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Jennifer Gottlieb-Shetrit outlines the stock market's impacts on Bay Area real estate. p. 4



**The Actor**

Kalyn Corrigan asks "The Actor" star André Holland about the role he was born to play. p. 5



Ruth Asawa, *Andrea* (PC.002), 1966–68; Commissioned by developer William M. Roth for the renovation of Ghirardelli Square. 900 North Point Street, San Francisco © 2025 Ruth Asawa Lanier, Inc., COURTESY DAVID ZWIRNER; PHOTO: AIKO CUNEO

# ‘Ruth Asawa: Retrospective’ at the SFMOMA

BY SHARON ANDERSON

“AN ARTIST IS NOT SPECIAL,” Ruth Asawa once said. “An artist is an ordinary person who can take ordinary things and make them special.” The San Francisco Museum of Modern Art has announced the first major national and international

museum retrospective of the groundbreaking work of Ruth Asawa (1926-2013). This first posthumous retrospective will feature the entire spectrum of Asawa’s work including sculpture, drawings, prints, paintings, design objects and archival material from U.S.-based public and private collections.

## A CREATIVE UNIVERSE

*Ruth Asawa: Retrospective* will offer an extensive look into the artist’s output and inspiration, exploring the ways her longtime San Francisco home and garden served as the epicenter for her creative universe. Asawa ceaselessly transformed ordinary objects into art while

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## REYNOLDS RAP :: Opinion

# Zavein Wright had been arrested 11 times since 2019 on charges from assault to kidnapping — then he attacked my friend in the Marina

BY SUSAN DYER REYNOLDS

Part 1 of a two-part series

AS A SAN FRANCISCO JOURNALIST, I’VE COVERED DOZENS of violent criminal cases, but I had never known any of the victims personally until Oct. 5, 2023. That was the day the husband of the longtime editor of the *Marina Times*, Lynette Majer, was brutally attacked in the Marina District.

On a Thursday morning at approximately 7:45 a.m., 80-year-old Ken Majer was walking his little dog, Daisy, at the corner of Baker and Bay streets across from the Palace of Fine Arts when he was confronted by a large male. Ken says he didn’t know the person, and only saw his face briefly before the man forcefully knocked him to the sidewalk. Ken’s head hit the sidewalk, and as he lay there stunned, he noticed neighbors gathering around him. One woman was calling 911 while several others helped him sit up, noting that he was bleeding profusely from the back of his head. Officers from the San Francisco Police Department and an ambulance soon arrived, and Ken was taken to the emergency room at Saint Francis Hospital. He received a CAT scan to determine his injuries and he required 17 staples to close the wound in his head. Meanwhile, back home, Lynette was wondering who would be ringing

REYNOLDS RAP, continued on 2

## SPORTS CORNER :: Charting a New Course

# The Buster era begins

BY RICHARD KELLER

OF ALL THE GIANTS’ OFF-SEASON developments, the selection of Buster Posey as the new President of Baseball Operations was clearly the most significant. The legendary Giants catcher replaces Farhan Zaidi, who had held the position for the previous six seasons.

Perhaps it should have been expected that Posey would be named to a top front office role since he moved back to the Bay Area from his native Georgia and became part of the Giants’ ownership group in 2022. Even before he was named PBO, he played a key role in inking standout third baseman Matt Chapman to a long-term deal with the team.

Said Giants board chairman Greg Johnson, “As we look ahead, we’re looking for someone who can define, direct and lead this franchise’s baseball philosophy, and we feel that Buster is the perfect fit. He has the demeanor, intelligence and drive to do this job. The

competitive fire he has to win didn’t end when he took his jersey off. It’s as strong today as ever. We’re confident that he and (manager) Bob Melvin will work together to bring back winning baseball to San Francisco.”

Describing his personal motivation for taking on the challenge, Posey said, “I’m so passionate about baseball. I know I finished a few years ago, but the opportunity to elevate people and just being part of something bigger than yourself was really appealing.”

Posey wasted little time getting started. His first official move was signing power-hitting, slick-fielding shortstop Willy Adames to a lucrative, seven-year contract. Adames joins with Chapman to form baseball’s tightest fielding left side of the infield. In fact, Adames was so excited to join the Giants that he came to Scottsdale a month before spring training to work out with other early arrivals. Said Adames, “After getting traded twice, I think it makes it easier to come early and get comfortable. That’s why I’ve been hanging here for the last month,



Buster Posey ©S.F. GIANTS

because I wanted to get that going and create that bonding with the guys before spring training started.”

Next, Posey signed sure-fire future Hall-of-Fame pitcher Justin Verlander to a one-year deal. While critics of the

move pointed to the 42-year-old’s age as a sign that he is well past his prime, Verlander is the kind of pitcher who knows what he has left in the tank. Like Adames, Verlander is anxious to

KELLER, continued on 8



the doorbell at such an early hour. It was the paramedics dropping off Daisy, which, she says, “they did as a courtesy because that isn’t protocol.” After a six-hour hospital stay, Ken was discharged and allowed to return home.

Later that day, Ken’s assailant Zavein Blue Wright was apprehended and charged with elder abuse, battery with serious injury, criminal threats, and assault with bodily injury. Public records list an address for Wright in Bakersfield, from Oct. 6, 2020 to Jan. 31, 2024, but he has been a fixture in the Marina for most of that time, where he is known by residents for his erratic and threatening behavior and for following young females.

One person described seeing Wright trap two young girls in the doorway of a building, refusing to let them go until she shouted at him and called the police. Between 2019 and 2023, Wright, now 31, was arrested in San Francisco 11 times for crimes including kidnapping, peeking and prowling while loitering on private property, attempted burglary, grand theft, vandalism over \$5,000, assault, trespassing, contempt of court, disorderly conduct, false imprisonment by violence, unauthorized entry of a dwelling, and threats of violence. Wright was arrested for Assault w/Any Means of Force – Likely To Produce Great Bodily Injury on May 23, 2018, in Marin County, and four times in San Francisco on Oct. 14, 2020, Nov. 8, 2020, Oct. 23, 2022, and Aug. 9, 2023. He was also arrested four times in San Francisco for False Imprisonment By Violence, on Oct. 14, 2020, Nov. 8, 2020, Sept. 9, 2020, and Oct. 23, 2022.

In Ken’s case, the San Francisco District Attorney’s Office filed charges of elder abuse, battery with serious injury, criminal threats, and assault with bodily injury. At an arraignment held Nov. 6, 2023, Wright pleaded not guilty to three of the counts. The fourth count, criminal threats, was dropped. Wright was ordered held without bail at County Jail No. 3 in San Bruno. At a hearing in December, there was a plea of mental incompetency.

On June 26, 2024, I attended a hearing for Wright at 850 Bryant in Department 15, which is San Francisco’s Behavioral Health Court. According to their website, the Court’s mission is to “enhance public safety and reduce recidivism of criminal defendants who suffer from serious mental illness by connecting these defendants with community treatment services, and to find appropriate dispositions to the criminal charges by considering the defendant’s mental illness and the seriousness of the offense.” The presiding judge, Charles Crompton, is known among critics for his leniency. “Judge Crompton lets everyone out,” said a former assistant district attorney. In fact, Crompton presided over the infamous Patrick Thompson case.

On May 4, 2021, San Francisco police officers responded to a report of two women stabbed at Fourth and Stockton streets just before 5 p.m. The victims, ages 63 and 84, were suffering from multiple stab wounds. Both were transported to the hospital, the 84-year-old with life-threatening injuries — the assailant stabbed her with such force that the handle broke off and the blade punctured her lung. Two hours later, police arrested 54-year-old Patrick Thompson. In and out of Behavioral Health Court and jail, Thompson had been released by judges numerous times prior to this incident despite the violent nature of his crimes.

A review of Thompson’s record revealed he had been charged with three separate cases in 2017: misdemeanor contempt of court order, felony assault with a deadly weapon other than a firearm and battery, and felony battery with serious bodily injury. In November 2017, a judge declared Thompson incompetent, and in February 2018 he was transferred to Napa State Hospital for the mentally ill.

One of those 2017 incidents was incredibly violent. Crossing guard Benjamin Gonzalez, who previously worked security at a homeless shelter along Fifth and Bryant streets,

described how a man was resting on his bed when Thompson, unprovoked, came up and stabbed him in the chest with a pair of scissors. “The look on his face was unbelievable ... so calm and very violent, and he tried to push him out the window — he was halfway out the window,” Gonzalez recalled.

In January 2019, Thompson was accepted into San Francisco’s mental health diversion program which the San Francisco Public Defender’s Office said he “successfully completed” in August 2020. They filed a motion before Judge Crompton to dismiss Thompson’s case which, after a brief hearing, he did. Shockingly, just five months prior, Thompson threatened a female police officer with an axe. Two additional officers arrived on scene at which point Thompson dropped the axe, turned to the officers, and said, “If it was up to me, I’d kill everything that stands.” He then disclosed he was “a mental patient.”

Having observed in Department 15 a number of times, I knew what to expect on June 26, 2024, for Ken’s case. A representative of the District Attorney’s Office (this time via Zoom), someone from the Public Defender’s Office (seated in the courtroom), and Judge Crompton on the bench with a thick stack of case files. On this particular day, the court would discuss two dozen defendants. As Crompton opened each file, the district attorney would ask for the defendant to be held, usually due to the violent nature of the crime, and the public defender would say, “He served his 180 days” — the maximum jail hold for mental health court.

The back-and-forth between lawyers and the judge sounded like an auction: “Incompetent, incompetent, incompetent” ... “Medication; placement report” ... “Doesn’t have capacity to decide on medication” ... “He’s a danger to himself and others” ... “IMO [involuntary medication order]” ... A few times, the attorneys lost track of which person they were talking about. Judge Crompton lost track even more frequently. All three would stammer and mumble as they shuffled through files and tried to regroup. Victims were never mentioned as a factor in their decisions. The topic of substance abuse, a common denominator for most violent mentally ill individuals, came up only once, with regard to a defendant who had “issues with alcohol.”

In almost every case, Crompton released the defendant either to diversion or to a minimum-security facility or a halfway house. Only one other person, a crime victim, was seated in the gallery. As her case came up, she struggled to decipher the legalese flying around the room. Afterward the victim called the public defender over to ask what had just happened, and he calmly explained that her attacker was being sent to “a minimum-security place ... Golden Gate-something.” The woman began to shake. “Where? In San Francisco?” she asked. “Yes,” the public defender said. “Where?” the victim asked. “I don’t know,” the public defender responded robotically. The woman, now in tears, rushed out of the courtroom.

An hour or so into the proceedings, case number 22 was called: Zavein Blue Wright. Like the majority of defendants in Behavioral Health Court, Wright’s appearance was waived (only one defendant appeared in court that day, straight from jail). After a brief conversation and a glance at a May 2024 report, Wright was judged incompetent to stand trial. The public defender wanted him released. The district attorney did not. The judge pointed out that he was admitted to the Department of State Hospitals on April 4, 2024. “He is already placed and he’s doing fine where he is,” Crompton said, and closed the file. “Next case ...”

The presiding judge, Charles Crompton, is known among critics for his leniency. “Judge Crompton lets everyone out,” said a former assistant district attorney.

**VICTIM IMPACT STATEMENT**

On Jan. 13, 2025, Ken wrote the following victim impact statement titled, Effects of Assault Incident on Oct.5, 2023:

*I am experiencing increasing declines with a number of physical and cognitive issues since the assault. These declines seem to be beyond normal aging. I am unstable, lack of balance, and shuffling when walking. I have tripped and fallen a number of times in the past year including a fall that required 12 stitches above my right eye. My memory and recall have been problematic, and I seem to be increasingly impatient. In addition, although I exercise regularly (to the gym 4-5 times per week), my stamina and muscle strength have declined noticeably. Swelling and stiffness in my hands and general lack of flexibility (back, arms, shoulders) again seem beyond normal aging. I don't sleep well unless I take over-the-counter sleep medication (Tylenol PM or Ibuprofen PM). My life has changed since the incident. I am emotionally uneasy about traveling, especially by air, and therefore my income from my business consulting profession has been curtailed. I also have far less interest in socializing with friends and colleagues. I have been seeing my primary physician, who has referred me to a number of specialists. My ophthalmologist recently recommended imaging to rule out chronic subdural hematoma. My concerns are for my personal well-being and for the safety of others if Zavien Blue Wright is released into the community as part of the Mental Health Diversion Program. His history of mental instability and his actions present a danger to the public.*

Oscar Gonzalez, a victim advocate for elder abuse in the Victim Services Division of the District Attorney’s Office, updated Ken on the latest decision by Judge Crompton, and it wasn’t good news:

“There is no disposition in this case, rather a Mental Health Ruling. Criminal proceedings have been suspended, not terminated,” Gonzalez said in an email. “As for the residential treatment program, I will continue to monitor the case. Next court date is scheduled for 2/19/25 for status of placement. I will update you after the hearing.”

Judge Harry Jacobs was sitting in for Crompton at the Feb. 19 hearing. Wright was in the courtroom and Ken appeared on Zoom. When asked if he wanted to make a statement, Ken pointed to Wright’s long, violent record, making him a clear danger to the community. The public defender recommended 90 days at Baker Street House, a residential treatment facility “dedicated to providing comprehensive mental health and substance use disorder

treatment services.” The facility is situated at 730 Baker Street, the website says, “making it easily accessible via local public transportation.” Nancy Tung, chief of the Vulnerable Victims Unit for the District Attorney’s Office, objected to Wright’s release. Judge Jacobs said he wasn’t the one to make that decision because he was only sitting in.

Tung called Ken the next day and said she was unable to disclose details about Wright due to the Health Insurance Portability and Accountability Act (HIPAA), which assures that an individual’s health information is properly protected. She did explain the guidelines for Wright’s impending release. During the 30-day blackout period, he would not be permitted to leave the facility except for court dates and doctor appointments. He also must follow the facility’s rules, such as taking his medications and not causing any problems with staff or other residents. Should Wright break the rules, his case manager is supposed to go to the judge who should order a warrant for his arrest. After 30 days, they “loosen some of those rules,” Tung said, but she couldn’t explain what that meant. Currently, Wright is in jail awaiting another interview regarding his acceptance into the program should Judge Crompton approve it, which he likely will. If Wright is accepted into the program, he will be “escorted from jail directly to Baker Street House.” Ken asked if it was possible to overturn the judge’s decision, to which Tung responded it would require “a writ being reviewed by an appellate court.”

A Feb. 20 phone call with victim advocate Gonzalez left Ken feeling even more uneasy as the onus for safety was squarely on the victim. “Do you have a safety plan?” Gonzalez asked. “This will be ongoing — do you want a therapist to talk to? Do you have cameras in and around your home? Are you comfortable calling 911? Do you know where the nearest police station is? Do you carry pepper spray or mace?” Ken, feeling uncomfortable and overwhelmed, emailed Tung to ask about a promised criminal protective order, which would require Wright to stay 150 feet away. She said either she or Gonzalez would be in touch.

**Part 2 Preview:** When do violent, criminal acts trump mental incapacity and substance disorder? Why can’t Zavien Blue Wright, who is a clear danger to society, be committed to a locked facility? Does someone have to die before that happens? It’s complicated, according to Board of Supervisors President Rafael Mandelman, a longtime advocate for getting better help and placement for the mentally ill. For starters, he says, the city doesn’t have the space or the money. “On one hand I’m pushing for San Francisco to do more, but I think it’s really hard for a municipality to do this on our own ... Things are seriously broken.”

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Anderson,  
continued from cover

seamlessly integrating teaching and advocacy for public art into her practice. Her groundbreaking wire sculptures and deeply experimental works redefined art as a process and a way of being, versus art that has a traditional beginning and end. Born in Norwalk, California in 1926 and raised on a farm, Asawa possessed an early connection with nature which she drew upon later in her creative process. In 1942, the teenage Asawa and her family were unjustly displaced to incarceration camps, along with many other people of Japanese descent, in the wake of Executive Order 9066 — Franklin D. Roosevelt’s order authorized the Secretary of War to assign areas as military zones “... from which any or all persons may be excluded.”

Exclusion came to mean Japanese Americans were moved to internment camps out of racially motivated fear instead of a justifiable military necessity. After the end of World War II, Asawa enrolled in the experimental Black Mountain College near Asheville, North Carolina. Asawa flourished under the tutelage of teachers including Josef Albers, Buckminster Fuller and Max Dehn. In this creative environment she began creating her trademark artworks with undulating lines, repeating patterns and studies of positive and negative space that would resonate in later work. The exhibit features ephemera from Asawa’s 1947 trip to Toluca, Mexico during which she learned a looped-wire technique used for basketry that would help define her sculptural practice.

THE SAN FRANCISCO YEARS

In 1949 Asawa moved from North Carolina to San Francisco where she would remain for the rest of her life. A gallery devoted to 1950’s San Francisco reveals a decade of tremendous productivity and growth. During this period she created her hanging looped-wire sculptures, with forms within forms and interlocking lobes, no two alike — for which she became known worldwide. In 1962, Asawa received a gift of a desert plant that inspired her next major body of work: tied-wire sculptures, some wall-mounted, some suspended and some displayed on the floor.

An adjacent gallery will include Asawa’s designs for commercial projects including fabric patterns and wallpaper. All of these forms possess a common continuum of undulating imagery — fabric, wallpaper, wire sculptures — and demonstrate the same evolution influenced by the artist’s love of nature and the methodical organic movement of growth.

NOE VALLEY HOME RECREATED

Ruth Asawa: Retrospective will feature a gallery evoking the Noe Valley home and studio that was the hub of the artist’s creative and family life for more than half a century, from the early 1960s until her passing in 2013. A grouping of wire sculptures of various forms and sizes that Asawa is known to have hung from the rafters of her home will be shown together as well as a selection of the artist’s sketchbooks and examples of her material experiments in clay, copper, electroplating and bronze. Highlights of the space include Asawa’s original hand-carved redwood doors from the house and works she displayed by other artists, including Josef Albers, Ray Johnson, Peggy Tolk-Watkins and Marguerite Wildernhain.

A LIFE ENTWINED

Ruth Asawa’s art was inseparable from her attitude toward art advocacy and public sculpture practices from the



Artist Ruth Asawa making wire sculptures, California, United States, November 1954; image: Nat Farbman / The LIFE Picture Collection / Shutterstock; artwork: © 2025 Ruth Asawa Lanier, Inc., COURTESY DAVID ZWIRNER



Asawa and her granddaughter with Japanese American Internment Memorial (PC.011), 1990-94 commissioned by the City of San José; 300 South First Street, San José; © 2025 Ruth Asawa Lanier, Inc., COURTESY DAVID ZWIRNER; PHOTO: LAURENCE CUNEO



Ruth Asawa, *Untitled* (S.363, Freestanding Basket), ca. 1948; Asheville Art Museum, Asheville, North Carolina, Black Mountain College Collection, museum purchase with funds provided by 2010 Collectors’ Circle with additional funds provided by Frances Myer; © 2025 Ruth Asawa Lanier, Inc., courtesy David Zwirner; PHOTO COURTESY CHRISTIE’S

1960s forward. Asawa was dedicated to arts education and emphasized that it was essential to learn by doing. As a longtime member of the San Francisco Arts Commission, she was instrumental in developing the San Francisco School of the Arts, a public high school that opened in 1982.

In her retrospective, video, photographs, maquettes and archival materials will illuminate Asawa’s public art, including fountains at San Francisco’s Ghirardelli Square (Andrea, 1968) and Union Square (San Francisco Fountain, 1973). Janet Bishop, co-curator, said,

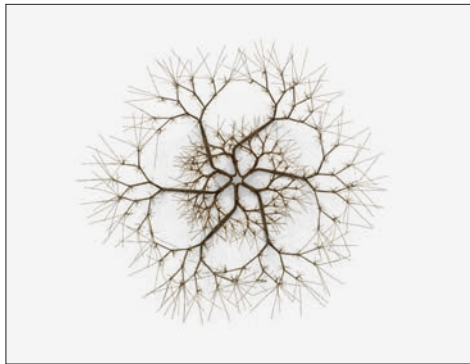


Ruth Asawa, *Untitled* (S.046a-d, Hanging Group of Four, Two-Lobed Forms), 1961; Collection of Diana Nelson and John Atwater, promised gift to the San Francisco Museum of Modern Art; © 2025 Ruth Asawa Lanier, Inc., COURTESY DAVID ZWIRNER; PHOTO: LAURENCE CUNEO

“Not only was Asawa an exceptionally talented artist — among the most distinguished sculptors of the 20th century and major contributor in so many other mediums — but she lived her values in everything she did, modeling the importance of the arts and opening up creative opportunities for others at every turn.”



Ruth Asawa teaching a Baker’s Clay workshop at the San Francisco Museum of Art (now SFMOMA), 1973; PHOTO COURTESY RUTH ASAWA LANIER, INC.



Ruth Asawa, *Untitled* (S.451, Wall-Mounted Tied-Wire, Open-Center, Six-Branched Form Based on Nature), ca. 1965; private collection; © 2025 Ruth Asawa Lanier, Inc., COURTESY DAVID ZWIRNER



Ruth Asawa and Bruce Sherman, *Untitled* (S.100, Hanging Tied-Wire, Double-Sided, Open-Center, Six-Petaled Form with Stained Glass), ca. 1978; private collection.; © 2025 Ruth Asawa Lanier, Inc., COURTESY DAVID ZWIRNER; PHOTO COURTESY RUTH ASAWA LANIER, INC.



Ruth Asawa, *Untitled* (BMC.52, Dancers), ca. 1948-49; private collection; © 2025 Ruth Asawa Lanier, Inc., courtesy David Zwirner; PHOTO COURTESY FINE ARTS MUSEUMS OF SAN FRANCISCO

“Ruth Asawa: Retrospective” is exhibiting April 5 – Sept. 2 at the San Francisco Museum of Modern Art, 151 Third Street.

Sharon Anderson is an artist and writer in Southern California. She can be reached at mindtheimage.com



# Stock market rattles Bay Area real estate

BY JENNIFER GOTTLIEB-SHETRIT

TYPICALLY THE BAY AREA REAL estate market heats up in March, which is known to be the traditional launch of the spring season. Much of it relates to local culture: buyers do goal planning in January and make New Year’s resolutions to purchase in the coming year, but the first weeks of the year are reserved for Tahoe ski season and February weekends are dedicated to football. Open houses during this time are “window shopping” — an activity of leisure and the start of orienting to the market. By March, these buyers are ready to get serious, just in time for a fresh wave of sellers who have now completed all of their pre-sale preparations (painting, lighting, staging etc.) in time for the season.

This year, the usual seasonal trends are overshadowed by macroeconomic curvballs, including political uncertainty in Washington. The new administration’s trade policy and proposed tariffs have created growing economic concerns and resulted in a volatile stock market since early March. It is well understood that the Bay Area housing market is closely tied to the tech-heavy NASDAQ stock exchange compared to most other markets: high-end home buyers often operate with significant stock market exposure, either funding purchases with liquidated assets or leveraging unvested stock option Restricted Stock

Units. As the aftermath of the national election continues to unfold, some investors and individuals are pausing to assess their next moves.

Mary MacPherson, the Founder of Vantage Realty, noted, “Buyers don’t like volatility. When there’s uncertainty in the market, we see buyers scaling back for various reasons. Some have taken a big hit to their portfolios, some have decreased purchasing power due to the rise in rates ... There’s a lot that goes into the decision to make one of the biggest financial investments of someone’s life — and market volatility will be the straw that broke the camel’s back and put many buyers firmly on the fence.”

And yet, despite recent financial turbulence, Bay Area real estate remains uniquely defined and influenced by historically low inventory. The spring market has ushered in a fresh wave of buyers who have pre-planned purchases for 2025 and seem committed to making a purchase this year. They likely started planning these moves last year and are following through. Financial markets overall have been trending up over the past 14 months, despite being sizably dented in the last few weeks.

MacPherson continues, “Anecdotaly, our buyers are still active in the market. They’re just more careful than ever. They want to make sure they’re making a smart, long-term investment, so we’re looking at everything from repair and remodeling



XPACIFICA/GETTY

costs to insurance premiums to various financing options. Most know that making an investment in the San Francisco real estate market is a great long-term hold (and even a good short-term hold for the right property).”

### THE POSITIVE NEWS FOR MORTGAGE RATES

Mortgage interest rates actually saw a 7 week downward trend from Jan. 13, 2025 with rates now hovering around 6.625% – 6.5%, and possibly into the low 6%’s on larger loan amounts. A year ago, the rate averaged closer to 7%.


Ephraim Schwartz, a Partner at O’Dette Mortgage Group explained, “Geopolitical uncertainty often drives foreign investment into U.S. bonds and treasuries, putting downward pressure on mortgage rates. Mortgage rates are determined by the supply and demand for bonds — specifically, the 10-year Treasury yield for Jumbo loans and FNMA mortgage bonds for Conforming loans. Stocks and bonds compete for investment capital; generally, what is good for stocks is bad for mortgage rates, and vice versa.”


So what’s in store for mortgage rates in the near-future? Many experts anticipate the latest stock market correction and the Fed’s recent meeting on March 19 may not be terrible news for mortgage rates.

Schwartz added, “Considering all the complexity of macroeconomic factors currently affecting supply & demand for bonds, the likelihood remains that mortgage rates will continue to slowly creep lower. The factors leading to lower mortgage rates are: inflation continuing to naturally cool as the effects of COVID stimulus wane, unemployment increasing just a hair, the Fed reducing the amount of bonds their selling, as well as a softening stock market and complex geopolitical environment that both drive investment capital to find safe haven in bonds. Additionally, the one thing here the Fed can make a unilateral decision on, free of incoming economic data, is slowing Quantitative Tightening.”

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### ELEVATED DESIGN ENDURING STYLE



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FILM : Reigniting Memory

# André Holland lights up ‘The Actor’ in the role he was born to play

BY KALYN CORRIGAN

ANDRÉ HOLLAND KNEW HE HAD TO land the role of Paul Cole, the mysterious, debonair, multifaceted man without a past at the heart of *The Actor*, the film based on Donald E. Westlake’s hard-boiled pulp fiction novel “Memory.” Paul, stricken with amnesia, wakes up in a small 1950s town with a serious head injury and no recollection of who he is or how he got there. Strapped for cash and short on clues, he begins working in a nearby tannery and attempts to put the pieces of his life back together again, a quest that not everyone he encounters offers to support — except for her. The moment Paul laid eyes on Edna (Gemma Chan), things changed: the future didn’t appear so terrifying in its uncertainty anymore. Rather, it seemed limitless. She sees something in him, too — a person who doesn’t need to be defined by his past. Still, a surreal sense of nostalgia clings tightly to Paul, and existential inquiries loom just overhead like dark clouds blotting out the sun.

Helmed by *Anomalisa* director Duke Johnson and produced by Charlie Kaufman, *The Actor* finally presents the extraordinary Holland with a weighty opportunity to truly carry a film on his back, and in turn, he finds a source of strength within himself not unlike that of his character onscreen.

Drawn to the role in part because of the rare opportunity it presented, Holland was initially intrigued by the notion of an off-kilter crime drama centered around an African American man. “Ryan Gosling had been attached to play the lead, and for whatever reason, he was no longer able to do it,” explains Holland over the phone from New York, where he was preparing for his premiere at the Village East by Angelika. “One could imagine a movie like this existing with Ryan Gosling, but to see a Black man have a role like this, in a movie like this, to me, felt really special. I wanted to be a part of that.”

Holland is the kind of actor who’s previously been lauded for disappearing into his incredibly impressive supporting roles, selflessly elevating his co-stars to new heights in defiantly uncategorizable additions. This is perhaps why, after over a decade in the business, it’s only relatively recently that he’s become the big household name worthy of his prowess. Still, the run he’s had in recent years is pretty astonishing, appearing as a fated love interest in Barry Jenkins’s *Moonlight*, an underestimated surgeon seeking to rise above his station during the 1900s in *The Knick*, a crucial sportswriter who acts as a guide and confidante to sports legend Jackie Robinson in *42*, a voice of much-needed reason in Ava DuVernay’s *Selma*, a doting father to an afflicted child in Luca Guadagnino’s *Bones and All*, and a loving husband to Tessa Thompson in Rebecca Hall’s bold exploration of racial inequality, *Passing*. More recently, he took on the title of the titular painter Tarrell in Titus Kaphar’s semi-autobiographical musing on generational healing in *Exhibiting Forgiveness*, but *The Actor* offers the star in waiting the chance to be seen in nearly every single frame of the movie, almost like a one-man-show.

“It’s so, so up my alley, in terms of the theatricality of it,” Holland states excitedly. “Also, it being this meditation on identity, all of those things that I love. For me, I was like, ‘I’m all in, if you guys want me.’”

In the film, Paul slowly unearths the remains of his past and learns that previ-



André Holland in “The Actor” COURTESY OF NEON

ously, he was an accomplished stage actor in New York. “I just love that he’s little by little, getting this information about who he might’ve been, and then when it comes to the place we realize that the person that he was, was probably not such a good person, or certainly hurt people, or did things that he’s not proud of,” says Holland. “Even still, he has a choice to make, whether to go back to that life or to move forward from the place that he finds himself. And I think there’s something very beautiful about this idea of starting over.” He continues, “Even in a global, political sense, the outcomes that we’re seeing aren’t necessarily inevitable. We can stop, and revise, and make different choices.”

Holland boasts a striking similarity to his character onscreen, as he too knew from an early age that he belonged on the stage. Born in Bessemer, Alabama, a southwestern suburb of Birmingham, Holland grew up watching his grandfather preach at the local Pentecostal Church, and understood, from an early age, the harnessing power of performance. Although his house didn’t host a ton of television, the spark stirred within him was further fueled by his favorite pastime. Walking through the woods to his aunt’s house, he and his family used to sit around a fire barrel and listen to the elderly tell stories. When Holland’s mother, Mary, enrolled her son in drama, singing and dance classes, mainly as a way to keep the young boy out of trouble (the neighborhood he grew up in came with its own set of distractions), she inadvertently set in motion a path for her son that he would continue on well into adulthood.

Nearing his high school graduation without any solid plans set in stone, one of Holland’s drama teachers saw the potential in his student and suggested that he pursue acting as a career, which Holland had not realized, up until that point, was even an option. Following the teacher’s recommendation, Holland attended Florida State University, which is considered one of the leading comprehensive theater training programs in the country. Hustling to stay in the program, he earned a scholarship after his family’s savings were tapped his freshmen year, before continuing on to New York University, where he gained an MFA.

From there, Holland dove wholeheartedly into the world of theater, appearing on Broadway in Joe Turner’s *Come and Gone* at the Lincoln Center Revival, and in *Jitney*

in the Manhattan Theatre Club Original Broadway Production, in addition to Off-Broadway acts like *The Whipping Man*, *Wig Out!*, and *In The Red and Brown Water* at Georgia’s Alliance Theatre. He even took on Shakespeare in the Park in public theater productions like *Much Ado About Nothing*, *As You Like It* and *All’s Well That Ends Well*.

Considering his background, in many ways, encompassing a role where he is required to play an accomplished stage

actor almost feels predestined. “I think that there is something pulling me towards different projects,” Holland admits. “It does feel like there’s a path. Sometimes, I find myself not

trusting it entirely, and feeling frustrated with things taking too long, or, you know, ‘Why has this not happened quicker for me?’ or ‘Why am I not getting better opportunities?’ But when I look back on it, I think it’s true that there does seem to be an order to it. I feel a little bit like Paul in the sense that when I look at what’s coming next, sometimes I struggle. That picture is really fuzzy.”

Many of the actors Holland knows have very clear and concise checklists when it comes to their ideas about which directors they’d prefer to work with, or the exact type of movies they’re aiming to make. Holland, however, relies more on his own intuition. “I think I’m just as curious as Paul as to what’s gonna come next. Some days, I’m excited about it. I’m like, man, anything is possible, and I think that something really wonderful is gonna be down the road. But there are days when I feel less enthusiastic, or optimistic, and I worry about what’s coming next.” A true Shakespearian connoisseur, he notes, “It’s what happens in divinity that shapes our ends.”

Driven by the challenge that each individual project presents to him, Holland is a performer in constant pursuit of the potential for growth. “I probably should pick an easier one sometimes, but I think I’m a glutton for punishment,” he jokes. “In this one, I knew it was hard, it was hard because he’s a character who doesn’t know anything about himself.” Holland prefers to work by asking basic questions about the character he’s signed on to play: Who is he? Where is he? What does he want? Using this method, he builds a backstory that he can lean on as an actor to inform the scenes in the present. “But we didn’t have any of that at our disposal,” he explains, “So when I read it,

I thought, man, I actually don’t know how to do this. Like, I don’t know how to do it in a way where it doesn’t feel like you’re just playing the same beat over and over again. It’s like, ‘Well, I don’t know, and I’m confused,’ but to try to find a way to make you feel active.”

On another level, at the time that Holland’s producer and longtime friend Abigail Spencer pitched him the offer for *The Actor*, he was facing his own empirical battles. “I’d just lost my dad a few months prior, so I’m still processing that, and I think questions like, ‘Who am I really?’ were things that were coming up for me, personally,” says Holland. “It’s funny how art and life tend to influence each other in that way. I think I probably needed that part, and the experience of doing the part, as much as it needed me. I’m grateful for it.” Holland’s father, Donald, was always one of his son’s biggest supporters. “I’m trying to work hard to try and make him proud, but I’m so incredibly proud of him,” reflects Holland. “He’s such a special man. I wouldn’t be doing any of this if not for him.”

In *The Actor*, not long after he gains a position in the shipping department at the tannery, Paul makes an important connection. “When I first read the script, this thing that really jumped out to me the most was the moment where he met Edna,” Holland remembers. “There was something about that little love story that happens in the middle of the movie that just deeply moved me. This guy who doesn’t know anything about himself meets somebody who sees something in him that he isn’t able to see himself — see a goodness in him, more kindness in him that he’s lost sight of — that that person is willing to hold space for him, and that for a moment, there’s this beautiful possibility between the two of them. That really touched me.” He laughs, “Maybe that’s the romantic in me that’s always hoping that such things are still possible, but I just thought that was such a beautiful touch. Then, when Gemma got on board, I couldn’t think of anybody better to play that part than her. And I mean, the fact that these two characters were gonna be actors of color was really special to me, and I think that says a lot about who Duke is as a director.”

Caught in a warm, hazy glow, Chan’s Edna first appears to Paul in a clown costume at a Halloween party, and immediately, sparks fly. “I think with Gem, I definitely can feel when there is that alchemy, that chemistry between actors,” says Holland. “Sometimes you work with other people that aren’t really open to playing. Sometimes actors decide what they want to do ahead of time, and then nothing you do or say can knock them off of that track. That’s when it feels less fun. That’s when it starts to feel like work. But with Gemma, from the very beginning, she approached it with an openness and a curiosity, which for me, made it feel safe, because I also was curious and open, and didn’t have all the answers. I think work-wise, it was really a joy, for that reason. We were able to really get somewhere together — and in a short amount of time! We didn’t have a whole bunch of rehearsals. We all parachuted in and worked a little bit, and then before you knew it, we were going. And I think we built a real intimacy together.”

What starts as a gritty detective noir quickly morphs into something more. Although the movie begins in black and white, it swiftly switches to color. Like *The Wizard of Oz*, many of the cast members

CORRIGAN, continued on 6



TV ∴ Showbiz Shifts

# ‘The Studio’ gives Hollywood its own close-up

BY ERIN MAXWELL

THERE’S NO BUSINESS LIKE SHOW business — an undeniable truth, considering Hollywood’s endless fascination with telling stories about itself. Enter ride-or-die duo Seth Rogen and Evan Goldberg, who join the tradition with their latest Apple TV+ venture *The Studio*, a satirical takedown on an industry eager to make a film about Jenga or Kool-Aid before it will even consider a profound cinematic masterpiece with zero brand recognition. Needless to say, *The Studio* has rich source material in which to satire.

Rogen stars as Matt Remick, the newly-appointed head of Continental Studios, a cinephile exec who became head honcho by stabbing his mentor in the back like a Tom Ford-clad Brutus. Remick’s desire to make films that matter clashes with his need to keep his job at the studio, a place that prides itself on “making movies, not films.”

*The Studio* functions both as a parody of the studio system and as a tribute to the great films it occasionally produces when it’s not busy cranking out soul-crushing summer blockbusters based on corporate logos. Episodes spoof classics like *Double Indemnity* and *BIRDMAN* or *(The Unexpected Virtue of Ignorance)* all while skewering the ludicrousness of the industry itself.

As Remick, Rogan delivers yet another version of “charming yet messy” persona: filled with good intentions, yet exasperated and firing off quippy one-liners as he vents his frustration with a system that compels him to crush the hopes and dreams of Martin Scorsese. Fortunately, Rogan is aided by a stellar supporting cast, each delivering their



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sharpest caricature of Hollywood power players. Kathryn Hahn revives her Jennifer Barkley energy from *Parks and Recreation* for the unhinged intensity of marketing exec Maya, while Catherine O’Hara delivers as Patty, the former studio head-turned-producer who mentors Matt. Meanwhile, Ike Barinholtz and Chase Sui Wonders play Remick’s lackeys who are locked in their own rivalry. Together, they make the show work.

Like many productions about showbiz, much of the humor takes direct aim at those whose livelihoods depend on box office returns and ratings. Industry insiders may delight in spotting familiar locations and chuckle at inside jokes about excessive runtimes, studio interference, and the diva tendencies of filmmakers

that border on deranged. However, for audiences outside of Los Angeles and New York (and perhaps Toronto), much of the satire may not fully resonate. Hollywood loves the self-referential stories, but general audiences have historically been less enthused unless another compelling theme anchors the narrative, much like how *30 Rock* was focused on absurdity of the cast and crew, or *Entourage* was an in-depth analysis of toxic bro culture. (It wasn’t, but let’s pretend it was.)

What will draw in the spectators is off-kilter humor and the sheer number of celebrity cameos, with stars unafraid to lampoon themselves for the sake of comedy. In the grand tradition of shows like *Extras*, *Episodes*, *Curb Your Enthusiasm*, *Entourage*, and *The Larry Sanders Show*,

*The Studio* features swarms of familiar faces — from Hollywood royalty like Zoë Kravitz and Anthony Mackie to industry heavyweights like Ron Howard and Martin Scorsese — to help bring the comedy to life while giving audiences a reason to tune in.

It’s clear that *The Studio* is a show made by Hollywood insiders for Hollywood insiders, capturing the industry that fuels their livelihoods. For those in the know, it’s packed with sharp jabs and familiar nods that are quite entertaining, but for casual watchers who see films as simple escapism, *The Studio* may not have the same appeal. However, its star-studded cameos and strong supporting cast make it worth penciling into your calendar.

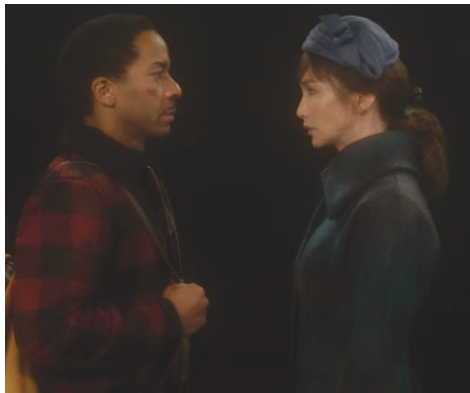
“*The Studio*” is streaming on Apple TV+

Corrigan,  
continued from page 5

appear onscreen in multiple roles. A steam-filled hue sweetly glazes over much of the frame. A fiery, upbeat energy, not unlike jazz, permeates the rhythm of the story, filling the film with unnatural momentum and making moments appear seemingly out of thin air, like magic. Further pulling the viewer down the Kafka-esque rabbit hole director Johnson has constructed, Paul and Edna come together for a dreamy dance sequence, which begins at the bar where they first meet, and then melts onto the cobblestone just outside, as the walls are whisked away into the night. Aiming to add a theatrical element, director Johnson constructs an artificial world that makes watching the movie feel just like taking in a play.

“I’m thinking about the scene where Gem and I are dancing in the bar, and suddenly the walls open, and we’re on the street,” says Holland. “We did that practically, on the street, with flats that were brought in and taken out. To me, it adds to the charm of the movie, and also, I think, is aligned with what Paul is going through, in terms of him trying to make sense of the world around him. That world is not one that necessarily fits into any particular genre, but that can bend genre. I think there’s a meta-narrative there that’s really cool.”

One of *The Actor*’s strong points is that although it stars a mixed-race couple, the commentary doesn’t serve as the centerpiece of the story. The focal point is shifted more to who Paul is, as a character, and his plight to regain his memory. “I feel like that’s one of the reasons I wanted to make *Love, Brooklyn*, too,” says Holland, referencing an upcoming project that recently premiered at



COURTESY OF NEON

Sundance, “Is because I felt like that was an opportunity to have that world with Black and Brown folks, and not have it be necessarily about race, or to not have it depend on trauma, but just be about people living their lives, and trying to move forward. Watching Black people do that onscreen is a beautiful thing, and something that I think that people wanna witness. With this one, the movie is set in 1955, and there’s a version of the movie you could do where it’s all about race and violence, and what does it mean for this Black man to be traveling through the Midwest at this particular time? I think that movie could also exist, and be great, too, but in this one, what we wanted to do was to let that be there in a way that feels subtle.”

Unique in its approach, the subject matter provides the perfect setting for such open interpretation. As Holland points out, “Paul’s a guy who has forgotten everything. So, I think it’s interesting to think about, well, how does he experience the world if he doesn’t carry the history of racial trauma with him? He just is showing up in the world as a guy, and I like how Duke gives the audience these subtle clues that yeah, race may be a thing that’s factoring into what’s happening here, but also, we’re inter-

ested in this guy figuring out who he is on his own terms.”

Holland’s experiences collaborating with other filmmakers range from the hands-off approach of Steven Soderbergh (who the actor attributes to weaning him off of his “need for approval”) to DuVernay’s more involved method on sets like *A Wrinkle in Time*, but working on director Johnson’s movie seems more like an amalgamation of his former repertoire.

“Duke’s great, man,” says Holland. “First of all, it’s really comforting, as an actor, to know that the director really thought through all the beats. He had imagined every frame, every shot, everything, and at the same time, was really open to us, as actors, bringing our own thoughts to it.” Johnson listened to his cast when they made suggestions, even if he already had a clear picture painted in his head of what he planned to accomplish in the following scene. “If somebody had a different idea, or brought a different emotional thing to it, he was open and responsive enough to say, ‘Oh, I like that better than the thing I had, let’s go with that,’ which I think is a real sign of maturity and trust, and it allowed us to go far together.”

Johnson also has a knack for shooting long takes, a habit that tapped into Holland’s deep affection for performing in front of a crowd. “I like feeling like I can go on a bit of a ride. Sometimes I find it frustrating when you have to do things in pieces if you don’t get a sense of what’s happening. Whereas when you do a longer take, I feel like they keep you on your toes, and that’s when you bump into surprises.” Holland, who’s nothing if not thrilled by an aptitude test, points to the added incentive of a difficult task. “There’s a challenge in it that I think

makes everybody perk up a little bit. When you know we’re going to do these five pages, and we’re going to use a Steadicam and do it in a oner, everybody knows, ‘Okay, I gotta come with my A-game, and be precise, and pay attention.’ I think that just elevates the whole thing, which is important. I love working that way.”

Breaking out of one’s comfort zone isn’t easy, but it’s hard to grow when there’s no movement. We tend to romanticize what’s come before, simply because it’s more familiar, but it leads to stagnation. For Holland (and possibly, his character, Paul, as well), there’s only one direction in which he’s willing to move: forward.

“I think that letting go is something that I have struggled with, both personally, and also as an artist,” says Holland. “Sometimes, I can get stuck on an idea, or stuck in a situation, and I think this project has taught me that it’s okay to let go. Sometimes through letting go, there are things that become possible that we wouldn’t otherwise see. I think that’s part of the bind that Paul is caught in: wanting to know what’s happened before, wanting to know who he was, and his inability to release those parts of himself, or whatever it is that keeps him from giving himself fully to this new opportunity that’s in front of him. So, I think that’s something that I’ve learned, and then probably will continue to learn, is how to really be present. How to let go of the past mistakes, and just move forward with an open heart, and have the confidence that it’s going to be okay.”

He adds, “I think it’s absolutely possible for him to change, for all of us to change. I would certainly choose to stay and start anew.”

Look for “*The Actor*” on streaming services soon.



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The Marina Books Inc. best sellers

COMPILED BY CHRIS HSIANG

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- 1. **Onyx Storm**, by Rebecca Yarros
- 2. **The God of the Woods**, by Liz Moore
- 3. **The Wedding People**, by Alison Espach

HARDCOVER NON-FICTION

- 1. **The Let Them Theory**, by Mel Robbins
- 2. **The Creative Act: A Way of Being**, by Rick Rubin
- 3. **The 5 Types of Wealth: A Transformative Guide to Design Your Dream Life**, by Sahil Bloom

PAPERBACK FICTION

- 1. **The Secret War of Julia Child**, by Diana R. Chambers
- 2. **Orbital**, by Samantha Harvey
- 3. **Martyr**, by Kaveh Akbar

PAPERBACK NON-FICTION

- 1. **The Art Thief: A True Story of Love, Crime, and a Dangerous Obsession**, by Michael Finkel
- 2. **Your Table Is Ready: Tales of a New York City Maître D'**, by Michael Cecchi-Azzolina
- 3. **The Courage to Be Disliked**, by Ichiro Kishimi and Fumitake Koga

YOUNG READERS

- Young Adult: **Oathbound**, by Tracy Deonn
- Middle Readers: **London Calling: City Spies, Vol. 6**, by James Ponti
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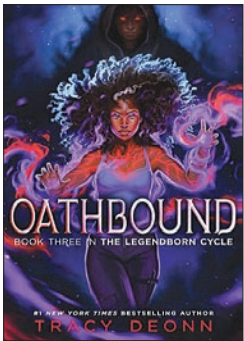
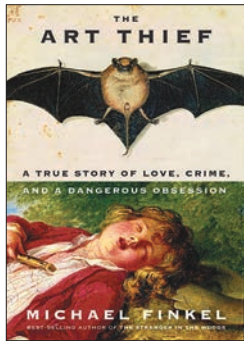
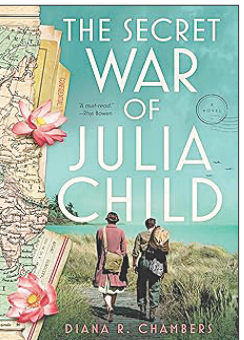
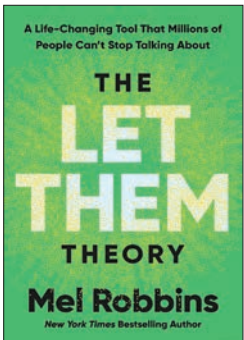
NEW AND NOTABLE RELEASES

**Audition**, by Katie Kitamura

One woman, the performance of a lifetime. Or two. An exhilarating, destabilizing Möbius strip of a novel that asks whether we ever really know the people we love. Two people meet for lunch in a Manhattan restaurant. She's an accomplished actress in rehearsals for an upcoming premiere. He's attractive, troubling, young — young enough to be her son. Who is he to her, and who is she to him? In this compulsively readable, brilliantly constructed novel, two competing narratives unspool, rewriting our understanding of the roles we play every day — partner, parent, creator, muse — and the truths every performance masks, especially from those who think they know us most intimately. Taut and hypnotic, "Audition" is Katie Kitamura at her virtuosic best.

**Great Big Beautiful Life**, by Emily Henry

Two writers compete for the chance to tell the larger-than-life story of a woman with more than a couple of plot twists up her sleeve in this dazzling and sweeping new novel from Emily Henry. Alice Scott is an eternal optimist still dreaming of her big writing break. Hayden Anderson is a Pulitzer-prize winning human thundercloud. And they're both on balmy Little Crescent Island for the same reason: to write the biography of a woman no one has seen in years — or at least to meet with the octogenarian who claims to be the Margaret Ives. Tragic heiress, former tabloid princess, and daughter of one of the most storied (and scandalous) families of the 20th Century. When Margaret invites them both for a one-month trial period, after which she'll choose the person who'll tell her story, there are three things keeping Alice's head in the game. One: Alice genuinely likes people, which means people usually like Alice — and she has a whole month to win the legendary woman over. Two: she's ready for this job and the chance to impress her perennially unimpressed family with a Serious Publication. Three: Hayden Anderson, who should have no reason to be concerned about losing this book, is glowering at her in a shaken-to-the



core way that suggests he sees her as competition. But the problem is, Margaret is only giving each of them pieces of her story. Pieces they can't swap to put together because of an ironclad NDA and an inconvenient yearning pulsing between them every time they're in the same room. And it's becoming abundantly clear that their story — just like the tale Margaret's spinning — could be a mystery, tragedy, or love ballad ... depending on who's telling it.

**I Am a Part of Infinity: The Spiritual Journey of Albert Einstein**, by Kieran Fox

By digging deep into archival, epistolary, and biographical material, including Einstein's large personal library, Kieran Fox reveals the paradigmatic scientific genius to be a seeker whose life-

long appreciation of the beauty and mysteriousness of the cosmos made him an ardent believer in a rational universe comprehensible by mathematics. Einstein's unusual spiritual path ultimately led him to become a practitioner of pacifism and vegetarianism and to identify nature with a cosmic consciousness. Fox traces this triptych back to Einstein's extensive readings of the idealist Arthur Schopenhauer, the panpsychist Baruch Spinoza, and the Hindu Upanishads. "I Am a Part of Infinity" is a delight to read at a point in time when the limits of materialism are coming into clear and public view.

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make his mark in San Francisco. He will also have the chance to impart the knowledge he has gained from his 20 years on the mound to the team's promising crop of young pitchers. "I genuinely think this team could sneak up on some people," said Verlander. "There's a good chance we could do something special."

Towards that end, Posey invited a contingent of former Giants to spring training as instructors, each with a special focus. J.T. Snow tutored promising prospect Bryce Eldridge on the finer points of first base as only a six-time Gold Glover can. Joe Panik did the same for Tyler Fitzgerald, who transitions from short to second base with the arrival of Adames. Yusmeiro Petit and Santiago Casilla worked with reliever Camilo Doval, the former shut-down closer who struggled last season. They were joined by a who's who of Forever Giants, including Dave Righetti, Pablo Sandoval, Javier Lopez, Marco Scutaro, Rich Aurilia, Jeffrey Leonard, Jeremy Affeldt, Hunter Pence and Ryan Vogelsong.

Again, critics wondered why Posey didn't bring even more new bodies onto the team. Fact is, the Giants already had so much existing talent that it might become hard to give everyone enough playing time.

Center fielder Jung Hoo Lee had already attracted a large, vocal fan club at Oracle Park last year when his season abruptly ended on May 12, when he suffered a severe shoulder injury crashing into the outfield wall, attempting one of his spectacular catches. Lee is primed for a major comeback.

In his absence, Heliot Ramos took over center and played so well that he made the NL All-Star team. A spot must be found for him.

Former Cy Young winner Robbie Ray



was still recovering from off-season arm surgery and didn't make his Giants debut until July 24. He pitched in only seven games before a hip injury finished his year. Now healthy and with a new changeup in his repertoire, Ray joins a loaded pitching staff headed by ace Logan Webb. Once again, 2024 Gold Glove catcher Patrick Bailey will be behind the plate, receiving their pitches.

Then there's Wilmer Flores and Mike Yastrzemski and Luis Matos and LaMonte Wade Jr. and Casey Schmidt,

the list goes on and on.

Even so, most pundits agree that it will take more than a season for the Giants to rejoin the playoff hunt. But what if Verlander is right? What if this year's team sneaks up on the competition and enjoys a special season?

If that happens, there surely will be "Buster Hugs" all around.

Comments: [letters@marinatimes.com](mailto:letters@marinatimes.com)  
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TOP: Pitcher Sergio Romo; BOTTOM: Buster Posey ©S.F. GIANTS



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Posey and Willy Adames ©S.F. GIANTS



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