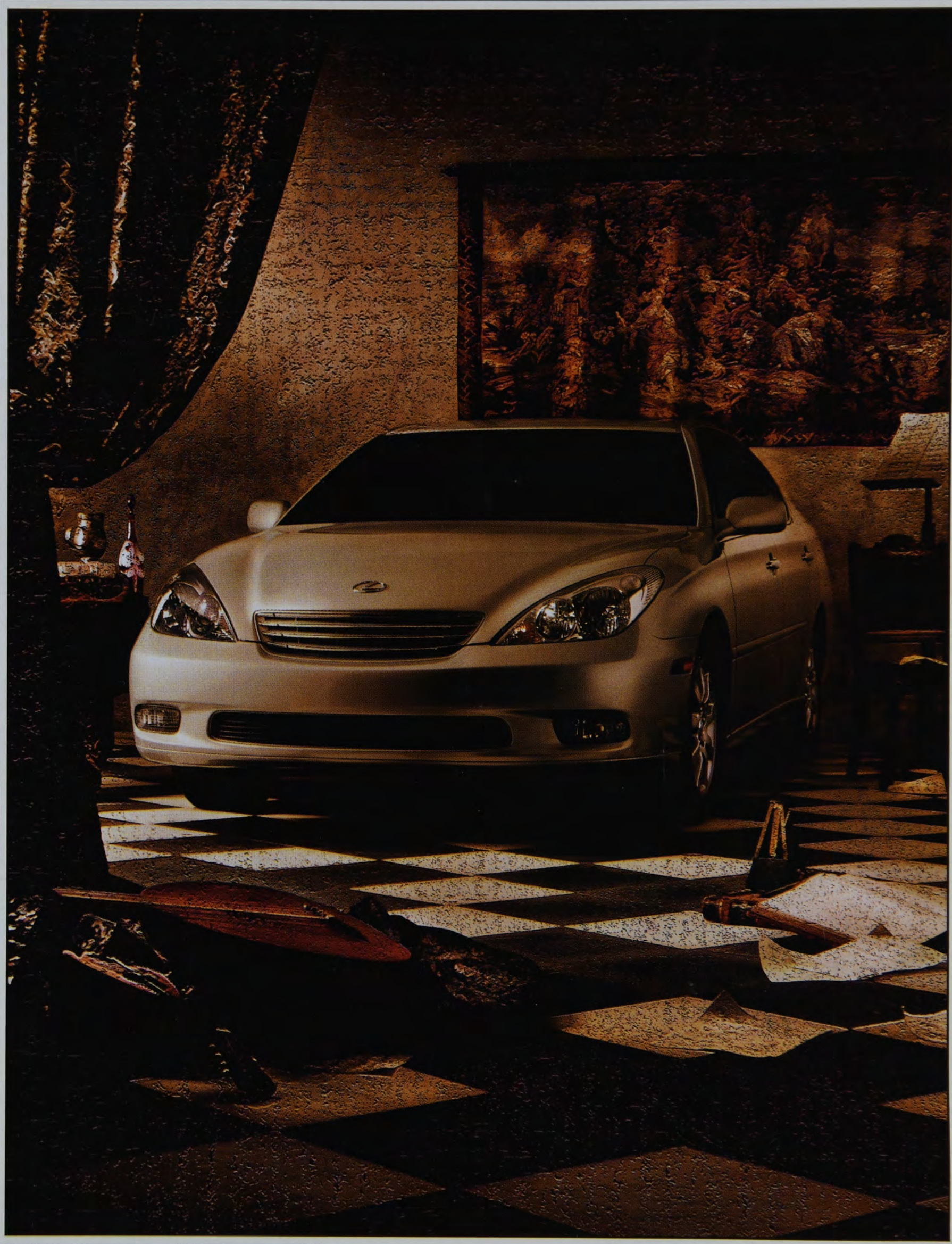

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But perhaps the question we posed earlier is best answered by yet another question.

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# PERFORMING ARTS magazine

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**Southern California Edition**

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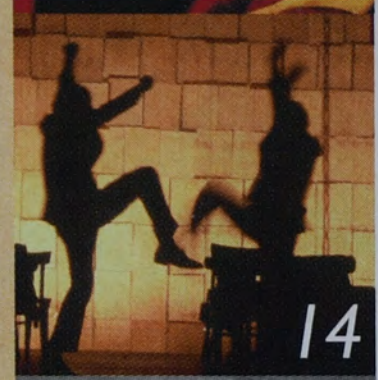

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# THE ARTS OF THE STATE

MARCH 2002

A GUIDE TO UPCOMING CULTURAL EVENTS

## MUSIC

### Renée Fleming

The superb soprano gives a recital in Los Angeles, sings Richard Strauss' *Four Last Songs* in San Francisco, then travels around the state on a recital tour. **Feb. 24, Dorothy Chandler Pavilion, Los Angeles, (213) 365-3500, www.losangelesopera.com; Feb. 27–March 2, Davies Symphony Hall, San Francisco, (415) 864-6000, www.sfsymphony.org; March 17, Orange County Performing Arts Center, Costa Mesa, (714) 556-2787, www.ocpac.org; March 19, Arlington Theatre, Santa Barbara, (805) 963-4408, www.camasb.org; March 22, California Center for the Arts, Escondido, (760) 839-4100, www.artcenter.org.**

### Vienna Philharmonic

Bernard Haitink leads one of the world's greatest orchestras in symphonies by Mozart, Schubert, and Bruckner. **March 11–13, Orange County Performing Arts Center, Costa Mesa, (714) 556-2787, www.ocpac.org.**

### L.A. Philharmonic

Esa-Pekka Salonen continues his Schoenberg survey with *Transfigured Night*, on a program that also features Mahler's *Song of Lamentation*. **March 22–24, Dorothy Chandler Pavilion, Los Angeles, (323) 850-2000, www.laphil.org.**

### Debussy Trio

This Los Angeles–based ensemble is noted for its unusual combination of flute, viola, and harp and its dedication to new American music. The program features works from their just-released CD *Three Friends*. **March 7, Laxson Auditorium, Cal State Chico, (530) 898-6333, www.debussytrio.com.**

### Garrick Ohlsson

The busy pianist performs concertos with the San Francisco Symphony. Ten days later, he joins violinist Jorja Fleezanis and cellist Michael Grebanier to perform trios by Schubert and Dvořák. **March 14–16, Davies Symphony Hall, San Francisco, (415) 864-6000, www.sfsymphony.org; March 25, Kohl Mansion, Burlingame, (650) 343-8463, www.musicatkohlmansion.org.**

### L.A. Jewish Symphony

A German emigré composer, Ernst Toch won the Pulitzer Prize and received three Academy Award nominations for his film scores. This concert features the first

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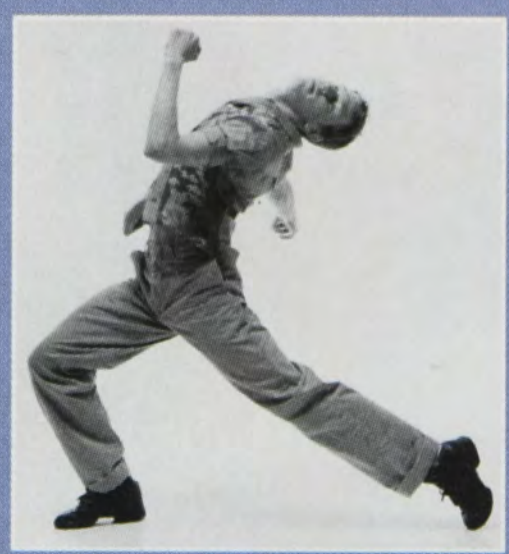
Renée Fleming

Bill T. Jones/Arnie Zane Company



WILLIAM FREDERKING

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MUSEO CARRILLO GIL

Jose Clemente Orozco

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performance in 50 years of his poignant *Cantata of the Bitter Herbs*. **March 10, Peters Auditorium, Beverly Hills, (818) 753-6681, www.lajewishsymphony.com.**

### San Diego Symphony

American composer Edgar Meyer wrote his Violin Concerto specifically for Hilary Hahn. The young virtuosa performs it as part of a program that also features Mozart's *Jupiter* Symphony. **March 8–9, Copley Symphony Hall, San Diego, (619) 235-0804, www.sandiegosymphony.org.**

### Jazz Women

SF Jazz kicks off its spring season with a five-day look at the contributions women have made to jazz. **March 19–24, various San Francisco locations, (415) 788-7353, www.sfjazz.org.**

### Anthony Dean Griffey

The rising young tenor, praised by critics for both his technique and musicianship, performs a recital of songs by Schubert, Brahms, Ravel, and Copland. **March 2, Sherwood Auditorium, La Jolla, (619) 232-7636, www.sdopera.com.**

### Other Minds Festival

The annual showcase of new music salutes veteran composer Lou Harrison with performances of two of his keyboard works and a world premiere. **March 7–9, Palace of Fine Arts Theatre, San Francisco, (415) 646-0760, www.otherminds.org.**

### Newport Jazz 2002

This year's touring version of the Newport Jazz Festival features an impressive lineup including Terence Blanchard, Cedar Walton, and Joe Lovano. **March 8, Royce Hall, UCLA, (310) 825-2101, www.performingarts.ucla.edu; March 10, Campbell Hall, UC Santa Barbara, (805) 893-3535, www.artsandlectures.ucsb.edu.**

## OPERA

### The Magic Flute

Sir Peter Hall's 1993 production of Mozart's great fairy-tale opera, notable for Gerald Scarfe's creative and colorful designs. Sumi Jo is the Queen of the Night and Rodney Gilfry is Papageno. **March 24–April 14, Dorothy Chandler Pavilion, Los Angeles, (213) 365-3500, www.laopera.org.**

## DANCE

### Bill T. Jones/Arnie Zane

The innovative troupe celebrates its 20th anniversary with a series of chamber works choreographed by Jones and played by the Orion String Quartet. **March 1–2, Royce Hall, UCLA, (310) 825-2101, www.performingarts.ucla.edu.**

### Hubbard Street Dance

The critically acclaimed company mixes theatrical jazz, modern, and classical ballet technique to create its own eclectic style of movement. **March 8–9, Irvine Barclay Theatre, (949) 854-4646, www.thebarclay.org; March 10, Alex Theatre, Glendale, (800) 414-2539, www.alextheatre.org.**

### Diablo Ballet

The company celebrates its eighth anniversary with Balanchine's *Allegro Brilliante* and a new version of the story ballet *La Boutique Fantasque*. **March 15–16, Dean Lesher Regional Center for the Arts, Walnut Creek, (925) 943-7469, www.diabloballet.org.**

### San Diego City Ballet

The company's annual *Ballet on the Edge* program will be highlighted by the multimedia piece *Enigma*, featuring choreography by Elizabeth Wistrich. **March 22–25, Garfield Theatre, La Jolla, (858) 272-8663, www.cityballet.org.**

## THEATER

### The Blue Room

Ten couples are linked by a string of sexual encounters in David Hare's controversial contemporary adaptation of Arthur Schnitzler's 19th-century classic. **March 8–April 21, Pasadena Playhouse, (626) 356-7529, www.pasadenaplayhouse.org.**

### Knock, Knock

In Jules Feiffer's absurdist comedy, the philosophical arguments of two eccentric retirees are interrupted by a series of strange visitors — including Joan of Arc. **March 8–April 14, Aurora Theatre, Berkeley, (510) 843-4822, www.auroratheatre.org.**

### Memoir

John Murrell's biographical drama is an intimate look at one of the best-known actresses of the 20th century, Sarah Bernhardt. **March 24–May 5, Globe Theatres, San Diego, (619) 239-2255, www.theglobetheatres.org.**

### The Dazzle

Richard Greenberg, author of *Eastern Standard* and *Three Days of Rain*, created this look at two wealthy and eccentric brothers — one of whom is a great pianist. **March 26–April 28, South Coast Repertory, Costa Mesa, (714) 708-5555, www.scr.org.**

### The Piano Lesson

Members of an African American family in 1930s Pittsburgh must decide whether to sell a treasured heirloom in this provocative August Wilson drama. **Feb. 14–March 10, Lorraine Hansberry Theatre, San Francisco, (415) 474-8800, www.lorrainehansberrytheatre.com.**

### Beggar's Holiday

Rubicon Theatre produces this 1946 work, the only musical written for Broadway by Duke Ellington and based on John Gay's *The Beggar's Opera*. **March 1–10, Laurel Theatre, Ventura, (805) 667-2900, www.rubicontheatre.org.**

### A Noise Within

Sexual attraction is the theme of two classics running in repertory: Shakespeare's *Love's Labour's Lost* and William Inge's *Bus Stop*. **March 1–May 11 *(LLL)*, March 15–May 18 *(Bus Stop)*, A Noise Within, Glendale, (818) 240-0910, www.anoisewithin.org.**

### Kiss Me, Kate

Rex Smith and Rachel York play the battling couple in Cole Porter's adaptation of Shakespeare's *The Taming of the Shrew*. **March 5–10, Civic Theatre, San Diego, (619) 570-1100, www.broadwaysd.com; March 19–24, Orange County Performing Arts Center, Costa Mesa, (714) 556-2787, www.ocpac.org.**

### Riverdance

Celebrate St. Patrick's Day with this ever-popular mix of Irish dancing and Broadway-style theatricality. **Feb. 26–March 3, Civic Theatre, San Diego, (619) 570-1100, www.broadwaysd.com; March 26–31, Orange County Performing Arts Center, Costa Mesa, (714) 556-2787, www.ocpac.org.**

## VISUAL ARTS

### Jose Clemente Orozco

A comprehensive survey of the work produced during 1928–34, when the great Mexican artist lived in the U.S. **March 9–May 19, San Diego Museum of Art, (619) 232-7931, www.sdmart.org.**

### Edward Weston

This is the first exhibition to examine the final years of the great photographer's career, which he spent in and around Carmel. **March 1–July 9, San Francisco Museum of Modern Art, (415) 357-4000, www.sfmoma.org.**

### Exchange/Transformation

Cross-fertilization among avant-garde movements in Eastern Europe between 1910 and 1930 is examined in this exhibit. **March 10–June 2, Los Angeles County Museum of Art, (323) 857-6000, www.lacma.org.**

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# Shakespeare and Shylock

Shakespeare, racism, and censorship are explored as San Diego Repertory Theatre gives us *The Merchant of Venice* and the solo play *Shylock*

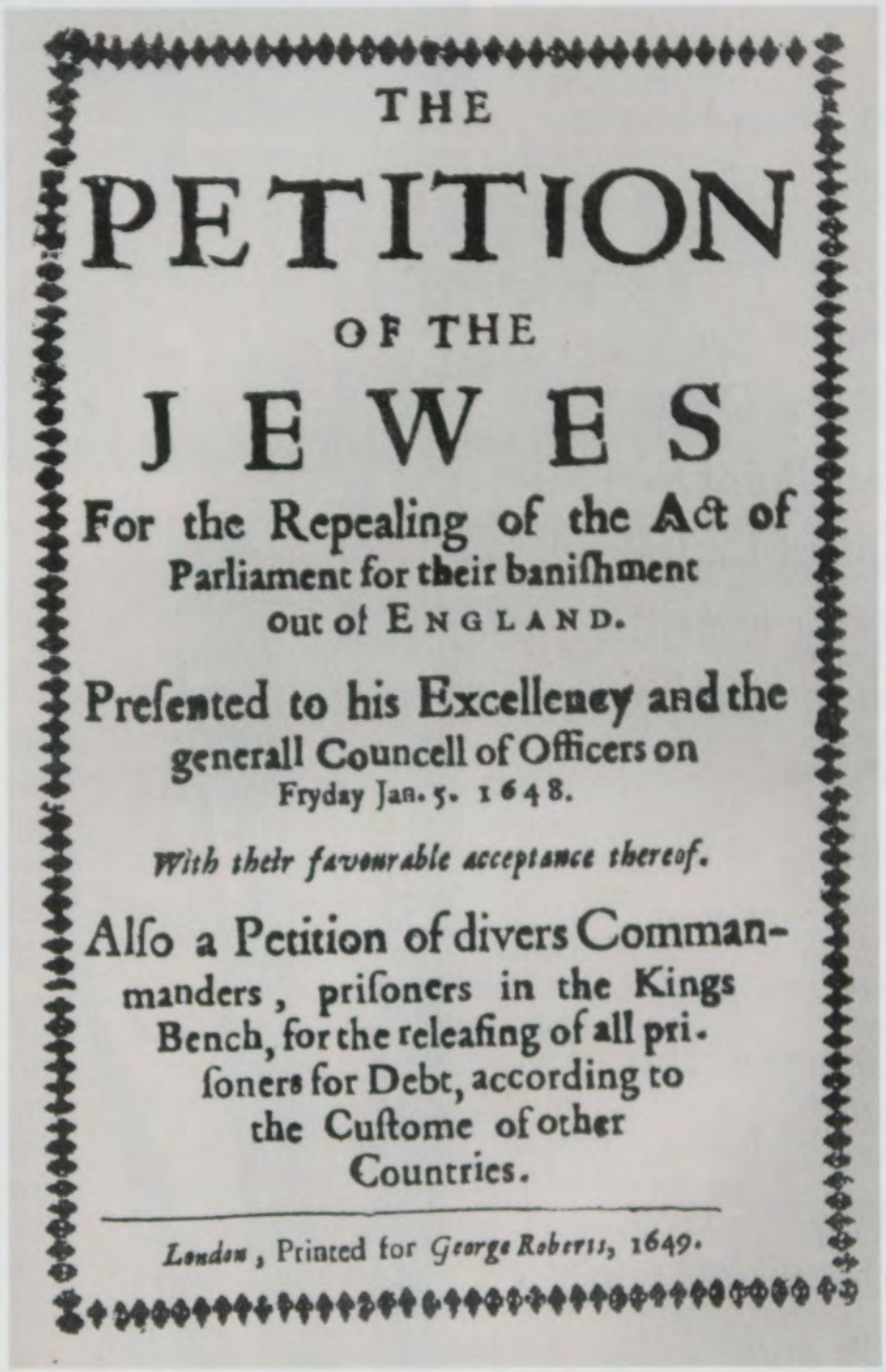
**BY CHARLENE BALDRIDGE**

Contrary to what contemporary producers and directors would have us believe, William Shakespeare was not (as John Gross writes in *Shylock: A Legend and Its Legacy)* a hidden 20th-century liberal.

That is why mounting a production of *The Merchant of Venice* and even *The Taming of the Shrew* is so problematic that many present-day theaters, particularly in the USA and Canada, eschew their production.

Shylock the Jew in *The Merchant of Venice* (1596–97) is one of Shakespeare's most controversial characters, subject to myriad interpretations, much controversy, protest and, hopefully, the kind of reasoned argument and debate that leads to better understanding.

Because the Jews had been ousted from England in 1290, it seems unlikely that Shakespeare was personally acquainted with a Jew, although recent scholarship shows there was a population of around 100 secret Jews in England during Shakespeare's time.



THE PETITION OF THE JEWES

For the Repealing of the Act of Parliament for their banishment out of ENGLAND.

Presented to his Excellency and the generall Councell of Officers on Fryday Jan. 5. 1648.

*With their favourable acceptance thereof.*

Also a Petition of divers Commanders, prisoners in the Kings Bench, for the releasing of all prisoners for Debt, according to the Custome of other Countries.

*London*, Printed for *George Roberts*, 1649.

The Cartwright Petition of 1649 (California State Library, Sutro Branch). With Cromwell and the Parliamentarians winning the British Civil War, this petition was presented to Lord Fairfax and the Council of Army Officers for the readmission of Jews into England after an almost 350-year ban (on pain of death). It is highly unlikely that Shakespeare actually knew any Jews.

Shakespeare used Giovanni Fiorentino's *Il Pecorone* as his major source and Christopher Marlowe's *The Jew of Malta* as his impetus. Though we can't know how Shylock was performed, the character was informed by a stock villain well known to Elizabethan society in which suspicion and fear of the "other" gave rise to lurid folktales featuring a Jewish bogeyman who stole, circumcised, and crucified Christian babies for ritual use.

Jews were either grotesquely comic in red wigs and artificial noses, or horrifying as bloodthirsty schemers, like Marlowe's Barabas.

Was Shakespeare anti-Semitic?

"The controversy," said N.Y. Shakespeare Festival Artistic Director Joseph Papp, "usually centers around the way Shylock the Jew is portrayed and treated." Papp believed anti-Semitism exists in the play but Shakespeare himself was not anti-Semitic. He believed that Shylock's "Hath not a Jew eyes" speech is "one of the most eloquent pleas to our sense of common humanity ever uttered on the stage."

Those who interpret Shylock as villain point to the last two lines of the speech ("And if you wrong us, shall we not revenge?") as evidence to the contrary.

Whether Shylock is perceived as villain or as wronged Jew, Shakespeare imbued him with humanity and motivation and plopped him down in the midst of a romantic comedy that he tends to overwhelm.

Many regard as anti-climactic what follows the courtroom scene, in which Shylock sues for his right to a pound of the merchant Antonio's flesh. Portia's "quality of mercy" speech and Shylock's forced conversion to Christianity make this one of the most extraordinary scenes in English literature.

Shakespeare's works have endured more than 400 years, made relevant by each succeeding generation, which re-invents the author and re-interprets his characters to suit times, tastes, and mores.

In *Shakespeare: The Invention of the Human*, Harold Bloom writes: "[Shakespeare] extensively informs the language we speak, his principal characters have become our mythology, and he,

*Continued on page 47*

San Diego Repertory Theatre presents *The Merchant of Venice* March 1–31 and Mark Leiren-Young's *Shylock* March 14–April 14. For tickets and more information, call (619) 544-1000 or visit www.sandiegorep.com.

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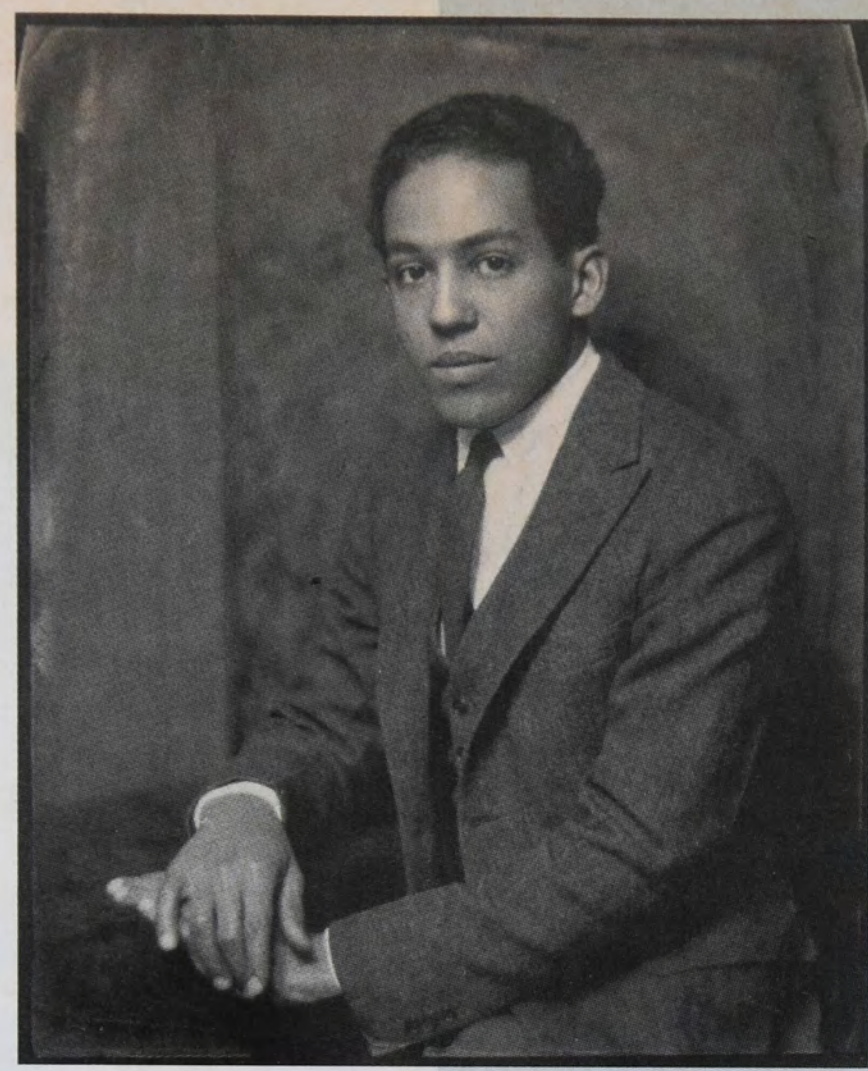

COURTESY GEORGE EASTMAN HOUSE

Photo of Langston Hughes by Nickolas Muray, 1923

# "That's American"

## Langston Hughes (1902-1967)

With the production of his *Black Nativity* at San Francisco's Lorraine Hansberry Theatre, we are reminded that this is the 100th anniversary of the birth of Langston Hughes. In honor of the great poet, we reprint an early work of his, written as a theme, or essay, for a class he took while still a student at Columbia University in 1922.

Theme for English B

The instructor said,
*Go home and write*
*a page tonight.*
*And let that page come out of you —*
*Then, it will be true.*
I wonder if it's that simple?
I am twenty-two, colored, born in Winston-Salem.
I went to school there, then Durham, then here
to this college on the hill above Harlem.
I am the only colored student in my class.
The steps from the hill lead down into Harlem,
through a park, then I cross St. Nicholas,
Eighth Avenue, Seventh, and I come to the Y,
the Harlem Branch Y, where I take the elevator
up to my room, sit down, and write this page:

It's not easy to know what is true for you or me
at twenty-two, my age. But I guess I'm what
I feel and see and hear, Harlem, I hear you:
hear you, hear me — we two — you, me, talk on this page.
(I hear New York, too.) Me — who?
Well, I like to eat, sleep, drink, and be in love.
I like to work, read, learn, and understand life.
I like a pipe for a Christmas present,
or records — Bessie, bop, or Bach.
I guess being colored doesn't make me *not* like
the same things other folks like who are other races.
So will my page be colored that I write?
Being me, it will not be white.
But it will be
a part of you, instructor.
You are white —
yet a part of me, as I am a part of you.
That's American.
Sometimes perhaps you don't want to be a part of me.
Nor do I often want to be a part of you.
But we are, that's true!
As I learn from you,
I guess you learn from me —
although you're older — and white —
and somewhat more free.

This is my page for English B.

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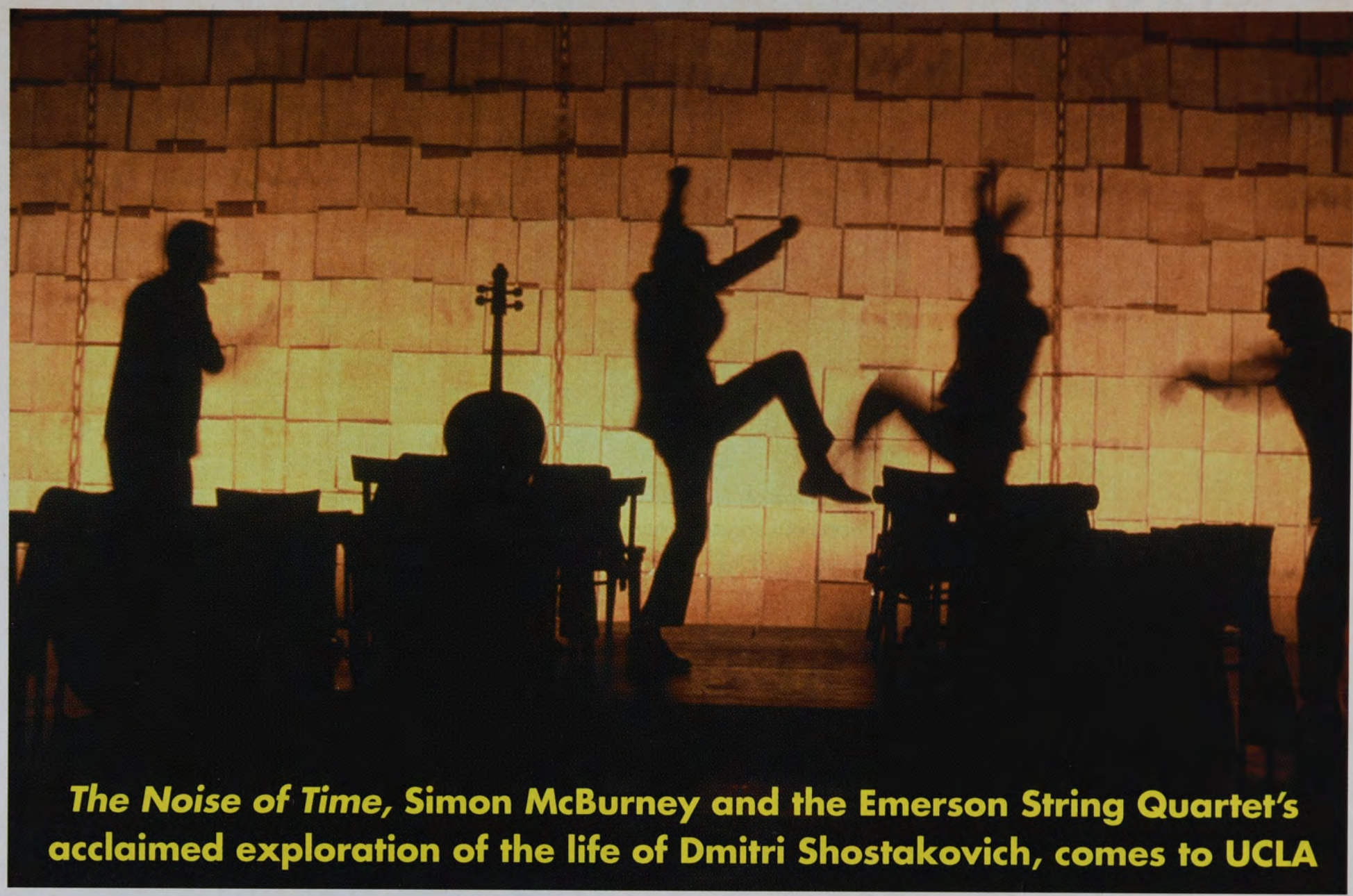
# Time Code



***The Noise of Time,* Simon McBurney and the Emerson String Quartet's acclaimed exploration of the life of Dmitri Shostakovich, comes to UCLA**

**BY CHARLES ISHERWOOD**

"I wanted to suggest that there was another way of listening to the music," says Simon McBurney, explaining the impulse behind *The Noise of Time*, the theater piece inspired by the life of Dmitri Shostakovich that he created in conjunction with the Emerson String Quartet.

The resulting work, an intriguing combination of theater and concert, was warmly received when it was first staged as part of Lincoln Center's month-long tribute to the composer in early 2000. Anthony Tommasini, in the *New York Times,* suggested that the creators had achieved McBurney's goal, writing that *Noise of Time* "shatters the normal protocols of concertgoing and compels the audience to experience this discomforting music without intellectual defenses for protection."

Although based in London, McBurney and his troupe, Théâtre de Complicité, are well known around the world. Complicité's stunning *Street of Crocodiles,* presented in New York in 1998, was a piercingly melancholy evocation of the writings of Polish novelist Bruno Schmidt. McBurney recently played the central character in Complicité's *Mnemonic,* which explored memory on personal and even archaeological levels.

The idea of devising a work of theater around one of Shostakovich's string quartets first came from Emerson violinist Philip Setzer. The Quartet had been deeply immersed in Shostakovich's music for some time, culminating in the performance, just before *The Noise of Time's* debut, of all 15 of the quartets. That feat coincided with its release of a Grammy Award–winning boxed set of Shostakovich recordings on the Deutsche Grammophon label.

"Philip had the idea that something must be done onstage about Shostakovich, because his music is so dramatic and his life is full of so many enigmas," explains Emerson violinist Eugene Drucker. The string quartets, in particular, are intensely personal explorations of his inner life. The collaborators briefly considered the Eighth Quartet, one of Shostakovich's most overtly autobiographical pieces of music, in which the composer encoded his own initials in the music's structure.

"But there's a level of histrionics in the Eighth that is absent from the Fifteenth," continues Drucker. "The Fifteenth is tragic, but not in a way that advertises its own tragedy; it is more resigned than perhaps any other piece of Shostakovich that I can think of."

The Fifteenth is, unusually, composed of six adagio movements. It's an unremittingly somber piece of music that does not at first strike the listener as offering a welcome to theatrical amplification. Tragedy lends itself naturally to theater, certainly, but resignation?

In fact, *The Noise of Time* does not seek to illustrate the music with theatrical metaphor at all — most of the theatrical apparatus of the production subsides when the Emerson takes the stage in the work's second half to perform the quartet. McBur-

ney's goal was simply to create a frame for the music, a "listening atmosphere," as Drucker describes it, "by way of showing his respect for this great piece of music."

The frame McBurney and his Théâtre de Complicité troupe constructed seeks to put the music in the context of both the composer's life and the historical events that shaped it. Through a complex visual and aural landscape, the company creates a fragmented, shadow-haunted atmosphere, suitable for a man whose experience was marked by mysteries that continue to provide much fodder for critical and historical debate even today, more than a quarter century after his death in 1975.

"This was a man whose life was hidden in paradox and contradiction," McBurney says. "His personal tragedy and the larger political context are inseparable, just as the absurd in his music is inseparable from the most meaningful."

The central question surrounding Shostakovich is the question of his loyalties. He lived and worked under the iron thumb of Stalinism, composing symphonies to order when the Party demanded it. But the audacities and ambiguities of his music disturbed the hidebound ears of Party ideologues and even Stalin himself, perhaps most famously with the opera *Lady Macbeth of Mtsensk.*

Was Shostakovich a committed believer in the Communist program or a secret resister? Music historians have offered evidence to support both views, with most agreeing that he was a deeply conflicted, continuously self-tormenting man whose contradictions are embedded in the fabric of his most personal music, particularly the quartets.

For this reason, the particulars of his life bear more directly on his music than may be the case with most composers. *The Noise of Time* seeks to illuminate this relationship in a theatrical context, to reveal the echoes of history both personal and political that resonate in his music. "What we listen to in his music is the sound of the age," says McBurney. "In his music we find one of the most human realizations of what it meant to be an artist in the 20th century." □

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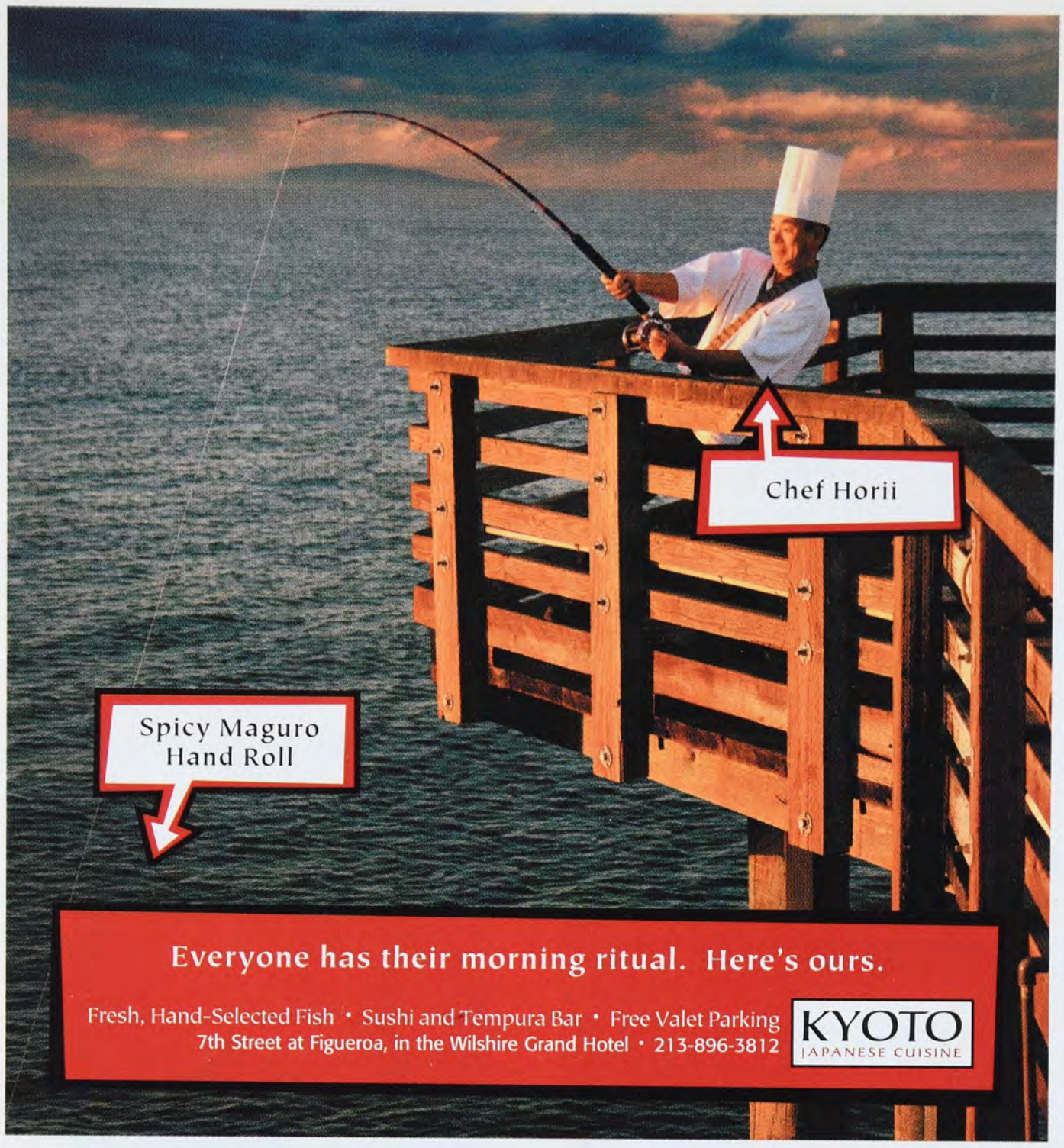
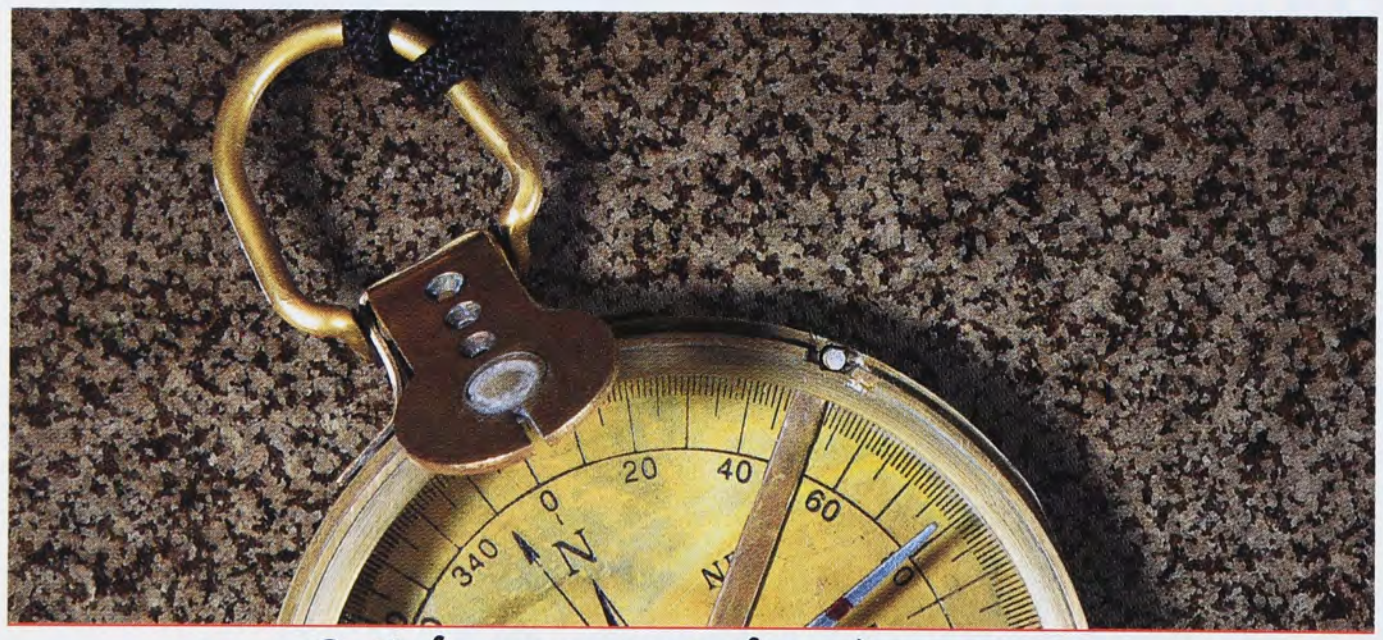
*Charles Isherwood is the chief theater critic for* Variety. *This article first appeared in* Stagebill, *© 2001.*

Théâtre de Complicité's *The Noise of Time* is performed March 20–23 at UCLA's Freud Playhouse. For tickets and more information, call (310) 825-2101 or visit www.performingarts.ucla.edu.

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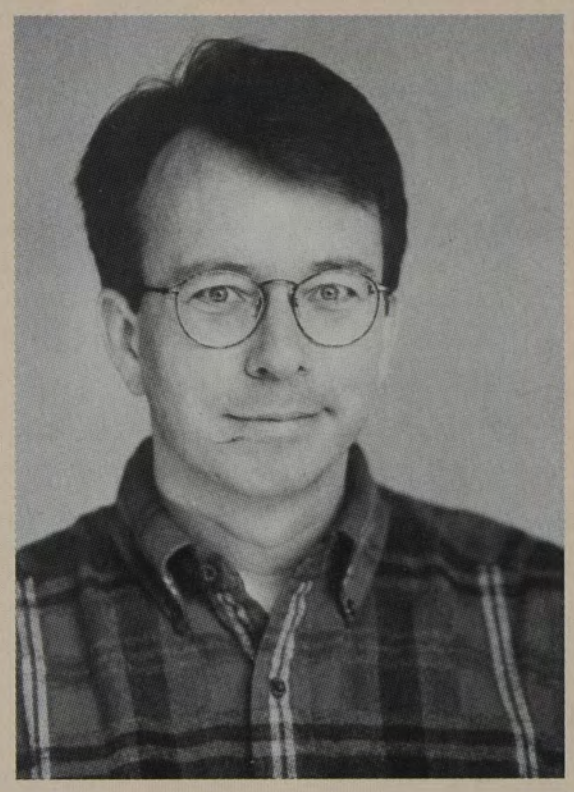
# Q&A with playwright David Rambo

BY ANDY BUCK



David Rambo had two brushes with fame before writing a hit play: He wrote a hit song about Elizabeth Taylor, which was featured in the 1993 Off-Broadway extravaganza, *Howard Crabtree's Whoop-Dee-Doo!* And his domestic partner of 27 years, Theodore Heyck, was the original Old Spice boy on TV, "the kid who the sailor threw the bottle of Old Spice to at the end of the commercial," says Rambo proudly.

But today, Rambo, a former real estate salesman, is known as the author of *God's Man in Texas,* which opens this month at the Geffen Playhouse in Los Angeles. A critical hit at the 1999 Humana Festival in Louisville, *God's Man* has become one of the most successful plays in the country this year.

**ANDY BUCK:** You've described yourself as being "not particularly religious." What inspired you to write *God's Man in Texas?*

**DAVID RAMBO:** I initially wanted to write a play that would come down very hard on big religion. My thesis was that big religion is inherently corrupting. But it's not just religion. Big anything — whether it's an artist in the commercial world or a man of God in the industry of religion — the connection gets lost.

**AB:** With that thesis in mind, one of your preacher characters could have turned out to be the stereotypical bad guy. But critics have praised you for avoiding that trap.

**DR:** I'm much more interested in the struggle of good versus good than good versus evil. The failings of men and women are so interesting to me when they're doing what they really think is the right thing. If I write good versus evil, when the audience walks in they already know where it's going. There's no journey for them. It becomes television.

**AB:** Some of the evangelists we hear about in *God's Man in Texas* — fictional or not — started out as salesmen. Do you, as a former salesman, ever fantasize about being a preacher?

**DR:** Never. The only part of organized religion that I was ever drawn to was the music. I've always loved the hymns. I never wanted to preach. But when I started researching preachers for this play I was struck by how many of them use sales techniques. Billy Graham was a Fuller Brush salesman. And for many years, First Baptist Dallas, the first Protestant megachurch, had a course taught by Zig Ziegler, the greatest sales trainer in the country.

**AB:** For someone who's never lived in Texas, you seem to have a very interesting connection with that state.

**DR:** Well, I have family in Houston, which is partly why I set the play there. I hated Texas when I first went down there about 25 years ago. I grew up on the East Coast. We always thought of Texas as LBJ holding his dog up by the ears. We had no sense of the breadth and richness of the place. And I love Houston. When you're in Houston you're not anywhere else. If you're in Dallas, it could just as well be Phoenix or Albuquerque. But Houston has its own character — sometimes very refined, sometimes really coarse, kind of freewheeling — and bigger. Big is not a bad thing in Houston. It's not even a good thing. Big just is. □

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*Andy Buck is an associate editor at* Stagebill.

*God's Man in Texas* runs February 5–March 17 at the Geffen Playhouse in Los Angeles. For tickets and more information, call (310) 208-5454 or visit www.geffen-playhouse.com.

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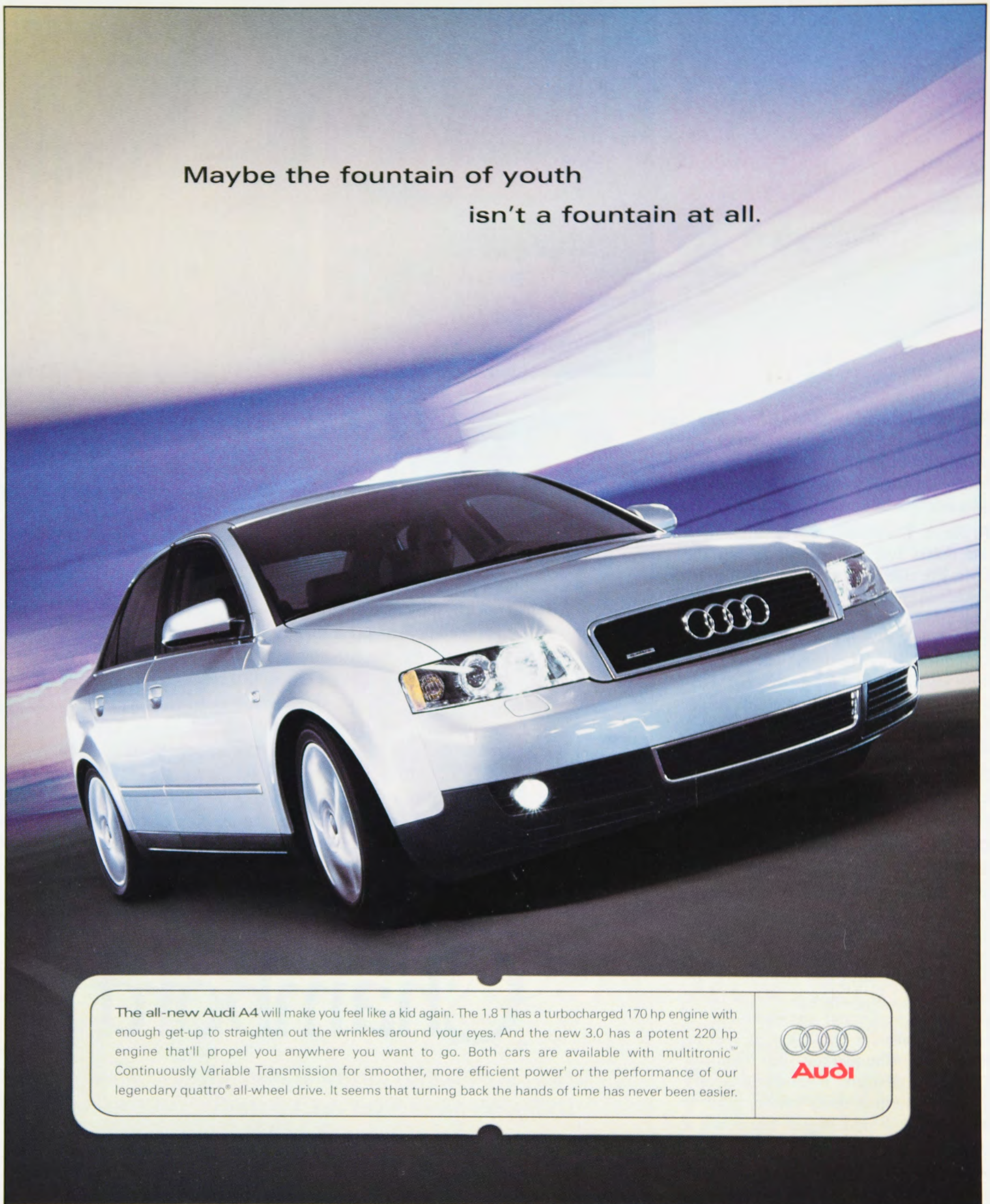


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Featuring Ellen Lauren

| | |
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| Movement Dramaturg | Barney O'Hanlon |
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| Company Stage Manager | Elizabeth Moreau* |
| Sound Engineer | Mark Huang |
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**— *Room* is approximately 85 minutes long and will be performed with no intermission. —**

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*Room* was commissioned by the Wexner Center for the Arts at The Ohio State University with the support from the Doris Duke Charitable Foundation and by City Theatre in Pittsburgh, Pennsylvania.

*Members of Actors Equity Association, the union of professional actors and stage managers in the United States.

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Anne Bogart is a member of SSDC, the Society of Stage Directors and Choreographers Inc., an independent national labor union.

## DIRECTOR'S NOTE

Virginia Woolf wrote with delicacy, humor, anger, outrage, and passion from the point of view of a highly creative woman in the first half of the 20th century. Her issues are still contemporary. *Room* examines these notions from the perspective we now share at the beginning of the 21st century. Sampled from a lifetime of Woolf's writings, *Room* traces the movement of a creative spirit in exquisite crisis. Ellen Lauren portrays an artist in the pressure cooker of articulation. The play is about the room to move, the room to breathe, the room to imagine; emotional room, creative room.

— Anne Bogart

## THE SITI COMPANY

The SITI Company, celebrating its tenth year of activity, began as an agreement between Tadashi Suzuki and Anne Bogart to establish a new venture in the United States that would emphasize international cultural exchange and collaboration. SITI believes in a commitment to the power of the theater as a source of spiritual strength in the contemporary global environment. Originally envisioned as a summer institute in Saratoga Springs, NY, SITI grew quickly into a year-round theater company based in New York City. Saratoga Springs is now SITI's summer home.

An ensemble-based theater company, SITI exemplifies the disciplines it practices and the artistic values it develops in its work. The company's mission is to create new works for the theater, to perform and tour these productions nationally and internationally, to provide ongoing training for young theater professionals in an approach to acting that forges unique and highly disciplined artists for the theater, and to foster opportunities for cultural exchange with theater professionals and audiences from all over the world.

In addition to Artistic Director Anne Bogart, the SITI Company is composed of ten actors, five designers, a playwright, a production manager, stage manager, development associate and managing director. The company represents a change in thinking about the relationships between artists and institutions. One way SITI is accomplishing its mission is by integrating into other organizations of the existing American and international theater systems. Every June the company continues to gather for our annual Summer Intensive at Skidmore College in Saratoga Springs. Internationally, SITI has performed and led training in Japan, Germany, France, The Czech Republic, Wales, the Georgian Republic, Ireland, Turkey, Italy, Australia, Canada, Colombia, Scotland, England, Israel and Holland.

Most recently, SITI has created *bobrauschenbergamerica*, which opened at Actors Theatre of Louisville's Humana Festival of New American Plays, which will tour during the 2002-2003 performance season. SITI is currently creating *Score*, which will premiere at the Wexner Center for the Arts at The Ohio State University and at ATL's Humana Festival of New American Plays. Other SITI productions include: *Orestes; The Medium; Small Lives/Big Dreams; Going, Going, Gone; Miss Julie; Culture of Desire; Bob; Private Lives; Alice's Adventures; War of the Worlds — the Radio Play; Cabin Pressure;* and *Hayfever.* Other future productions include: *Fêtes des la Nuit* and *Reunion.*

## BIOS

**CHRISTOPHER AKERLIND** (Lighting Designer) recently received an Obie Award for sustained excellence in lighting design. In New York his work includes the Broadway productions of *The Tale of the Allergist's Wife; The Piano Lesson; Philadelphia; Here I Come!; Seven Guitars* (Tony nomination); *Mad Forest* (Drama Desk nomination); *Blown Sideways Through Life; Slavs!; Traps; Owners; Love and Anger* for the New York Theater Workshop; *Troilus and Cressida; Silence Cunning Exile* and *The Skryker* for the Public/NYSF; *The Lights* (Drama Desk nomination) at the Mitzi Newhouse; *The Dying Gaul* and *Antigone* in New York for the Vineyard Theater; and *The Butterfly Collection* and *Freedomland* at Playwrights Horizons. His regional theater work includes productions for Hartford Stage, Goodman, Guthrie, McCarter Theater, ART, ACT, Seattle Rep, Trinity Rep, Berkeley Rep, and Portland Stage Company. His credits in opera include productions at Glimmerglass Opera, Santa Fe Opera, Dallas Opera, Boston Lyric, Minnesota Opera, as well as over 45 productions at Opera Theater of Saint Louis where he is resident designer. Currently, he heads the lighting design programs at the California Institute of the Arts.

**ANNE BOGART** (Director) is the artistic director of The SITI Company. Recent productions with SITI include *bobrauschenbergamerica* (ATL/Humana Festival of New American Plays); *Room* (Wexner Center and City Theatre); *War of the Worlds* (ATL/Humana Festival of New American Plays, Edinburgh International Festival and BAM's Next Wave Festival); *BOB* (Wexner Center for the Arts/SITI); *Culture of Desire* (a co-production of SITI, City Theatre, and Portland Stage Company); *Private Lives* by Noel

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Coward and *Miss Julie* by August Strindberg (Actors Theatre of Louisville/SITI); and *Alice's Adventures* (Wexner, City Theatre City Stages, SITI); as well as *Small Lives/Big Dreams, Going, Going, Gone,* and *The Medium* (SITI). She is the recipient of two Obie Awards, a Bessie Award, and a Guggenheim Fellowship. Bogart is currently an associate professor at Columbia University.

**JOCELYN CLARKE** (Adaptation) is Commissioning Manager of the National Theatre, Ireland (Abbey Theatre). He was lead theatre critic with *The Sunday Tribune* for nine years, and has lectured in theatre criticism and dramaturgy at the Samuel Beckett Centre, University College Dublin, and DIT Theatre Programme. He has written three adaptations for the SITI Company — *Bob,* adapted from interviews with director Robert Wilson; *Alice's Adventures,* from Lewis Carroll's *Alice's Adventures Underground*; and *Room,* from the writings of Virginia Woolf. For the Blue Raincoat Theatre Company in Sligo, Ireland he has written two adaptations of Carroll's *Alice's Adventures in Wonderland,* and *Through the Looking Glass.*

**MARK HUANG** (Sound Engineer) is the resident Sound Designer for Shakespeare & Co. and does freelance sound work based out of New York, most recently for the Wooster Group, Diamondpoint Theatre Co., Clubbed Thumb Productions, the Roundabout Theatre Co., and Monster(less) Actors Inc. Mark holds a B.A. in Theatre from Grinnell College, and is the founder of Doggtown Productions.

**ELLEN LAUREN** (Performer), associate artistic director for SITI, has been with the company for ten years. Credits for national and international venues include: *bobrauschenbergamerica, Room, War of the Worlds, Cabin Pressure, The Medium, Culture of Desire, Going, Going, Gone, and Orestes.* At the Actors Theatre of Louisville she appeared in *Miss Julie* and *Private Lives.* For nine years Lauren has participated in ongoing classes and residencies in the United States and abroad, including Skidmore College's summer intensive each year. Additional credits include *The Adding Machine* (ATL); *Picnic* (ATL); *The Women* (Hartford Stage); *Seven Deadly Sins* (New York City OperaKosovar Award for Anna II*);* all with Anne Bogart. Resident companies she has performed with include Stage West (Springfield, Mass.), The Milwaukee Repertory, and The Alley Theatre (Houston). She has been a guest artist with Suzuki Company of Toga (SCOT) and Shizuoka Performing Art Company (SPAC), under the direction of Tadashi Suzuki, touring North and South America, Europe, and Japan. Lauren is an ongoing faculty member with the Juilliard School of Drama, New York City.

**ELIZABETH MOREAU** (Company Stage Manager) has performed with the SITI Company in: *bobrauschenbergamerica* (ATL/Humana Festival), *Bob* (BITE Festival, London), *Cabin Pressure* (Israel Festival), and *War of the Worlds* (Edison Theatre, St. Louis). Other credits include *Dirty Blonde, Bells are Ringing, Getting and Spending* on Broadway. Off-Broadway: *Kit Marlowe, In the Blood* (The Public), *Avow* (Century Center), *Lydie Breeze, What You Get and What You Expect* (New York Theatre Workshop), *Dream True, Mercy* (Vineyard), *Red, The Memory of Water* (Manhattan Theatre Company), *Chemistry of Change* (Women's Project/ Playwright Horizons).

**BARNEY O'HANLON** (Movement Dramaturg)has been collaborating with Anne Bogart since 1986. As a member of SITI he has toured, nationally and internationally, with productions of *bobrauschenbergamerica, War of the Worlds, War of the Worlds — The Radio Play, Cabin Pressure,* and *Small Lives/Big Dreams.* He has also appeared in *Seven Deadly Sins* at New York City Opera and other Bogart productions at the Alley Theatre, Trinity Repertory, River Arts Repertory, and Opera/Omaha. Other regional credits include Tina Landau's *1969* at ATL, *Stonewall: Night Variations* for EnGarde Arts, *Deadly Virtues* and *Hamlet* at ATL, and Jon Robins Baitz' *A Fair Country* for Steppenwolf. His choreography has appeared at BAM's Harvey Theater (formerly the Majestic), New York Theatre Workshop, and at the Prince Music Theatre.

**NEIL PATEL** (Set Design) has designed numerous productions with the SITI Company and Anne Bogart including *Room, War of the Worlds, Bob, Alice's Adventures, Private Lives, Culture of Desire, The Adding Machine,* and the Miller Retrospective of *Going, Going, Gone, The Medium* and *Small Lives/Big Dreams.* In New York his work includes the Tony award-winning *Side Man* and numerous Off-Broadway productions including *Quills* (Drama Desk Nomination), *A Question of Mercy, View of the Dome, Brides of the Moon,* all for New York Theatre Workshop, *Hurrah at Last* at the Roundabout, *Henry V* at the Public/NYSF, *Mud, River, Stone* at Playwrights Horizons, *The Grey Zone* and *Anadarko* at MCC Theater. Regionally his work has appeared at the Guthrie Theater, Center Stage in Baltimore, Long Wharf Theatre, Steppenwolf and La Jolla Playhouse among others. In 1996 he received an Obie Award for sustained excellence in set design.

**JAMES SCHUETTE** (Costume Design) Recent work includes *Lady in the Dark* (Prince Music Theatre), *Mother*


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*Courage and her Children* (Steppenwolf), *Big Love* (Long Wharf, Berkeley Rep., Goodman) and *Lillith* (New York City Opera). His work with The SITI Company includes *bobrauschenbergamerica* (sets and costumes), *War of the Worlds, Cabin Pressure, Room, Bob, Alice's Adventures, Private Lives,* and *The Adding Machine.* Other work includes *Floyd Collins* (Old Globe, Goodman, Prince); *Berlin Circle, Time to Burn, Space* (Steppenwolf); *Saturn Returns, The Treatment, The Chang Fragments, Insurrection: Holding History, Book of the Dead* (Public); *The Seven Deadly Sins* (NYCO); *Transatlantic* (Minnesota Opera); *La Boheme* (Glimmerglass Opera and NYCO); *Carmen* (Sante Fe Opera); Laurie Anderson's *Songs and Stories from Moby Dick* (BAM Next Wave Festival) and work at Mark Taper Forum, New York Theatre Workshop, and En Garde Arts. He is a graduate of Yale School of Drama.

**BRIAN SCOTT** (Assistant Lighting Designer) is SITI Company's Lighting Designer for *bobrauschenbergamerica* and *War of the Worlds — The Radio Play.* Past lighting designs include: *Gertrude and Alice* with Mimi Sherin for the Foundry Theatre; *Big Love* for The Rude Mechanicals in Austin, Texas; *The Epiphany Project* with composer John Hodian and songwriter Bet Williams; *Le Femme de Chambre* for Banal Molotov in Paris; *The Trojan Women* for Williams College and Will Bond; and numerous projects while at Actors Theatre of Louisville. Additionally, Brian has adapted numberous designs by Mimi Jordan Sherin and Christopher Akerlind in National and International tours for the SITI Company including *Bob, Room, Cabin Pressure, War of the Worlds,* and *Alice's Adventures.* Future projects include: a tour of *Lipstick Traces* for the Rude Mechanicals, *Fêtes de la Nuit* for the SITI Company, and work with Christopher Akerlind on *Score,* also for SITI.

**DARRON L. WEST** (Sound Designer) has been a SITI Company member since 1993 and first collaborated with Anne Bogart in 1990 while resident sound designer at Actors Theatre of Louisville. Since joining The SITI Company, he has designed every show in the company's repertoire with *Bob* garnering a 1999 Obie Award and Drama Desk nomination for its Soundscape. He is a design associate and "Usual Suspect" at New York Theatre Workshop, a two-time American Theatre Wing and three-time Drama Desk nominee for sound design, as well as 1997 Princess Grace and 2000 EDDY award-winner for his work with The SITI Company. Other credits include numerous regional and New York Collaborations, including Philip Glass at Avery Fisher Hall, the original production of *Rent,* and the 1998 Broadway production of *Wait Until Dark.*

The SITI Company is: Akiko Aizawa, J. Ed Araiza, Anne Bogart, Will Bond, Susan Hightower, Leon Ingulsrud, Ellen Lauren, Kelly Maurer, Charles L. Mee, Jr.,Elizabeth Moreau, Tom Nelis, Barney O'Hanlon, Neil Patel, James Schuette, Brian H. Scott, Mimi Jordan Sherin, Megan Wanlass Szalla, Stephen Webber and Darron L West.

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For more information on the company and its training programs and performances; to purchase copies of Anne Bogart's Book, *A Director Prepares or Anne Bogart: Viewpoints* or a SITI Training T-shirt; or to make a tax-deductible contribution in support of SITI, please contact:

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**Dancers**
Trisha Brown, Sandra Grinberg, Mariah Maloney, Brandi Norton,
Seth Parker, Lionel Popkin, Stacy Matthew Spence,
Todd Stone, Katrina Thompson, Abigail Yager

**Artistic Director/Choreographer**
Trisha Brown

**Executive Director**
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**— *El Trilogy* is approximately 80 minutes and will be performed with no intermission —**

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# El Trilogy (2000)

Choreographer: Trisha Brown
Music: Dave Douglas
Sets and Costumes: Terry Winters
Lighting: Jennifer Tipton

## FIVE PART WEATHER INVENTION

Dancers: Sandra Grinberg, Mariah Maloney, Brandi Norton, Seth Parker, Lionel Popkin, Stacy Matthew Spence, Todd Stone, Katrina Thompson, Abigail Yager

Recorded by: *Charms of the Night Sky*
trumpet: Dave Douglas
double bass: Greg Cohen
accordion: Guy Klucevsek
violin: Mark Feldman

*Aerial Maneuvers*
Lionel Popkin, Stacy Matthew Spence, Todd Stone

**Aria #1**
Brandi Norton, Lionel Popkin, Todd Stone, Katrina Thompson

**Bounding Lines**
Sandra Grinberg, Mariah Maloney, Brandi Norton, Seth Parker, Lionel Popkin, Stacy Matthew Spence, Todd Stone, Katrina Thompson, Abigail Yager

**Scherzo**
Stacy Matthew Spence & Abigail Yager

**Aria #2**
Sandra Grinberg, Mariah Maloney, Brandi Norton, Seth Parker, Lionel Popkin, Stacy Matthew Spence, Todd Stone, Katrina Thompson, Abigail Yager

**INTERLUDE 1**
Percussion recorded by: Susie Ibarra
Dancer: Mariah Maloney

## RAPTURE TO LEON JAMES

Dancers:Mariah Maloney, Brandi Norton, Seth Parker, Lionel Popkin, Stacy Matthew Spence, Todd Stone, Katrina Thompson, Abigail Yager

Music: Dave Douglas
Recorded by: trumpet Dave Douglas
tenor sax & clarinet: Greg Tardy
bass: Greg Cohen
percussion: Susie Ibarra

**INTERLUDE 2**
Violin recorded by: Mark Feldman
Dancer: Mariah Maloney

## GROOVE AND COUNTERMOVE

Dancers:
Sandra Grinberg, Mariah Maloney, Brandi Norton, Seth Parker, Lionel Popkin, Stacy Matthew Spence, Todd Stone, Katrina Thompson, Abigail Yager

Music: Dave Douglas
Recorded by:
trumpet: Dave Douglas
double bass: Greg Cohen
accordion: Guy Klucevsek
violin: Mark Feldman
percussion: Susie Ibarra
tenor sax and clarinet: Greg Tardy

**"Five Part Weather Invention"**
Commissioned by Jacob's Pillow Dance Festival. Co-produced by De Singel Antwerp, Luzernertanz - choreographic centre at the luzernertheater, and the Festival de Cannes. Additional support from the Andrew W. Mellon Foundation and the National Endowment for the Arts.

**"Rapture to Leon James"**
Commissioned by the American Dance Festival and the John F. Kennedy Center for the Performing Arts through the Doris Duke Millennium Awards for Modern Dance & Jazz Music Collaborations. Additional funding from the National Endowment for the Arts, The Andrew W. Mellon Foundation, Robert and Jane Meyerhoff, Mrs. Roy E. O'Connor, The Charles Engelhard Foundation and the Live Music for Dance Program of the Mary Flagler Cary Charitable Trust. Cymbals in Terry Winters' set courtesy of PAISTE

**"Groove and Countermove"**
Commissioned by the American Dance Festival and the John F. Kennedy Center for the Performing Arts through the Doris Duke Millennium Awards for Modern Dance & Jazz Music Collaborations with additional funding from the National Endowment for the Arts. Original score co-commissioned by Skidmore College's Office of the Dean of Special Programs. Co-produced by Luzernertanz — choreographic centre at the luzernertheater, and Octobre en Normandie Festival. Additional production support received from, NYSCA Technology Initiative.

## BIOS

**TRISHA BROWN**, the most widely acclaimed choreographer to emerge from the postmodern era, first came to public notice when she began showing her work with the Judson Dance Theater in the 1960's. Along with like-minded artists including Yvonne Rainer, Steve Paxton, and Simone Forte, she pushed the limits of what could be considered appropriate movement for choreography, and in doing so changed modern dance forever. This "hot-bed of dance revolution," as one critic of the time called the Judson group, was imbued with a maverick spirit and blessed with total disrespect for assumption, qualities that Brown still exhibits even as she brings her work to the great opera houses of the world today.

Founding her own company in 1970, Brown explored the terrain of her adoptive Soho, creating her early dances for alternative spaces including roof tops and walls, and flirting with gravity, alternately using it and defying it. Her "Man Walking Down the Side of a Building" foreshadowed not only her own innovative use of flying in her 1998 production of Monteverdi's *Orfeo*, but also much of the work of choreographers and theatrical directors who still seek unusual and startling contexts for the human body.

She soon began exploring her complex movement ideas over the course of several dances, working in cycles. In 1983 she added the Robert Rauschenberg/Laurie Anderson collaboration, "Set and Reset" to her first fully developed cycle of work, "Unstable Molecular Structures," establishing the fluid yet unpredictably geometric style that remains a hallmark of her work. The relentlessly athletic "Valiant Series" followed, perhaps epitomized by the powerful "Newark" in which she pushed her dancers to their physical limits and explored gender-specific movement for the first time. Next came the elegant and mysterious "Back to Zero" cycle in which Brown pulled back from external virtuosity to investigate unconscious movement, a cycle including the classic "For M.G.: The Movie."

Inspired by her experience working in opera when Lina Wertmüller invited her to choreograph *Carmen*, Brown turned her attention to classical music with the goal of eventually directing her own opera production. Her "M.O.," choreographed to J.S. Bach's monumental *Musical Offering*, was hailed as a "masterpiece" by Anna Kisselgoff of *The New York Times*, who stated that Brown's piece made "a great deal of other choreography to Bach's music look like child's play." In 1998 her production of Monteverdi's *Orfeo* premiered in Brussels and later played to sold-out houses in London, Paris, Aix-en-Provence, and New York. In *L'Orfeo*, Brown achieved the total integration of music, text, and movement, creating what a reviewer from London's *Daily Telegraph* called "as close to the perfect dance opera as I have ever seen."

Brown joined with two new collaborators, visual artist Terry Winters and composer Dave Douglas, to create a trilogy danced to the sounds and structures of today's new jazz music. Working with celebrated lighting designer Jennifer Tipton, the team has produced an evening-long choreography full of sensuousness and marked by an unmistakable modernity. Completed in 2000, *El Trilogy* clearly heralds a new direction for a new century.

In 2001, Brown returned to the opera stage to create a new production of Salvatore Sciarrino's *Luci Mie Traditrici*. Based on the story of Count Carlo Gesualdo, the early 17th century composer, the opera is an account of love, betrayal and murder. Bernard Holland called the Lincoln Center American premiere, a work of "visceral power," and "very effective theater." Brown is currently at work on a staged version of Franz Schubert's *Winterreise* for baritone and three dancers.

Trisha Brown is the first woman choreographer to receive the coveted MacArthur Foundation Fellowship and has been awarded many other honors including five fellowships from the National Endowment for the Arts and two John Simon Guggenheim Fellowships. In 1988 she was named *chevalier dans l'Ordre des Arts et Lettres* by the government of France and in January 2000 was elevated to the level of *officier*. She was a 1994 recipient of the Samuel H. Scripps American Dance Festival Award and, at the invitation of President Bill Clinton, served on the National Council on the Arts from 1994 to 1997. In 1999, Brown received the New York State Governor's Arts Award. She has received numerous honorary doctorates and is an Honorary Member of the American Academy of Arts and Letters.

### WHO'S WHO IN THE COMPANY

**SANDRA GRINBERG** was born in Gdansk, Poland, where she first started dancing and graduated from The Ballet School. In 1995 she joined P.A.R.T.S. in Brussels, under the direction of Anne Teresa De Keersmaeker. Sandra came to New York in 1995 and became an apprentice with the Trisha Brown Dance Company in September of 1999.

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**MARIAH MALONEY** was born and raised in Homer, Alaska, where she studied creative movement with Jill Berryman. She earned a BFA in dance performance from SUNY/Purchase. She has danced with Wally Cardona, KIPOS, Meg Wolfe/Wild Angels Unlimited and David Hurwith, among others. Ms. Maloney draws from her studies in Klein Technique with Barbara Mahler and Susan Klein and Alexander Technique with June Ekman. Ms. Maloney joined the Trisha Brown Company in September 1995.

**BRANDI L. NORTON** began her dance training with Norman Shelburne in Alaska where she was born and raised. She continued her studies at the Juilliard School under the direction of Benjamin Harkarvy, and received her B.F.A. in 1996. She has since danced with the Carolyn Dorfman Dance Company and Brian Brooks Moving Company. She joined the Trisha Brown Company in 1998.

**SETH PARKER** comes from Kathleen, Florida. Following his graduation in 1998 from Harrison Performing Arts Center in Lakeland, Florida, he moved to New York to pursue a career in dance. Seth joined the Trisha Brown Company in 1999.

**LIONEL POPKIN** is originally from Bloomington, Indiana. He has danced in the companies of Terry Creach, Stephanie Skura and Leah Stein. Lionel is a certified teacher of Skinner Releasing Technique, and has also taught and performed his own work at universities and festivals throughout the United States. He holds an MFA in dance from Bennington College and a BA from Oberlin College. He joined the Trisha Brown Company in June 2000.

**STACY MATTHEW SPENCE** was born in Louisiana and raised in Colorado. He received his BA in Dance from Loretto Heights College in Denver and his MFA from Tisch School of the Arts at New York University. Stacy has danced and collaborated with numerous NY choreographers including choreographer Polly Motley and filmmaker Molly Davies, Eun Me Ahn, The Phyllis Lamhut Dance Company, and has performed at The Yard. Stacy has also shown his own work at Context Hall, Tisch School of the Arts under the guidance of Bessie Schönberg, and Movement Research at Judson Church. He joined the Trisha Brown Company in July 1997.

**TODD LAWRENCE STONE** has danced with Irene Hultman Dance Company and Wil Swanson. He has also worked with Pearl Lang Dance Company, Bill T. Jones/Arnie Zane Dance Company, and Neta Pulvermacher and Dancers. Todd graduated from SUNY Purchase in 1995 with a BFA in Dance. Todd joined the Trisha Brown Dance Company in 1998.

**KATRINA THOMPSON** was born and raised in Alaska. She earned a BFA in Dance from Cornish College of the Arts in Seattle, WA. In New York she has worked with Michael Mao Dance, Artichoke Dance Company, American Dance Ensemble, and Mary Seidman and Dancers at the Jacob's Pillow Dance Festival. Katrina joined the Trisha Brown Company in 1998.

**ABIGAIL YAGER** is originally from Boston, Massachusetts. She received her BA from Mount Holyoke College where she combined studies in Philosophy, Art History, and Dance Composition. She has worked with Sungsoo Ahn Pick Up Group, Robin Becker, Emma Diamond, Amy Cox, The Yard, JoAnna Mendl Shaw and Donna Uchizono. She has been greatly influenced by her studies of Klein Technique with Susan Klein, Yoga with Susan Braham, and Alexander Technique with Shelley Senter. Ms. Yager joined Trisha Brown Company in 1995.

**DAVE DOUGLAS** (composer, trumpet), who grew up in the New York metropolitan area, started playing piano at the age of five and trombone at seven before discovering the trumpet at nine. He learned jazz harmony in high school and began playing improvised music as an exchange student in Barcelona, Spain. From 1981-1983, Douglas studied in Boston at the Berklee College of Music and the New England Conservatory; he cites such diverse artists as Igor Stravinsky, Stevie Wonder and John Coltrane as influences on his music. Douglas moved to New York City in 1984 and attended New York University where he studied with Carmine Caruso and in 1987 he toured Europe with Horace Silver. He began to record in earnest during the early 1990s and his discography includes recordings on the different independent labels and recently his first release on RCA Victor. Douglas is still a steady member of John Zorn's Masada. Comfortable performing in a variety of instrumental contexts, Douglas has led bands including his Tiny Bell Trio, his String Group, his Sextet and Quartet as well as the collaboration with the Trisha Brown Dance Company.

**JENNIFER TIPTON** (Lighting Designer) is well-known for her work in theater, dance, and opera. Her recent work in opera includes *Hansel and Gretel* for the Welsh National Opera and


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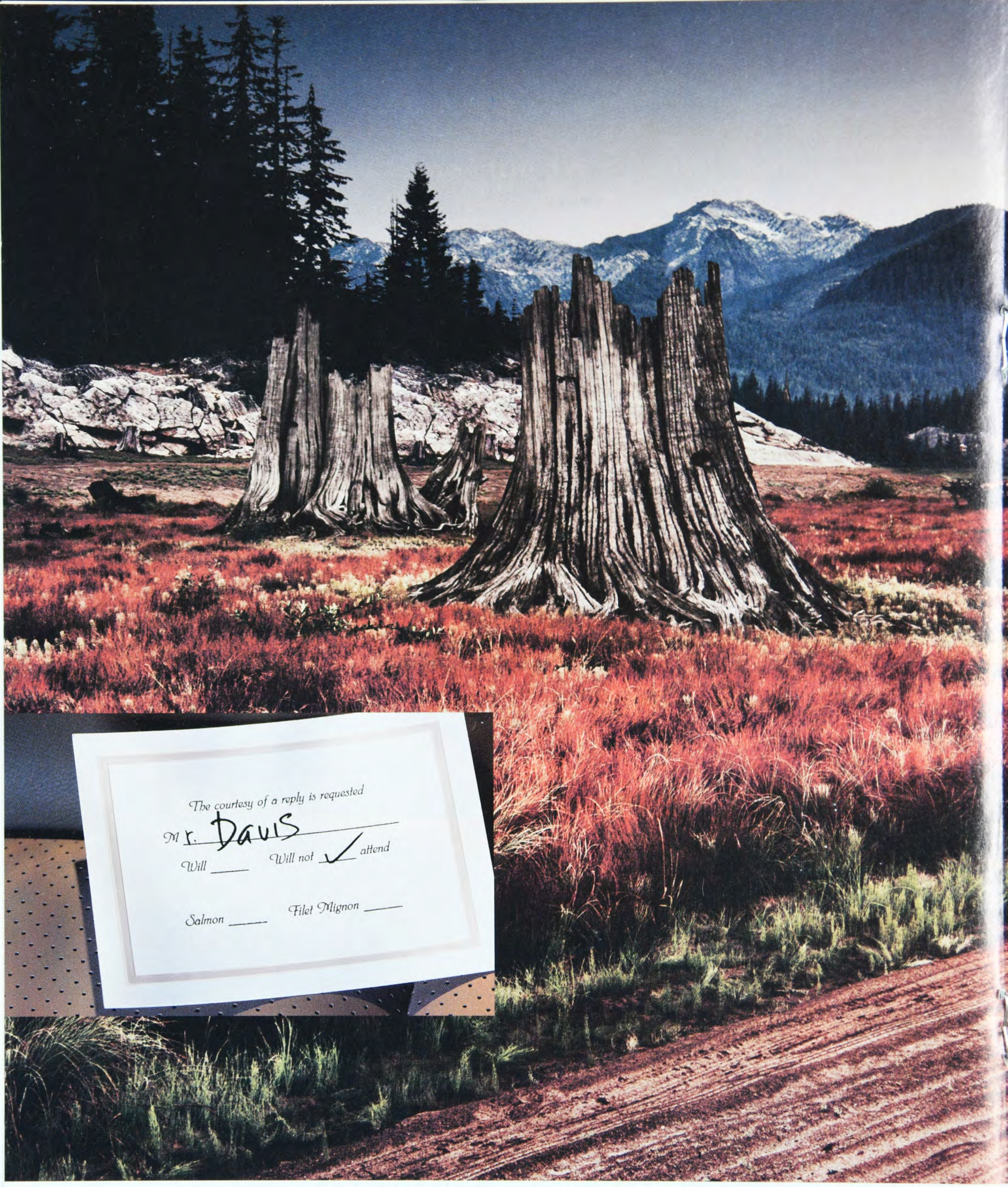


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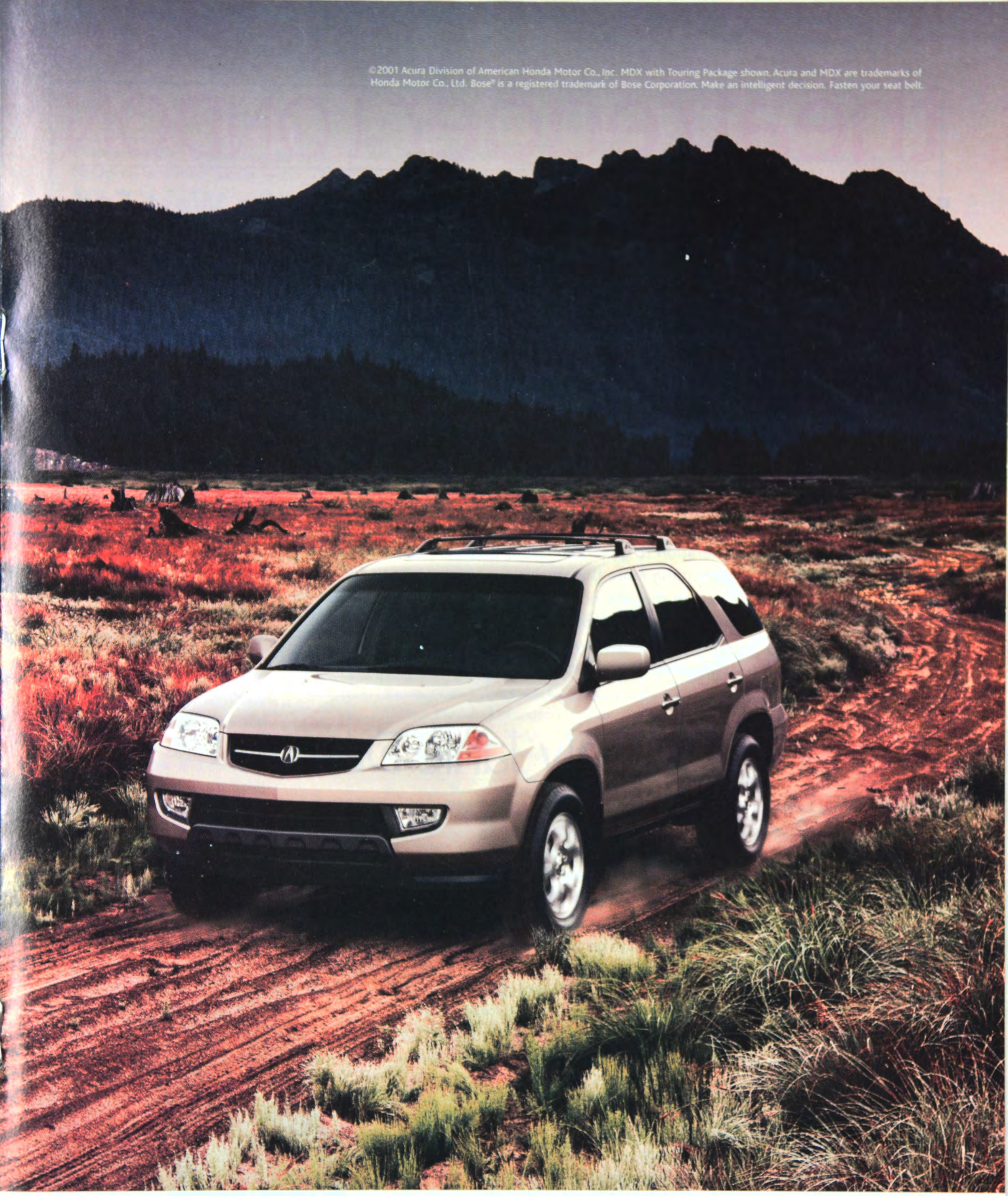

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## Relative values

Two members of the UK's leading theatre family, Vanessa Redgrave and her daughter, Joely Richardson (left), are to appear on the West End stage together for the first time when they star in Oscar Wilde's *Lady Windermere's Fan* this month. The Redgrave family's talents have now spanned three centuries, writes London theatre critic and author, Sheridan Morley. 'They are there to remind us, from generation to generation, that theatre is about something more than making money or having fun, though they are nowadays not entirely averse to that either. Like the Fondas, they are the changing, living, sometimes self-denying conscience of showbusiness past, present and future.'

## The one and only Janie Dee

Janie Dee's role as the cross-Channel swimmer who experiences the downside of fame, Edythe Herbert, in *My One and Only*, reunites her with a long-standing love – the music of Ira Gershwin. The award-winning actress and singer, familiar to audiences on both sides of the Atlantic as Jacie Triplethree in Alan Ayckbourn's *Comic Potential*, tells *theatregoer* 'I always go with what my heart tells me to do' – most appropriate in this Valentine month!

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### Now booking

The hottest spring ticket is sure to be the brand new stage musical, *Chitty Chitty Bang Bang*. London's most expensive show ever, it fields a spectacular cast which includes Michael Ball, as Caractacus Potts, and Richard O'Brien.

### One to Watch

Watch out for 22-year-old Lyndsey Marshall as the not-so-innocent housemaid who has been giving established stage stars Zoë Wanamaker and Anna Chancellor a run for their money in David Mamet's *Boston Marriage*.

### Front of house

West End news: Jerry Hall in *Picasso's Women*; Martin Clunes as Tartuffe; and is *Fargo's* Frances McDormand heading for the UK?


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*Dialogues of the Carmelites* for the Santa Fe Opera; in theater, James Joyce's *The Dead* at the Belasco Theater in New York and *Richard III* for the Yale Repertory Theater and in dance, Twyla Tharp's *The Beethoven Seventh* for New York City Ballet and Paul Taylor's *Arabesque*. Ms. Tipton also teaches lighting at the Yale School of Drama.

**TERRY WINTERS** (*Painter*) received a B.A. from Pratt Institute in 1971 and has exhibited widely in the United States and abroad since the early 1980's. The first one-person exhibition of his paintings was held in 1982 in Sonnabend in New York. In 1991, the Whitney Museum organized a major retrospective of his work, which opened at the Museum of Contemporary Art, Los Angeles. In 1998 a retrospective of his work opened at IVAM in Valencia and traveled to the Whitechapel Art Gallery in London. His work is included in many public collections including the Metropolitan Museum of Art, the Museum of Modern Art in New York, and the Tate Gallery, London. Winters is represented by Matthew Marks Gallery in New York and has exhibited regularly in Europe at White Cube, London; Galerie Fred Jahn, Munich; and Galerie Max Hetzler, Berlin.

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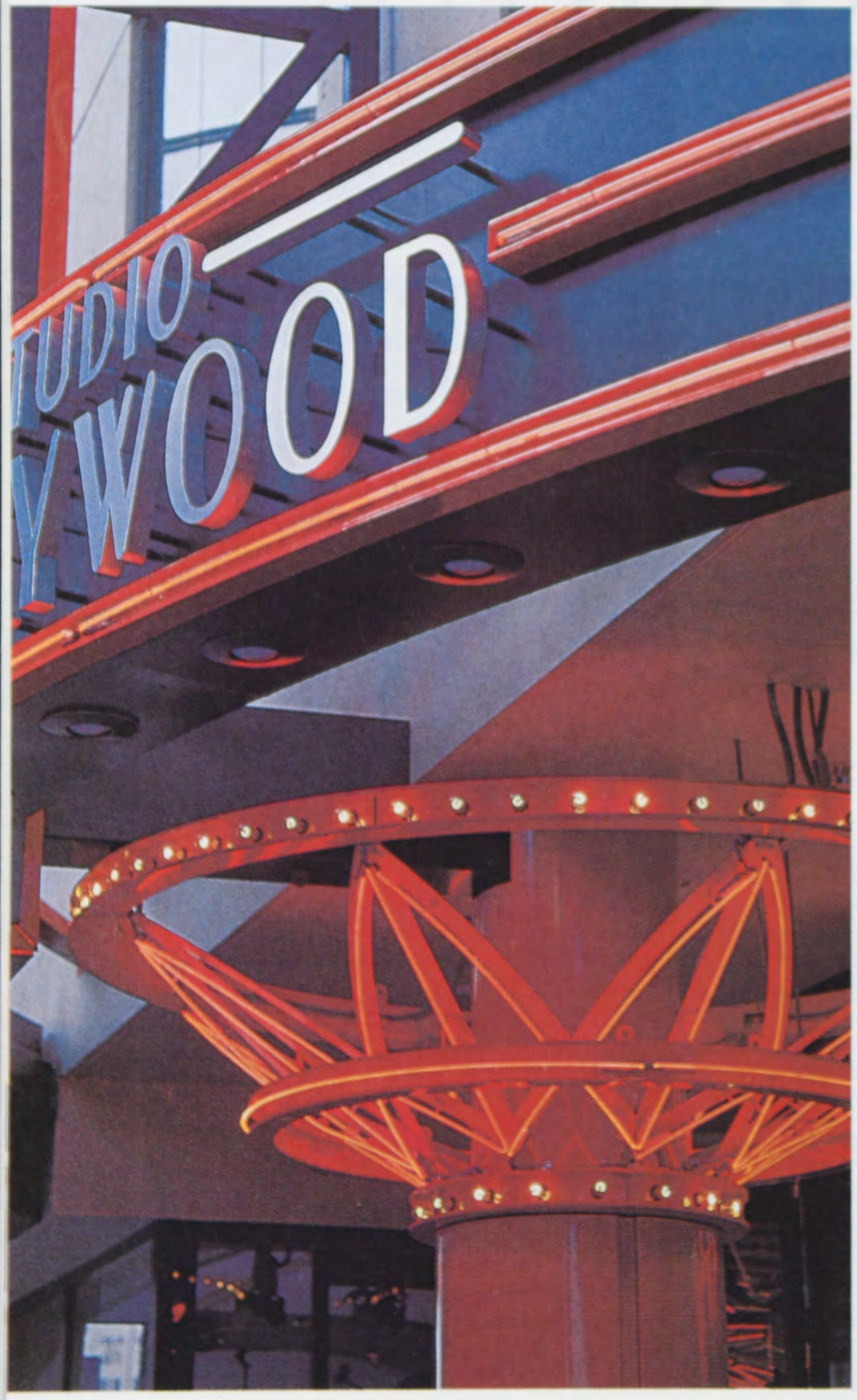
# A New Eye on Hollywood

## Hidden Treasures on the Boulevard




**TEXT BY NORM CHANDLER FOX**
**PHOTOGRAPHY BY DAVID DAIGLE**

Los Angeles is a megalopolis that keeps reinventing itself all the time. Right now, much of the action is focused on Hollywood, where more than a billion dollars is in the pipeline to develop and renovate a world-renowned community that had fallen on hard times.

But like a once-famous actress who succeeds in making a comeback, the 2002 version of Hollywood is indeed ready for a close-up! To paraphrase Marcel Proust, the voyage of discovery is to look at the same place with a new set of eyes.

You can always buy a guidebook and set out on your own, but a much more enjoyable way to do it is a cultural walking tour of Hollywood. Launched last summer, **Red Line Tours** offers one- and two-hour-long trips and exclusively permits interior glimpses into certain landmark buildings (Hollywood Tour Center at the Stella Adler Theatre, 6773 Hollywood Blvd. [323] 402-1074). Tour patrons receive live audio headsets which pick up the docent's running commentary and block out the sometimes maddening street noise.

So, whether you're a visitor to Los Angeles or a longtime resident, whether you're on a guided walking tour or on your own, spend some time enjoying the glamour of the old and the grandeur of the new Hollywood.

*Left:* Studio Hollywood Gift Shop at Hollywood & Highland. *Details, left to right:* Egyptian Theatre, Max Factor Building, Hollywood & Highland, live theater star on The Walk of Fame, ornamental grillwork at 1652 N. Cherokee, Hollywood & Highland, Egyptian Theatre.

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A Noise Within Theatre plays host to a variety of theater classics.

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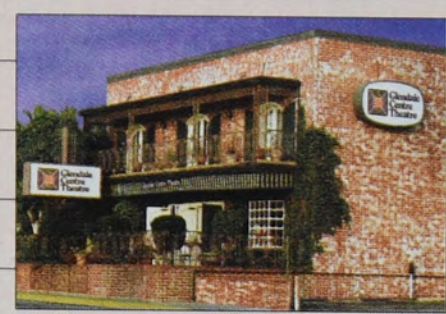

The Glendale Centre Theatre provides an intimate setting for stage performances.

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GLENDALE

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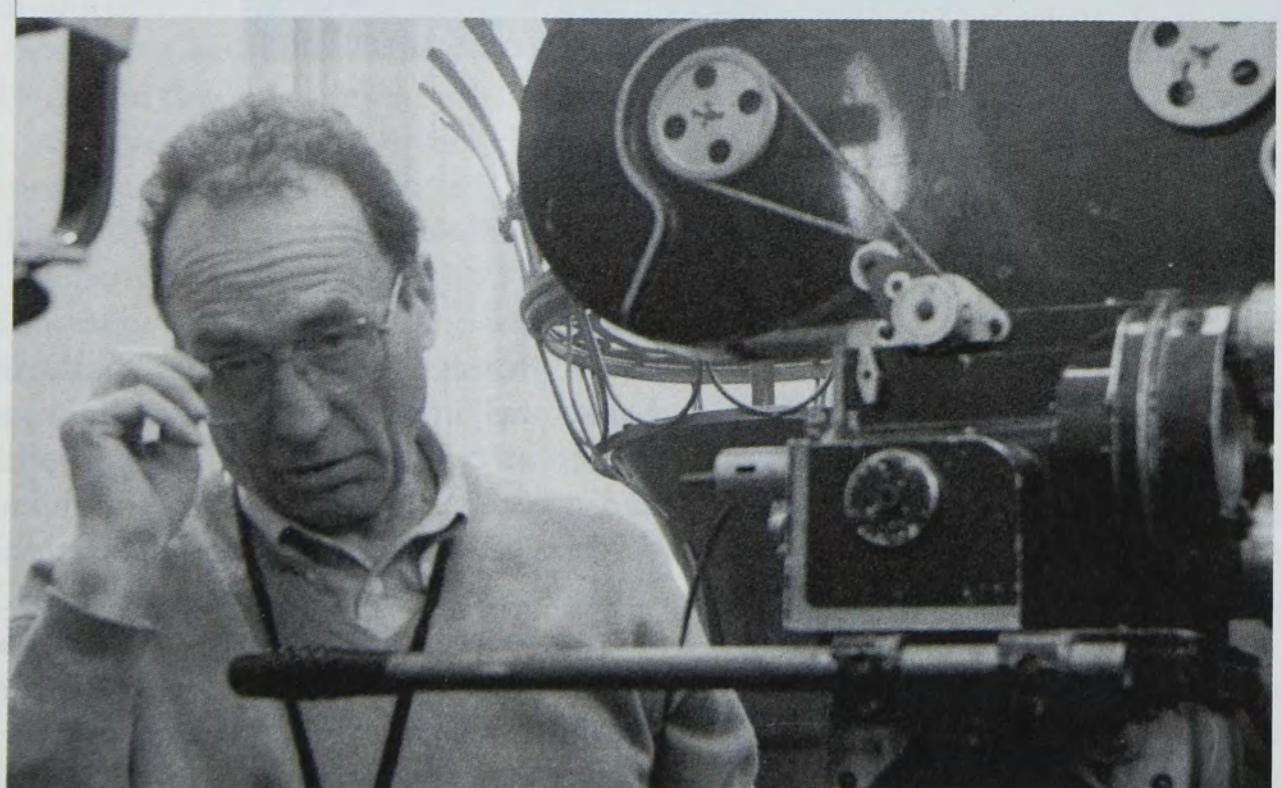

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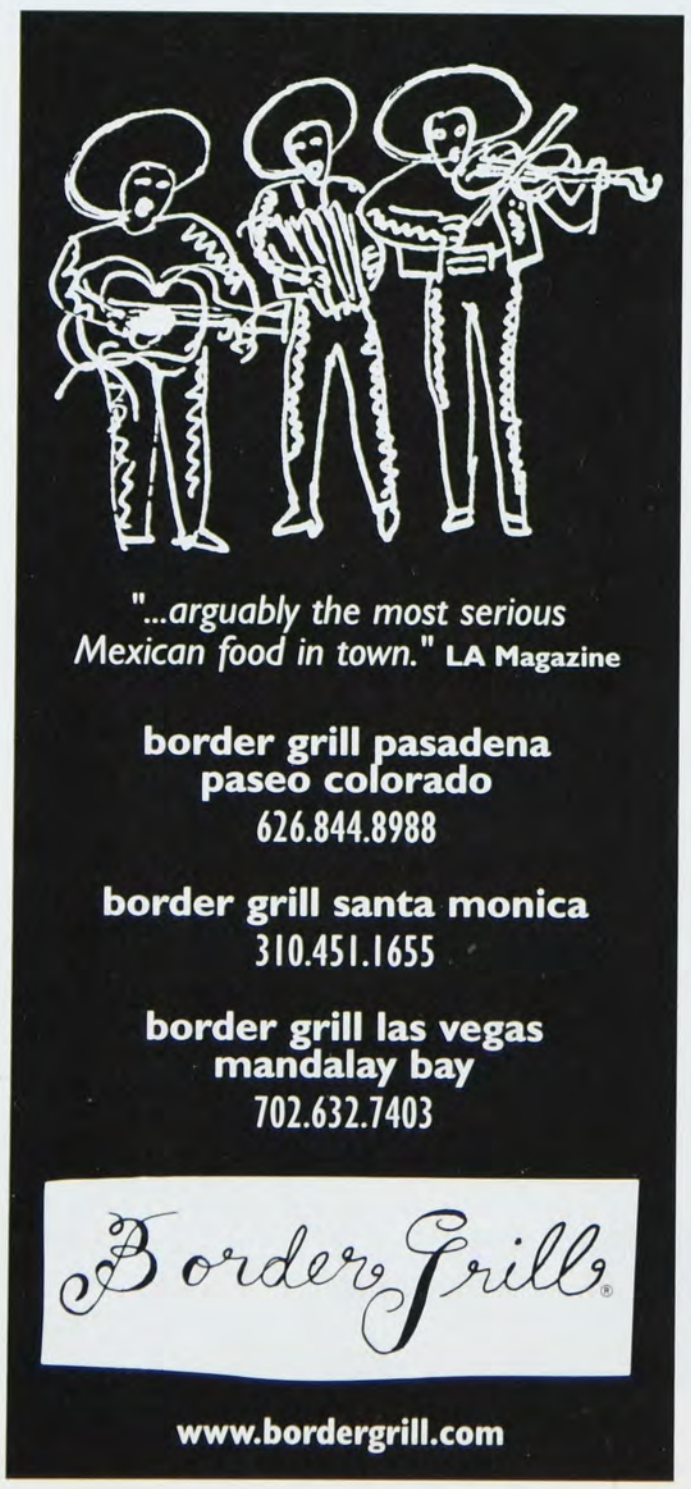

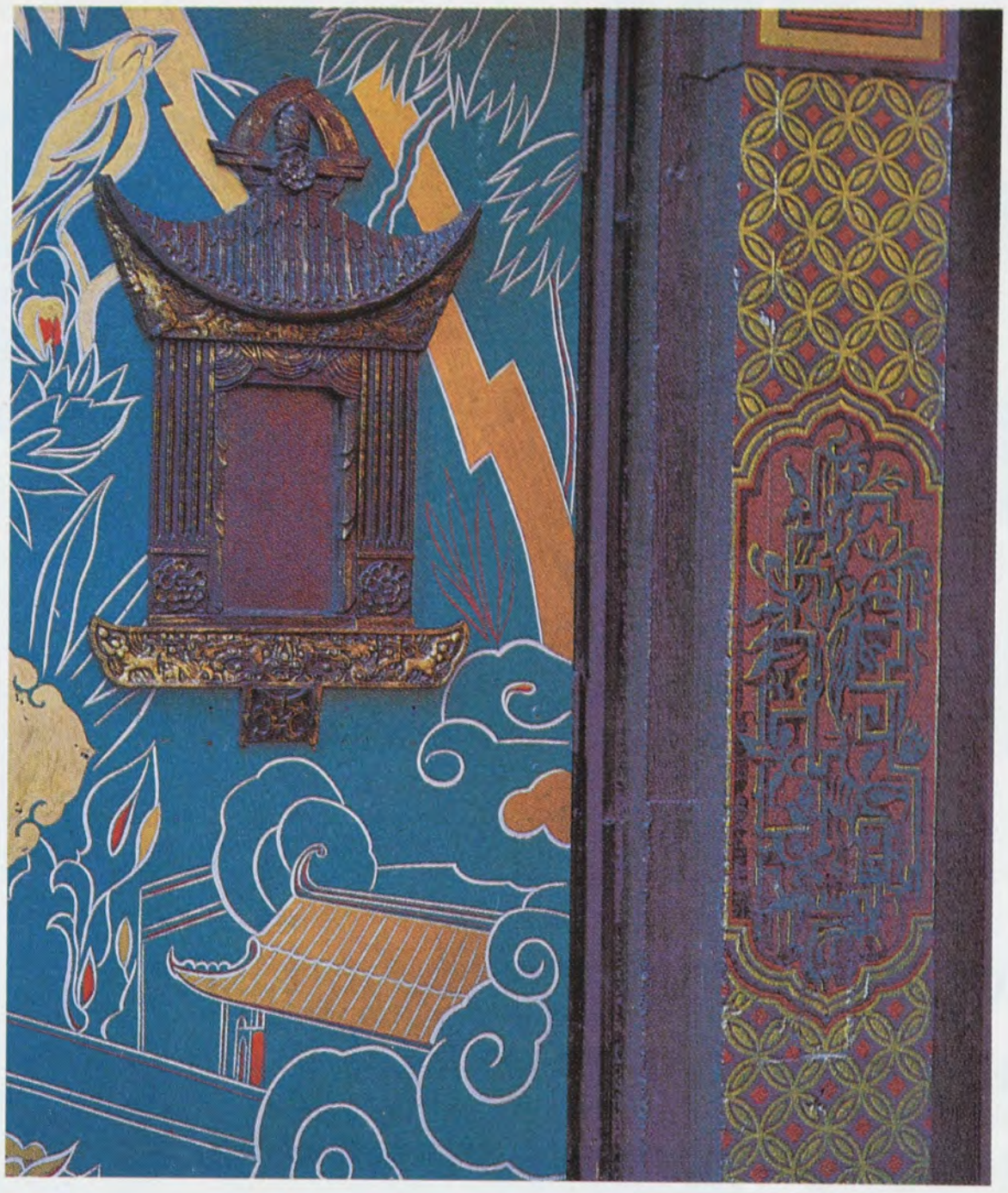

*At left:* The Chinese Theatre. *Details, left to right:* El Capitan Theatre, Chinese Theatre, Hollywood Wax Museum, Pig 'n' Whistle Restaurant, El Capitan Theatre, Chinese Theatre, former Woolworth's store.

## Hollywood's Evolution

Hollywood was born in 1883 when real estate developer Harvey Wilcox bought 120 acres of property, which he named at the suggestion of his wife. The town flourished in the early part of the century, as movie companies from the East Coast saw an opportunity to film year-round in the mild climate of Southern California. Besides having studios and mansions, the community developed a "main street," **Hollywood Boulevard,** which from the 1920s through the 1940s was regarded as the "Fifth Avenue of the West" due to its upscale retailers.

As part of the Boulevard's improvement project of 1958, **The Walk of Fame** was created to immortalize the names in concrete of Hollywood's elite and to unify the town's entertainment district. (As of today, The Walk is the third most visited site in L.A.'s metropolitan area, just behind Universal Studios and Disneyland.) There are currently 2,800 stars on the sidewalks of Hollywood and 24 more are added each year. Icons for film, television, radio, recording, and live theater represent each star's medium. Opera fans like me are proud to note that Plácido Domingo has recently acquired a star under the "live theater" rubric on The Walk.

## The Grand Movie Palaces

Built during Hollywood's Golden Age of the 1920s, these opulent and exotic movie palaces were meant to entice the middle classes away from live theater. Many had live stage shows along with the movie to justify the $1.50 admission price!

The first movie palace was the **Egyptian Theatre** (6712 Hollywood Blvd.), which opened in 1922 with Douglas Fairbanks' *Robin Hood.* The motif was inspired by ancient Egypt, and before performances, "Egyptian" guards patrolled the roofline while harem girls ushered patrons to their seats. This theater gave birth to the movie premiere, replete with a red carpet, celebrities introduced while alighting from limousines, and searchlights crossing the sky. The American Cinematheque renovated and reopened this theater in 1998.

In 1926, the **El Capitan** (6838 Hollywood Blvd.) opened for live theater. It was designed in the ultra-ornate Churrigueresque style. Over 120 live plays were produced here, including *No, No, Nanette, Anything Goes,* and *Ah, Wilderness.* In 1942, the theater covered by a sleek moderne façade and became the Hollywood Paramount, a movie house. When this theater fell into disrepair, the Walt Disney Company bought it and began a two-year, $65-million museum-quality restoration. The El Capitan re-opened in 1991 as a movie theater with occasional live Disney entertainment.

Sid Grauman, with partners Mary Pickford and Douglas Fairbanks, opened his **Chinese Theatre** (6925 Hollywood Blvd.) in 1927. Built as a kind of museum to Chinese arts, architecture, and culture, Grauman's theater used imported Oriental antiques, usherettes dressed in ancient Chinese gowns, and incense to perfume the auditorium. After accidentally walking through wet cement, Grauman conceived the idea of celebrities putting their footprints, handprints, and signatures in cement in the theater's forecourt.


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## New Reflecting Old

The new **Hollywood & Highland** complex is a 1.2 million-square-foot, five-level venue with movie theaters, restaurants, boutiques, a live broadcast studio, and containing the 3,500-seat **Kodak Theatre** — which is bringing the Academy Awards back to Hollywood next month. The Academy Walk entrance is framed with arches containing panels with the names of every "Best Picture" since inception, and leaving room for future winners up until the year 2071.

The most impressive part of Hollywood & Highland is the **Babylon Court:** a monumental pagan temple archway with black and white (and grey) surrounding friezes of ancient deities, facing gigantic columns topped by crouching elephants. It's a reproduction of one of the most famous movie sets of all time, from D.W. Griffiths' 1916 masterpiece *Intolerance.*

## Where to Stay

The Renaissance Hollywood Hotel was not open at press time, but the **Hollywood Roosevelt Hotel** (7000 Hollywood Blvd., [323] 466-7000) was built in 1926 and has a wonderful courtyard lobby in Spanish Colonial style. It boasts newly renovated guest rooms, a gallery of historic photos on the mezzanine, and the Blossom Room, where the very first Academy Awards ceremony was held in 1929.

## Where to Dine

Now in its 83rd year, **Musso & Frank Grill** (6667 Hollywood Blvd., [323] 467-7788) has a wood-paneled setting and well-seasoned waiters. Try the sautéed sandabs, juicy grilled lamb chops, and sublime rice pudding. Helped by Musso's enormous martinis, F. Scott Fitzgerald, Dorothy Parker, William Faulkner, and Raymond Chandler formed an "Algonquin Round Table West" at this restaurant in the early '40s. One can only expect that tradition to be revived, too. □


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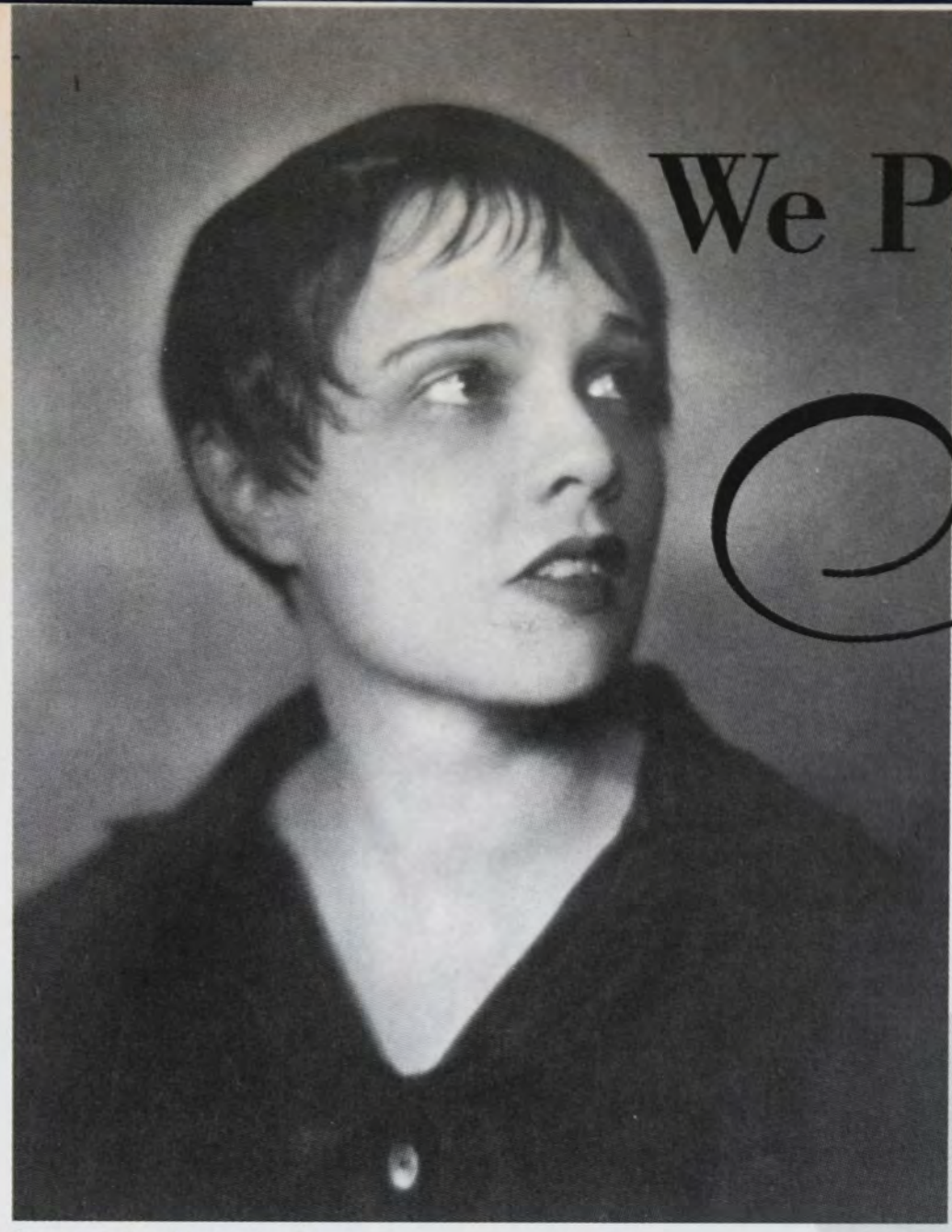

COURTESY GEORGE EASTMAN HOUSE

Portrait by Nickolas Muray.

# We Prefer *Anita*

"Gentlemen Prefer Blondes," concluded the brunette and brassy, one-and-only Anita Loos

**BY LIBBY SLATE**

Remember the song from *South Pacific* about "Honey Bun," who was "only 60 inches high" and "a hundred and one pounds of fun?"

Well, subtract one inch and nine pounds, and you had a real-life honey bun in the person of Anita Loos, who vowed while still a schoolgirl never to be bored and kept that resolution brilliantly. Whether it was running off to marry as a teenager (for one night only, mind you), writing witty subtitles for the silent films of Douglas Fairbanks, helping to put the roar in the Roaring Twenties with her Jazz Age novel *Gentlemen Prefer Blondes*, or sitting at the Algonquin's literary Round Table, Loos led the highlife, sparkling like the diamonds that the musical version of *Blondes* famously decreed to be a girl's best friend.

Born most likely in 1893 (some sources say 1888) in what is now Mount Shasta, California, Loos began acting as a child at the San Francisco theater managed by her bon vivant father. As a teenager she left acting for writing, having learned about story structure and dialogue from her stage experience. Her first produced scenario, *The New York Hat*, was filmed in 1912 by silent film pioneer D.W. Griffith and starred Mary Pickford and Lionel Barrymore. Four years later, her clever titles for the Douglas Fairbanks film *His Picture in the Papers* were so successful that Griffith assigned her to write the landmark *Intolerance*. She went on to write numerous films for Fairbanks, developing a reputation for her satirical flair. In 1919 she married the cowriter and director of many of her films, John Emerson, and moved to New York, where the duo wrote and produced their own films. In all, Loos wrote more than 60 silent films.

"It's the writer's own personality that makes the story," Loos told *Photoplay* magazine in 1921. "That's why I try to keep myself happy and cheerful. I have a motto which is the key to my character: 'High o' Heart, *toujours* High o' Heart.'"

It was perhaps that personality, then, which propelled Loos into the heart of the 1920s flapper era. She bobbed her hair, shortened her hemlines, and in 1925 wrote a serial for *Harper's Bazaar* about a flapper gold digger named Lorelei Lee who sailed to Paris with her friend Dorothy in search of a husband and then returned to America to marry a millionaire. The story was inspired by a cross-country train trip on which the brunette writer was ignored by all the men onboard, who instead catered to the every need of blonde actress Mae Davis; the married Loos was already annoyed that writer/critic H.L. Mencken had chosen to romance Davis instead of herself.

Published as a novel in 1926, *Gentlemen Prefer Blondes* became an international hit. It inspired a silent film, a play, and two musical versions — the 1949 Broadway show starring Carol Channing and the 1953 movie starring Marilyn Monroe. A sequel, *But Gentlemen Marry Brunettes*, was published in 1928.

Loos made a successful transition to "talkies," writing the screenplays for such films as *San Francisco*, *The Women*, and *I Married an Angel* as well as co-writing *Gentlemen Prefer Blondes*. Her stage version of Colette's novel *Gigi* became the basis for the film. She also wrote several autobiographies, which critics deemed inaccurate but nevertheless hilarious. She even briefly returned to acting, guest starring in the 1960s television series *Redigo* and *Laramie*.

Loos died in New York on August 18, 1981. As an epitaph, one might refer to a eulogy Loos gave for actress Tallulah Bankhead in 1968. Just substitute the names: "Tallulah never bored anyone," she said, "and I consider that humanitarianism of a very high order indeed." □

---

*Libby Slate is a Los Angeles–based writer who contributes regularly to* Performing Arts Magazine.

**Reprise! presents *Gentlemen Prefer Blondes* March 5–17 at UCLA's Freud Playhouse. For tickets and more information, call (310) 825-2101 or visit www.ticketmaster.com.**

## SHAKESPEARE AND SHYLOCK

*continued from page 10*

rather than his involuntary follower Freud, is our psychologist."

Southern California theatergoers have a rare theatrical opportunity in March, when the San Diego Repertory Theatre presents *The Merchant of Venice* in tandem with Mark Leiren-Young's *Shylock*. According to the playwright, this is the second time his play has been produced side by side with Shakespeare's.

In *Shylock*, a fictional Jew named Jon Davies is condemned by his own community for his portrayal of Shakespeare's Jew.

An outraged theatergoer protests Davies' "vile portrayal of Shylock as a vicious Jewish villain," effecting an early closing notice. *Shylock* consists of Davies' post-performance discussion with the audience after the final curtain.

Though unconvinced that Shakespeare was anti-Semitic, Leiren-Young does not believe he created Shylock to promote goodwill towards Jews. His play concerns censorship, Shakespeare, Shylock, and what it feels like for Jon Davies to be called a racist.

"I wanted to explore the possibility that perhaps Shakespeare's play *is* dangerous," says Leiren-Young. "If we're going to talk about censorship, let's make Davies' Shylock an offensive one, clearly a nasty, nasty Jew."

Actor Ron Campbell is ecstatic. "I have to come up with multiple Shylocks," he says, "the Shylock Jon Davies plays, the different Shylocks he presents in Mark's play, and the one that Ron Campbell wants to spend the evening with in Sam Woodhouse's production of *Merchant.*"

"What's more important than the hours one spends in the theater is what happens in the car ride on the way home," says *Shylock* director Todd Salovey. Six months after *Shylock's* premiere, Leiren-Young received an email from a couple who said they were still debating the issues.

"If the plays get people talking and provoke them to seek out the truth, then the theater is succeeding way beyond box office success or applause," says Salovey.

Bloom attributed *The Merchant of Venice's* vitality to "the ways in which it scrapes against a bedrock of beliefs about the racial, national, sexual, and religious difference of others. I can think of no other literary work that does so as unrelentingly and honestly," he writes. "This is why censoring the play is *always* more dangerous than staging it." □

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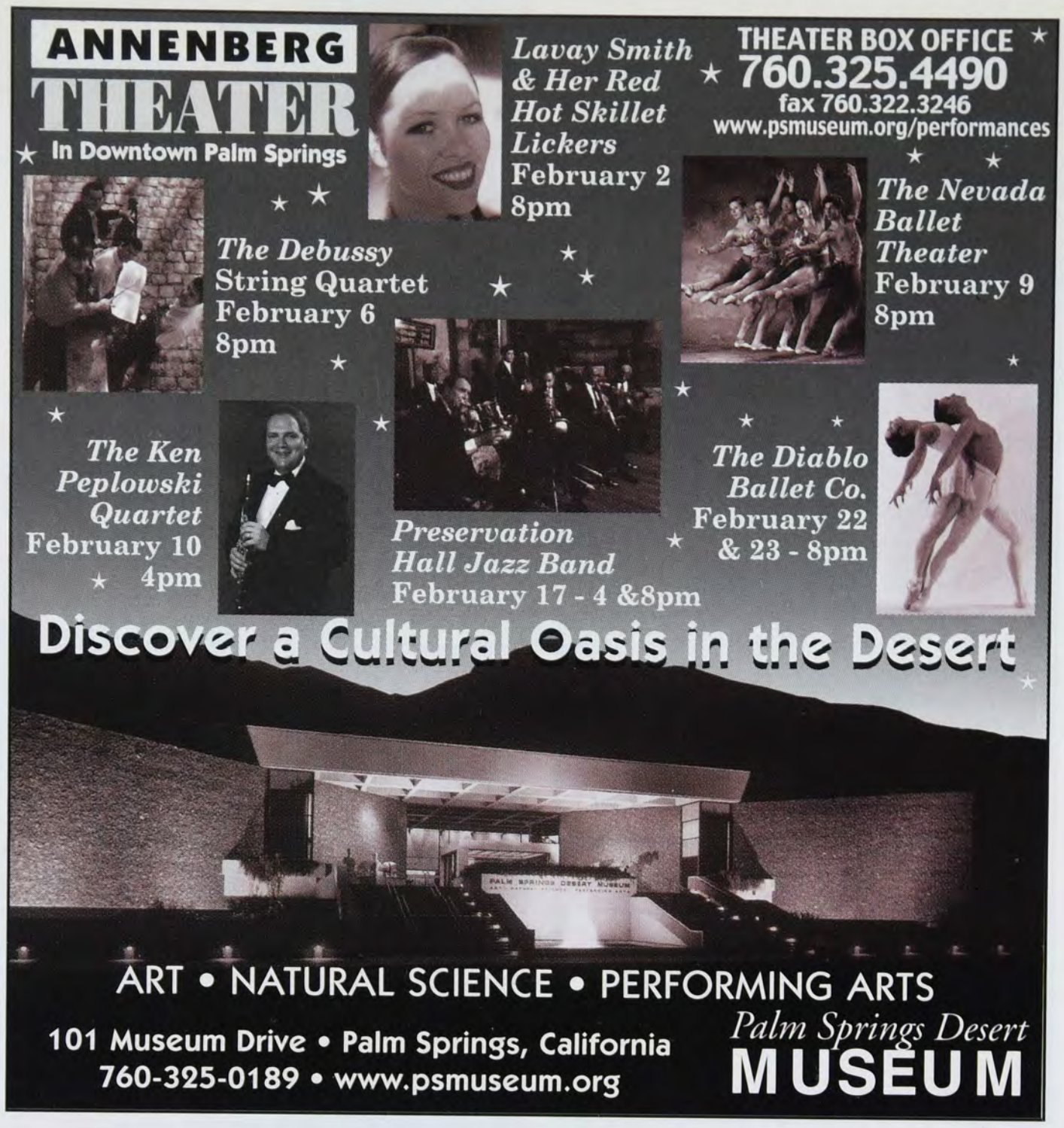
*Charlene Baldridge is a freelance writer, critic, and essayist who specializes in arts and culture.*

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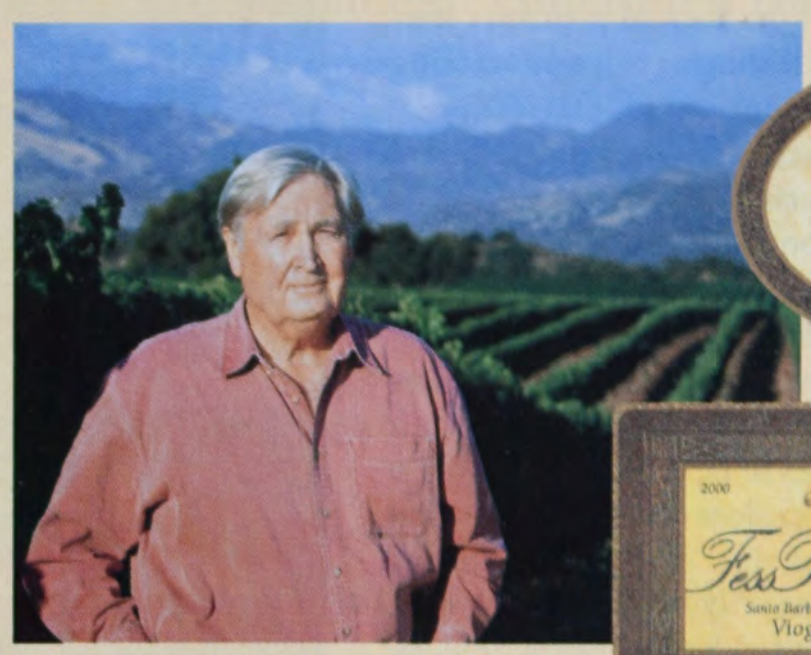

Fess Parker Winery and Vineyard, Los Olivos

**For most of the world,** California's fine wines can be summed up in one four-letter word: Napa — as in the Valley. Yet, over the past decade, many splendid wines have arisen from relatively unheralded viticultural areas of the state, including our own backyard: Southern California. For the purposes of this discussion, that's a pretty big backyard, extending from the Temecula or Rancho California area southeast of Los Angeles right up to Paso Robles, which is just over 100 miles northwest of Santa Barbara.

Southern California is perceived as a uniformly arid and desert-like region where water is a precious resource and the only way to grow greenery is to irrigate heavily. In reality, there are plenty of varied microclimates that have proven hospitable to the cultivation of wine vineyards.

At the beginning and end of the day, and all through the night, the constant atmospheric flow off the Pacific Ocean conspires with Southern California's coastal mountain ranges to provide the cool, foggy lowland conditions favored by such "northern" grapes as Chardonnay, Riesling, and Pinot Noir. Southern California's warmer, drier hillside microclimates are often ideal for ripening not only the classic California Cabernets but also the Rhône varietals, especially Syrah, as well as the Italian Sangiovese. Because Southern California is such a vast area with so many distinct microclimates, it's safe to say that the region is nowhere near fulfilling its winegrowing potential. And that's an exciting prospect.

The wines of Southern California tend to reflect the area's wide-open, up-front, media-oriented culture. What it may lack in sub-

# BACKYARD: California

Justin Winery, Paso Robles

by **Dennis Overstreet**

tlety, it more than makes up for in personality and style. As a rule, you'll find riper Rieslings and bolder, more assertive Cabernets, Zinfandels, and Syrahs.

Not surprisingly, numerous captains of local industry have taken up the wine business. One of my favorites is Tom Jones, the former head of Northrop Grumman Corporation. With all the determination and know-how he used to develop the stealth bomber, he started a winery, **Moraga Vineyards**, at his Bel Air estate and has created a fabulous Bordeaux-style Cabernet Sauvignon blend and an excellent Sauvignon Blanc.

Several prominent Los Angeles restaurateurs have also converted their passion for wine into second careers as viticulturists and winemakers. Michael McCarty, founder and proprietor of **Michael's of Santa Monica**, has his own Malibu vineyard, which produces a Bordeaux blend and other superbly crafted reds. Manfred Krankl, who built the La Brea Bakery and Campanile Restaurant into highly successful businesses, produces very fine Syrahs, Pinot Noirs, and Chardonnays at his **Sine**


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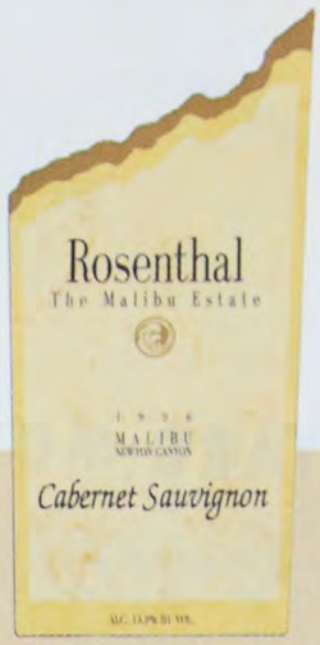


The Malibu Estate, Malibu

**The wines of Southern California tend to reflect the area's wide-open, up-front, media-oriented culture.**

**Qua Non Winery** in Ventura. And **Michael Bonaccorsi**, the sommelier at Wolfgang Puck's world-famous restaurant Spago, now located in Beverly Hills, began making wonderful Chardonnays, Pinot Noirs, and Syrahs in the 1999 vintage with grapes from Santa Barbara County.

Here are a few more of my top Southern California picks:

**Babcock Winery & Vineyards, Lompoc** — Winemaker Bryan Babcock is considered one of the hottest young talents around. Among his wines are a Sauvignon Blanc called Eleven Oaks, various single-vineyard Chardonnays and Pinot Noirs, a Gewürztraminer as well as Italian (Sangiovese and Pinot Grigio) and Spanish (Tempranillo and Albariño) varietals.

**Fess Parker Winery & Vineyard, Los Olivos** — Founded by the actor who's most famous for his roles as Davy Crockett and Daniel Boone on television and located in the Santa Ynez Valley of Santa Barbara County, this winery features Rhône varieties such as Syrah and Viognier, as well as Burgundian varietals such as Pinot Noir and Chardonnay grapes grown on the estate itself and other vineyards in Santa Maria and the Santa Rita Hills. (A geographical aside: Santa Rita is a quintessential Southern California wine-growing region, situated at the western end of the Santa Ynez Valley close to the Pacific. Another top Southern California locale is the Edna Valley, south of San Luis Obispo. It, too, attributes its cool, vine-friendly climate to ocean breezes; hence the excellence of local Chardonnays and Pinot Noirs.)

**Justin Winery, Paso Robles** — This classy operation features a Meritage (Bordeaux-style blend) called Isoceles. The Paso Robles area, warmer and drier than other local viticultural zones, is home to some very fine Zinfandels, Syrahs, and Cabernet Sauvignons.

**The Malibu Estate, Malibu** — The creation of real estate and hotel developer George Rosenthal, it's located at elevations of around 1,500 feet and produces an outstanding Bordeaux-style Cabernet Sauvignon blend.

**Other top Southern California producers:** — Alban Vineyards, Arroyo Grande; Andrew Murray, Los Olivos; Au Bon Climat and Qupé, Santa Maria (Jim Clendenen is the winemaker); and Zaca Mesa, Los Olivos. □

*Dennis Overstreet is the author of* Overstreet's New Wine Guide *(Clarkson Potter/Publishers; Random House). He has been in the fine wine business for nearly 30 years as owner of The Wine Merchant, Beverly Hills.*

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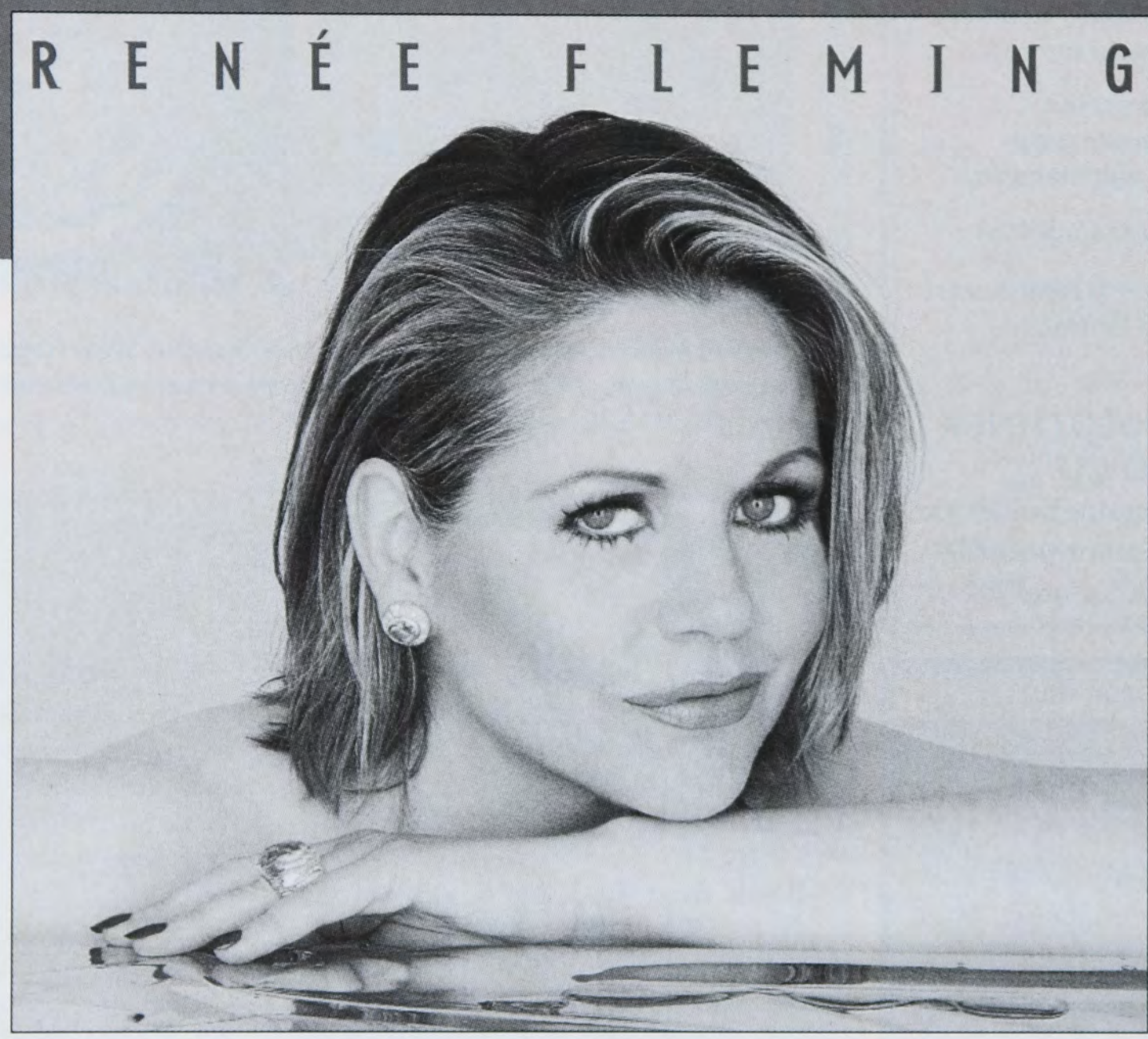


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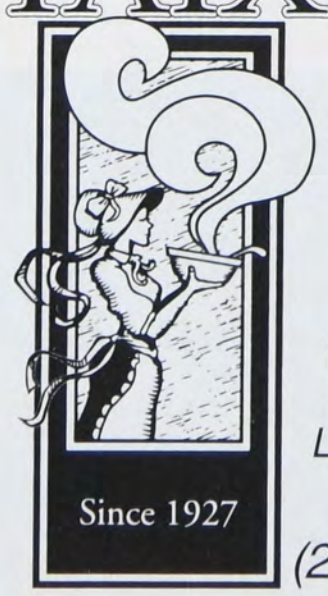


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Library Tower, 633 W. Fifth St. (at Grand), Los Angeles, (213) 629-1929. Open for lunch Monday–Friday, dinner every night. Old World charm and ambience with the freshest fish and seafood. Other locations in Beverly Hills, Pasadena, and El Segundo.

### Promenade Ristorante

Promenade Plaza, 710 W. First St., Los Angeles, (213) 437-4937. Open Monday–Friday for lunch, Tuesday–Saturday for dinner. Engaging Italian dishes with wines to match in a most attractive setting.

### Renaissance Restaurant

Manor Hotel, 5930 Franklin Ave., Hollywood, (323) 960-3100. Open 7 days for breakfast, lunch, and dinner. Elegant historic setting overlooking manicured gardens for special Continental cuisine.

### Seoul Jung

Wilshire Grand Hotel & Centre, 930 Wilshire Blvd., Los Angeles, (213) 688-7880. Open for lunch weekdays, dinner nightly. Enjoy table-top barbecue and classic Korean dishes in exquisite surroundings at this award-winning restaurant.

### Taix French Restaurant

1911 Sunset Blvd., Los Angeles, (213) 484-1265. Open for lunch and dinner every day. Soon to celebrate its 74th year in business, this warm and homey French spot serves the classics along with a stupendous list of wine.

### Tesoro Trattoria

California Plaza Building, 300 S. Grand Ave., Los Angeles, (213) 680-0000. Open for lunch Monday–Friday, dinner Monday–Saturday. Overlooking a plaza with fountains, you'll enjoy excellent pasta, seafood, and veal at this authentic trattoria.

### Windows Steaks & Martinis

Transamerica Center, 1150 S. Olive St. (betw. 11th and 12th Sts.), Los Angeles, (213) 746-1554. Open for lunch Monday–Friday, dinner nightly. A view that doesn't stop atop a skyscraper, along with fine steaks, wines and, of course, martinis.


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# California Cuisine

by Norm Chandler Fox

Ciao Trattoria

## LOS ANGELES

**CIAO TRATTORIA** — This congenial restaurant is located in the magnificent Fine Arts Building (1927), and you'll do yourself a favor by leaving time to admire the building's incredible gilded cathedral-like lobby. With beautiful arched windows, intimate lighting, high ceilings, and a majestic mahogany bar, this dining establishment reminds me of the elegant trattorias in Bologna and Venezia. The serving staff is quite knowledgeable and can recommend a nice Italian red from the reasonable list of wines. The servers will also pace your meal perfectly if you inform them that you're going to a performance. And be sure to take advantage of the free shuttle service to and from the Music Center and the Staples Center.

Executive chef/owner Harry Hagani and his able Chef de Cuisine, Pablo Ruiz, have created a lovely Northern Italian menu, and I like to begin with the tangy roasted red peppers rolled with a filling of mozzarella or the garlicky bruschetta of chopped tomatoes and fresh basil on toasted ciabatta bread. There's also a delightful salad of avocado, spinach, and crab in a light mango vinaigrette as well as crispy ringlets of fried calamari with a rich marinara sauce for dipping. A new addition to the appetizers is a first-rate tuna tartare dressed with a sesame and rice wine sauce.

The biggest problem with an array of eighteen pasta dishes is making a decision. I like the penne tossed with lusty tuna roe and garlic, shell-shaped pasta with lobster and mussels in a light curried sauce, and bow-tie noodles festooned with salmon and asparagus tips. The penne Putanesca is bathed in a flavorful mixture of mushrooms, capers, and Kalamata olives while rigatoni is mixed with eggplant, broccoli, and pignolas. And if you're a ravioli lover, don't miss the excellent duck ravioli served with porcini mushrooms.

For fish and seafood fanciers, I suggest the juicy charred salmon with roasted peppers or the spicy mixture of tender shrimp and scallops in a Fra Diavolo sauce. If you're in the mood for veal, try the medallions sautéed with Marsala wine and porcini or the tasteful veal Saltimboca layered with prosciutto and mozzarella. Breast of chicken is braised with artichokes in a light Chardonnay topping while a fork-tender filet mignon is garnished with wild mushrooms.

Since portions here are huge, you may not have much room for items from the dessert trolley. The cheesecake is too dry, but I like the chocolate raspberry torte or the hazelnut brittle crust filled with strawberries and white chocolate. My favorite ending is sampling one of the restaurant's vast collection of grappa.

**CIAO TRATTORIA, 815 W. Seventh St. (betw. Figueroa and Flower), Los Angeles, (213) 624-2244. Open for lunch weekdays, dinner Monday–Saturday. Without alcohol, two can dine for $75 including tip and tax.**

**TRADER VIC'S** — I understand that there was a time, many decades before I moved to Los Angeles, when the city was studded with popular Polynesian places such as The Luau, Don the Beachcomber, Kelbo's, and Trader Vic's. Only the last-named establishment survives today, and I believe it's because the menu contains old favorites while evolving with new dishes that reflect current tastea. Now celebrating it's 47th year of operation, the restaurant still contains a South Seas décor with Polynesian artifacts, rattan furniture, amber lighting, and comfortable seating. Some of the excellent serving staff have been here since the opening in 1955. The new chef, Darren Brown, has freshened the classic dishes with finesse while adding some wonderful new taste sensations to the large menu. As for drinks, along with a nice wine list is a menu of those mostly rum-filled tropical libations that will bring back memories of your courtship.

If you're feeling nostalgic, you can order classic starters like pork spareribs, crab Rangoon, and almond duck. I prefer the more unusual mussels in a light curry, crisp rolls of salmon and shrimp, and spicy crab cakes punctuated with macadamia nuts. You can also order pristine sushi and sashimi, and I'm especially fond of the swordfish and mango roll as well as a roll of grilled eel and cucumber. Also recommended are starters like the oyster and spinach soup or an avocado and shrimp salad with a piquant chive vinaigrette.

Among the pan-Pacific and Asian entrées, I like the garlic prawns atop spinach, palate-searing Hunan scallops, and rich lamb curry served with assorted condiments. The peach blossom duck is not crisp enough for my taste, but the grilled swordfish with a papaya and basil topping is sensational, as is lobster poached in lemongrass and coconut. There are so many temptations from the wood barbecue ovens that Chef Brown will gladly fashion a platter for the table of many items. I like the tender wood-smoked lobster tail, juicy sea bass, and Indonesian-spiced rack of lamb.

Chef Brown's desserts are equally intriguing. How about a pineapple rum tiramisu topped with a cloud of whipped mascarpone or coconut cardamom bread pudding with cinnamon? Best of all is the chocolate macadamia nut mousse crowned with chocolate banana chips. As you can surmise, if you haven't been here in a while, you're in for some happy surprises.

**TRADER VIC'S, Beverly Hilton Hotel, 9876 Wilshire Blvd. (at Santa Monica), Beverly Hills, (310) 276-6345. Open nightly for dinner. Without alcohol, two can dine for $125 including tax and tip.** □

*Norm Chandler Fox is Food & Travel Editor for* Performing Arts Magazine.

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